Robert Wade

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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.

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THE FULL CAMP DUTY,

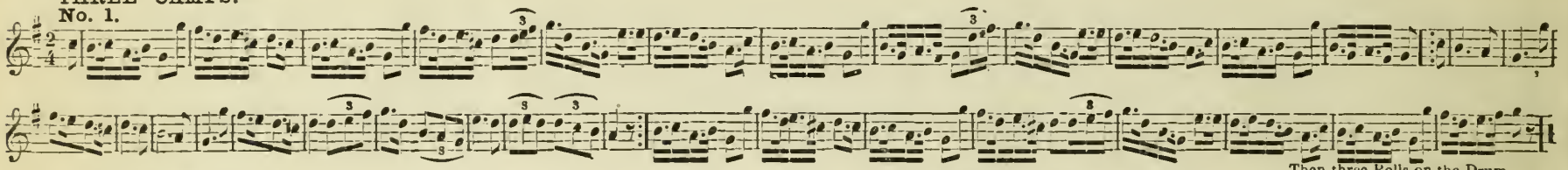
AS PRACTISED IN THE UNITED STATES ARMY AND NAVY.

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.*

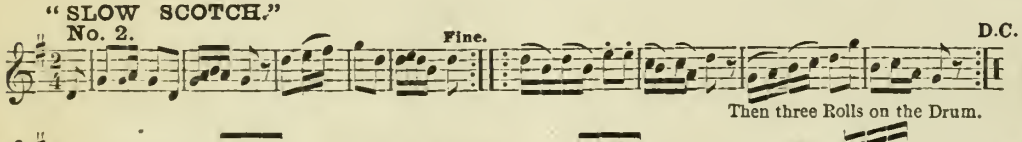
Remarks.—No. 1. Of the Reveille, "The Three Camps," as it is written, must be played in about slow march time, and as though it had four beats to the measure instead of two, as usual ¾ time.

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.

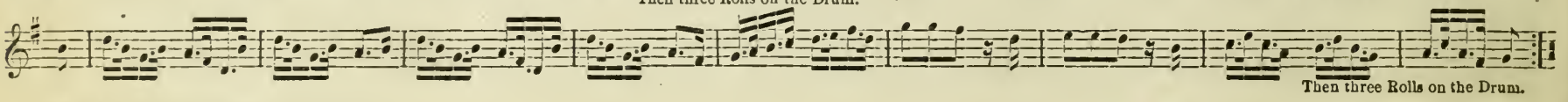
"THREE CAMPS."
No. 1.



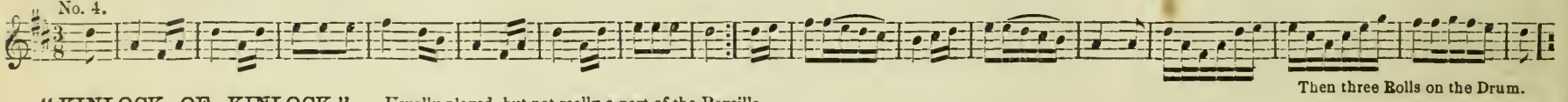
"SLOW SCOTCH."
No. 2.



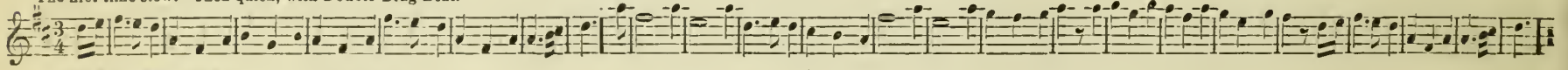
"THE AUSTRIAN."
No. 3.



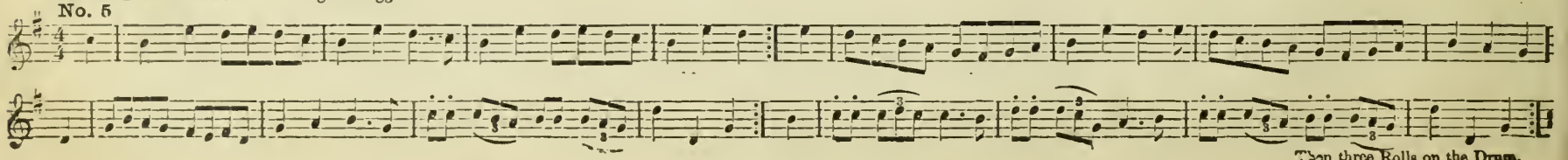
"THE OLD QUEEN DUTCH."
No. 4.



"KINLOCK OF KINLOCK." Usually played, but not really a part of the Reveille.
The first time slow. Then quick, with Double Drag Beat.

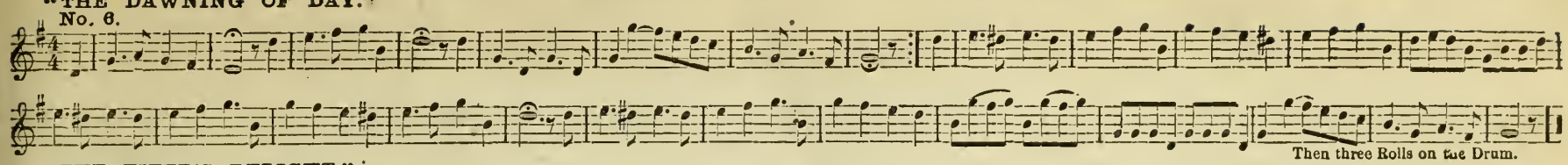


"THE HESSIAN." Single Dragg.
No. 5

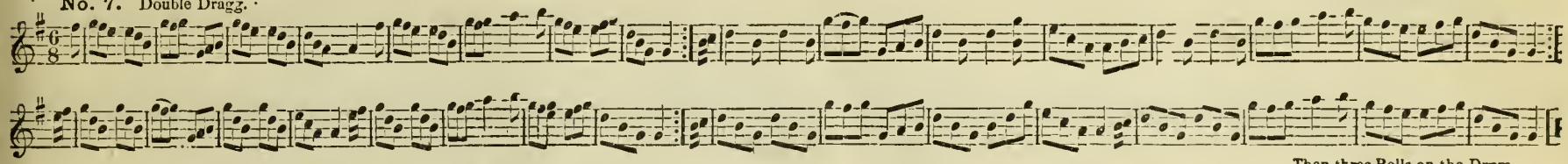


THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

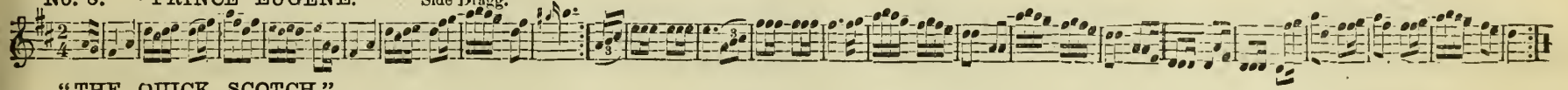
"THE DAWNING OF DAY."
No. 6.



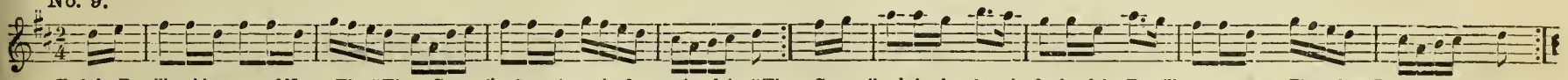
"THE FIFER'S DELIGHT."
No. 7. Double Dragg.



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

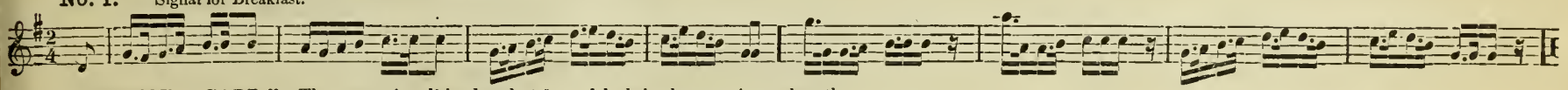


"THE QUICK SCOTCH."
No. 9.



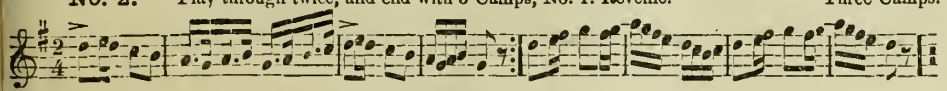
End the Reveille with repeat of No. 1. The "Three Camps." Sometimes the first strain of the "Three Camps," *only* is played as the finale of the Reveille. Then three Rolls on the Drum.

"PEAS UPON A TRENCHER." Breakfast call. Single Dragg.
No. 1. Signal for Breakfast.

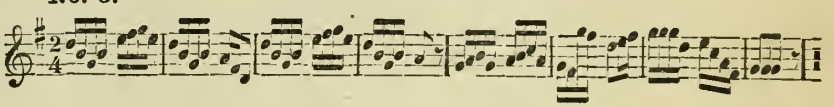


"SURGEON'S CALL." The surgeon's call is played at * — o'clock in the morning, when the sick, able to go about, are conducted to the hospital by the first Sergeants of companies, who hand to the surgeon a list of all the sick in the company.

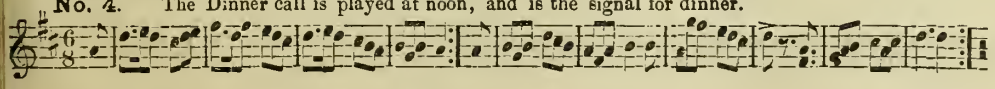
No. 2. Play through twice, and end with 3 Camps, No. 1. Reveille. Three Camps.



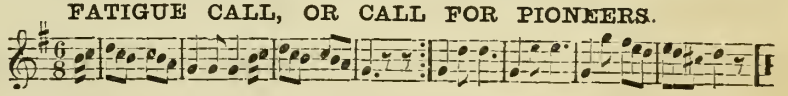
"THE ASSEMBLY." Signal for forming the Regiment.
No. 3.



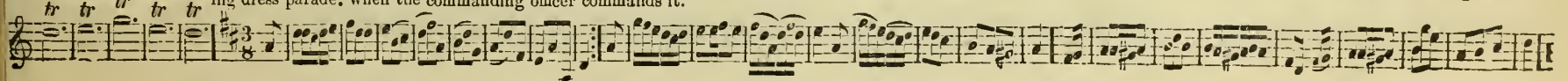
DINNER CALL "ROAST BEEF."
No. 4. The Dinner call is played at noon, and is the signal for dinner.



FATIGUE CALL, OR CALL FOR PIONEERS.

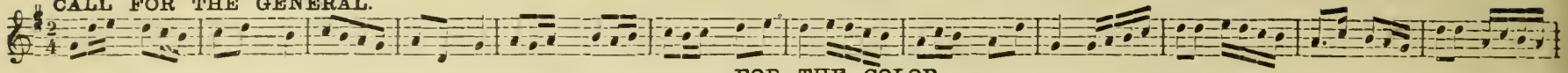


TROOP FOR GUARD MOUNTING. The Troop is played at * — o'clock in the morning, for the purpose of assembling the men for duty, inspection at guard mounting and morning dress parade, when the commanding officer commands it.

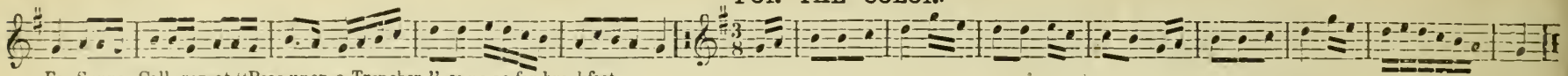


* The hour for the Troop, Surgeon, and all other calls, except the "Reveille," "Retreat" and the "Tattoo," are determined by the commanding officer.

CALL FOR THE GENERAL.



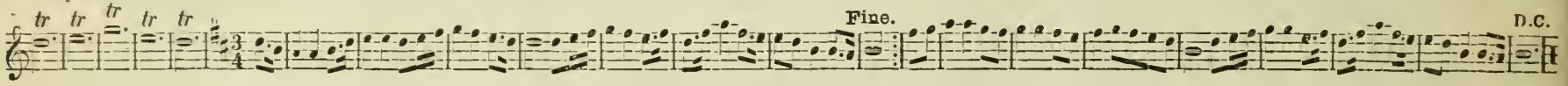
FOR THE COLOR.



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

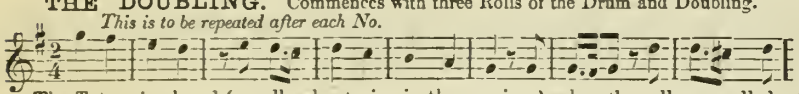
"THE RETREAT."

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.

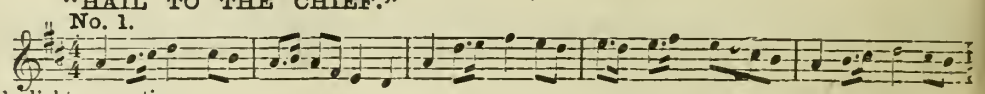


THE TATTOO.

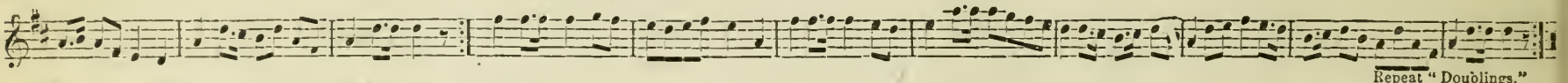
THE DOUBLING. Commences with three Rolls of the Drum and Doubling.
This is to be repeated after each No.



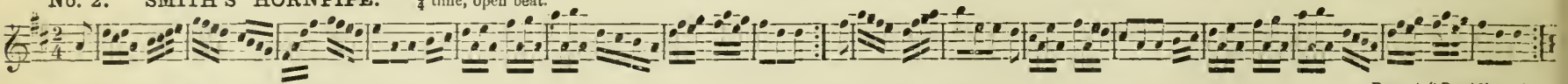
"HAIL TO THE CHIEF."
No. 1.



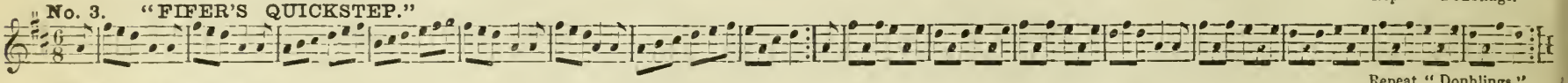
The Tattoo is played (usually about nine in the evening,) when the rolls are called; the lights are extinguished; no soldier is allowed to be out of his tent or quarters after this hour, without special permission.



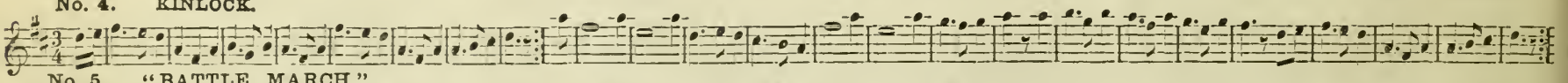
No. 2. SMITH'S HORNPIPE. $\frac{2}{4}$ time, open beat.



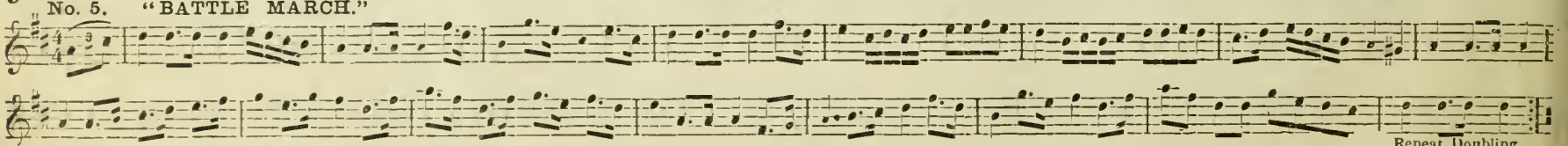
No. 3. "FIFER'S QUICKSTEP."



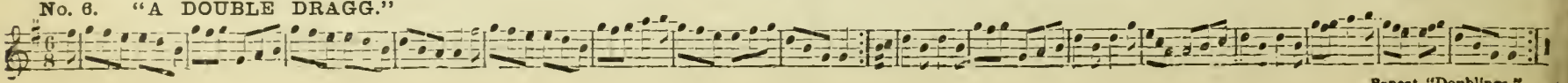
No. 4. KINLOCK.



No. 5. "BATTLE MARCH."

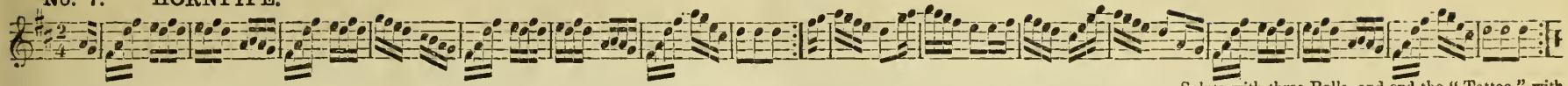


No. 6. "A DOUBLE DRAGG."

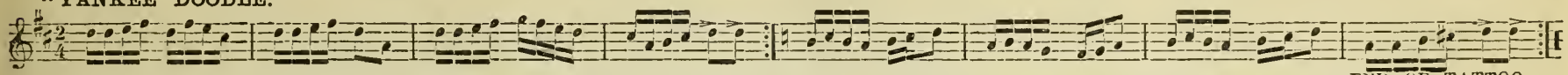


THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

No. 1. "HORNPIPE."



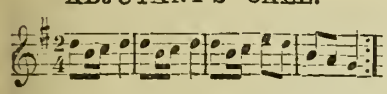
"YANKEE DOODLE."



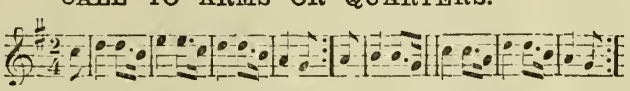
Salute with three Rolls, and end the "Tattoo" with

END OF TATTOO.

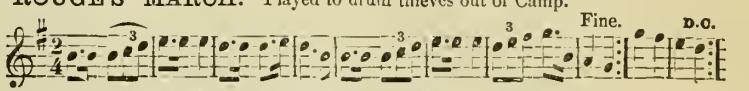
ADJUTANT'S CALL.



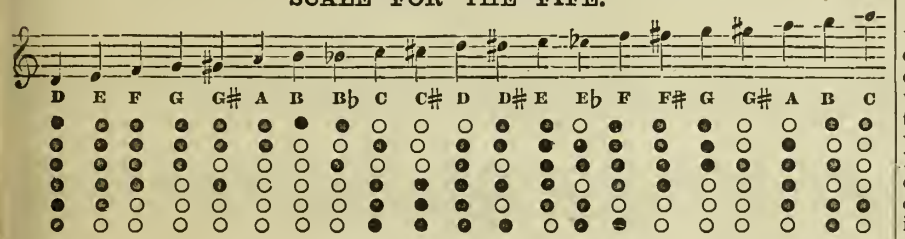
CALL TO ARMS OR QUARTERS.



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



SCALE FOR THE FIFE.



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 embouchre 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, marching 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.

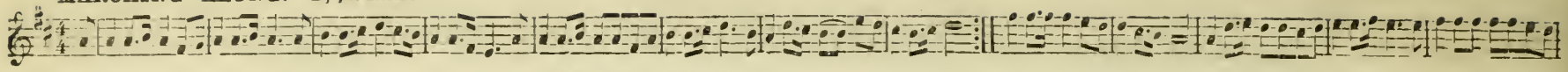
Sentinels will permit no non-commissioned officer or soldier to quit the camp without a pass from the General, or the General Staff Officer, under authority of the General, except they be directed by *express orders* from the Officer of the Guard to pass persons with the Countersign. Such orders, will,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

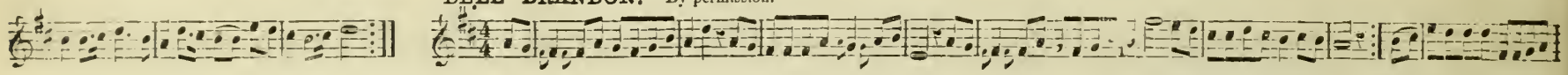
The officer of the guard must see that the countersign is duly communicated to the sentinels a little before twilight; to enable him to do which, he must be furnished by the Officer of the day with the Parole and Countersign, before Retreat.

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 hold conversation with none except in discharge of his duty.

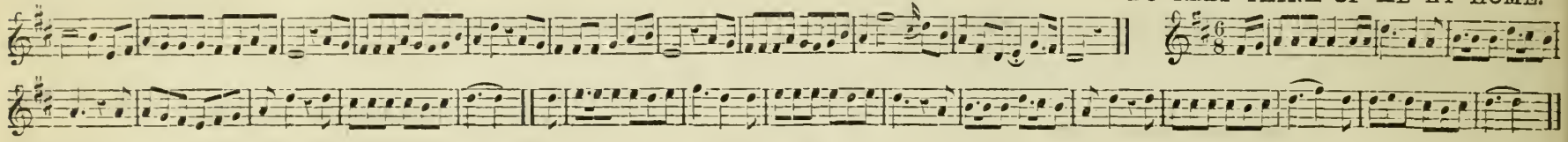
MARCHING ALONG. By permission.



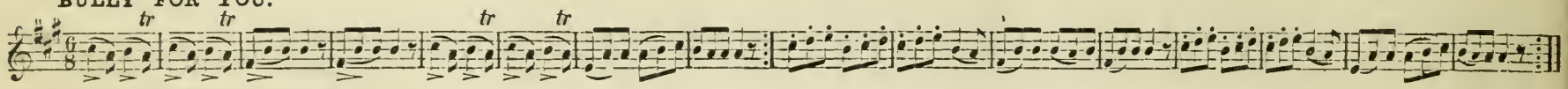
BELL BRANDON. By permission.



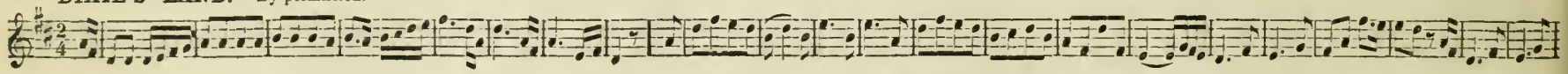
DO THEY THINK OF ME AT HOME.



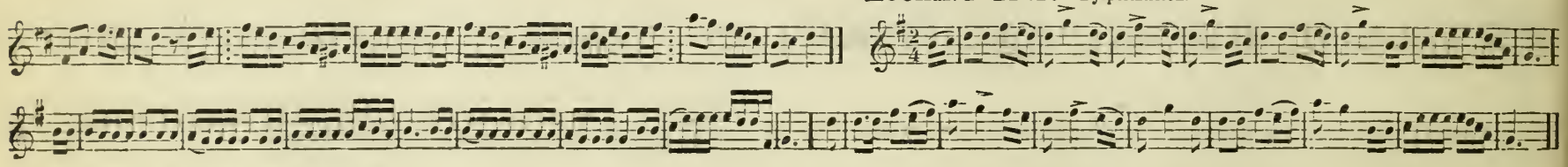
BULLY FOR YOU.



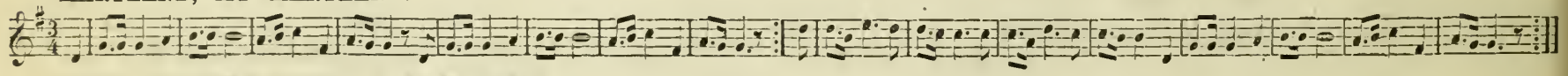
DIXIE'S LAND. By permission.



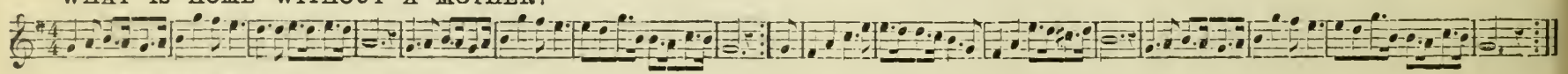
MOCKING BIRD. By permission.



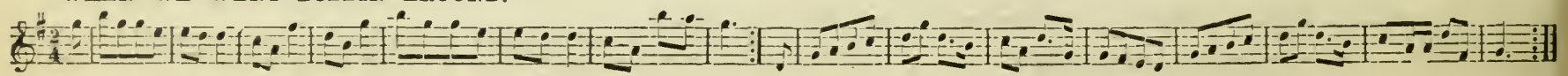
MARYLAND, MY MARYLAND.



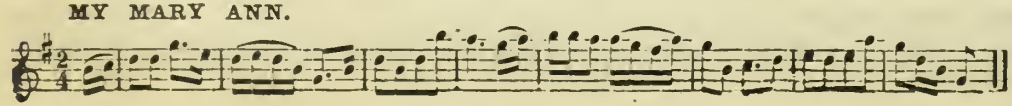
WHAT IS HOME WITHOUT A MOTHER?



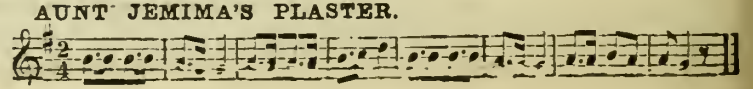
WHEN WE WENT BOBBIN AROUND.



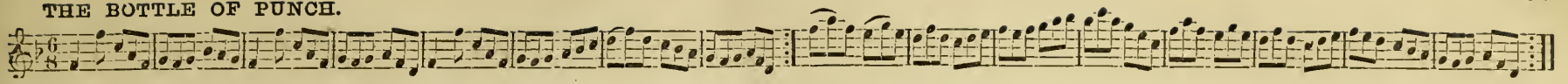
MY MARY ANN.



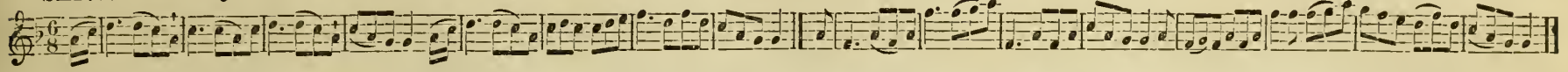
AUNT JEMIMA'S PLASTER.



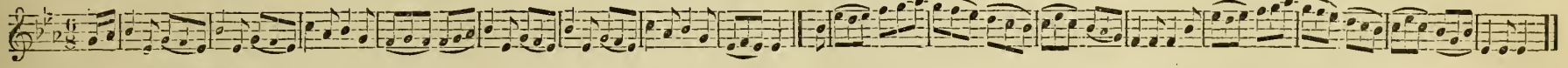
THE BOTTLE OF PUNCH.



SKIVER THE QUILT.

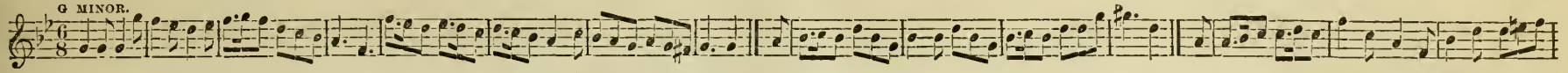


KITTY OF OULART.

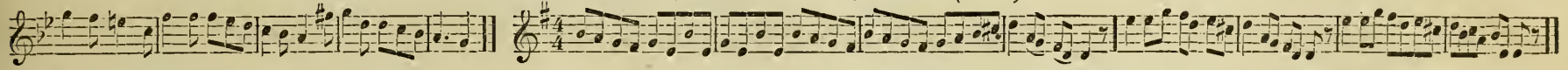


TEDDY AND MOLLY.

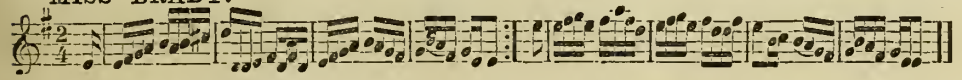
G MINOR.



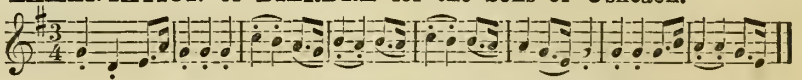
THE UNFORTUNATE CUP OF TEA. (Reel.)



MISS BRADY.



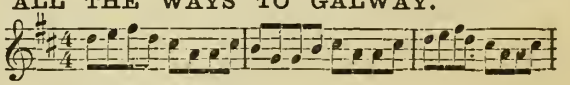
LAMENTATION of DIERDRE for the Sons of Usneach.



KITTY OF COLERAINE.

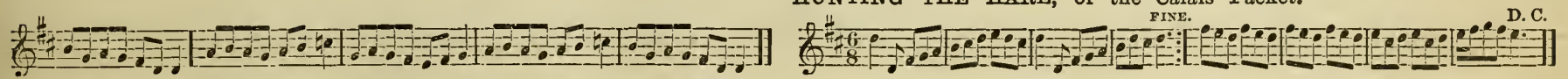
FINE. D. C;

ALL THE WAYS TO GALWAY.

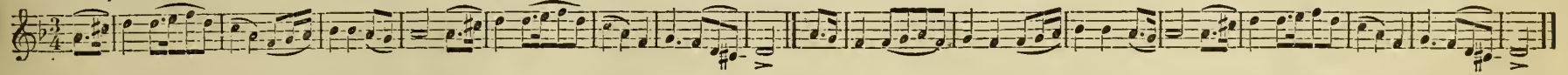


HUNTING THE HARE, or the Calais Packet.

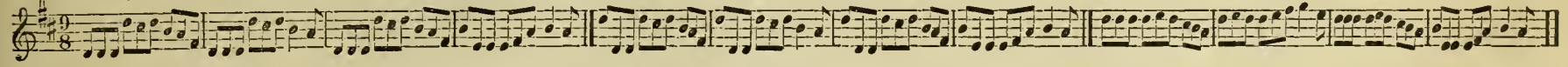
FINE. D. C.



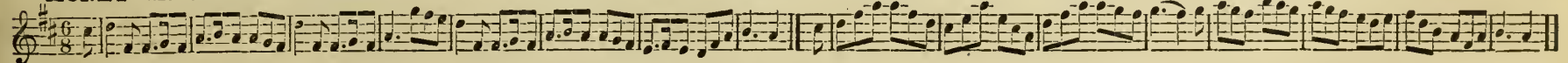
COME, REST IN THIS BOSOM.



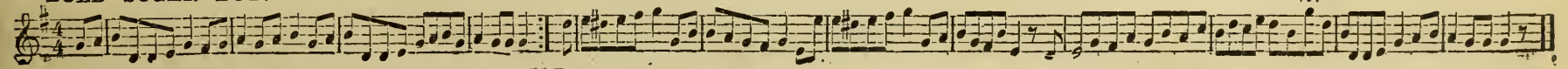
PADDY, NOW WON'T YOU BE EASY.



MONEY IN BOTH POCKETS.

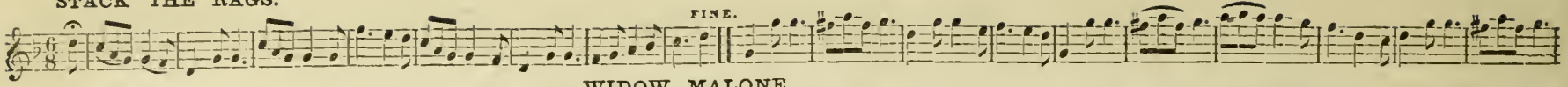


BOLD SOGER BOY.

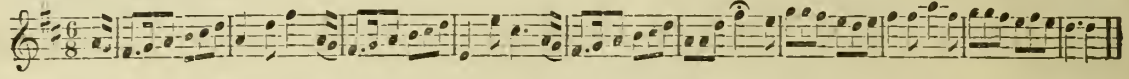


IRISH AIRS.

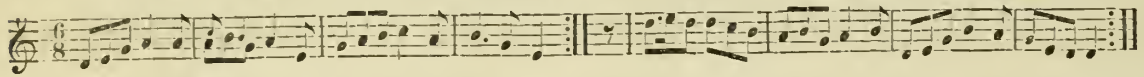
STACK THE RAGS.



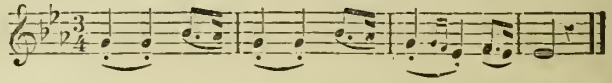
WIDOW MALONE.



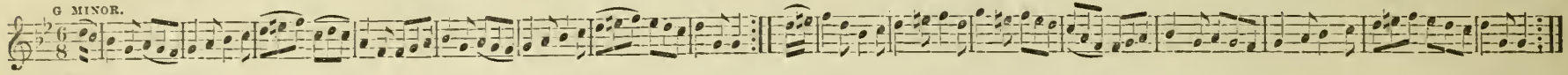
HUGGAMUR FENE ON SAMBHRULINN. The original Irish for "We have brought the Summer with us."



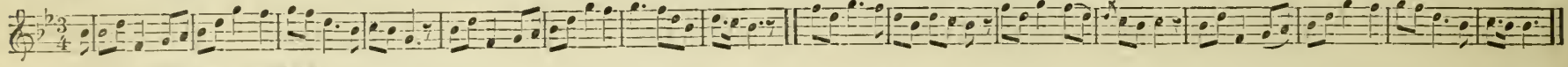
IRISH CRY.



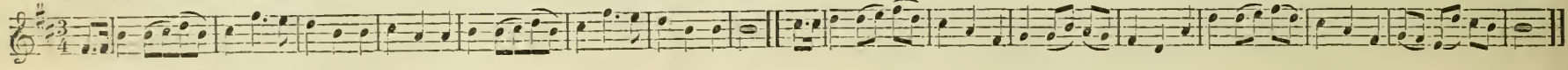
THE PEELER AND THE GOAT.



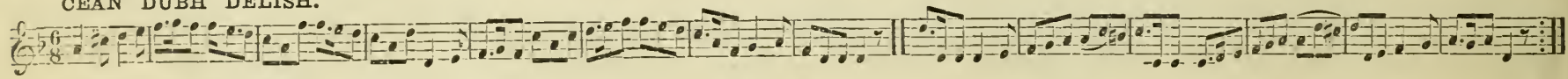
FAIRY BOY.



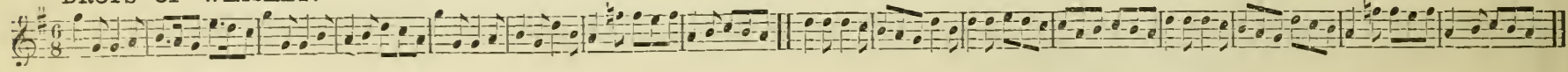
CROOGHAN A VENEE.



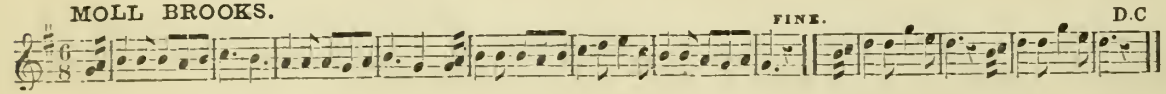
CEAN DUBH DELISH.



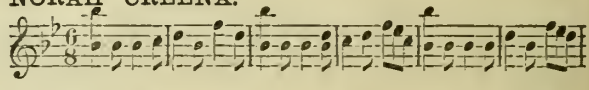
DROPS OF WHISKEY.

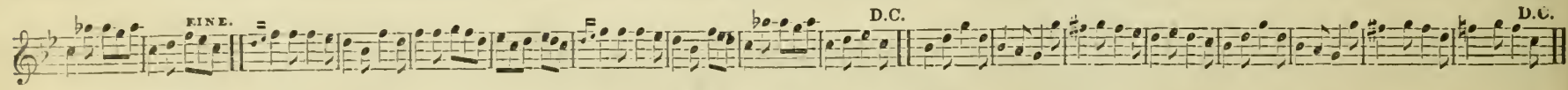


MOLL BROOKS.

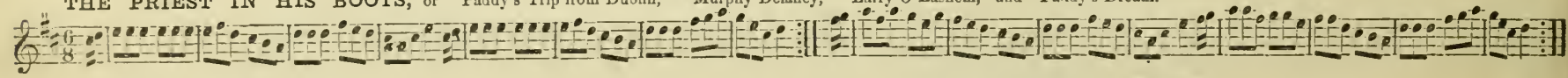


NORAH CREENA.

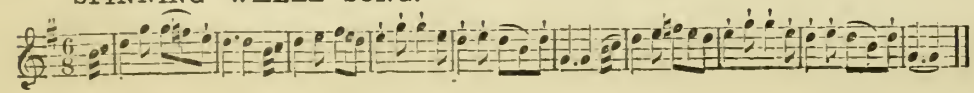




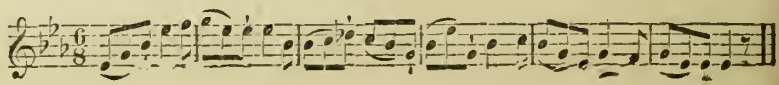
THE PRIEST IN HIS BOOTS, or "Paddy's Trip from Dublin," "Murphy Delaney," "Larry O'Lashem," and "Paddy's Dream."



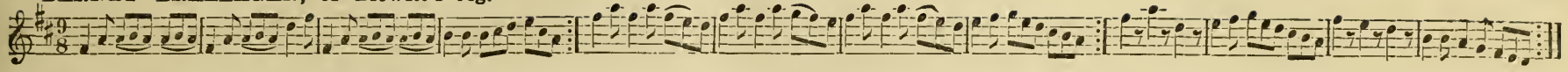
SPINNING WHEEL SONG.



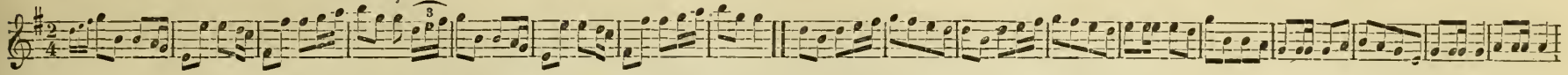
IRISH SPINNING WHEEL.



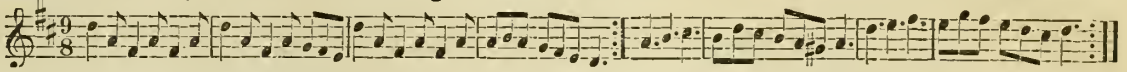
BARNEY BRALLAGAN, or Blewitt's Jig.



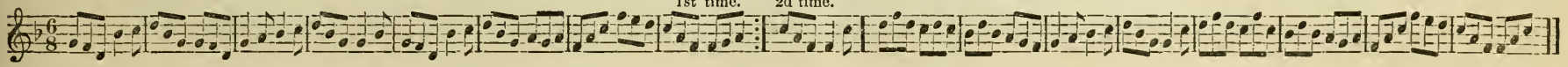
PADDY, WILL YOU LOVE ME.



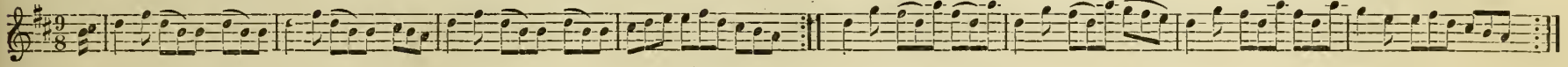
GALWAY JIG, or Who'll come fight in the Snow.



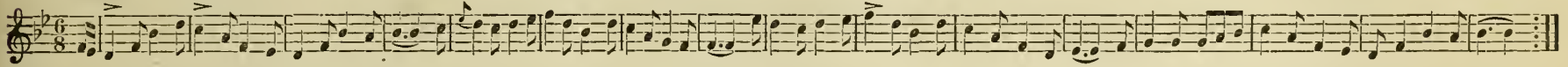
TWO PENNY JIG.



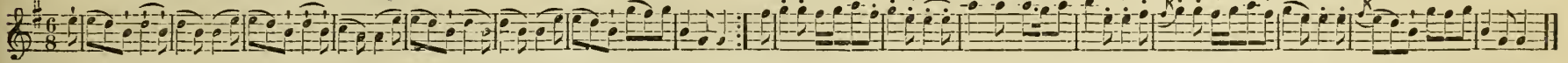
YELLOW STOCKINGS.



PADDIES EVERMORE.

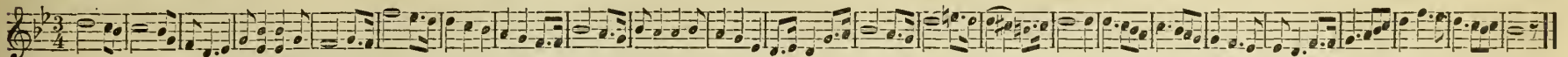


IS IT THE PRIEST YOU WANT?

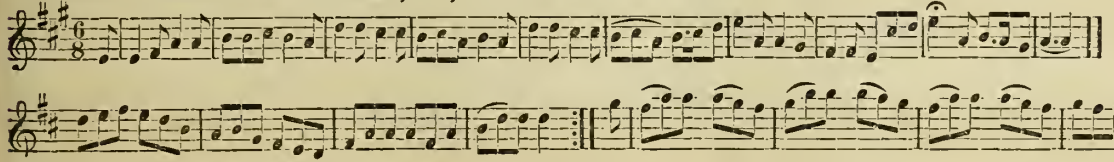


HUISH THE CAT.

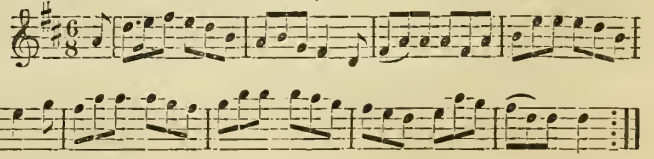
DERMOT ASTORE.



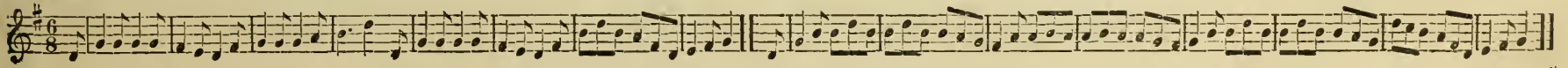
THE WINNOWING SHEET, or, If thou wilt be Mine.



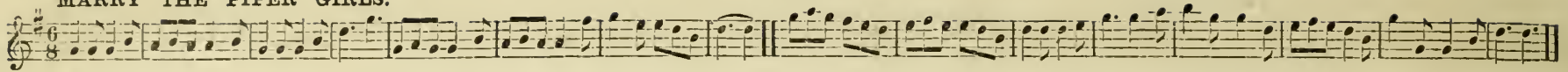
THE PRATIES ARE DUG, and the Frost is all over.



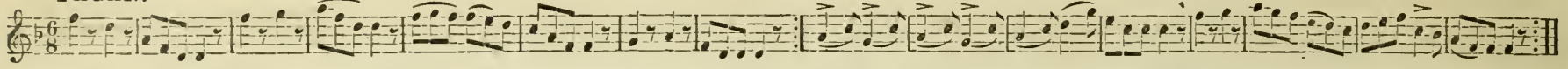
MERRY GIRLS OF DUBLIN.



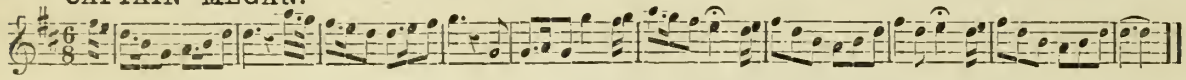
MARRY THE PIPER GIRLS.



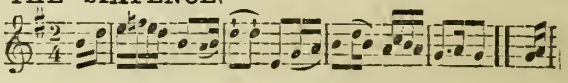
FAGAN.



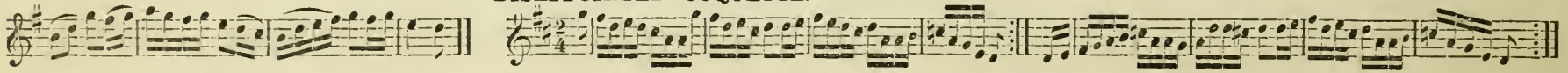
CAPTAIN MEGAN.



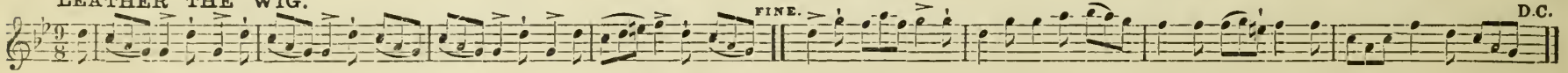
THE SIXPENCE.



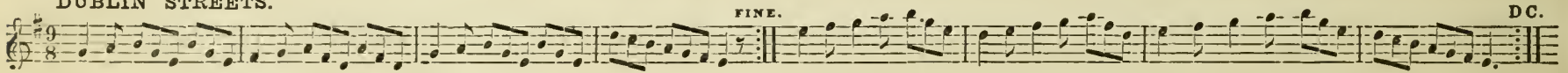
DISAPPOINTED COQUETTE.



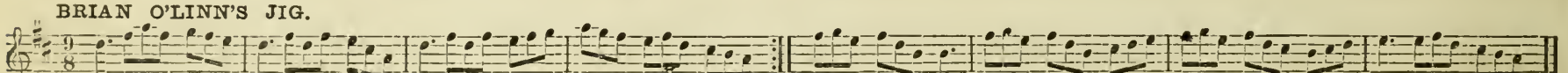
LEATHER THE WIG.



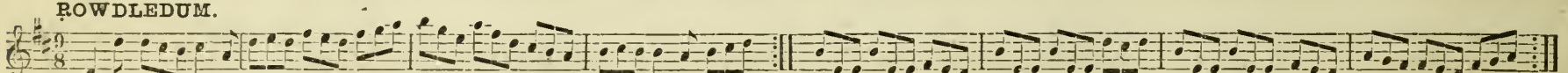
DUBLIN STREETS.



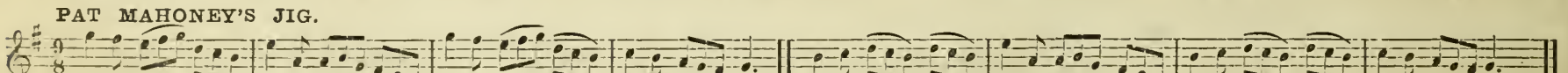
BRIAN O'LINN'S JIG.



ROWDLEDUM.

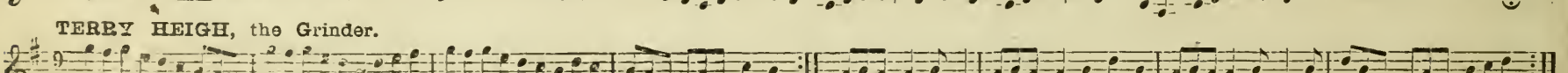


PAT MAHONEY'S JIG.

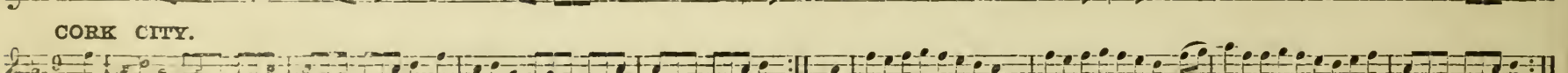


BEAUTEOUS FAIR MOLLY.

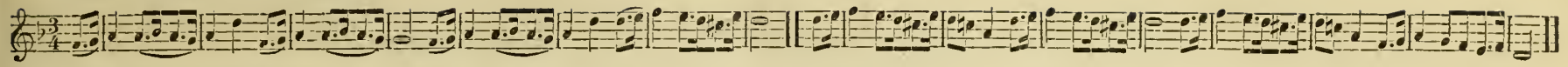
TERRY HEIGH, the Grinder.



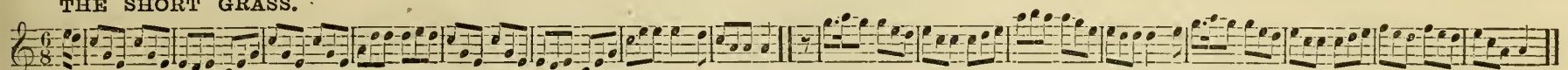
CORK CITY.



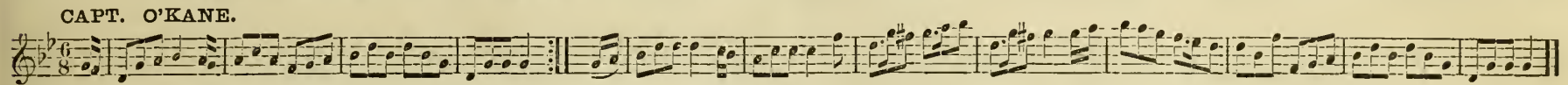
THE DIRGE OF CAROLAN.



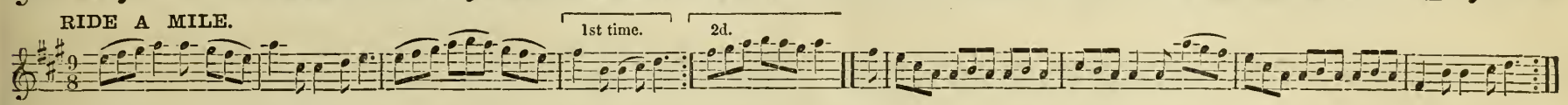
THE SHORT GRASS.



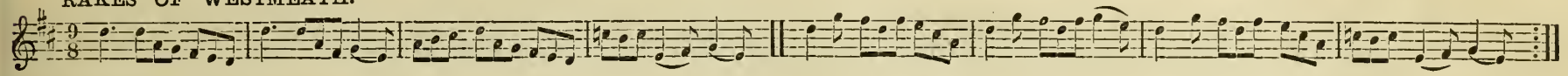
CAPT. O'KANE.



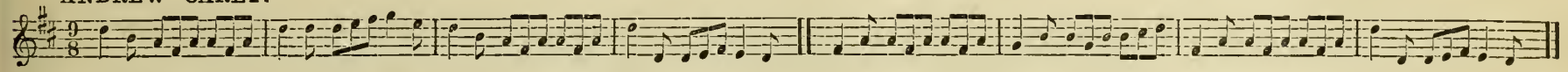
RIDE A MILE.



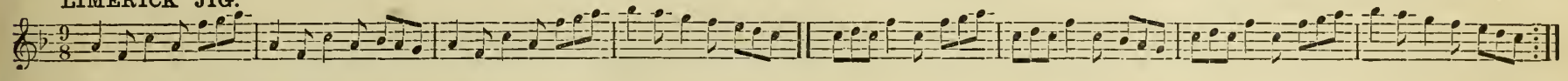
RAKES OF WESTMEATH.



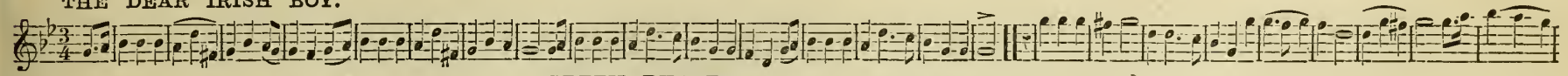
ANDREW CAREY.



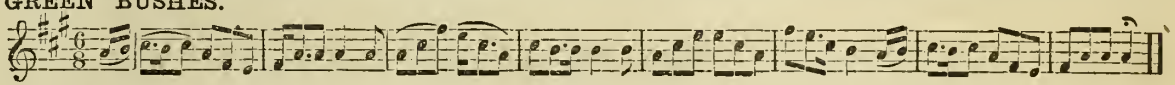
LIMERICK JIG.



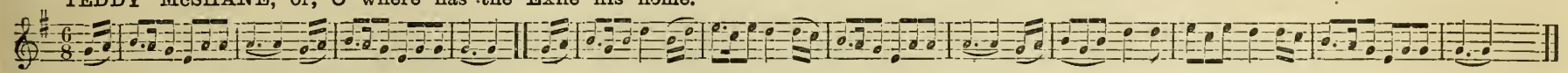
THE DEAR IRISH BOY.



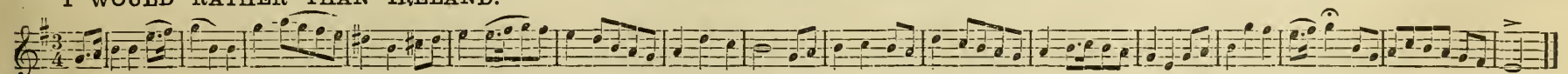
GREEN BUSHES.



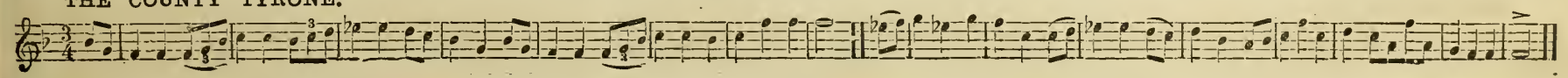
TEDDY McSHANE, or, O where has the Exile his home.



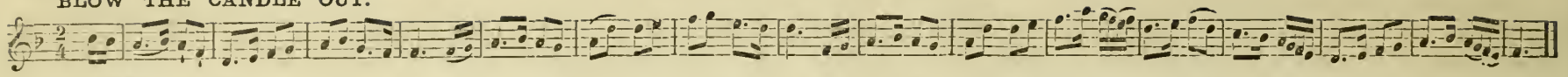
I WOULD RATHER THAN IRELAND.



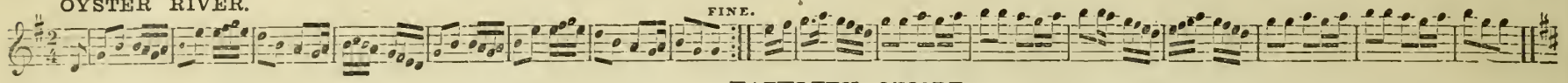
THE COUNTY TYRONE.



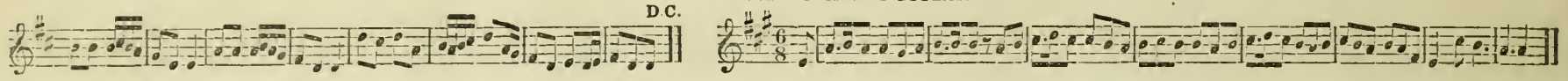
BLOW THE CANDLE OUT.



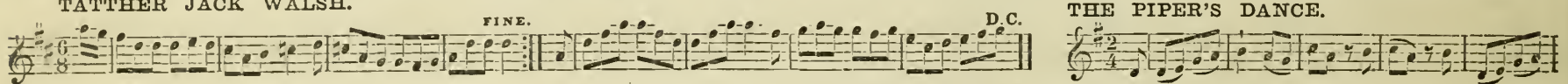
OYSTER RIVER.



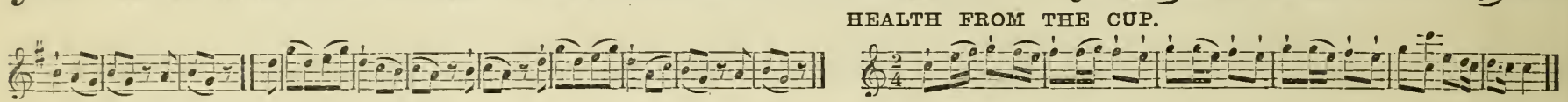
KATHLEEN O'MORE.



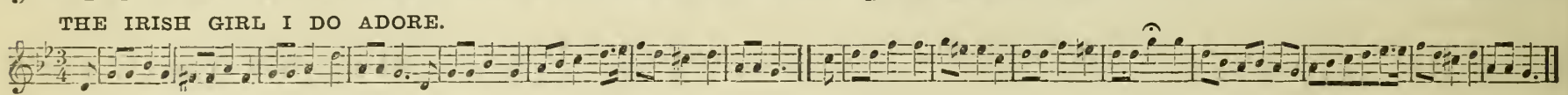
TATTHER JACK WALSH.



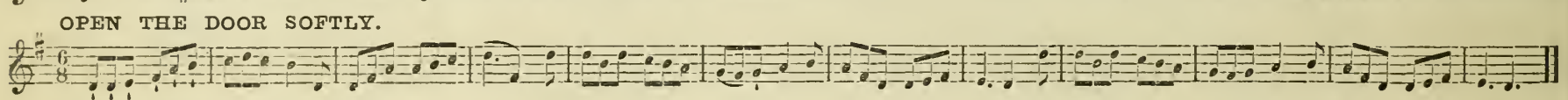
THE PIPER'S DANCE.



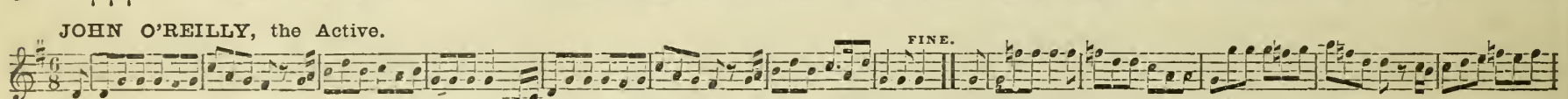
HEALTH FROM THE CUP.



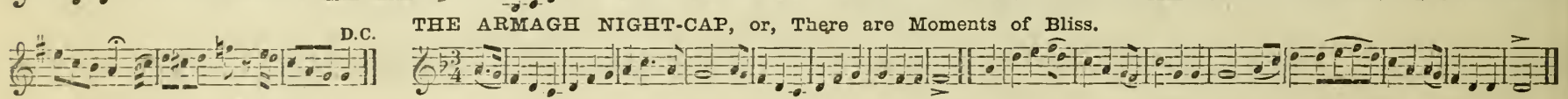
THE IRISH GIRL I DO ADORE.



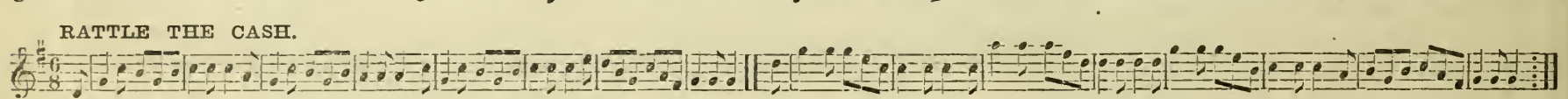
OPEN THE DOOR SOFTLY.



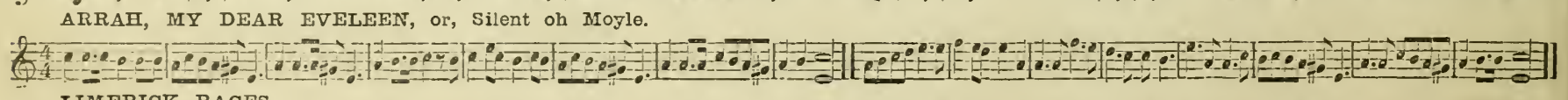
JOHN O'REILLY, the Active.



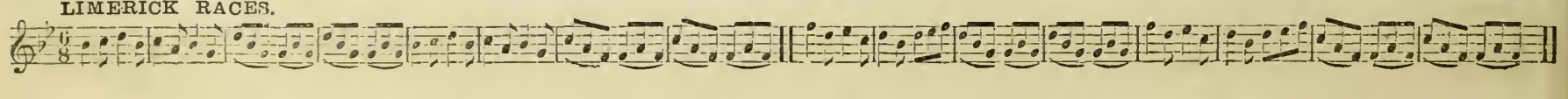
THE ARMAGH NIGHT-CAP, or, There are Moments of Bliss.



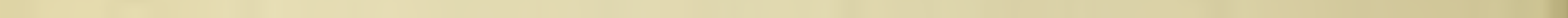
RATTLE THE CASH.



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

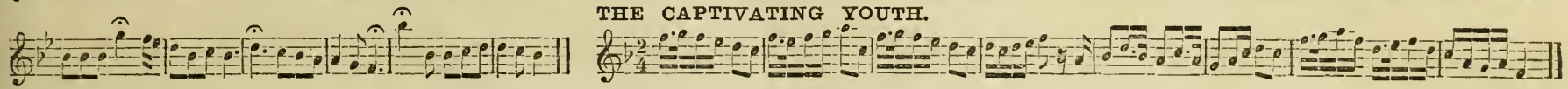


LIMERICK RACES.

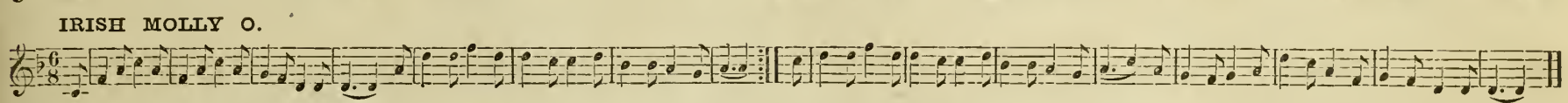


HUMORS OF DONNYBROOK FAIR.

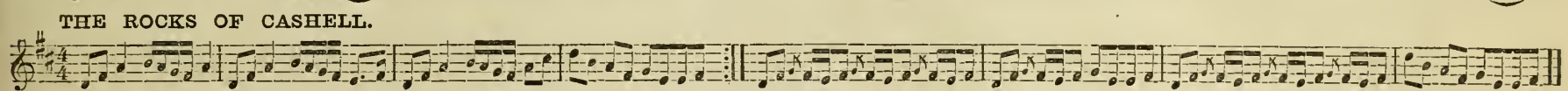
THE CAPTIVATING YOUTH.



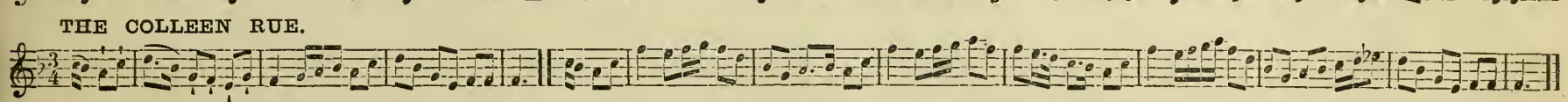
IRISH MOLLY O.



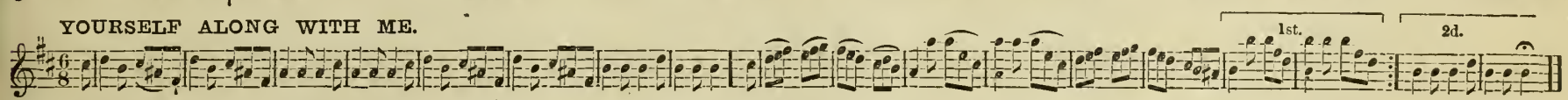
THE ROCKS OF CASHELL.



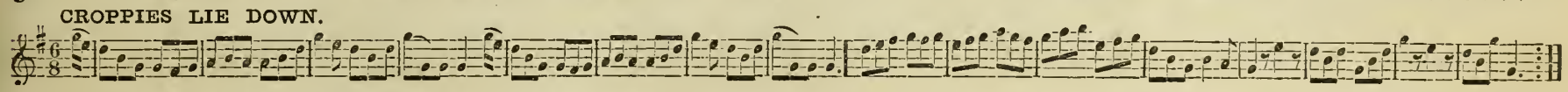
THE COLLEEN RUE.



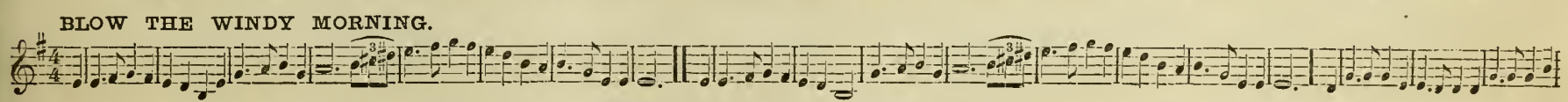
YOURSELF ALONG WITH ME.



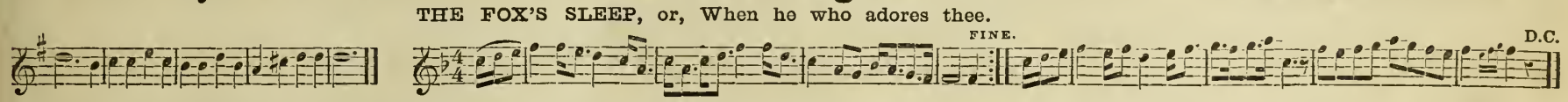
CROPPIES LIE DOWN.



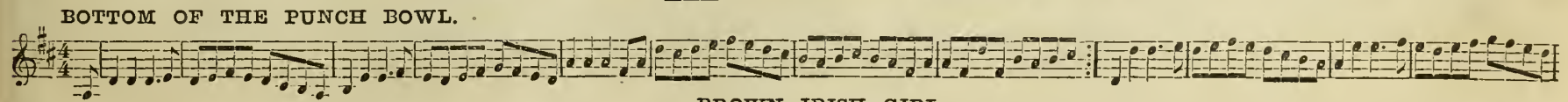
BLOW THE WINDY MORNING.



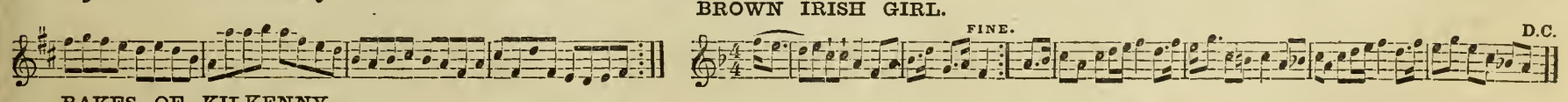
THE FOX'S SLEEP, or, When he who adores thee.



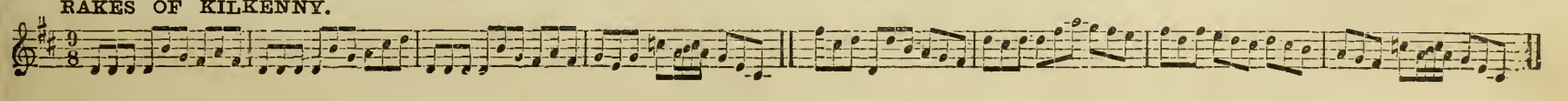
BOTTOM OF THE PUNCH BOWL.



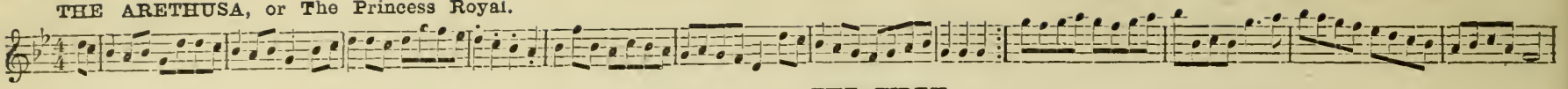
BROWN IRISH GIRL.



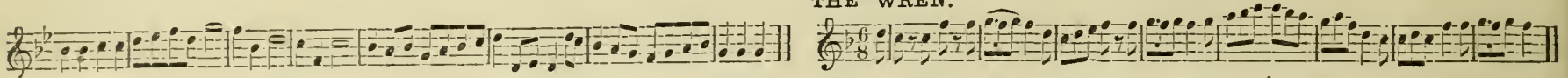
RAKES OF KILKENNY.



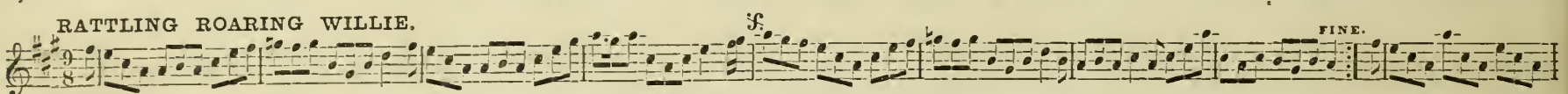
THE ARETHUSA, or The Princess Royal.



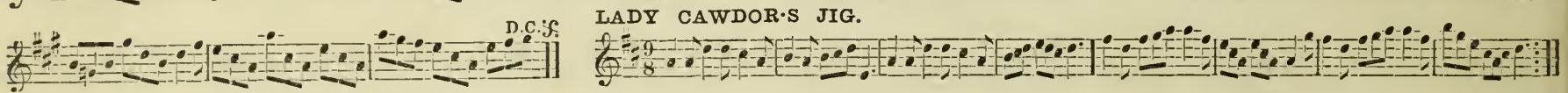
THE WREN.



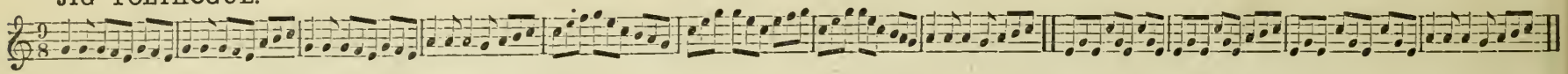
RATTLING ROARING WILLIE.



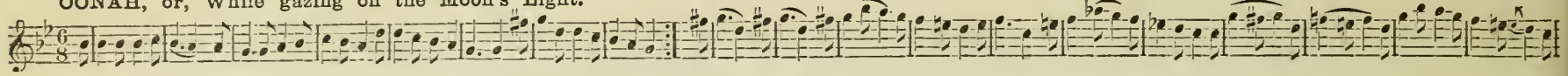
LADY CAWDOR'S JIG.



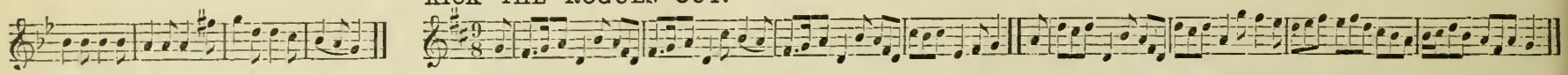
JIG POLTHOGUE.



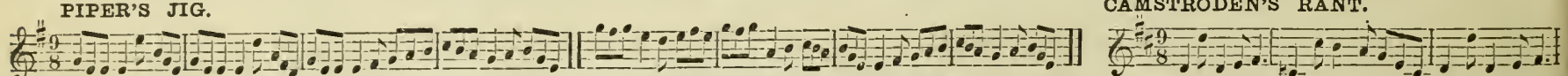
OONAH, or, While gazing on the Moon's Light.



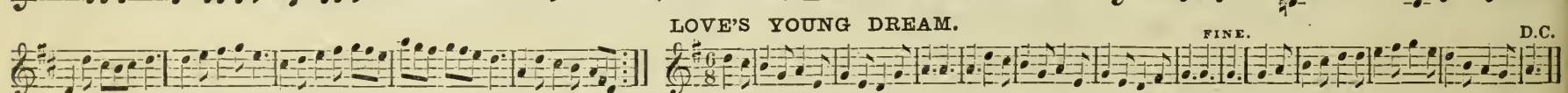
KICK THE ROGUES OUT.



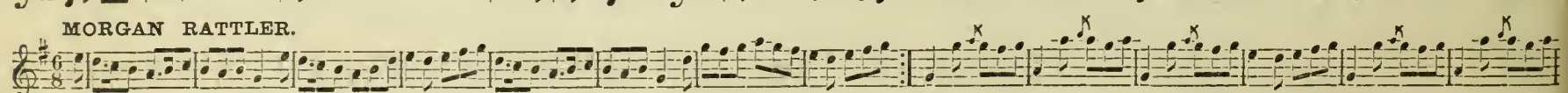
PIPER'S JIG.



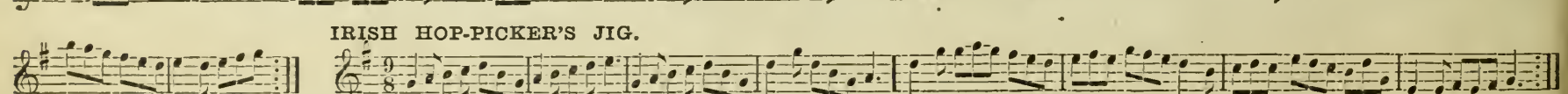
CAMSTRODEN'S RANT.



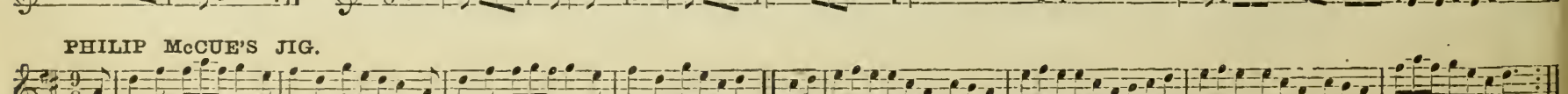
LOVE'S YOUNG DREAM.



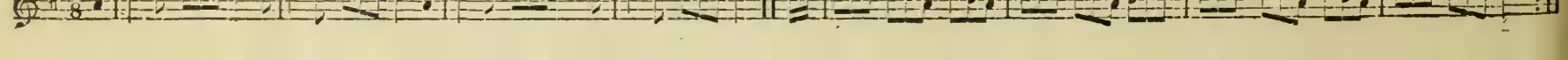
MORGAN RATTLER.



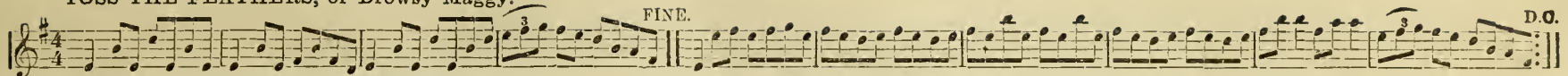
IRISH HOP-PICKER'S JIG.



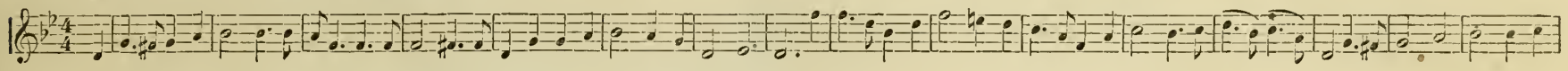
PHILIP McCUE'S JIG.



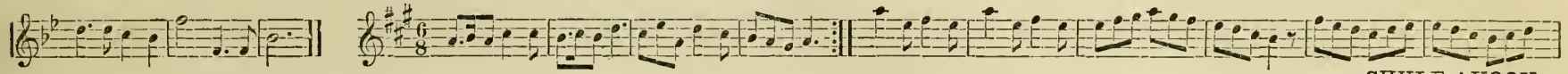
TOSS THE FEATHERS, or Drowsy Maggy.



D Minor. SONG OF THE BATTLE EVE.

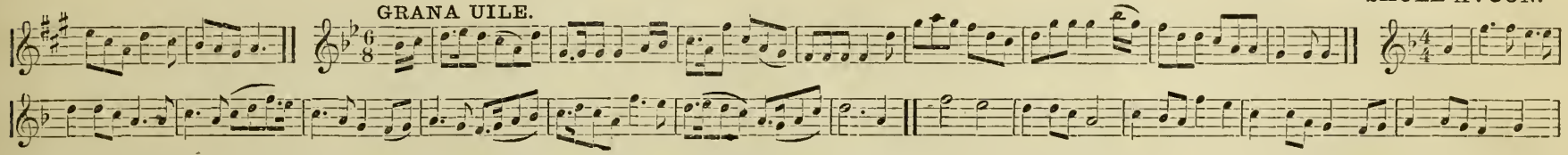


LILLIBULLERO, or Protestant Boys.

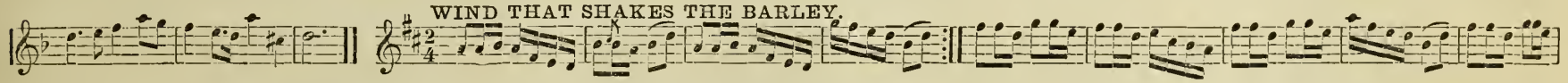


SHULE AVOON.

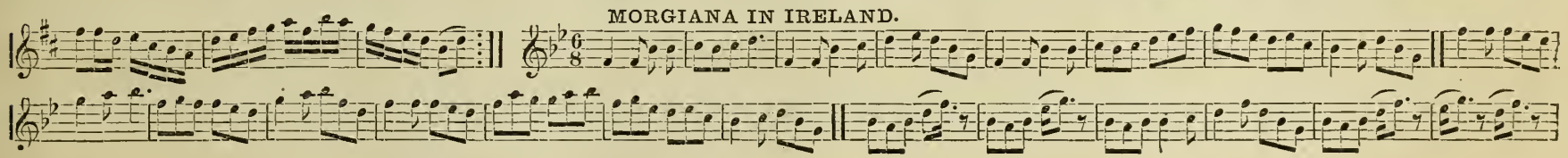
GRANA UILE.



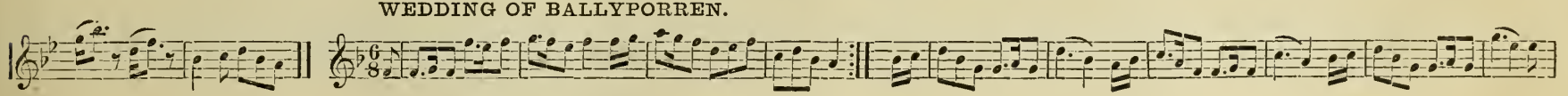
WIND THAT SHAKES THE BARLEY.



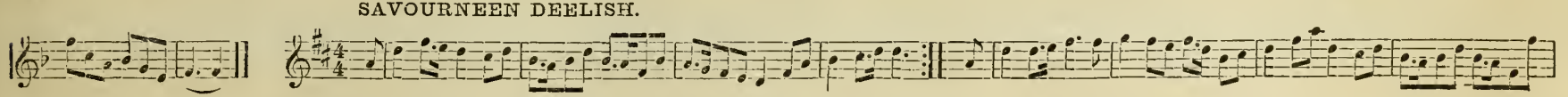
MORGIANA IN IRELAND.



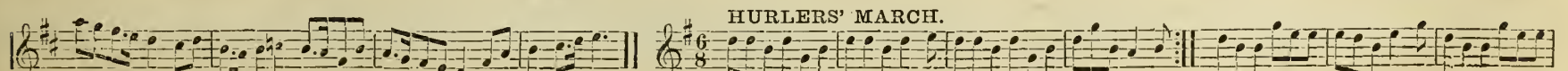
WEDDING OF BALLYPORREN.



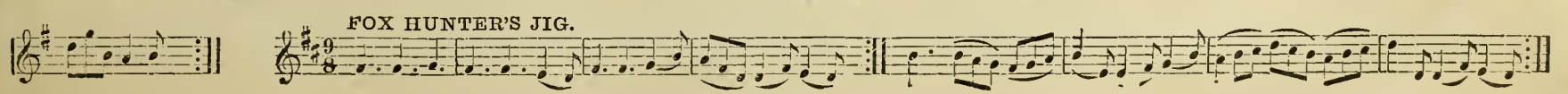
SAVOURNEEN DEELISH.



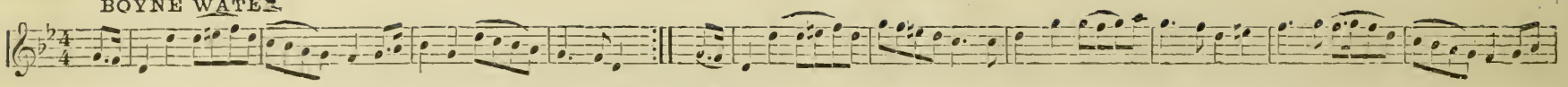
HURLERS' MARCH.



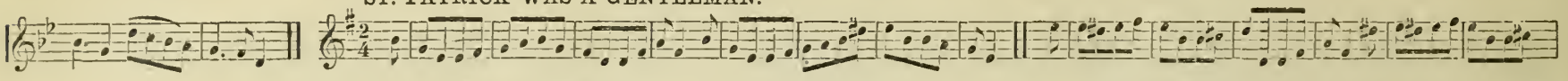
FOX HUNTER'S JIG.



BOYNE WATER.

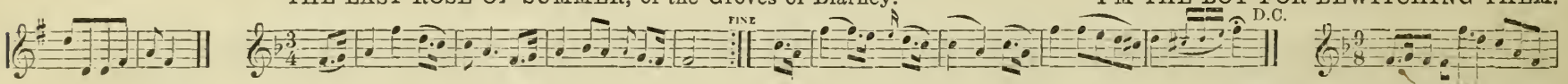


ST. PATRICK WAS A GENTLEMAN.

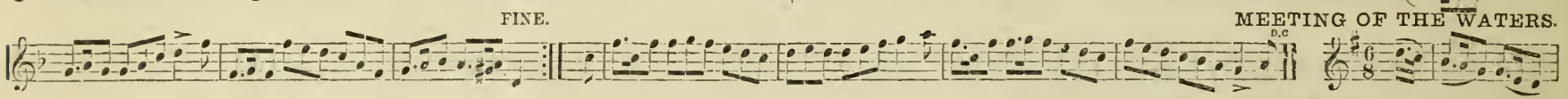


THE LAST ROSE OF SUMMER, or the Groves of Blarney.

I'M THE BOY FOR BEWITCHING THEM.

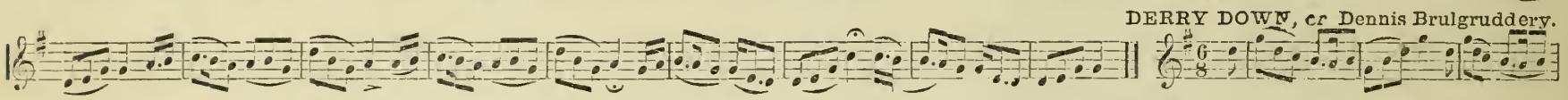


FINE.

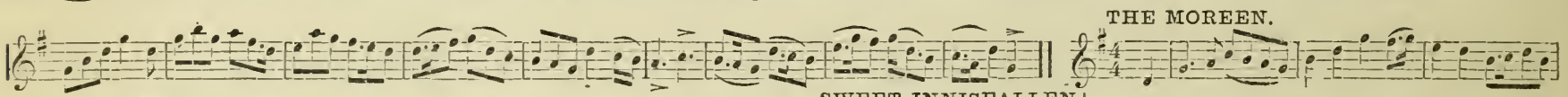


MEETING OF THE WATERS.

DERRY DOWN, or Dennis Brulgruddery.

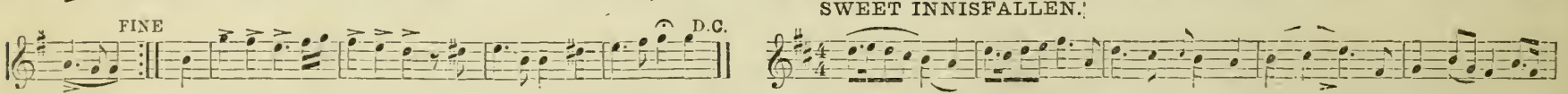


THE MOREEN.

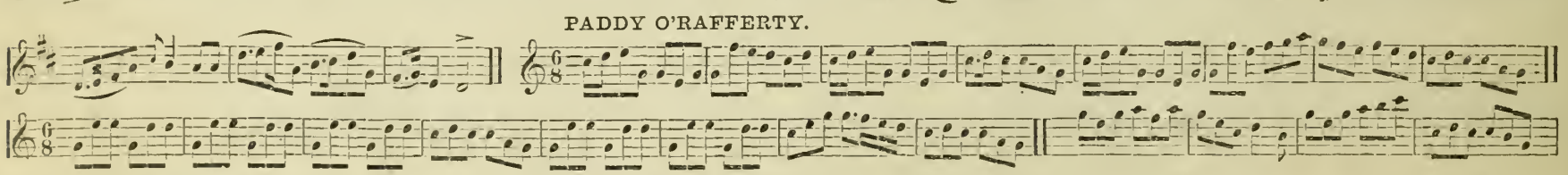


FINE

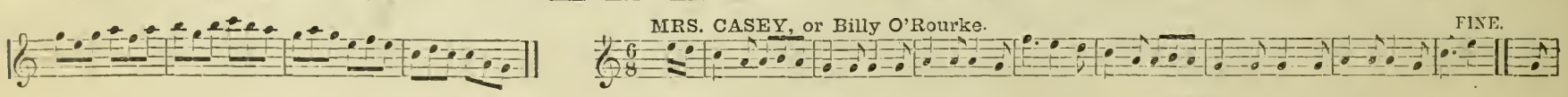
SWEET INNISFALLEN.

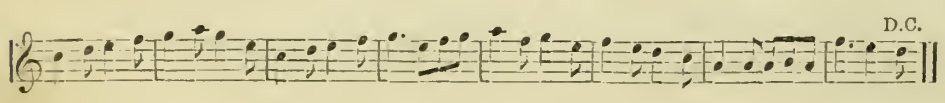


PADDY O'RAFFERTY.



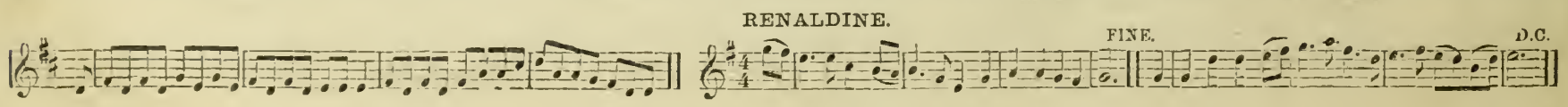
MRS. CASEY, or Billy O'Rourke.



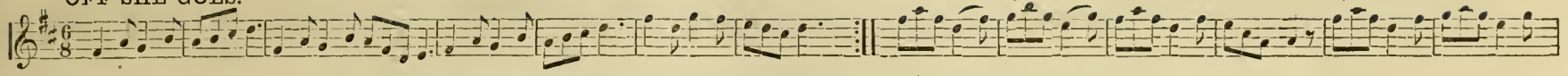


IRISH PIPES.

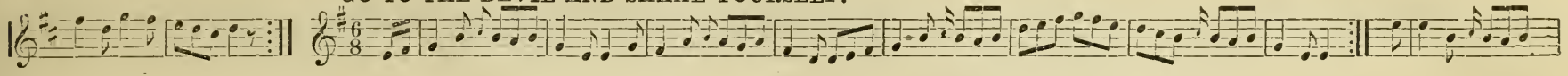
RENALDINE.



OFF SHE GOES.

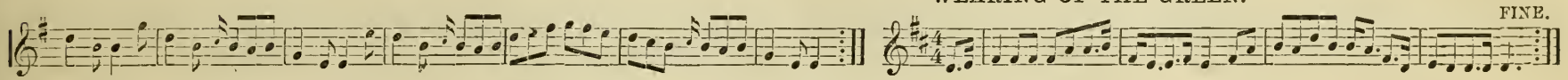


GO TO THE DEVIL AND SHAKE YOURSELF.



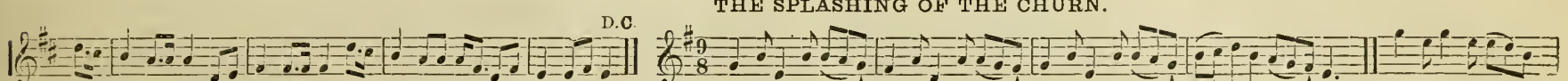
WEARING OF THE GREEN.

FINE.

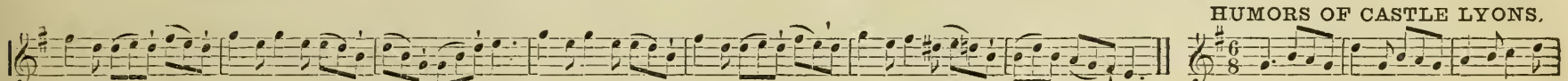


THE SPLASHING OF THE CHURN.

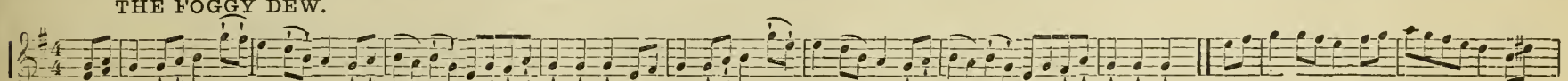
D.C.



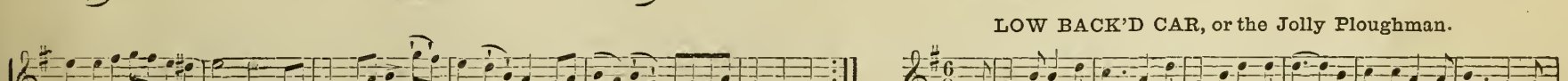
HUMORS OF CASTLE LYONS.



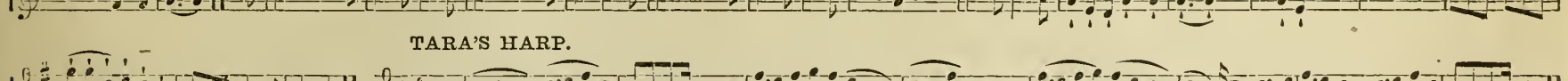
THE FOGGY DEW.



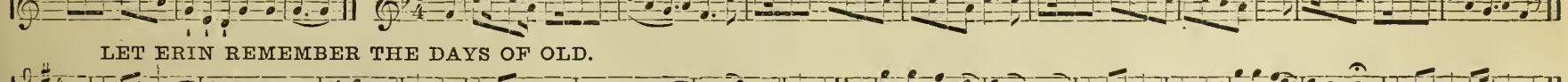
LOW BACK'D CAR, or the Jolly Ploughman.



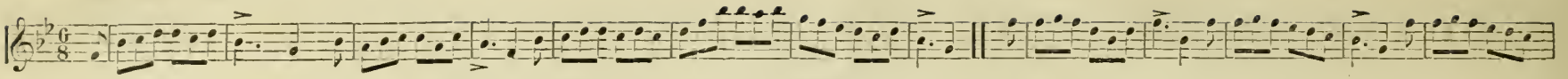
TARA'S HARP.



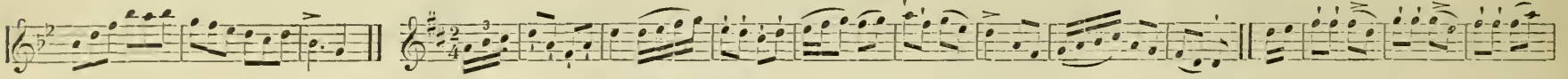
LET ERIN REMEMBER THE DAYS OF OLD.



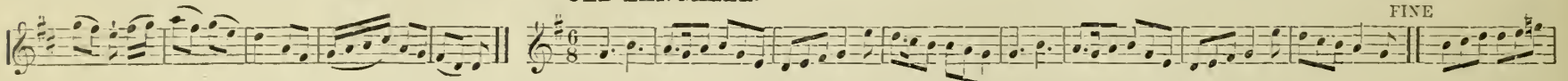
THE GROWLING OLD WOMAN.



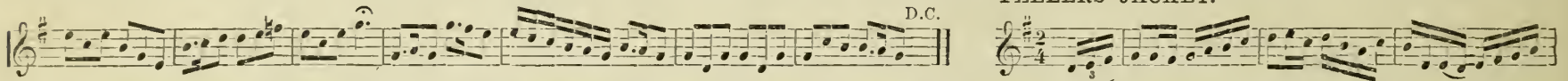
LEATHER AWAY WITH THE WATTLE O!



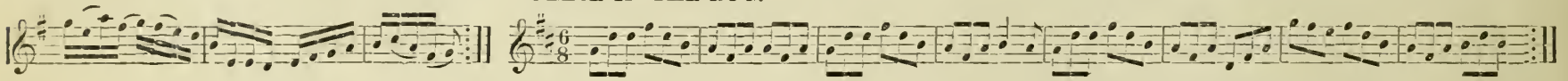
OLD LANGALEE.



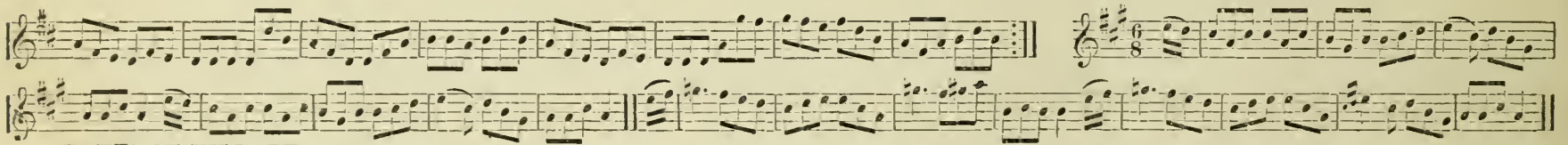
PEELERS' JACKET.



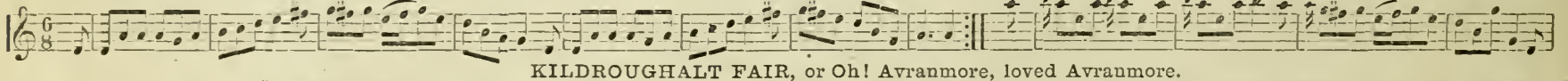
GEESE IN THE BOG.



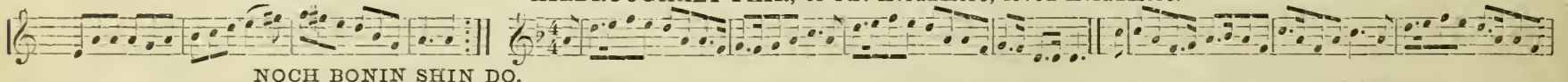
LARRY CROGAN.



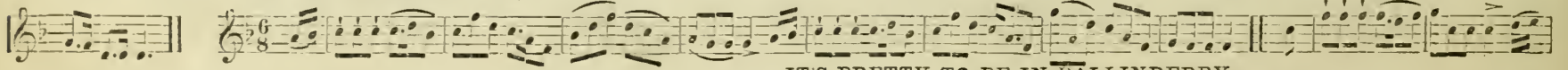
RAKES OF KILDARE.



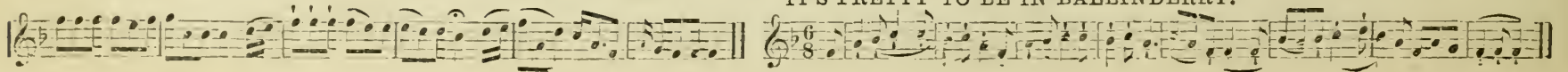
KILDROUGHALT FAIR, or Oh! Avranmore, loved Avranmore.



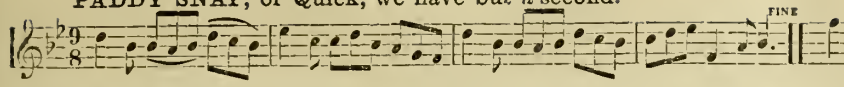
NOCH BONIN SHIN DO.



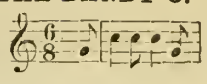
IT'S PRETTY TO BE IN BALLINDERRY.



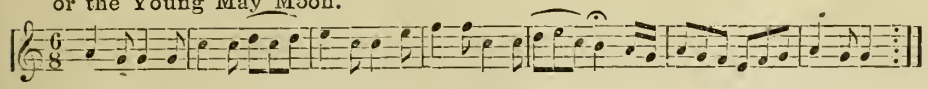
PADDY SNAP, or Quick, we have but a second.



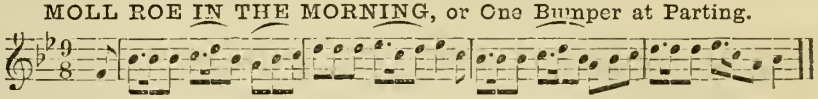
THE DANDY O.

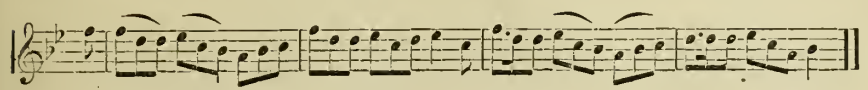


or the Young May Moon.

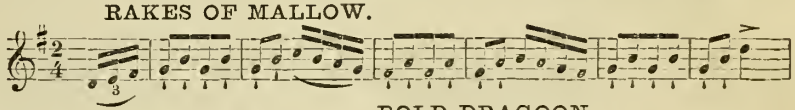


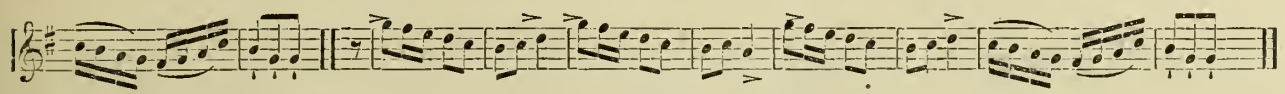
MOLL ROE IN THE MORNING, or One Bumper at Parting.



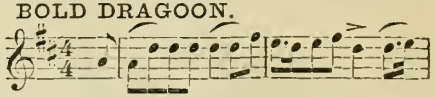


RAKES OF MALLOW.

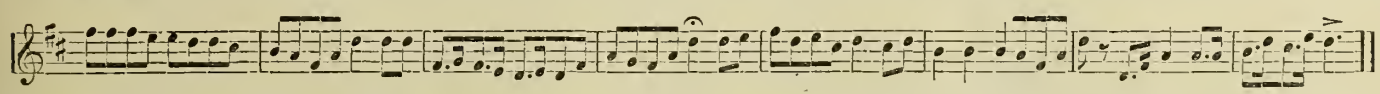


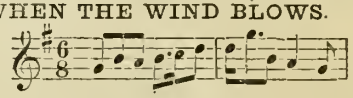


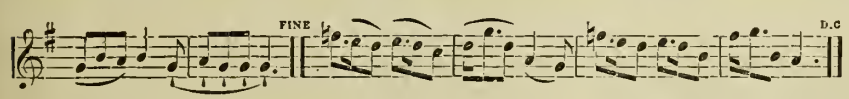
BOLD DRAGOON.



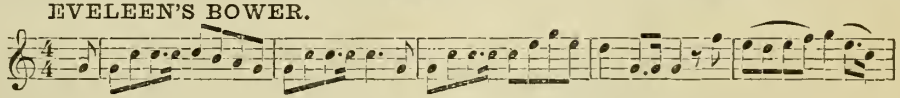
WHEN THE WIND BLOWS.



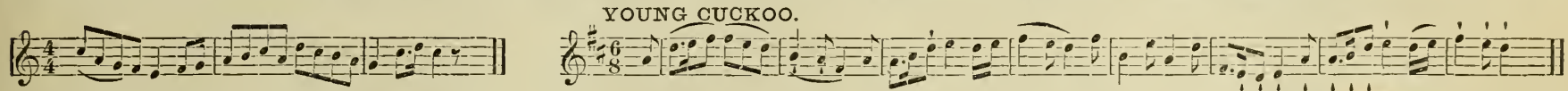




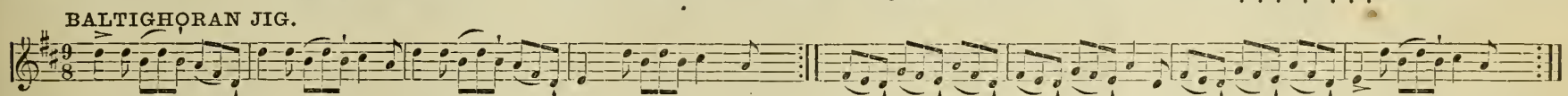
EVELEEN'S BOWER.



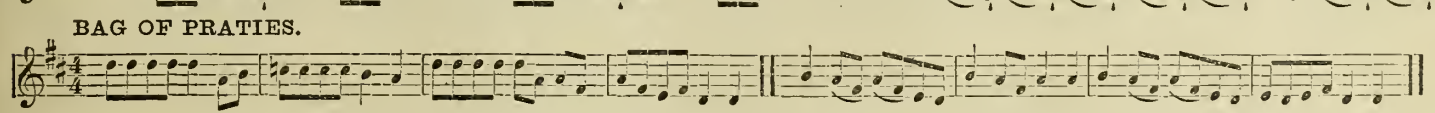
YOUNG CUCKOO.



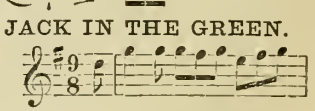
BALTIGHORAN JIG.



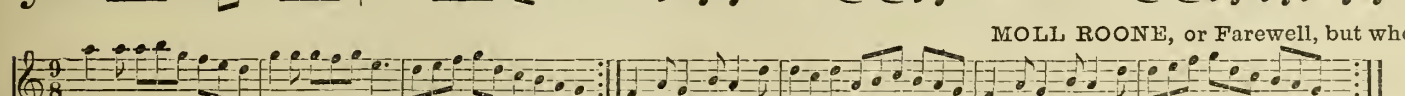
BAG OF PRATIES.

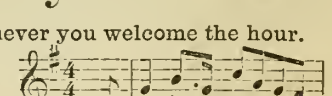


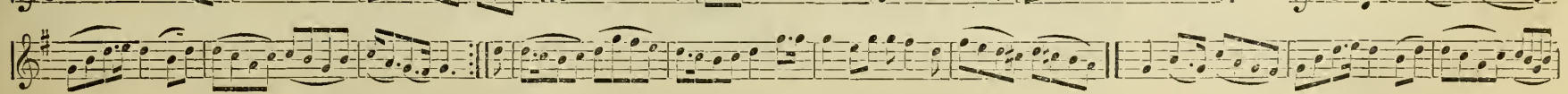
JACK IN THE GREEN.



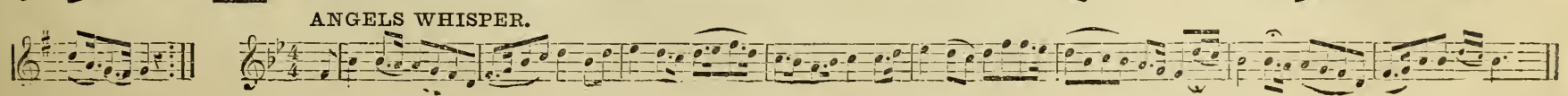
MOLL ROONE, or Farewell, but whenever you welcome the hour.



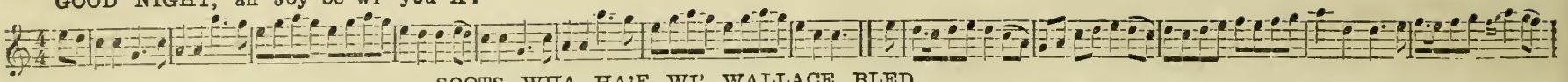




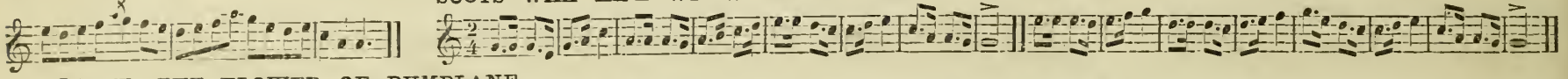
ANGELS WHISPER.



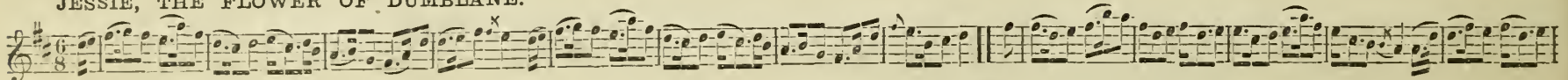
GOOD NIGHT, an' Joy be wi' you A'.



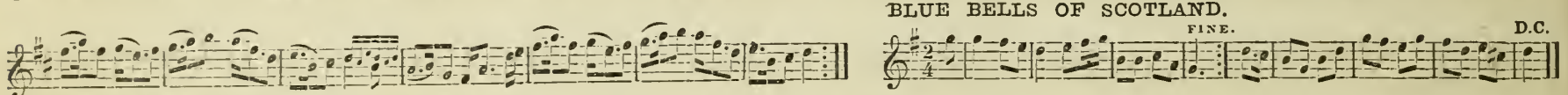
SCOTS WHA HA'E WI' WALLACE BLED.



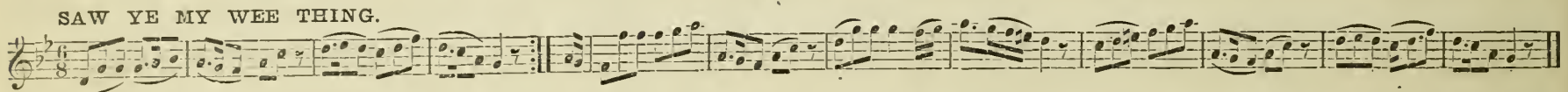
JESSIE, THE FLOWER OF DUMBLANE.



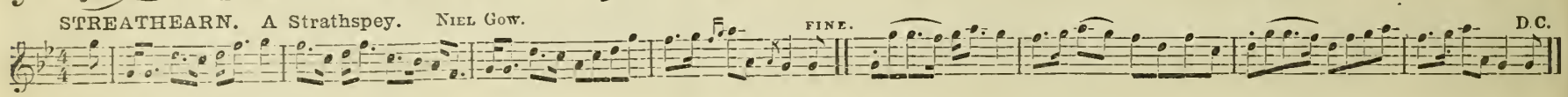
BLUE BELLS OF SCOTLAND.



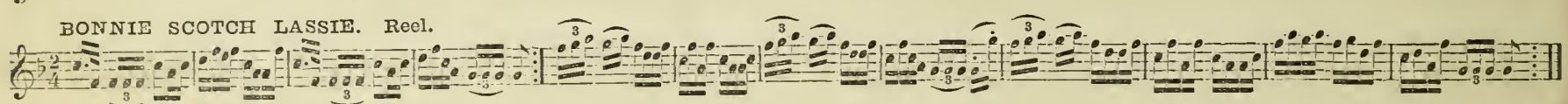
SAW YE MY WEE THING.



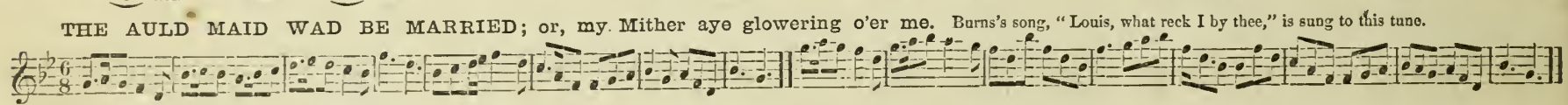
STREATHEARN. A Strathspey. NIEL GOW.



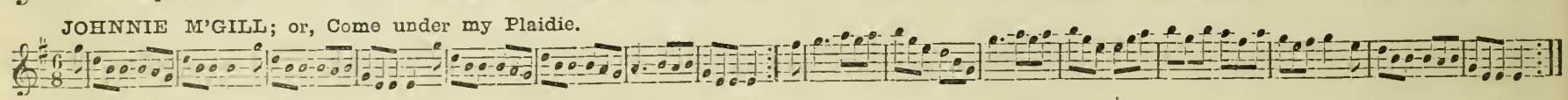
BONNIE SCOTCH LASSIE. Reel.



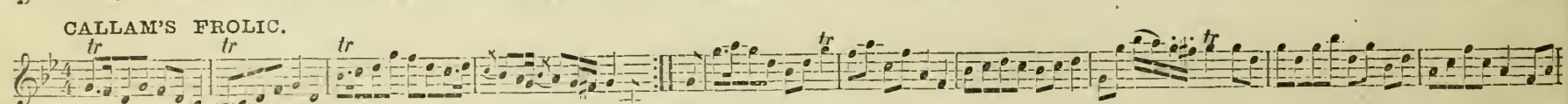
THE AULD MAID WAD BE MARRIED; or, my Mither aye glowering o'er me. Burns's song, "Louis, what reck I by thee," is sung to this tune.



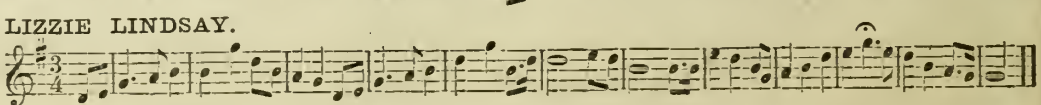
JOHNNIE M'GILL; or, Come under my Plaidie.



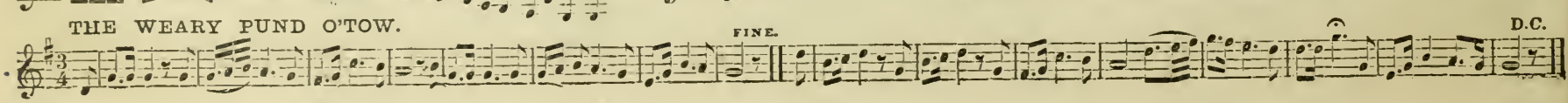
CALLAM'S FROLIC.



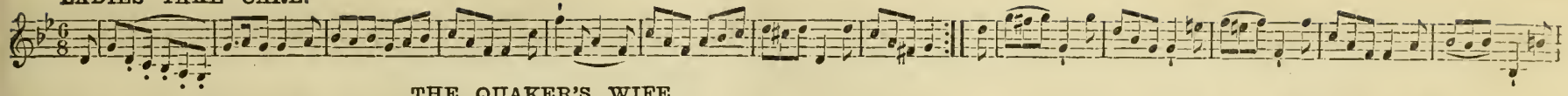
LIZZIE LINDSAY.



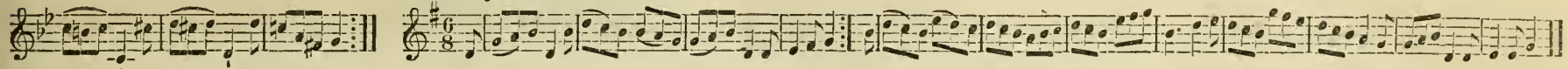
THE WEARY PUND O'TOW.



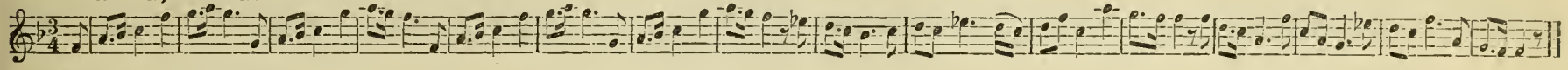
LADIES TAKE CARE.



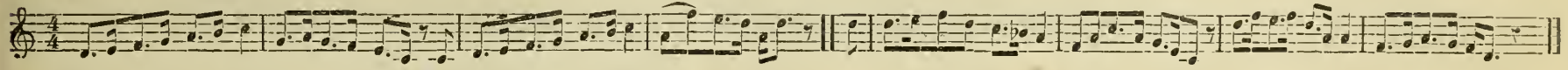
THE QUAKER'S WIFE.



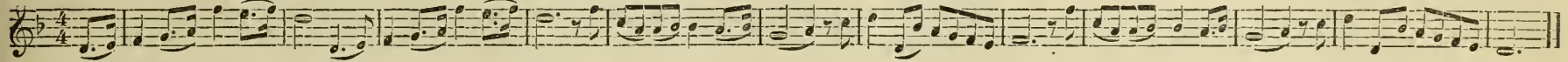
O WALY, WALY.



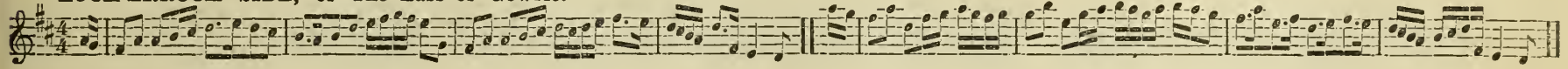
MY BOY TOMMY.



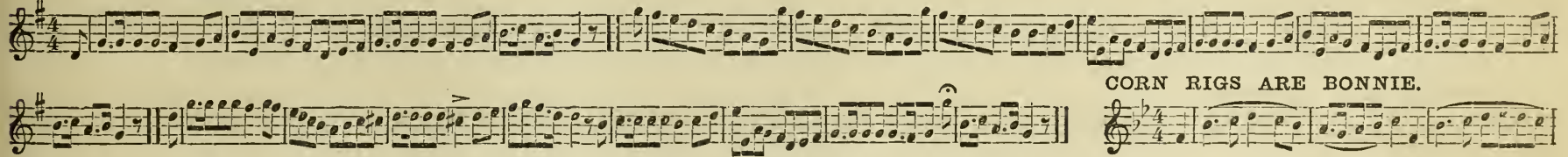
WILL YE GANG TO THE EWE BUGHTS, MARION.



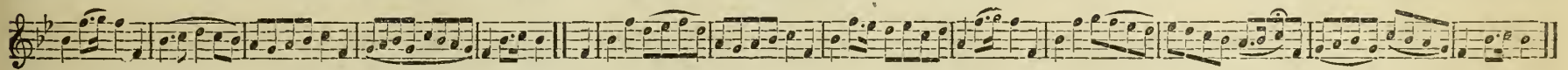
LOCH-ERROCH SIDE, or The Lass of Gowrie.



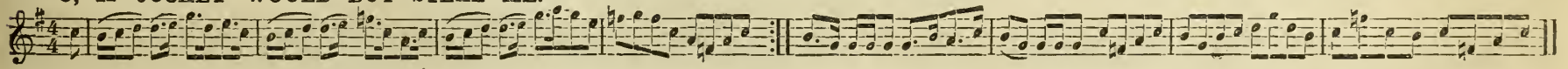
CALLER HERRIN.



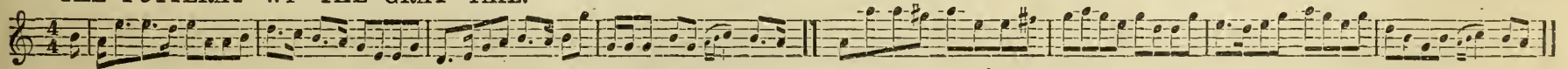
CORN RIGS ARE BONNIE.



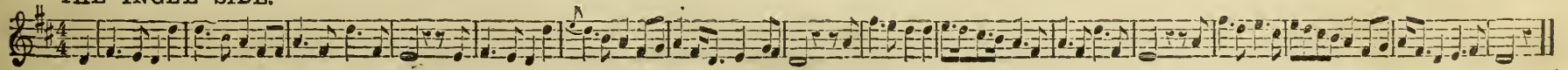
O, IF JOCKEY WOULD BUT STEAL ME.



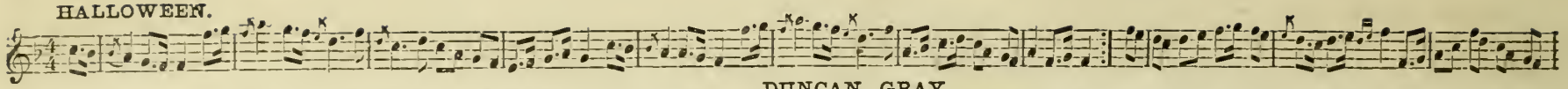
THE FUTTERAT WI' THE GRAY TAIL.



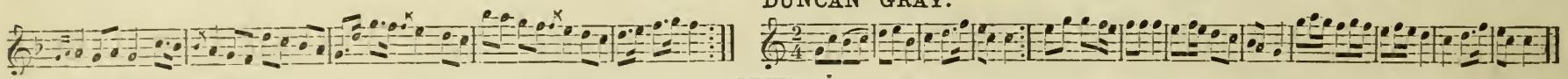
THE INGLE SIDE.



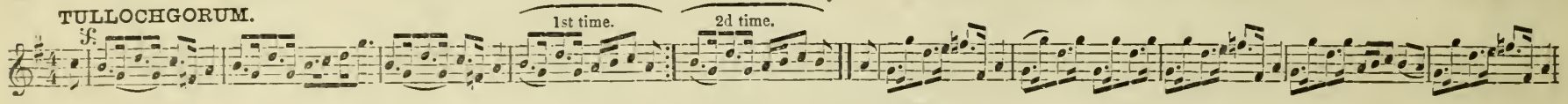
HALLOWEEN.



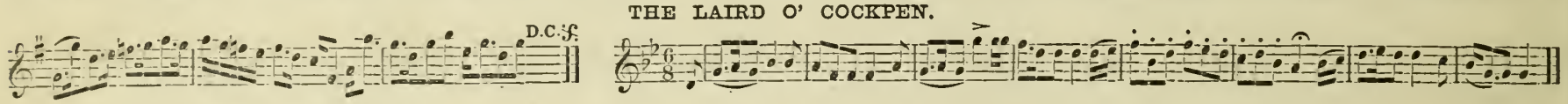
DUNCAN GRAY.



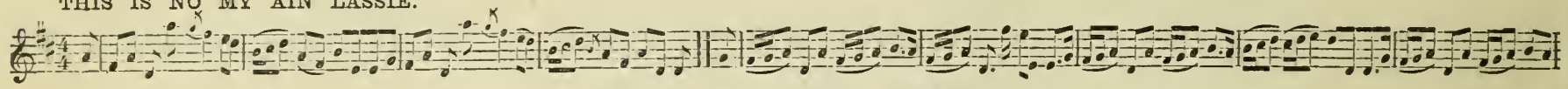
TULLOCHGORUM.



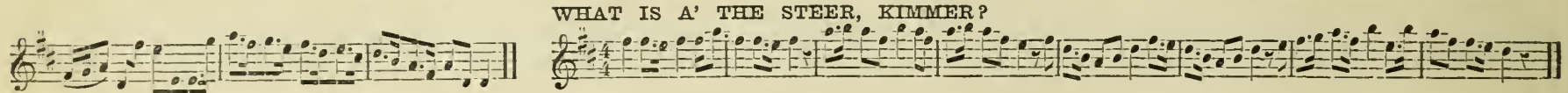
THE LAIRD O' COCKPEN.



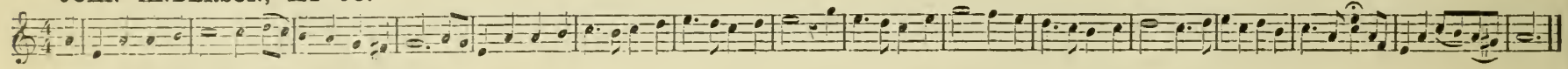
THIS IS NO MY AIN LASSIE.



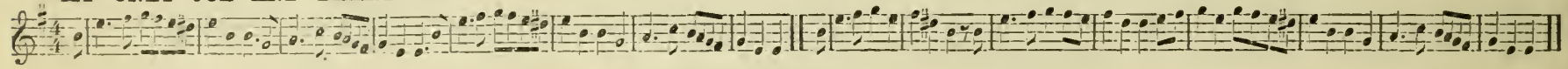
WHAT IS A' THE STEER, KIMMER?



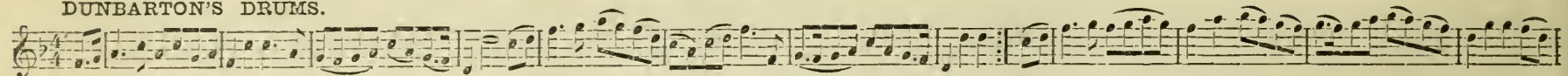
JOHN ANDERSON, MY JO.



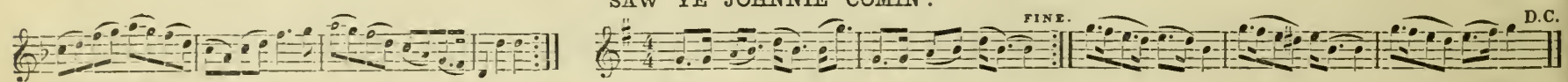
MY ONLY JOE AND DEARY O.



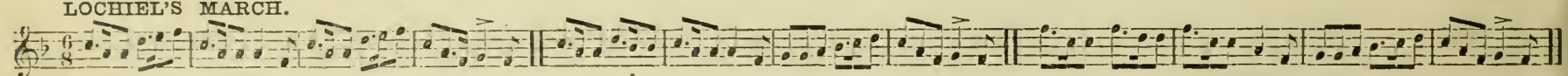
DUNBARTON'S DRUMS.



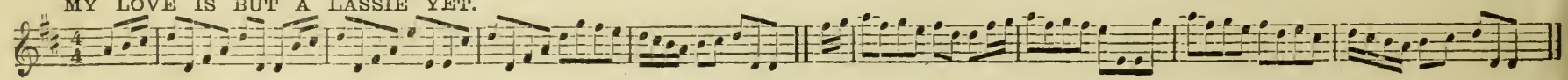
SAW YE JOHNNIE COMIN'.



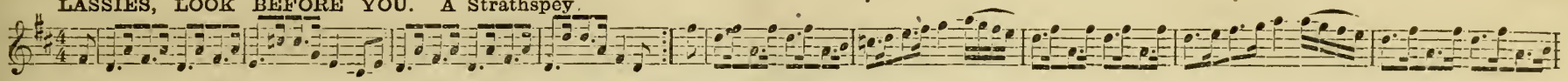
LOCHIEL'S MARCH.



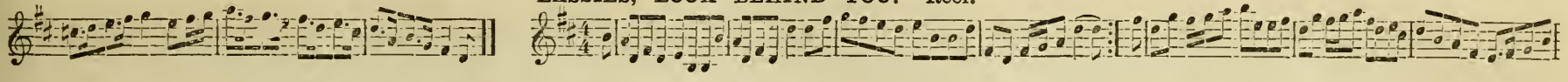
MY LOVE IS BUT A LASSIE YET.



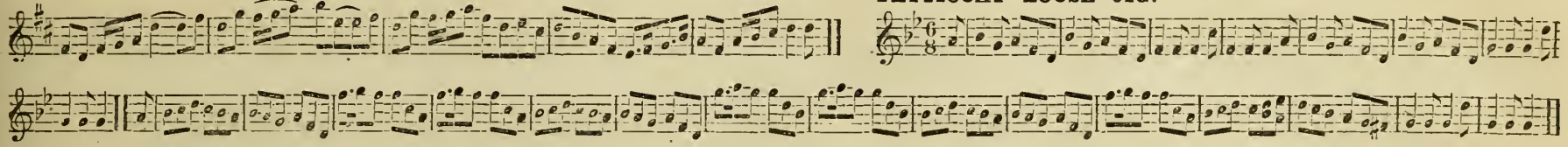
LASSIES, LOOK BEFORE YOU. A Strathspey.



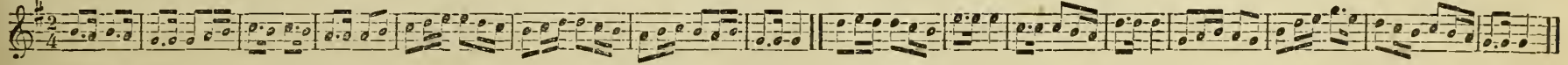
LASSIES, LOOK BEHIND YOU. Reel.



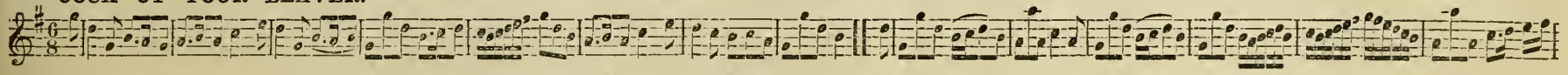
PETTICOAT LOOSE JIG.



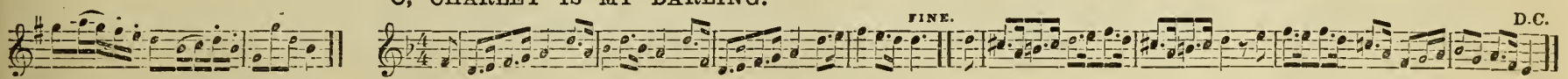
OLD SCOTCH SONG.



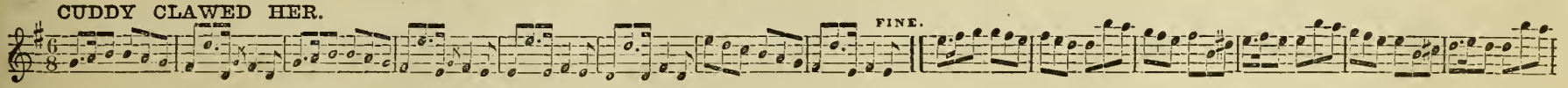
COCK UP YOUR BEAVER.



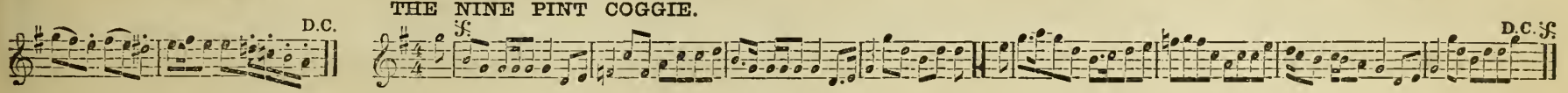
O, CHARLEY IS MY DARLING.



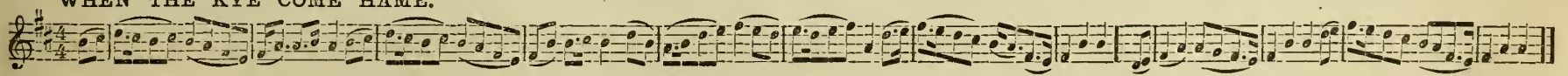
CUDDY CLAWED HER.



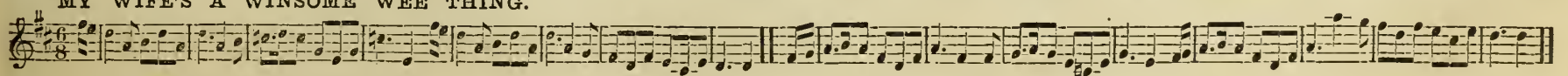
THE NINE PINT COGGIE.



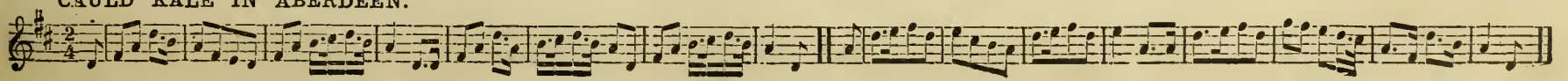
WHEN THE KYE COME HAME.



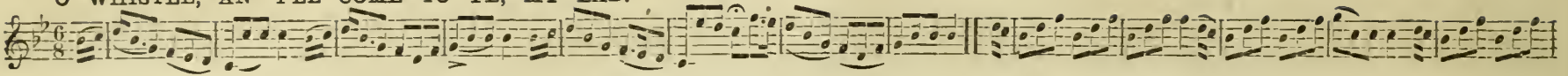
MY WIFE'S A WINSOME WEE THING.



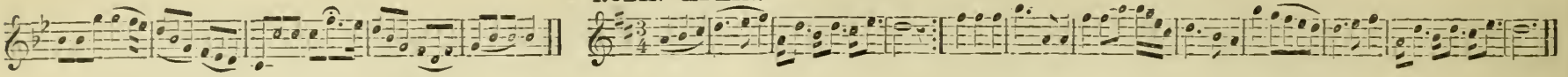
CAULD KALE IN ABERDEEN.



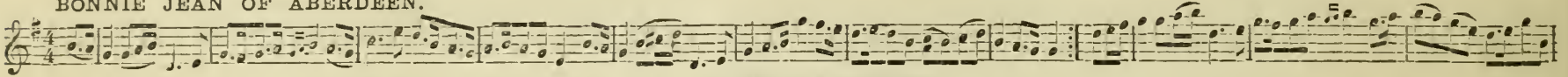
O WHISTLE, AN' I'LL COME TO YE, MY LAD.



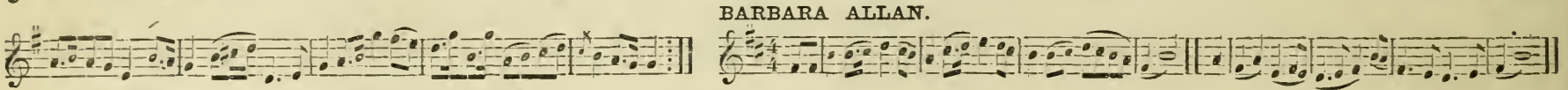
ROBIN ADAIR.



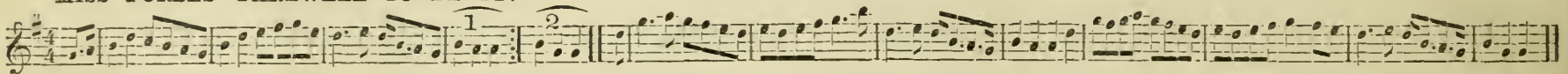
BONNIE JEAN OF ABERDEEN.



BARBARA ALLAN.

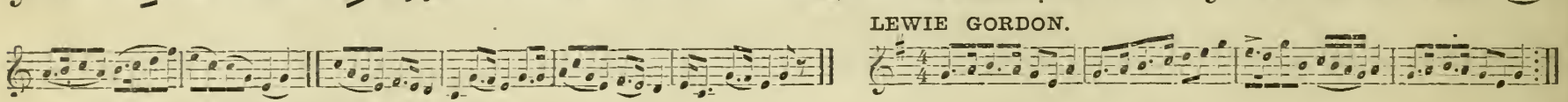


MISS FORBES' FAREWELL TO BANFF.



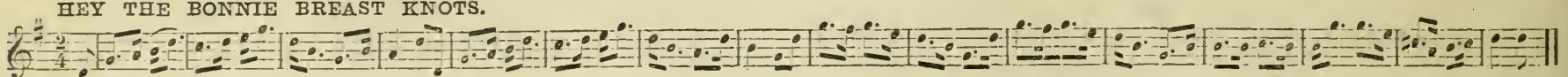
COWDER FAIR.

MY JO JANET.

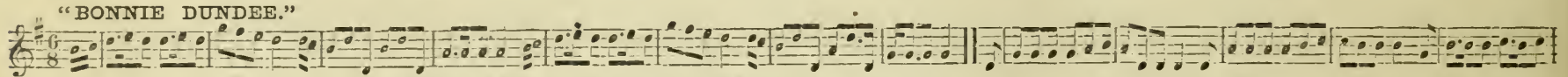


LEWIE GORDON.

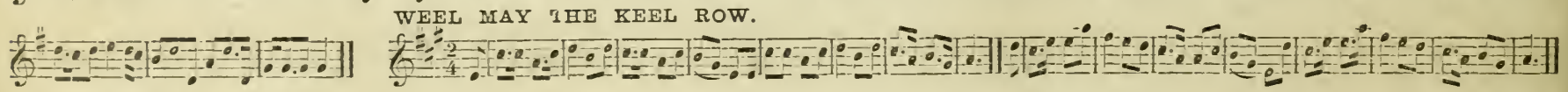
HEY THE BONNIE BREAST KNOTS.



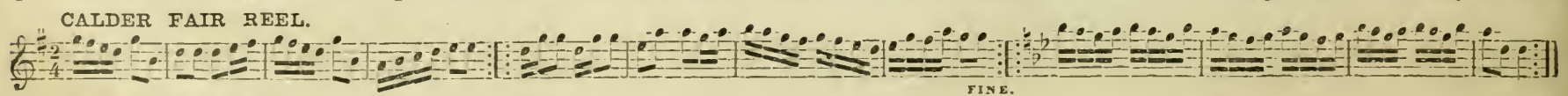
"BONNIE DUNDEE."



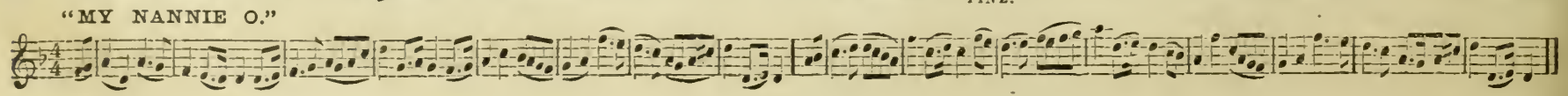
WEEL MAY THE KEEL ROW.



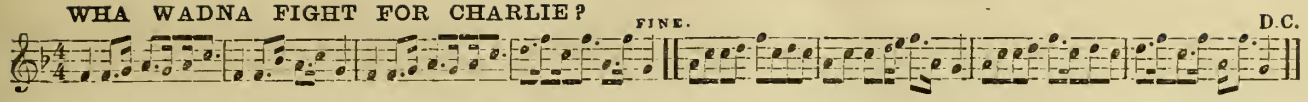
CALDER FAIR REEL.



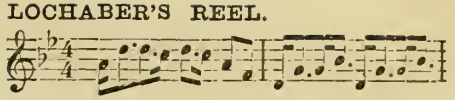
"MY NANNIE O."



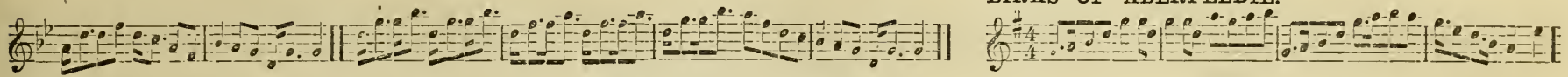
WHA WADNA FIGHT FOR CHARLIE?



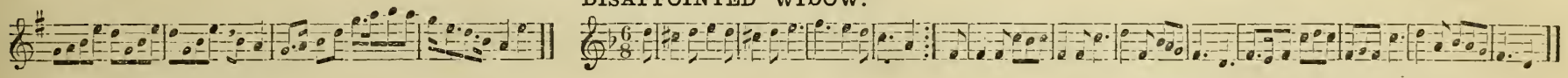
LOCHABER'S REEL.



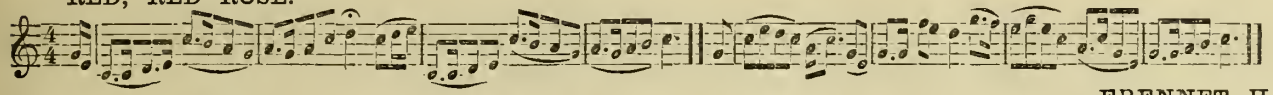
BIRKS OF ABERFELDIE.



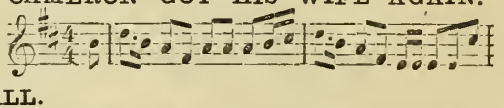
DISAPPOINTED WIDOW.



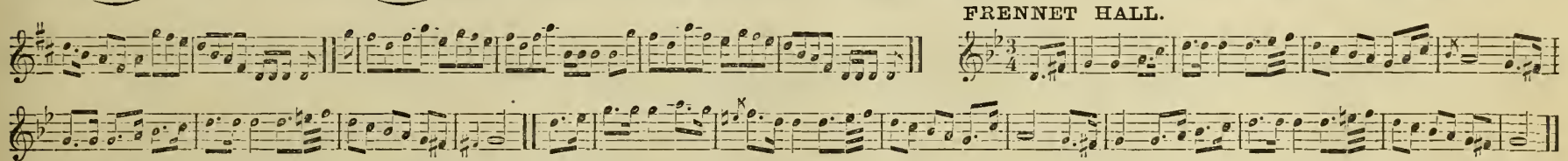
RED, RED ROSE.



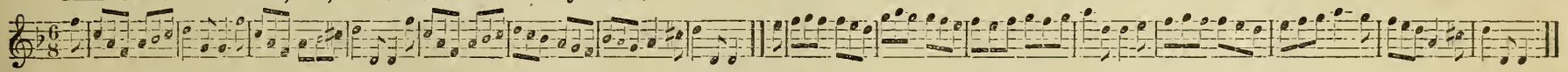
CAMERON GOT HIS WIFE AGAIN.



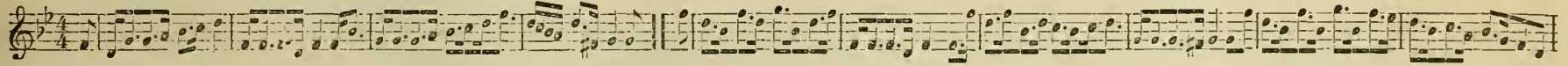
FRENNET HALL.



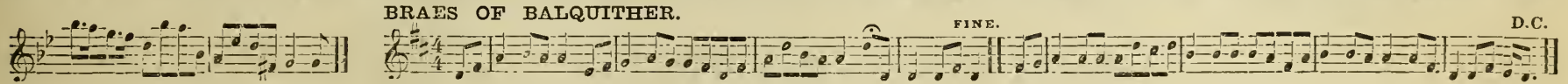
THE MOUDIEWART, or, O for one and twenty I am.



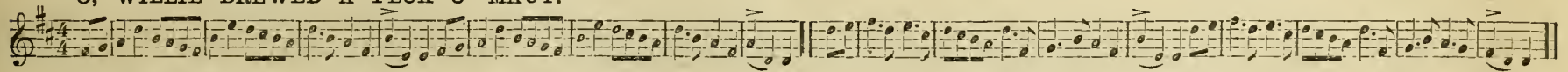
BRUACHAN LOCH NEISH STRATHSPEY.



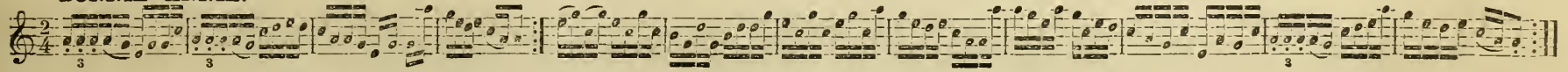
BRAES OF BALQUITHER.



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

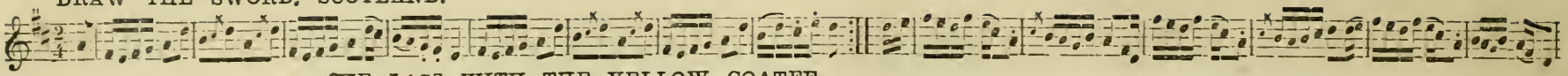


BONNIE ANNIE.

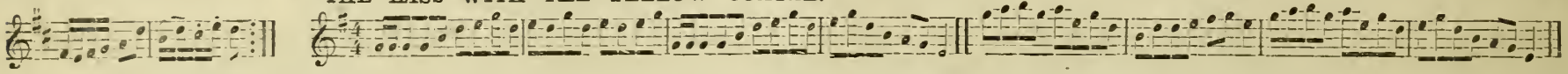


O'ER THE MOOR AWANG THE HEATHER.

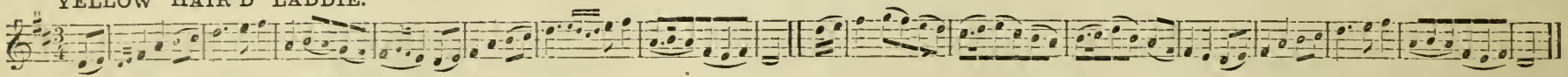
DRAW THE SWORD, SCOTLAND.



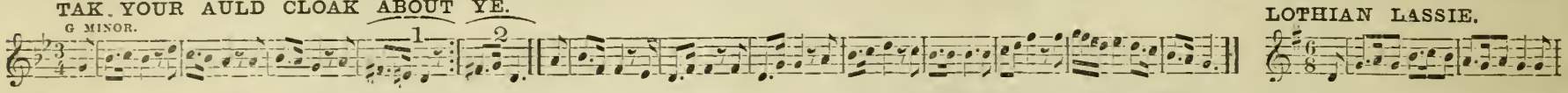
THE LASS WITH THE YELLOW COATEE.



YELLOW HAIR'D LADDIE.

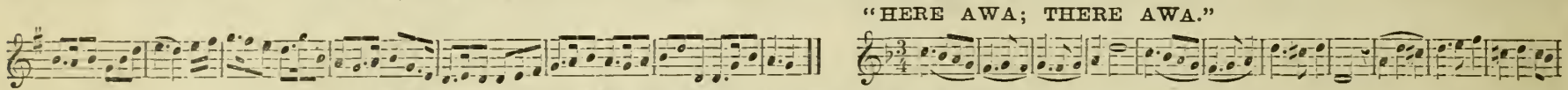


TAK YOUR AULD CLOAK ABOUT YE.

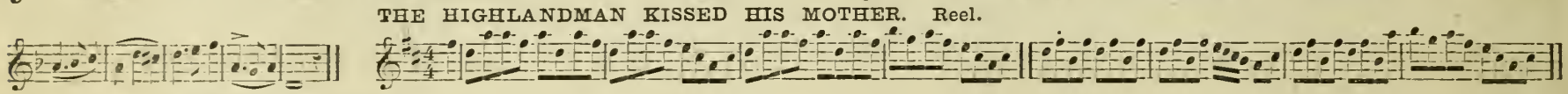


LOTHIAN LASSIE.

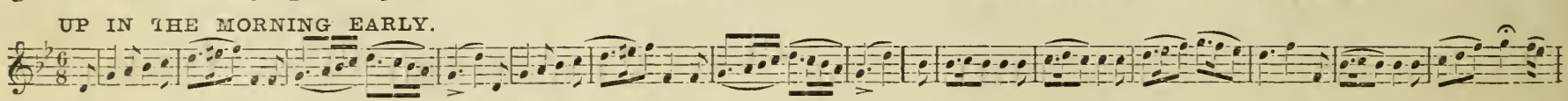
"HERE AWA; THERE AWA."



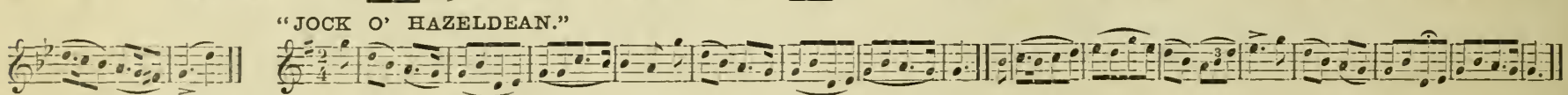
THE HIGHLANDMAN KISSED HIS MOTHER. Reel.



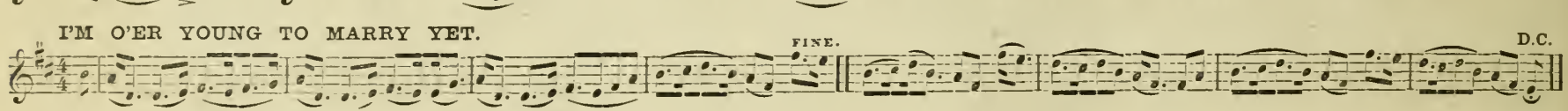
UP IN THE MORNING EARLY.



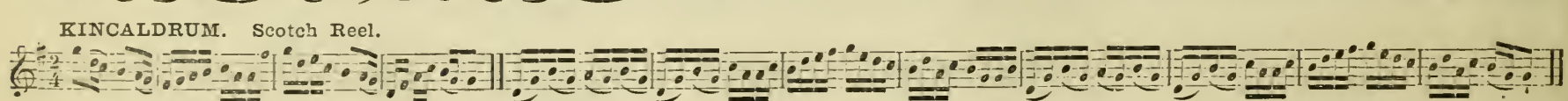
"JOCK O' HAZELDEAN."



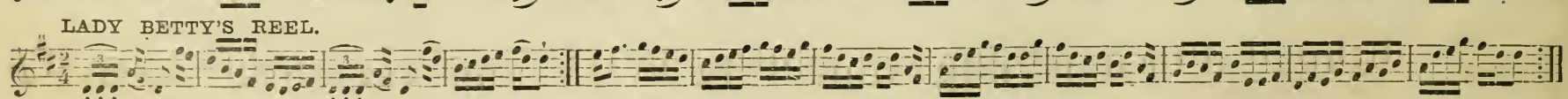
I'M O'ER YOUNG TO MARRY YET.



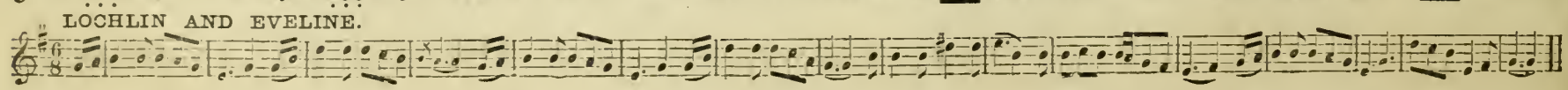
KINCALDRUM. Scotch Reel.



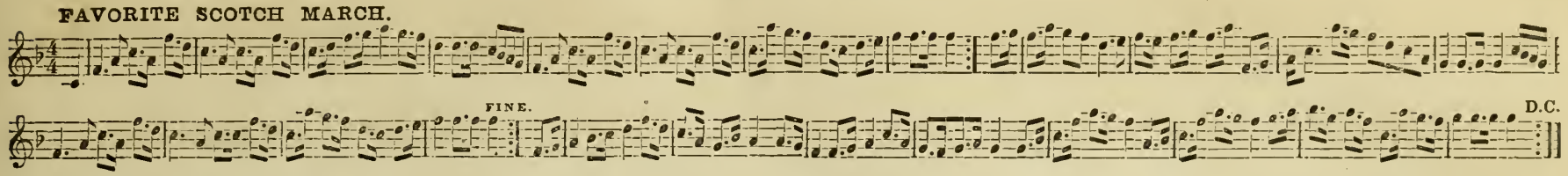
LADY BETTY'S REEL.



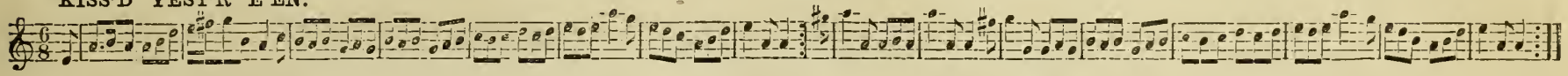
LOCHLIN AND EVELINE.



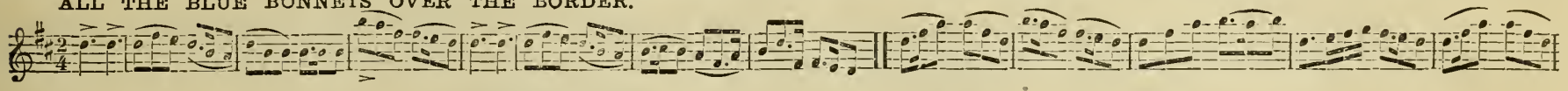
FAVORITE SCOTCH MARCH.



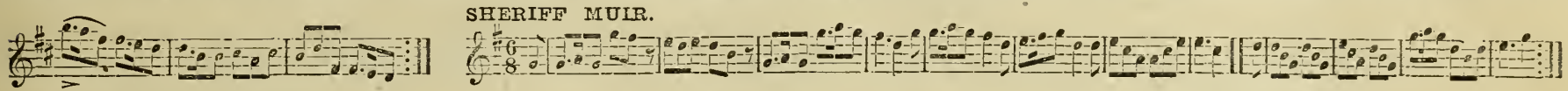
KISS'D YEST'R E'EN.



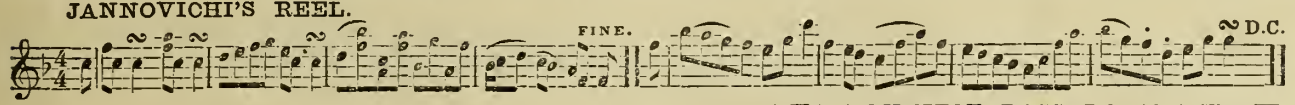
ALL THE BLUE BONNETS OVER THE BORDER.



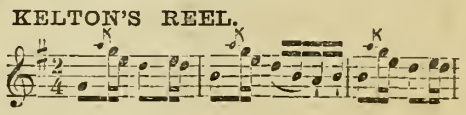
SHERIFF MUIR.



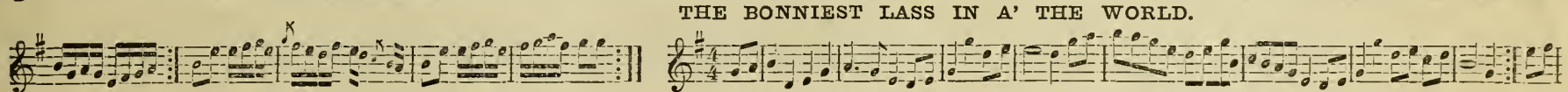
JANNOVICHI'S REEL.



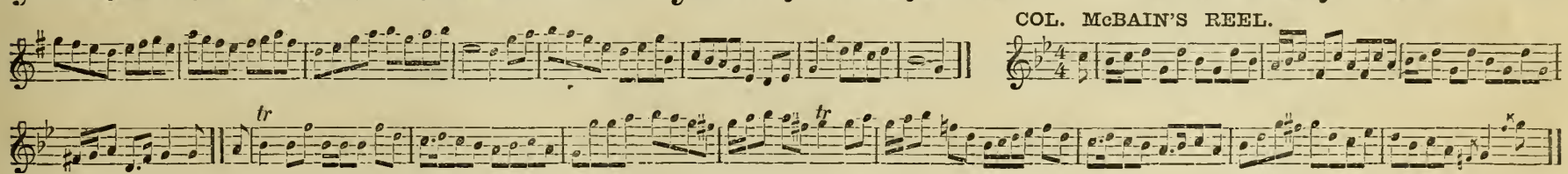
KELTON'S REEL.



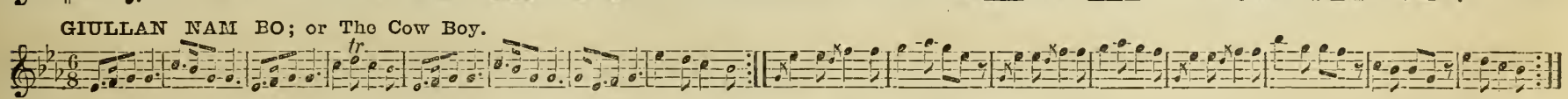
THE BONNIEST LASS IN A' THE WORLD.



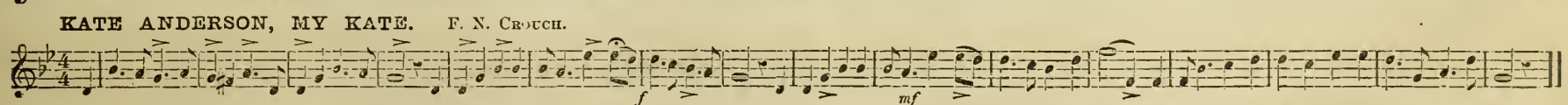
COL. McBAIN'S REEL.



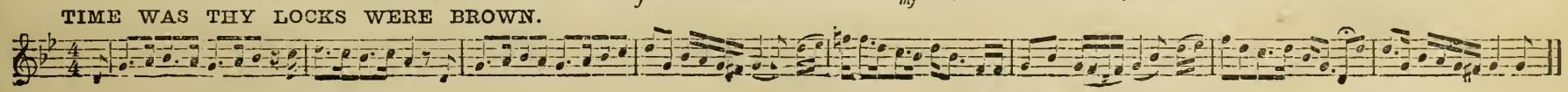
GIULLAN NAM BO; or The Cow Boy.



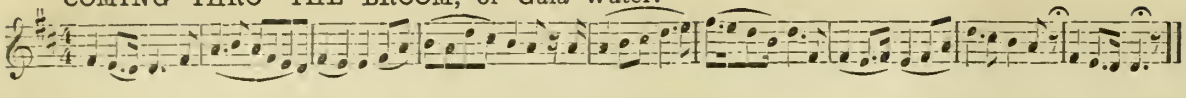
KATE ANDERSON, MY KATE. F. N. Crouch.



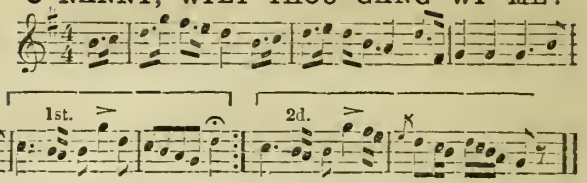
TIME WAS THY LOCKS WERE BROWN.



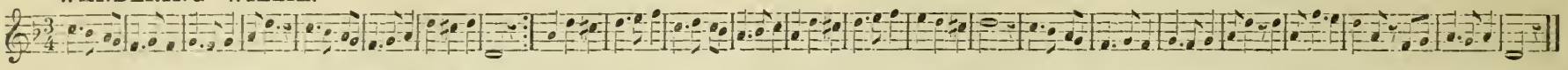
COMING THRO' THE BROOM, or Gala Water.



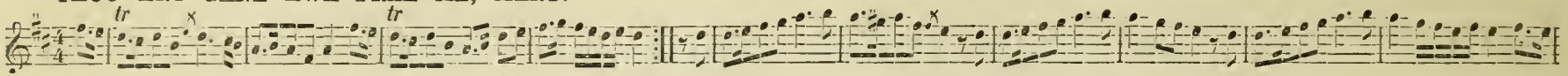
O NANNY, WILT THOU GANG WI' ME?



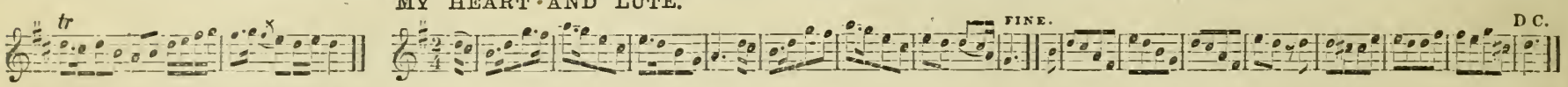
WANDERING WILLIE.



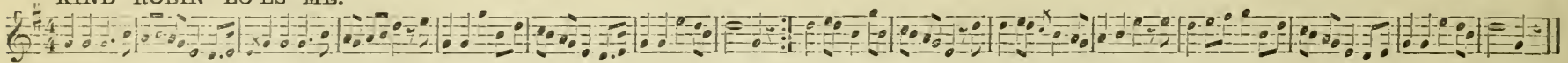
THOU ART GANE AWA FRAE ME, MARY.



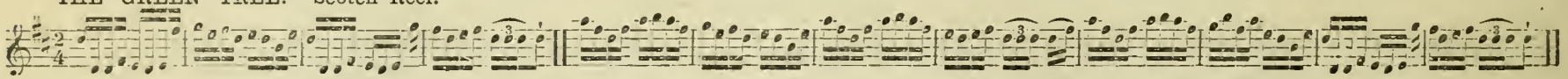
MY HEART AND LUTE.



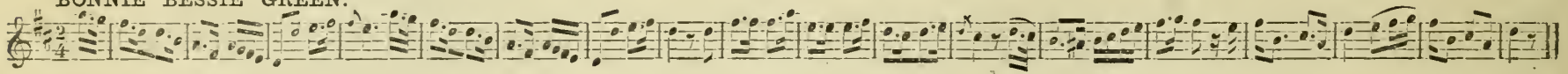
KIND ROBIN LO'ES ME.



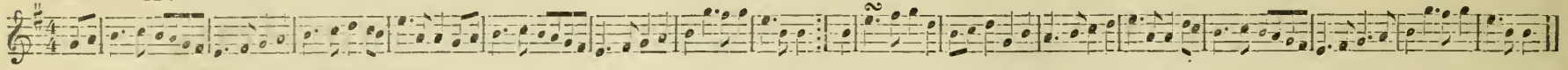
THE GREEN TREE. Scotch Reel.



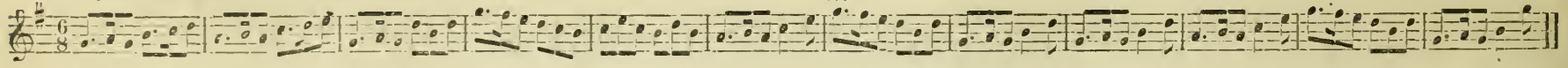
BONNIE BESSIE GREEN.



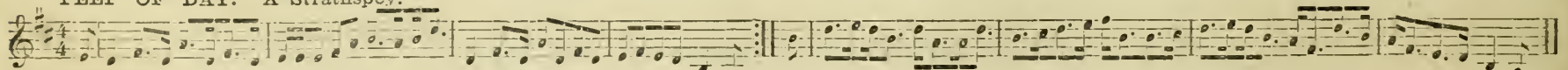
MARY MORRISON.



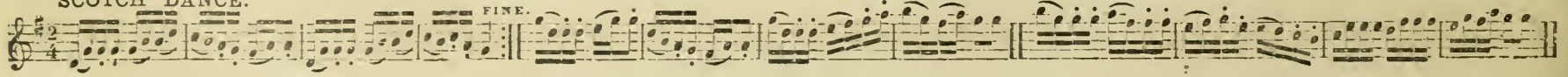
DRUNKEN WIFE O' GALLOWAY.



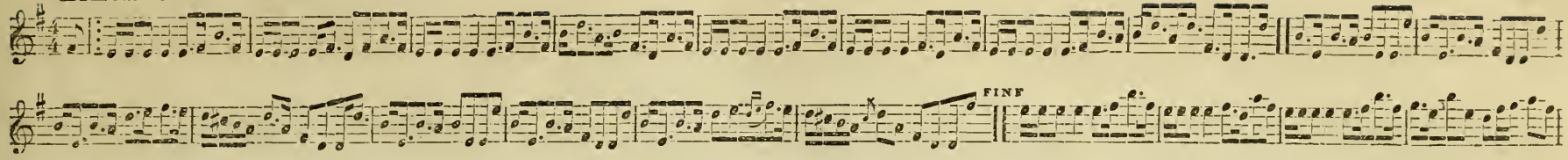
PEEP OF DAY. A Strathspey.



SCOTCH DANCE.

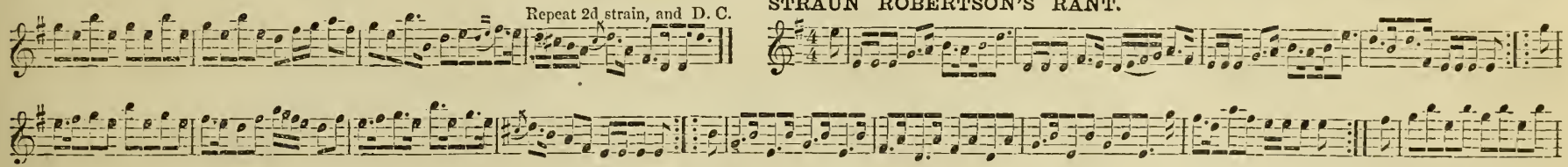


ATHOL CUMMER'S STRATHSPEY.

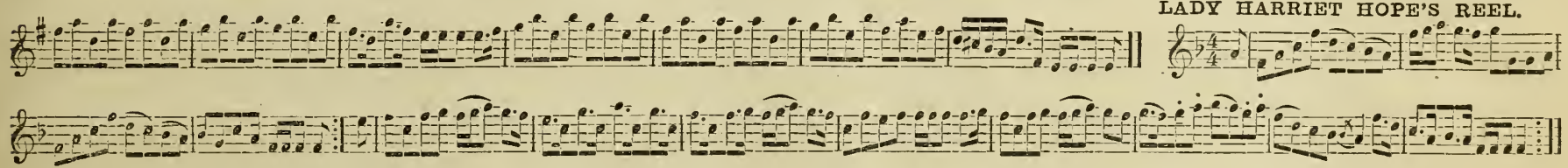


Repeat 2d strain, and D. C.

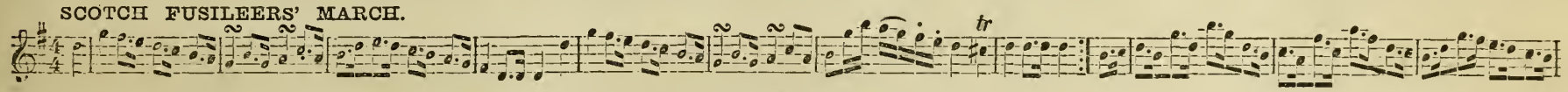
STRAUN ROBERTSON'S RANT.



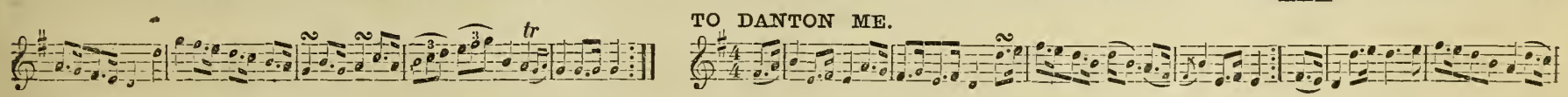
LADY HARRIET HOPE'S REEL.



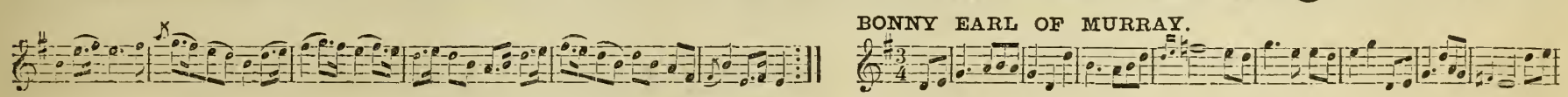
SCOTCH FUSILEERS' MARCH.



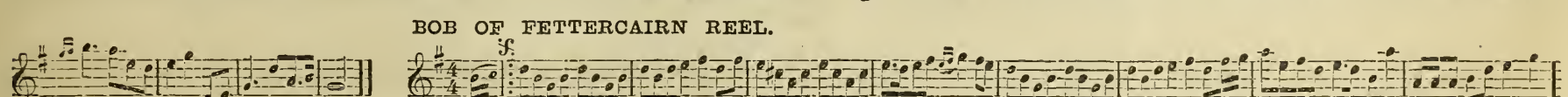
TO DANTON ME.



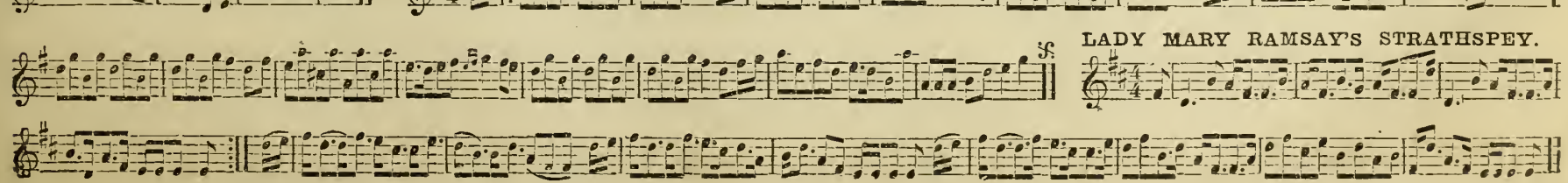
BONNY EARL OF MURRAY.



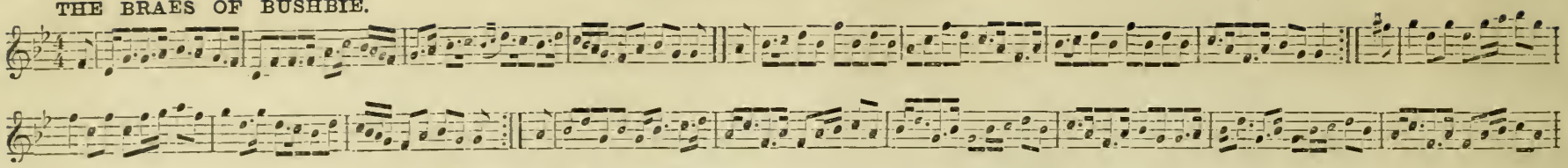
BOB OF FETTERCAIRN REEL.



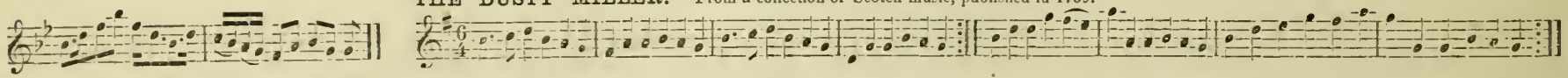
LADY MARY RAMSAY'S STRATHSPEY.



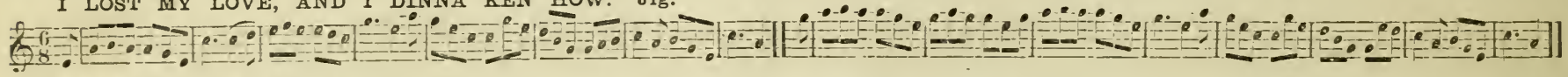
THE BRAES OF BUSHBIE.



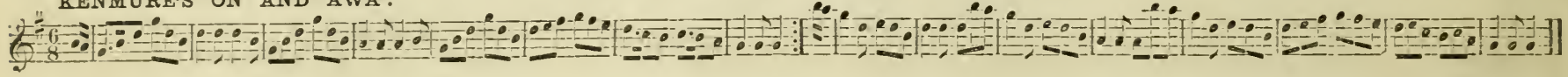
THE DUSTY MILLER. From a collection of Scotch music, published in 1709.



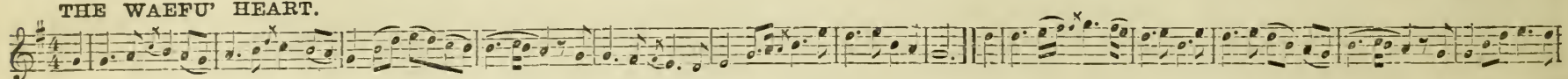
I LOST MY LOVE, AND I DINNA KEN HOW. Jig.



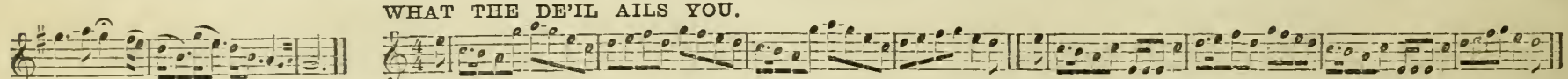
KENMURE'S ON AND AWA'.



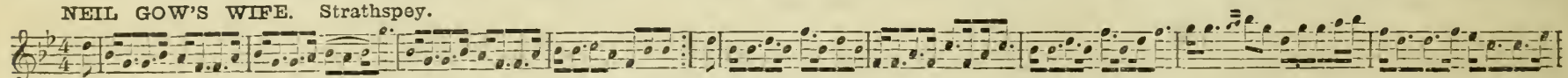
THE WAEFU' HEART.



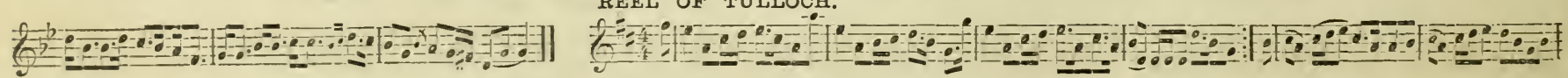
WHAT THE DE'IL AILS YOU.



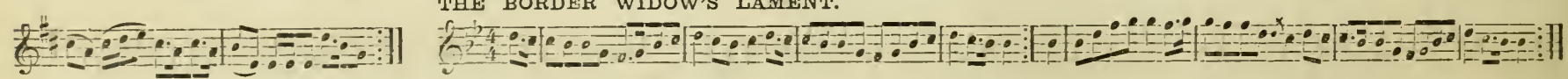
NEIL GOW'S WIFE. Strathspey.



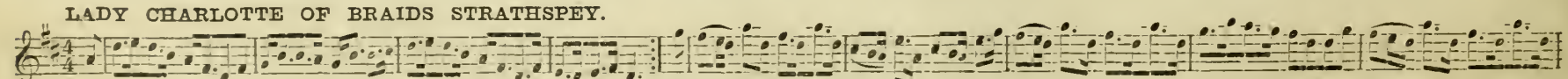
REEL OF TULLOCH.



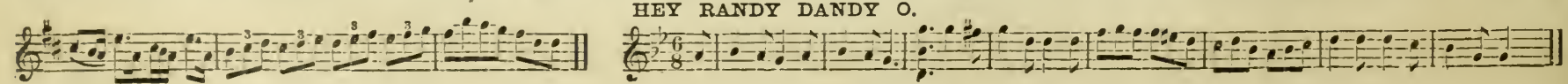
THE BORDER WIDOW'S LAMENT.



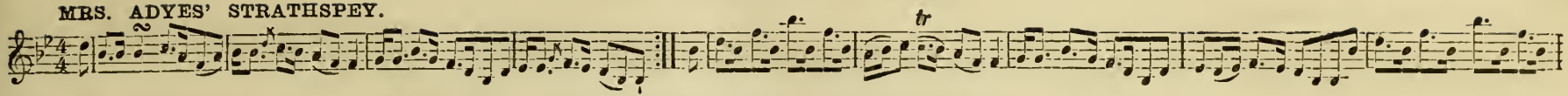
LADY CHARLOTTE OF BRAIDS STRATHSPEY.



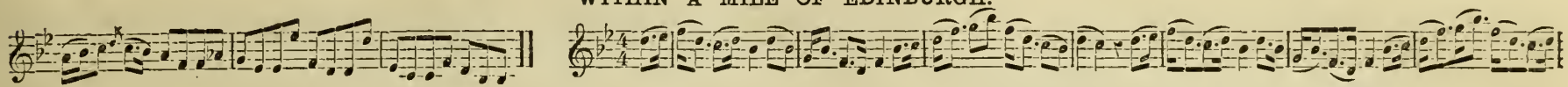
HEY RANDY DANDY O.



MRS. ADYES' STRATHSPEY.

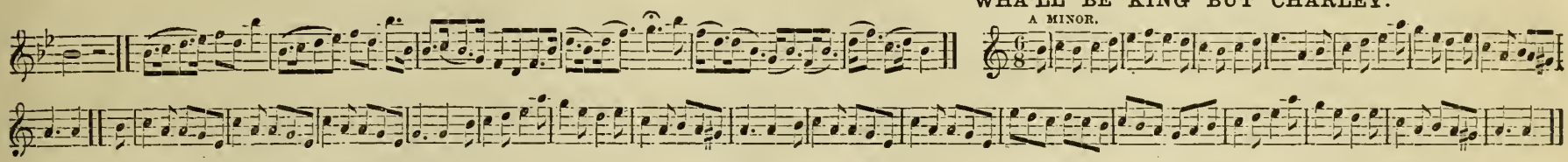


WITHIN A MILE OF EDINBURGH.

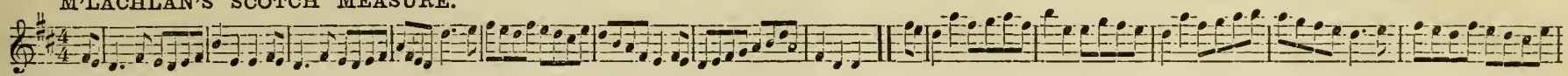


WHA'LL BE KING BUT CHARLEY.

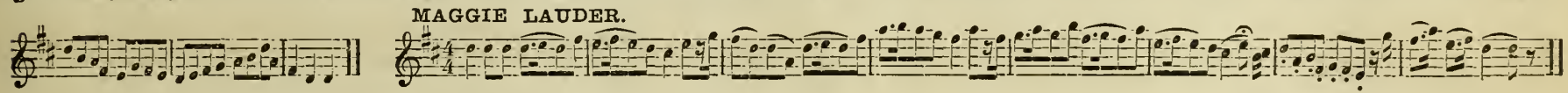
A MINOR.



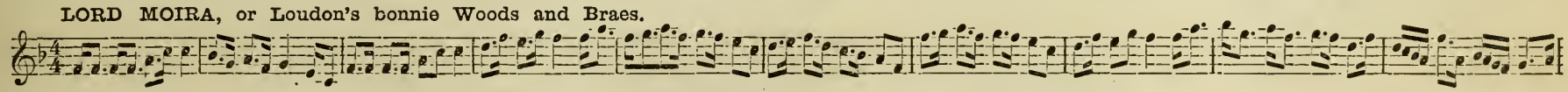
M'LACHLAN'S SCOTCH MEASURE.



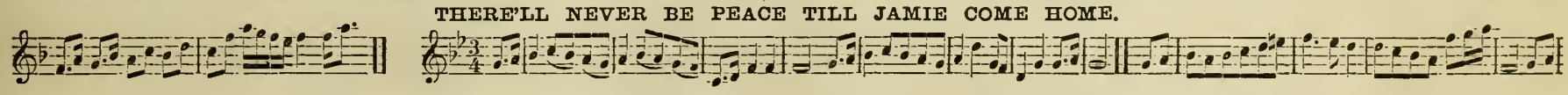
MAGGIE LAUDER.



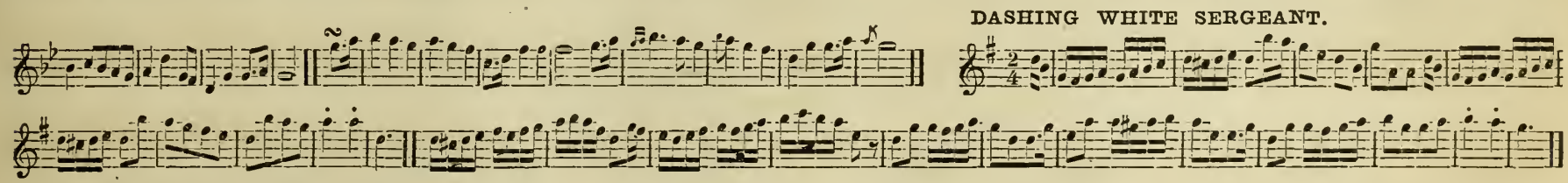
LORD MOIRA, or Loudon's bonnie Woods and Braes.



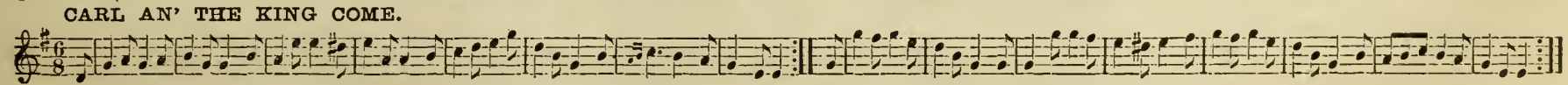
THERE'LL NEVER BE PEACE TILL JAMIE COME HOME.



DASHING WHITE SERGEANT.

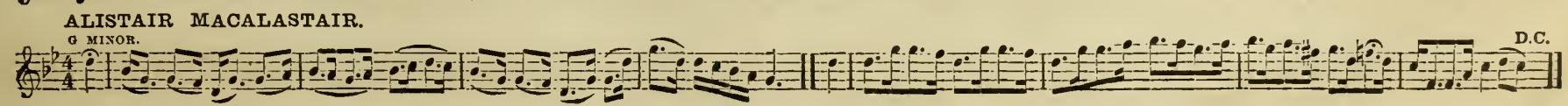


CARL AN' THE KING COME.



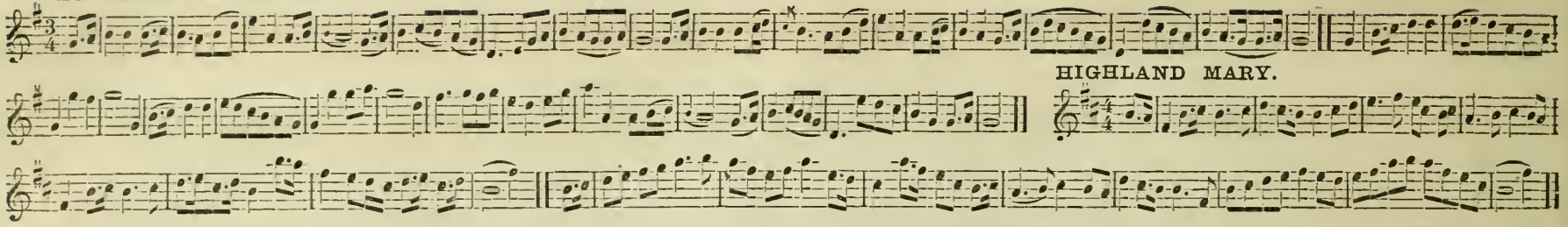
ALISTAIR MACALASTAIR.

G MINOR.



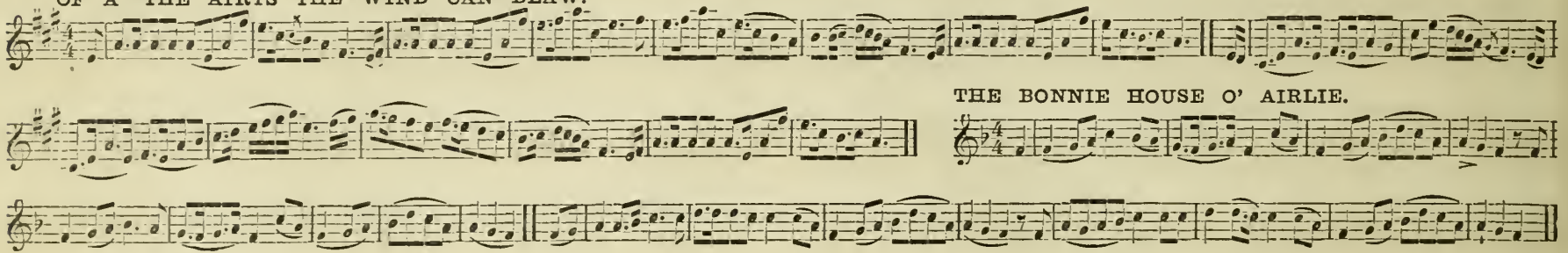
SCOTCH AIRS.

LOCHABER NO MORE.



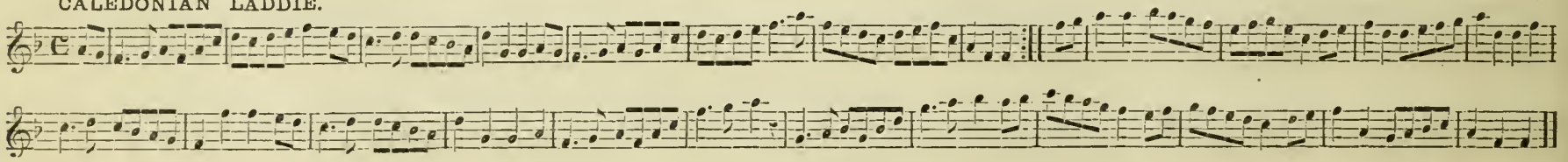
HIGHLAND MARY.

OF A' THE AIRTS THE WIND CAN BLAW.

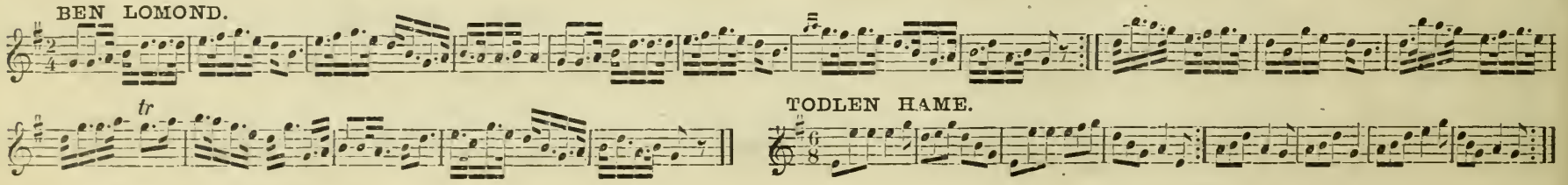


THE BONNIE HOUSE O' AIRLIE.

CALEDONIAN LADDIE.

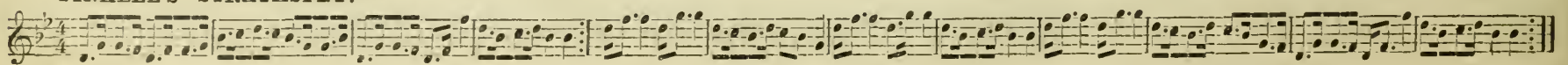


BEN LOMOND.

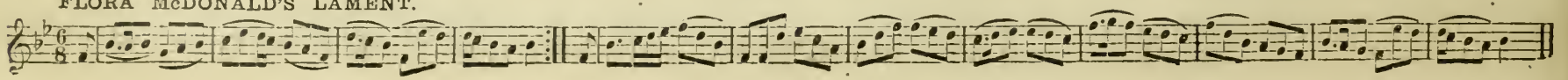


TODLEN HAME.

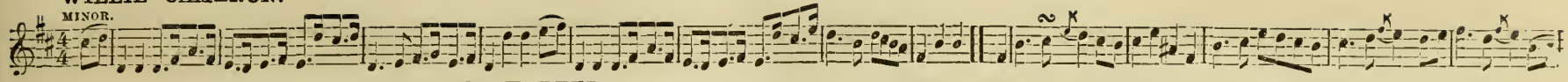
PINKELL'S STRATHSPEY.



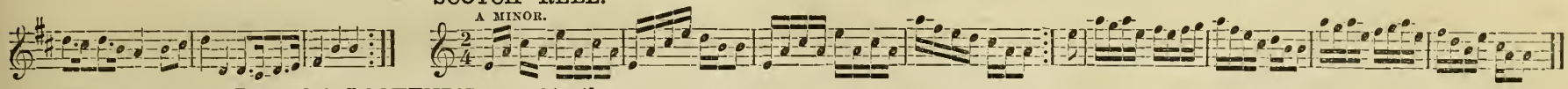
FLORA McDONALD'S LAMENT.



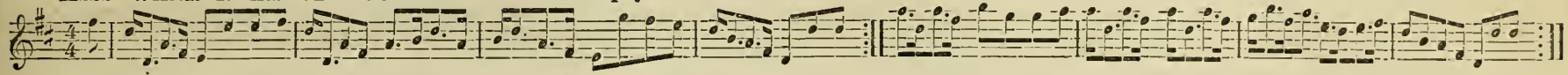
WILLIE CAMERON.



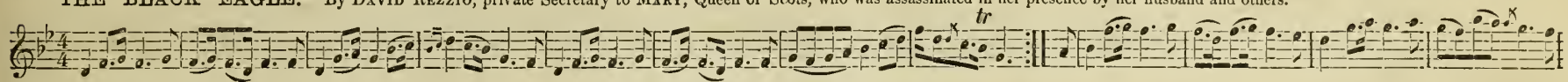
SCOTCH REEL.



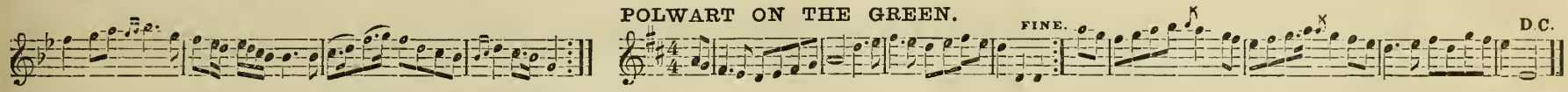
MISS WARRENDER OF LOCHEND'S. A Strathspey.



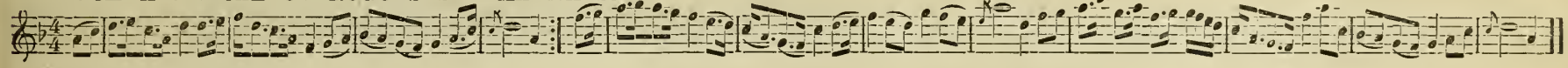
THE BLACK EAGLE. By DAVID REZZIO, private Secretary to MARY, Queen of Scots, who was assassinated in her presence by her husband and others.



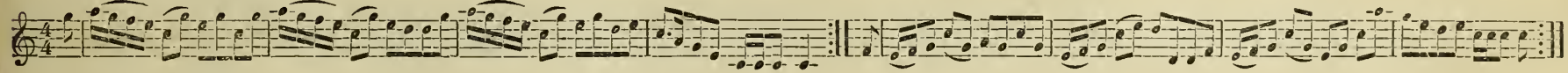
POLWART ON THE GREEN.



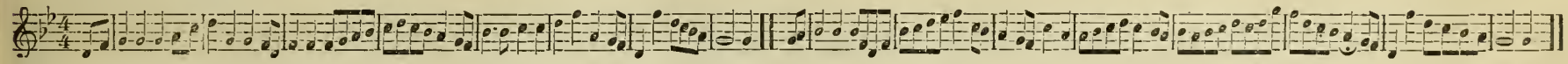
SUCH A PARCEL OF ROGUES IN THE NATION.



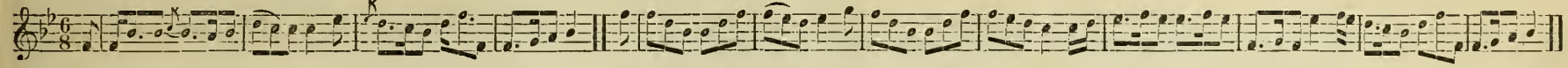
KISS ME SWEETLY.



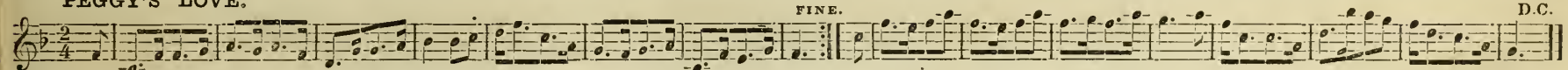
JOHNNIE COPE.



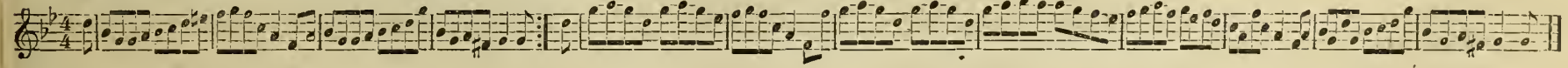
ARGYLE IS MY NAME.



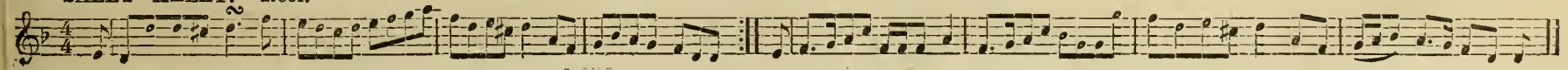
PEGGY'S LOVE.



HE THAT GETS A BONNIE LASSIE. Reel.

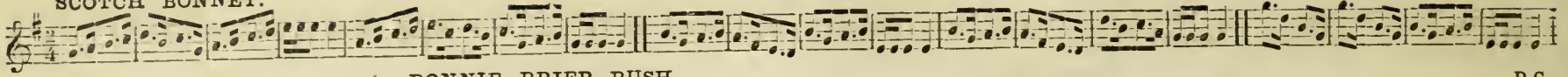


SALLY KELLY. Reel.

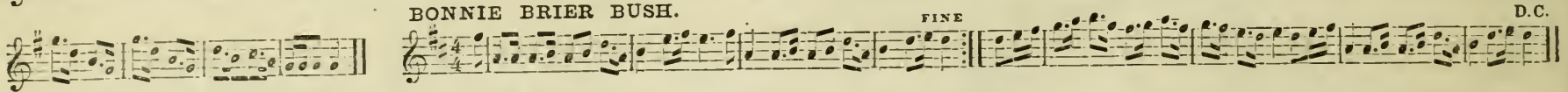


SCOTCH AIRS.

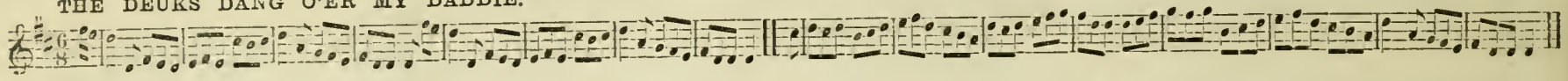
SCOTCH BONNET.



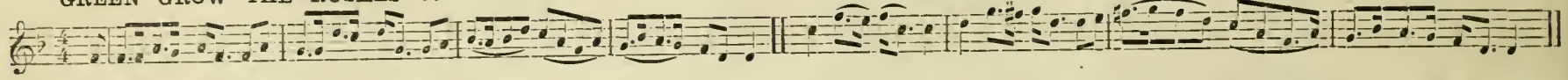
BONNIE BRIER BUSH.



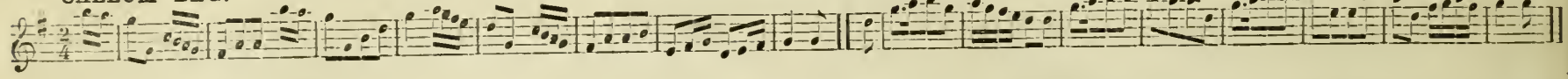
THE DEUKS DANG O'ER MY DADDIE.



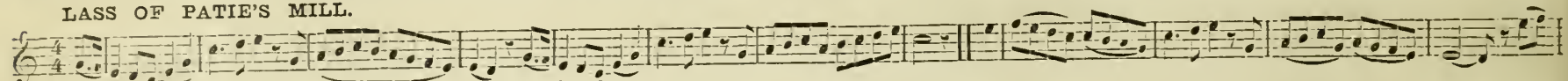
GREEN GROW THE RUSHES O.



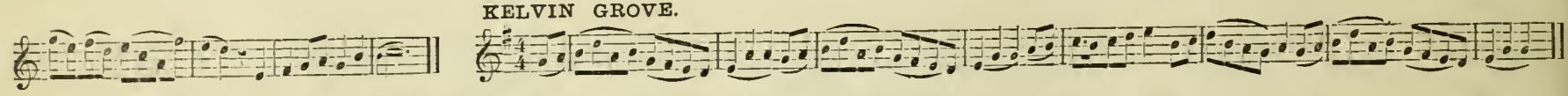
CALLUM BEG.



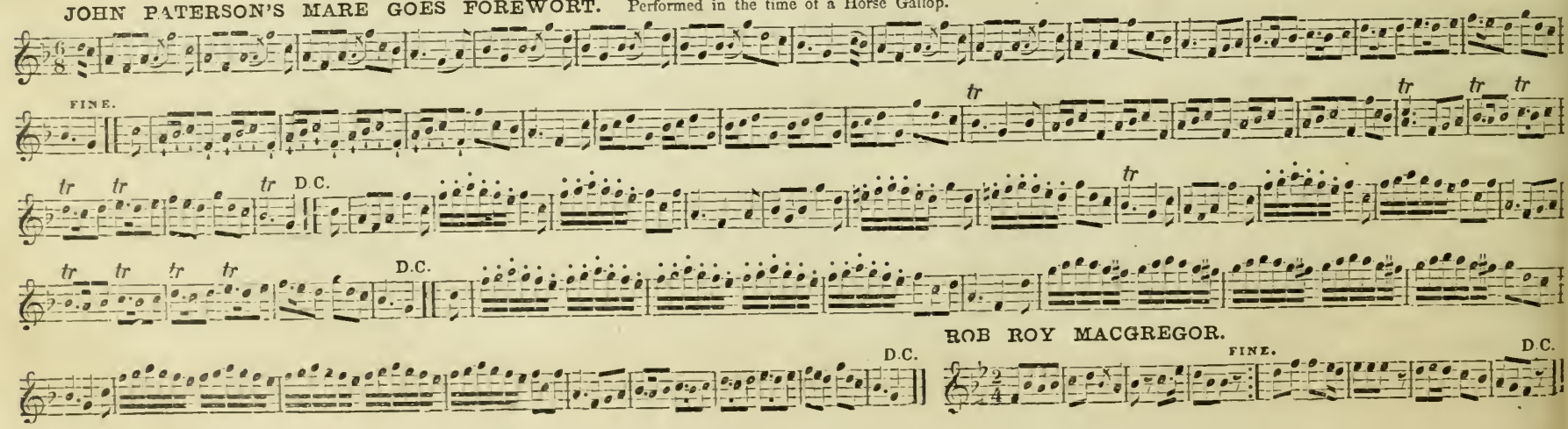
LASS OF PATIE'S MILL.



KELVIN GROVE.

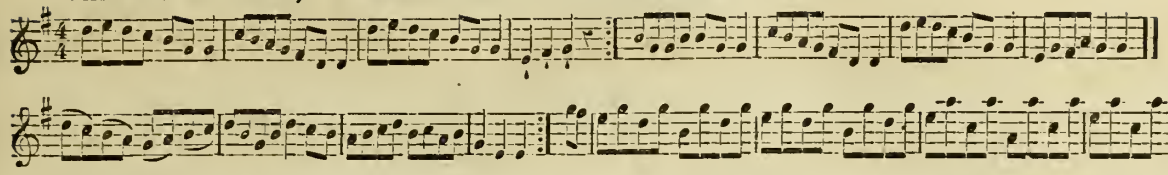


JOHN PATERSON'S MARE GOES FOREWORT. Performed in the time of a Horse Gallop.

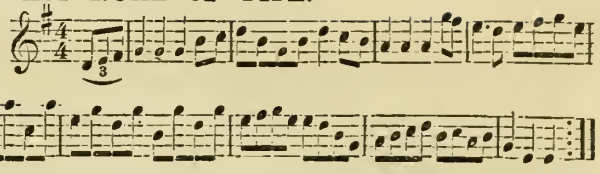


ROB ROY MACGREGOR.

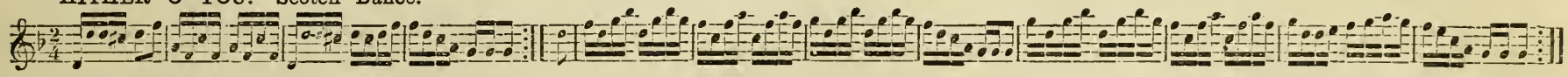
JENNIE BAUBEE, or MOLLY PUT THE KETTLE ON.



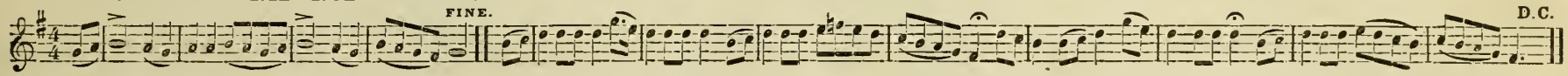
EAST NUKE OF FIFE.



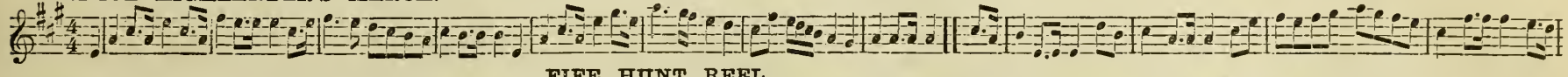
HITHER O YOU. Scotch Dance.



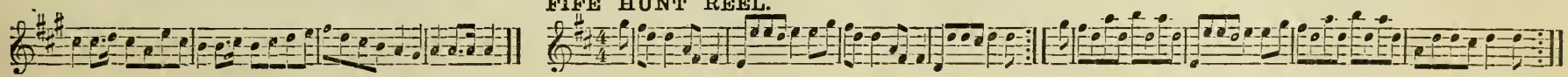
WE'RE ALL A NID NOD NODDIN.



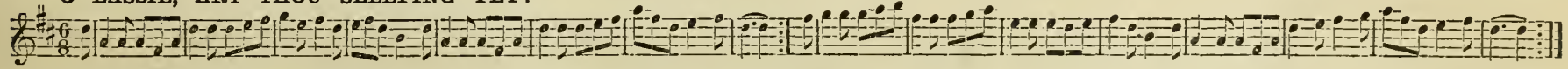
ATHOL HIGHLANDER'S MARCH.



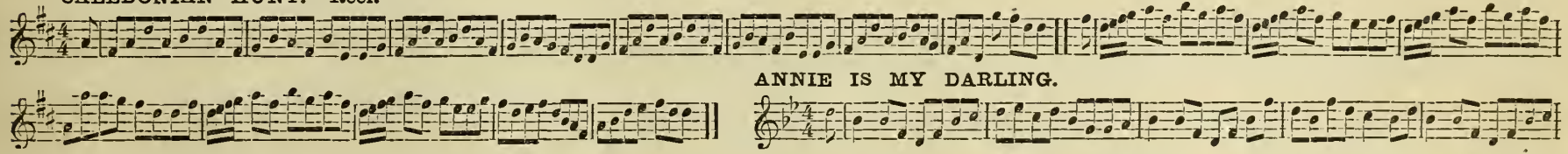
FIFE HUNT REEL.



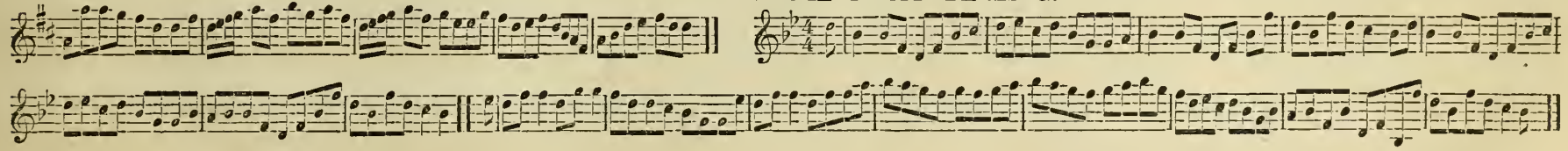
O LASSIE, ART THOU SLEEPING YET?



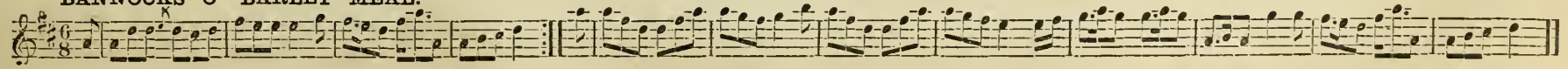
CALEDONIAN HUNT. Reel.



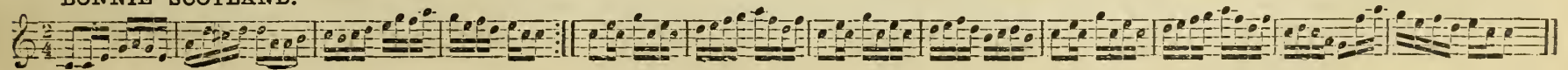
ANNIE IS MY DARLING.



BANNOCKS O' BARLEY MEAL.



BONNIE SCOTLAND.



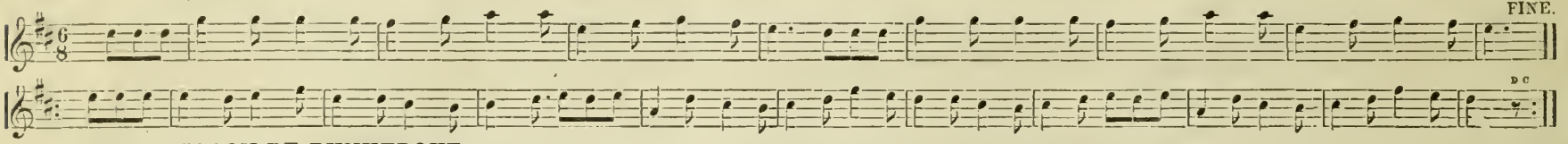
LA BOULANGERE.

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 couple 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.

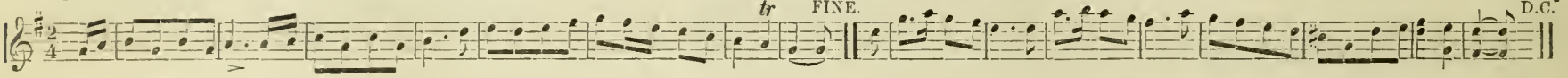
The gentlemen select their partners, and place themselves as for the Quadrille.

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.

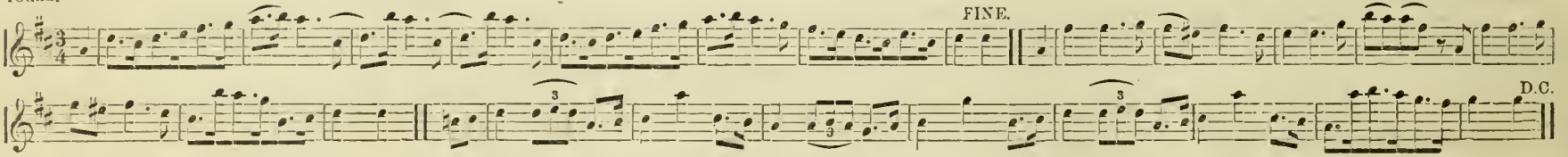


POLKA MAZOURKA.

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.



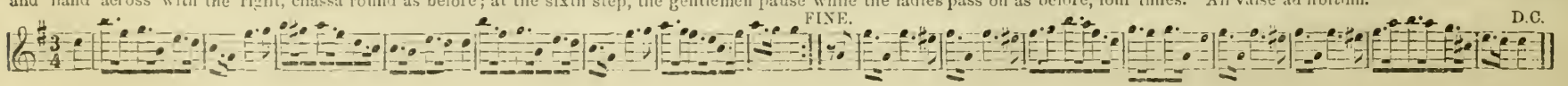
THE CAZORTI.

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.

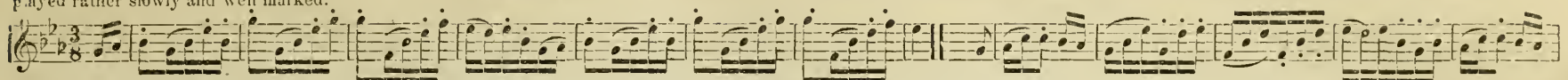
2d. First and fourth couples chassa forward and turn in loop, second and third repeat; then all forward, back, forward, and change ladies with opposite couples; repeat this.

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.

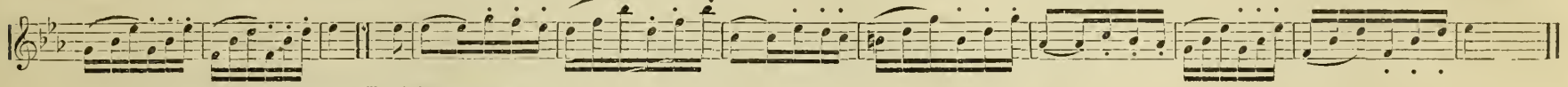


LA MADRILAINNE.

La Madrilainne 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.

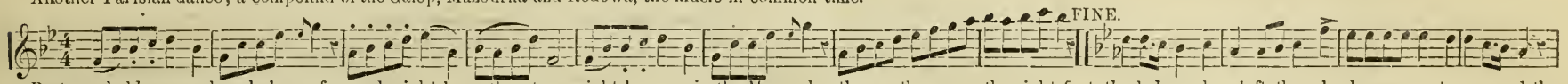


The gentleman begins with left foot, the lady with her right, the position the same as in the Waltz or Polka. Slide to the side, point the other, and bring it near to the first (one bar) repeat, and two pas de basques in turning once round (two bars,) side again, point the other, and bring it up to the 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.

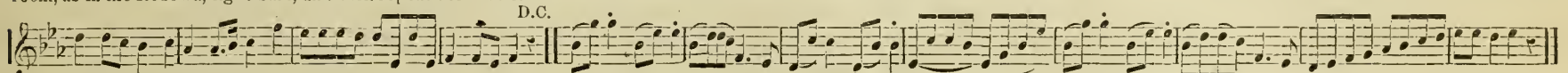


L' IMPERIALE. A New Parisian Dance.

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

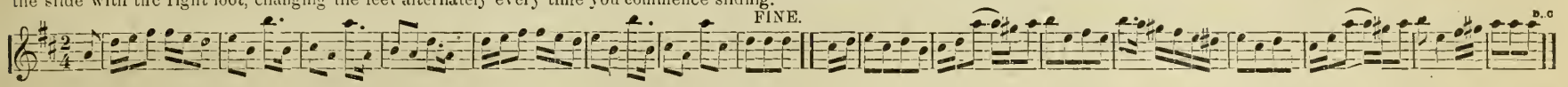


Partners hold as usual, and chassa forward, eight bars, then turn, eight bars, as in the Mazourka, the gentleman on the right foot, the lady on her left, then back your partner round the room, as in the Redowa, eight bars, and then repeat the whole.



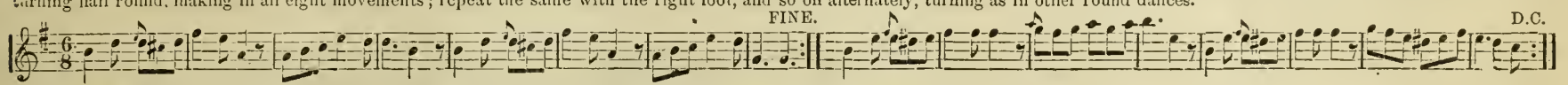
THE ESMERALDA.

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.

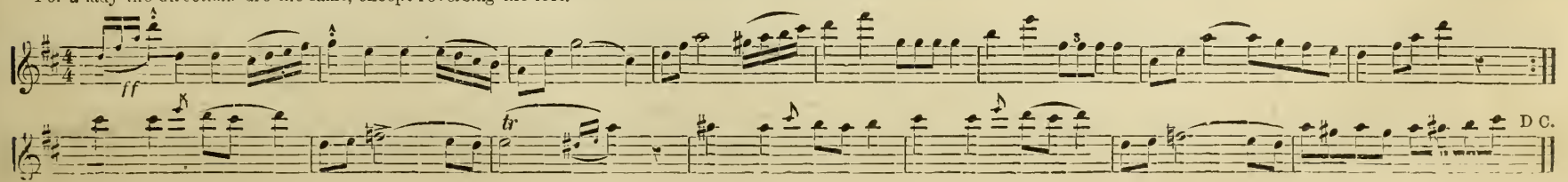


ZULMA L' ORIENTALE.

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 heal 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 Brittain 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."

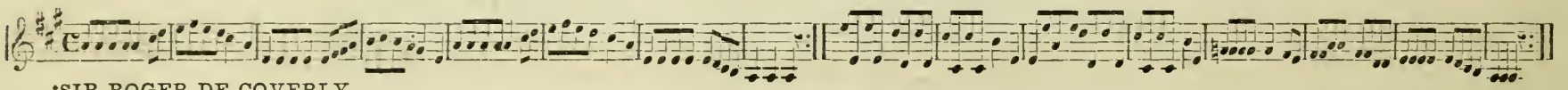
The same words are used by the lady, where she says it before the *Gentleman* with only this alteration, that, instead of *Lady*, she says—"The *Gentleman* won't come to."

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 begun 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."



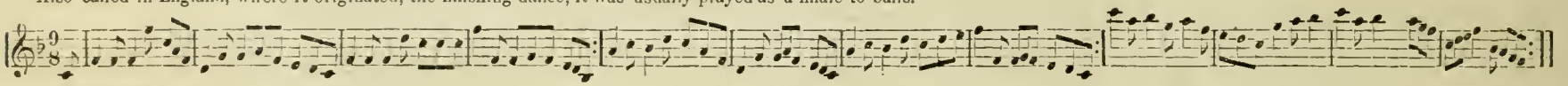
*SIR ROGER DE COVERLY.

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.

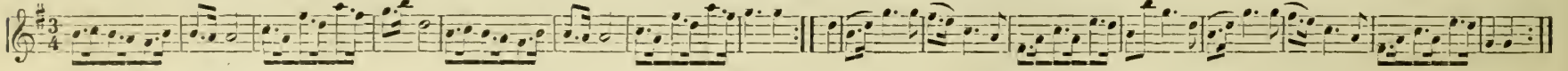
First couple swing each other with right hand, first lady swings second gentleman with left hand (first gentleman swings second lady with left hand at the same time), first couple swing each other with right hand again, third lady and gentleman with left hands—partners with right and so on until you 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.



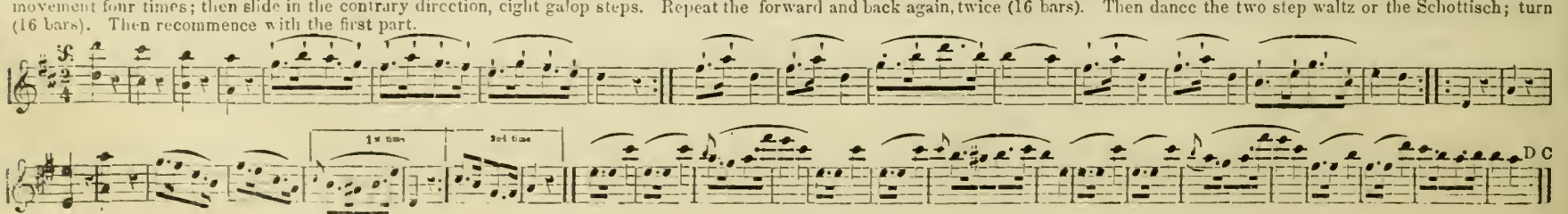
THE NEW POLISH DANCE LA ROSKA.

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.

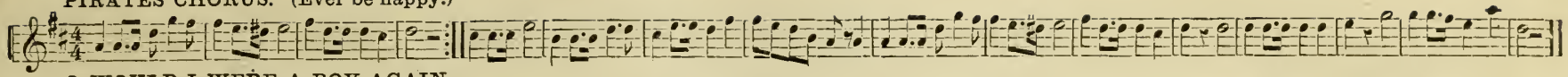


DANISH DANCE.

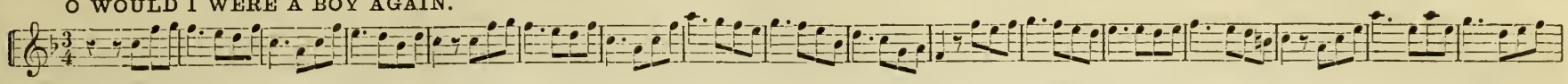
This dance is of recent introduction in the first circles of society, and is a very pleasing one, combining the galop, two step waltz, and Schottisch turn. In the first place avoid stamping the first four steps, as it is exceedingly vulgar, and does not belong to the dance. Slide the left foot forward; 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.



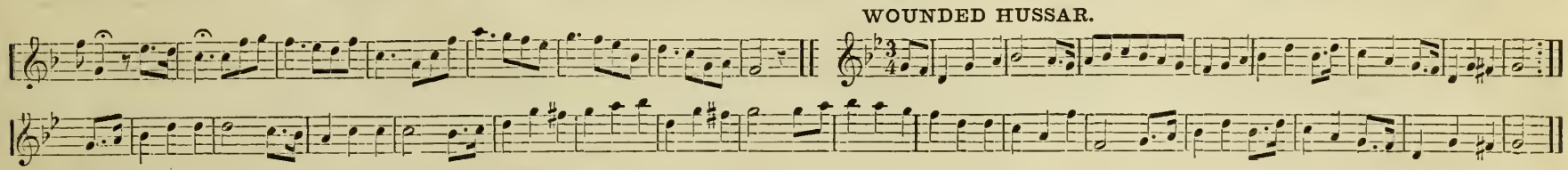
PIRATES CHORUS. (Ever be happy.)



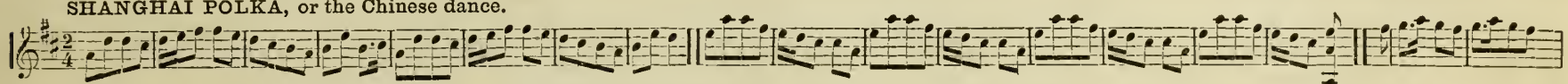
O WOULD I WERE A BOY AGAIN.



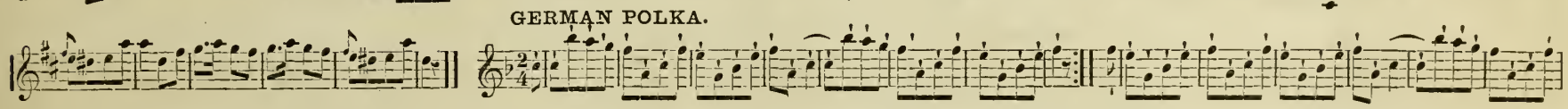
WOUNDED HUSSAR.



SHANGHAI POLKA, or the Chinese dance.



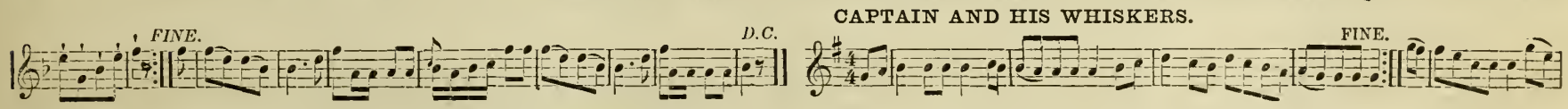
GERMAN POLKA.



FINE. *D.C.*

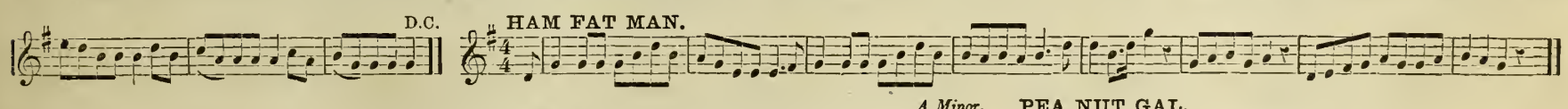
CAPTAIN AND HIS WHISKERS.

FINE.

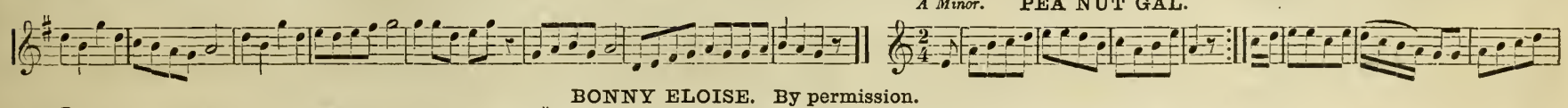


D.C.

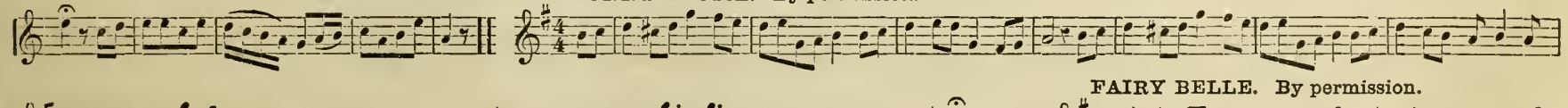
HAM FAT MAN.



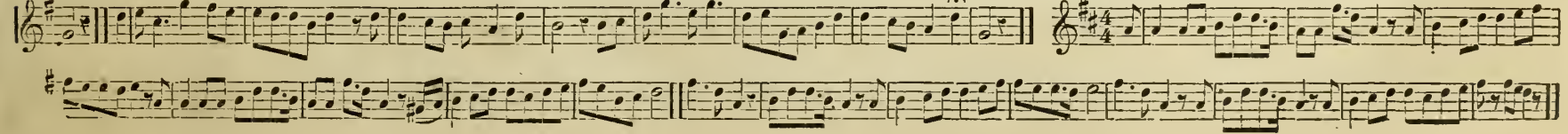
A Minor. PEA NUT GAL.



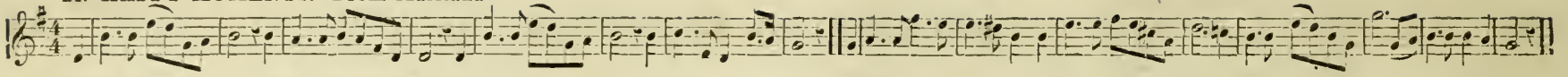
BONNY ELOISE. By permission.



FAIRY BELLE. By permission.

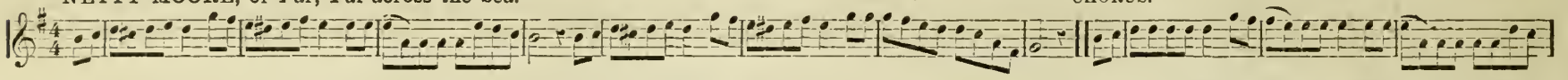


IN HAPPY MOMENTS. From Maritana.



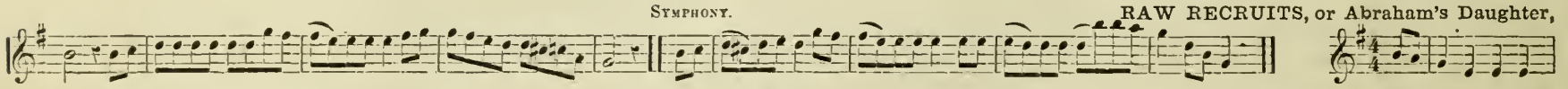
NETTY MOORE, or Far, Far across the Sea.

CHORUS.



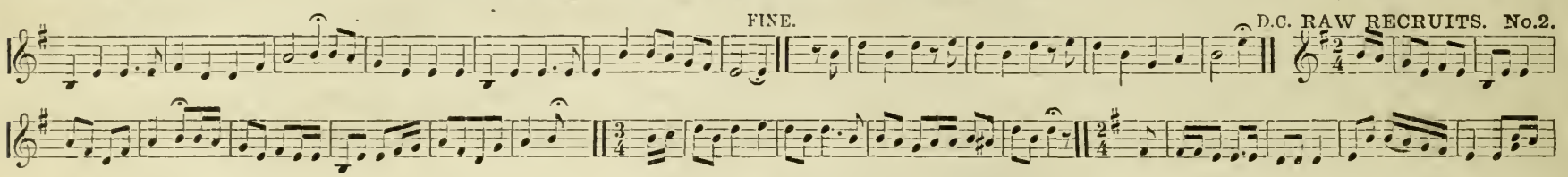
SYMPHONY.

RAW RECRUITS, or Abraham's Daughter,

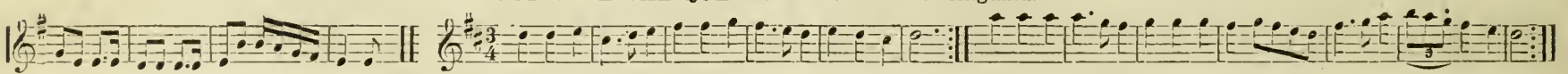


FINE.

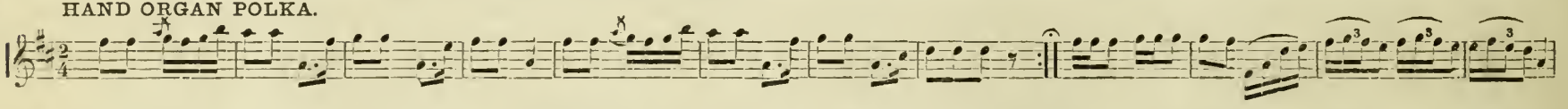
D.C. RAW RECRUITS. No.2.



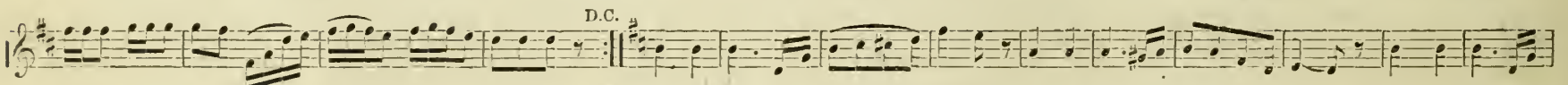
GOD SAVE THE QUEEN. National Air of England.



HAND ORGAN POLKA.

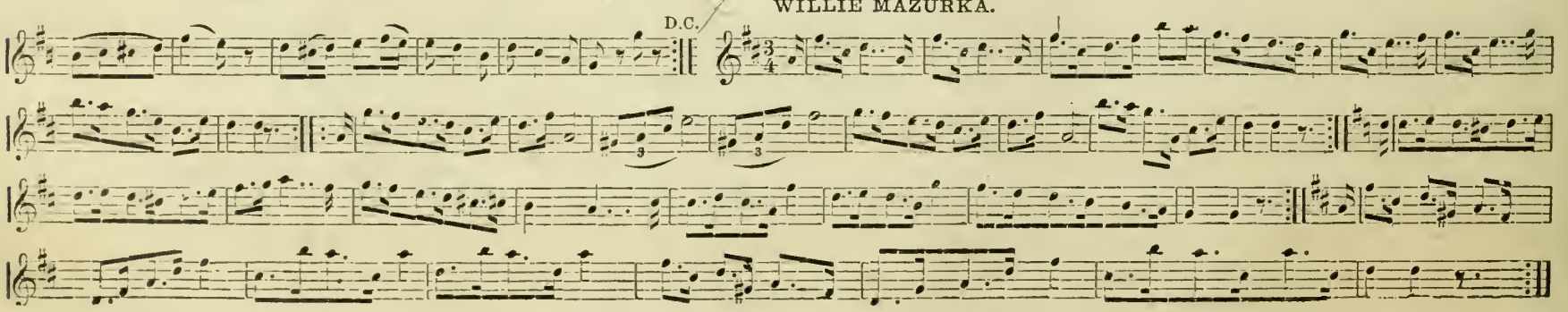


D.C.



WILLIE MAZURKA.

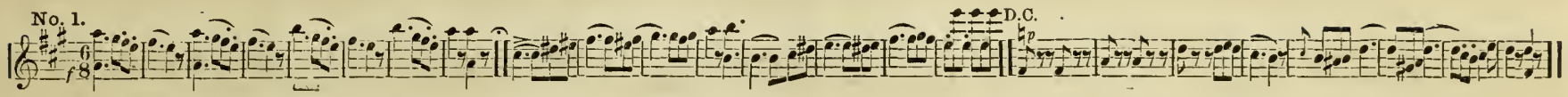
D.C.



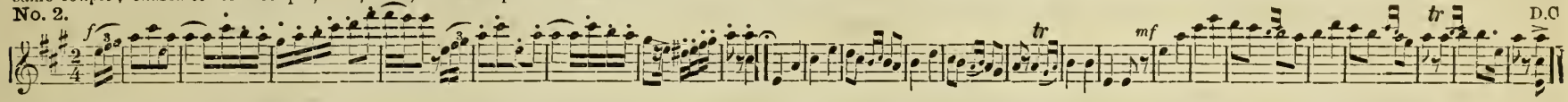
LE REINE DE NAVARE QUADRILLE.

D'Albert.

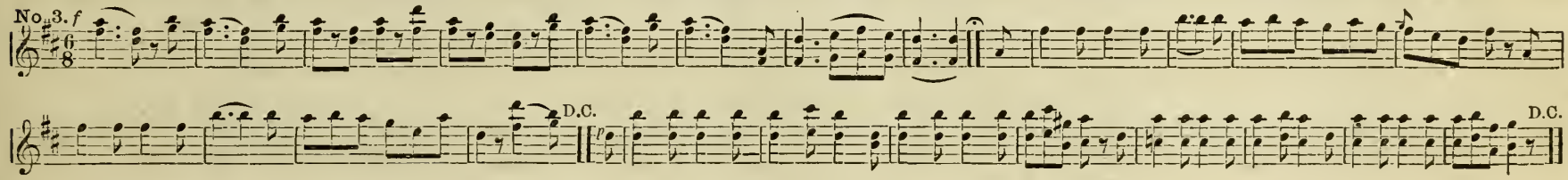
No. 1. (3 strains.) First four right and left; balance, and turn partners; ladies chain; promenade four. Sides the same.



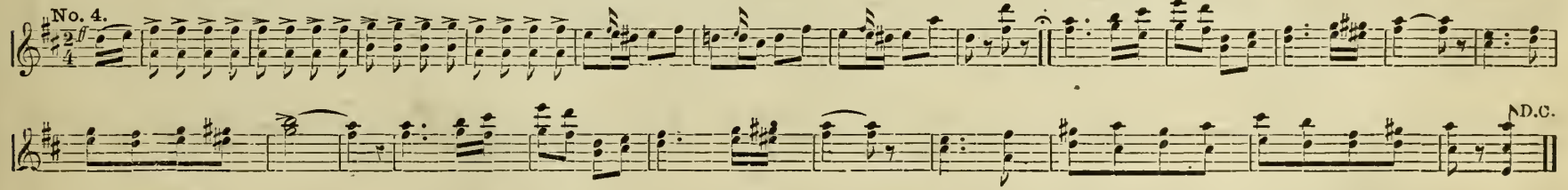
No. 2. (2 strains.) First couple chassa to couple on their right, bow and courtesy to each other twice, moving right and left across each other at each salutation; right and left with same couple; chassa to next couple, next, next; other couples the same.



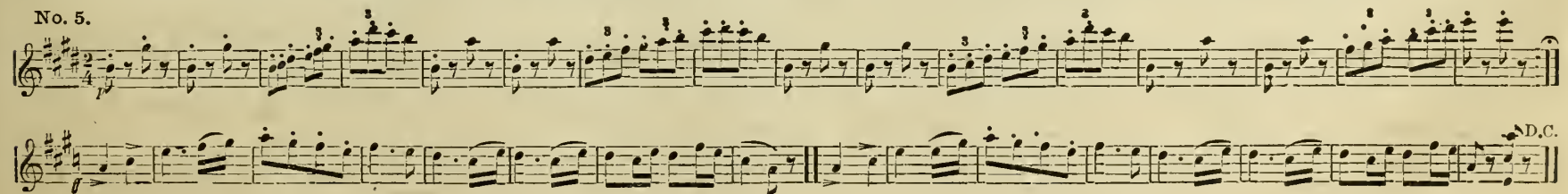
No. 3. 3 strains.) First lady balance to right hand gentleman, turn with any gentleman she may choose; balance with next gentleman, &c., 2nd lady, &c., 3d lady, 4th lady.



No. 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.



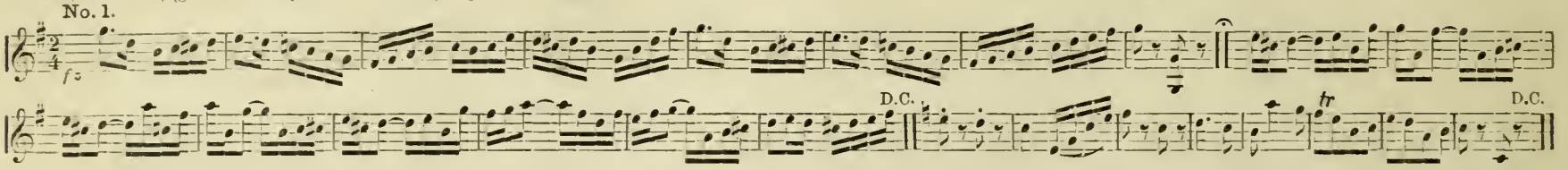
No. 5. (3 strains.) First couple promenade round the set and face the head of the hall; next, next, next; all chassa across partners, and back; all balance and turn partners; first lady balance with partner, swing any gent. she may choose; balance with second gentleman, &c; second lady, &c; all balance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



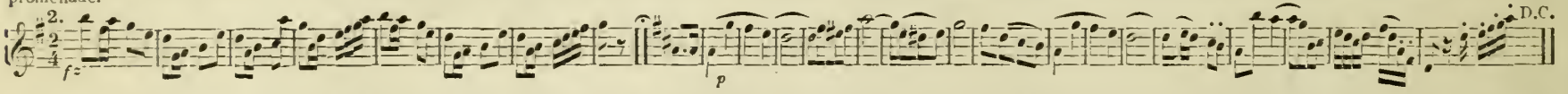
NINE PINS QUADRILLE.

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

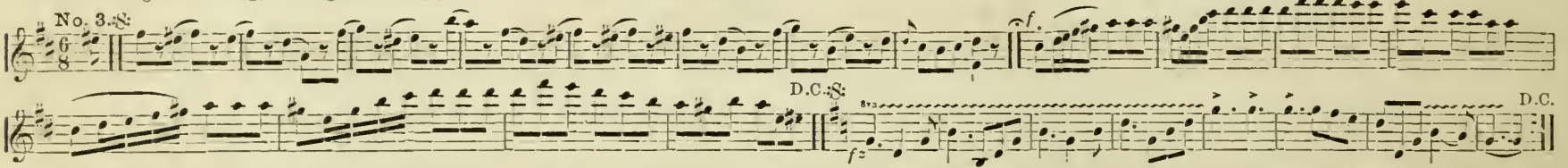
No. 1. Eight hands round : grand right and left half round, half promenade to place. All balance to corners and turn partners, (gent in the centre selecting a partner to turn with,) and all promenade, (gent without partner in centre,) repeat three times.



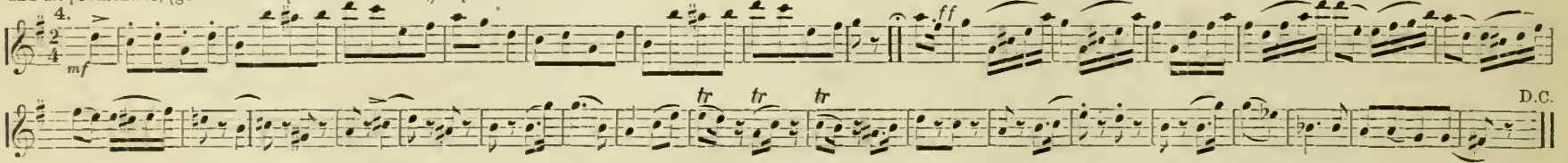
No. 2. Eight hands half round, half promenade to places; grand right and left. All chassa across, (centre gent selecting a partner,) Balance to partners and turn corners. All promenade.



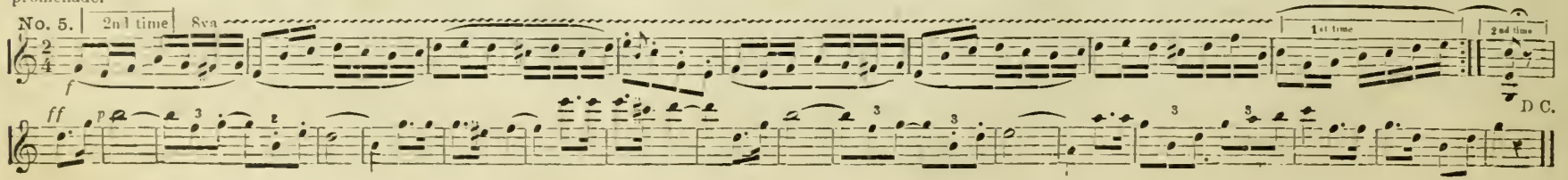
No. 3. First lady balance to right hand gent and swing with centre gent; lady pass on and balance to next gent, swing with centre gent. Repeat with next; repeat with last gent leaving him in the centre. Eight hands half round, half promenade to places. All balance to corners and turn partners, centre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



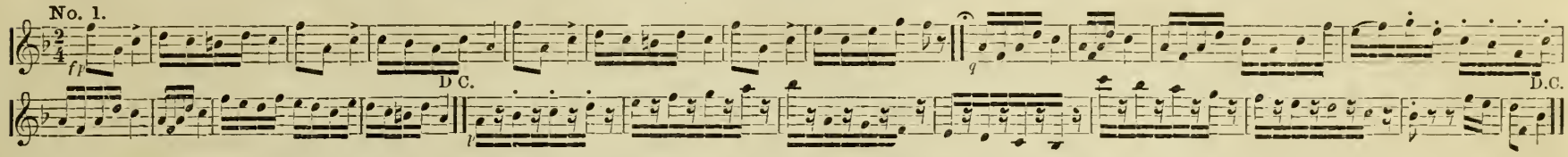
No. 5. Eight hands half round, half promenade to places; grand right and left. All chassa across, (centre gent selecting a partner,) Balance to partners and turn corners. All promenade.



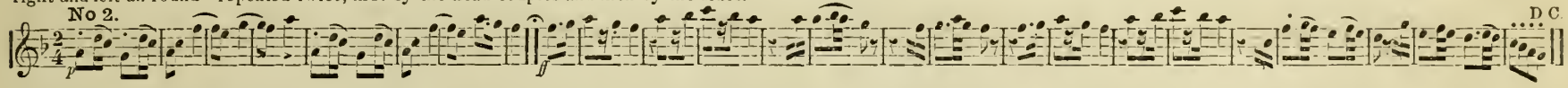
CHERUBIM QUADRILLE.

JOHN STRAUS.

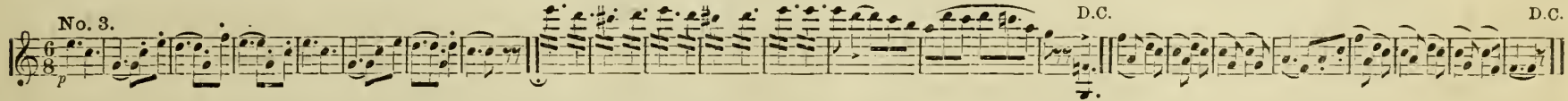
No. 1. First four right and left—side couples right and left—ladies balance to the right all promenade. First ladies chain—side ladies chain—ladies balance to the right—all promenade. First four forward and back, and four hands round to places—side couples forward four and back, and four hands round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



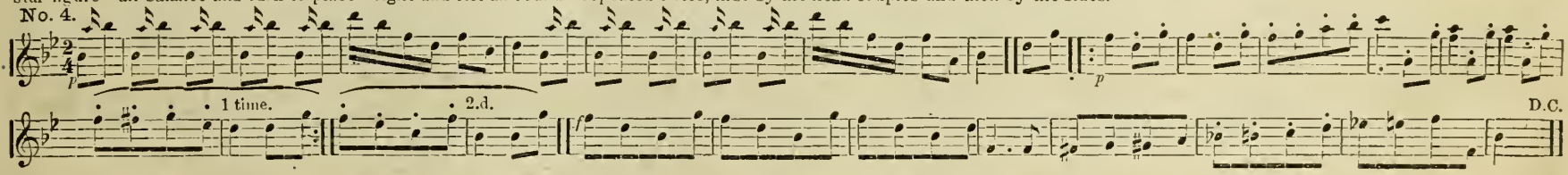
No. 2. Forward two—face to face—sides four—the gentlemen all change places—all promenade—ladies grand chain all—hands all round—all forward—sides four and turn to place—right and left all round—repeated twice, first by the head couples and then by the sides.



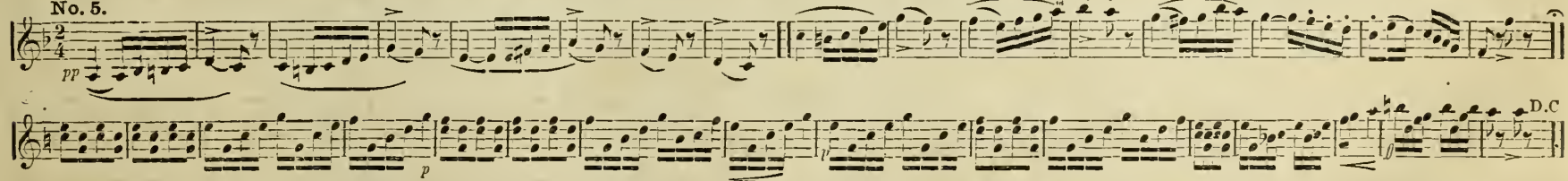
No. 3. All chassa and turn partners—four ladies forward—to the centre and back—four gentlemen forward—four ladies cross right hand—round and back, forming the star figure—all balance and turn to places—repeated twice, the second time the gentlemen forward first and cross hands in the centre.



No. 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.



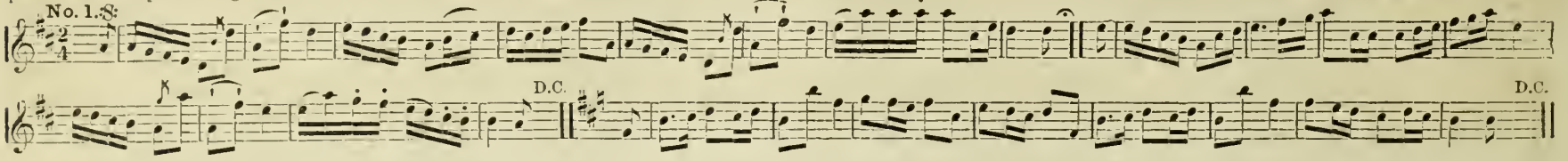
No. 5. All chassa—ladies grand chain—balance to corners and turn—all promenade—repeat twice and then finish with jig.



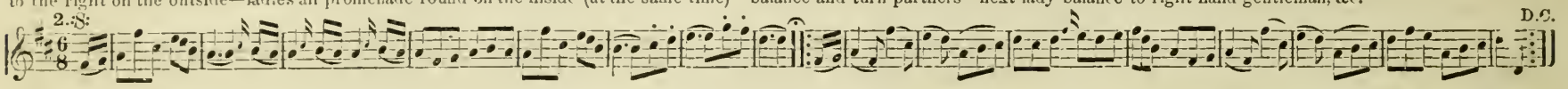
THE JIG. Hands all round—ladies balance to the right and turn—balance to the next and turn—balance to the next and turn—balance to partners and turn—hands all round—all chassa.
N. B. In each figure the dancers all have a new partner, and is repeated four times, which will bring all back again to their 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.

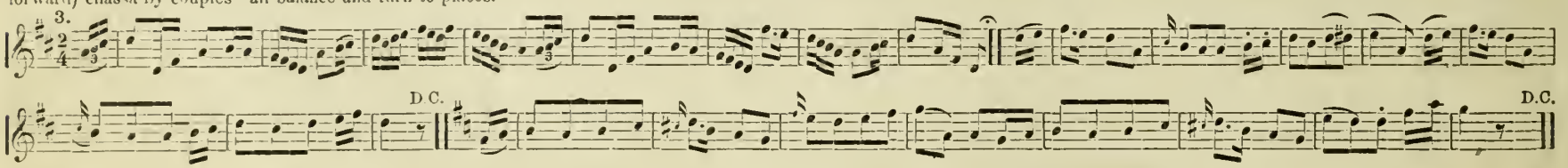
No. 1, (2 strains..) Gentlemen all balance to corners, and turn—gentlemen cross over and all balance to opposite corners and turn—gentlemen all promenade round on the outside to places, and turn partners—gentlemen all promenade half round on the outside, swing the lady with the bright eyes—promenade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



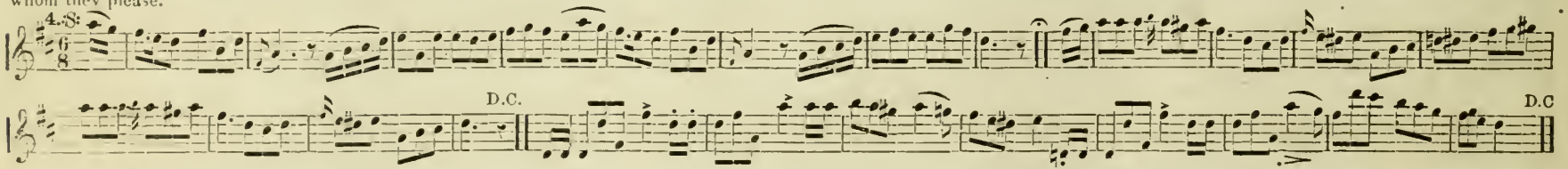
No. 2. (3 strains.) First lady balance to the right hand gentleman, swing the gentleman with big feet—pass on and balance to the next gentleman, swing the gentleman with the long nose—pass on and balance to the next gentleman, swing the gentleman with the red hair—balance to partners, swing the best 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.



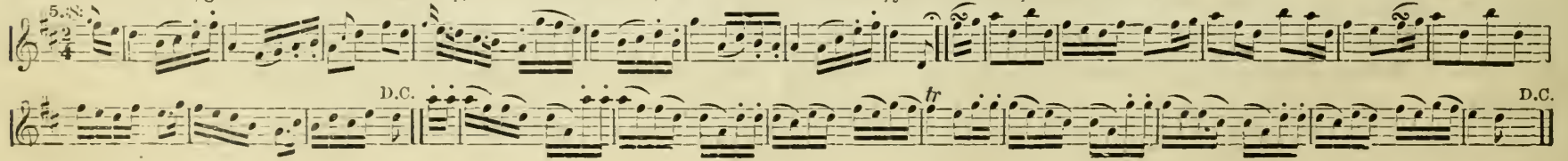
No. 3. (3 strains.) First couple promenade round the set, and face out—next couple promenade round the set, and face out—next couple promenade round the set and face out—last couple promenade round the set and face out—first four promenade to centre (backwards) back, pass outside and face right hand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



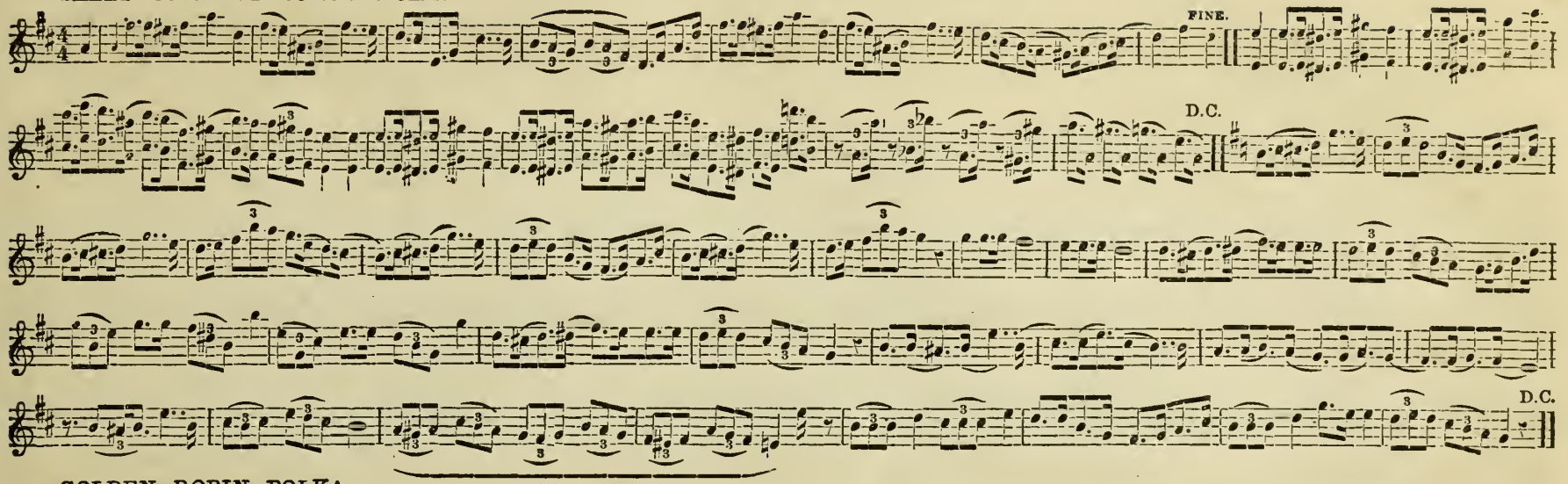
No. 4. (3 strains.) First gent pass partner and balance to the 1st lady on the left, swing the lady with the black eyes—pass on and balance to next lady and swing the lady with curls—pass on and balance to next lady and swing with the lady with dimples in her cheek; pass on and balance to next lady—swing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



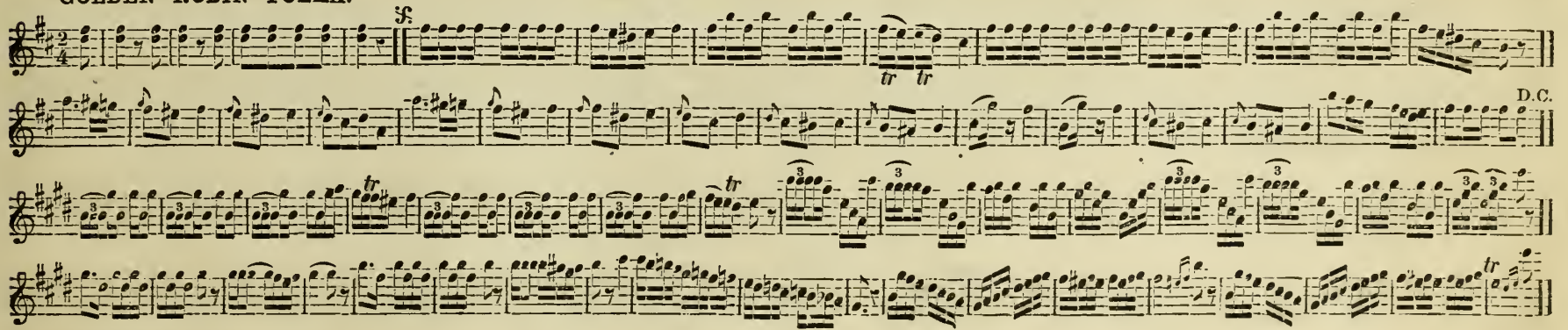
No. 5. (3 strains.) All balance to corners, turn with opposite corners—all balance with opposite corners, turn with the best dancer in the set—first lady promenade half round the set to the right (the gentleman half round to the left at the same time) join hands and promenade back to place—next lady, &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.



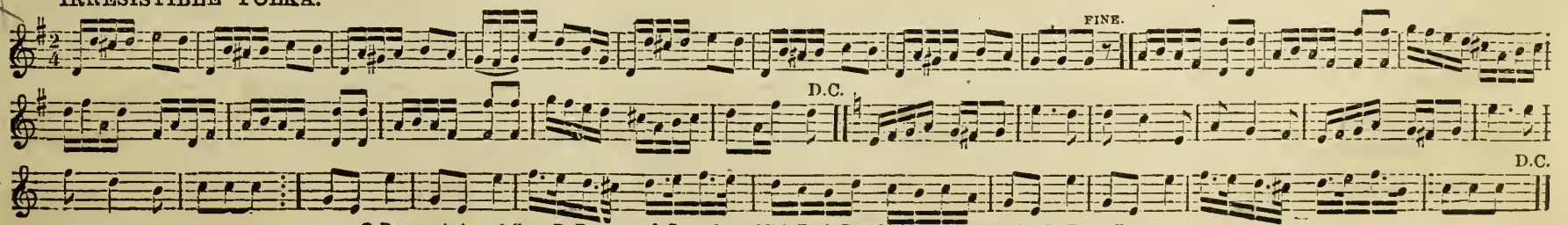
SALLY COME UP SCHOTTISCHE.*



GOLDEN ROBIN POLKA.

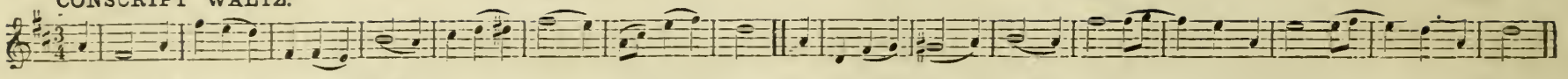


IRRESISTIBLE POLKA.

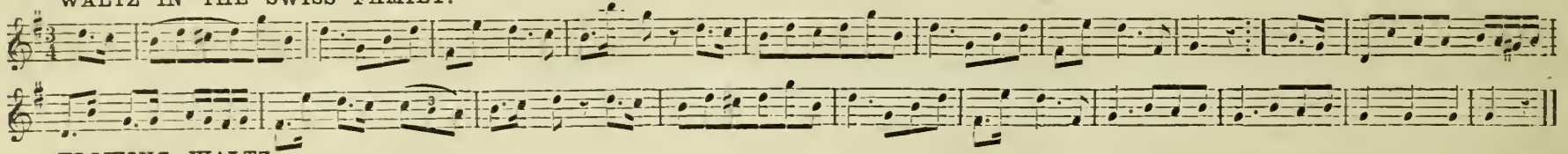


* By permission of Geo. D. Russell & Co., who publish Fred. Buckley's arrangement for the Piano Forte.

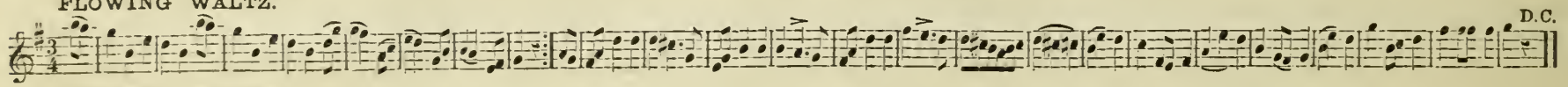
CONSCRIPT WALTZ.



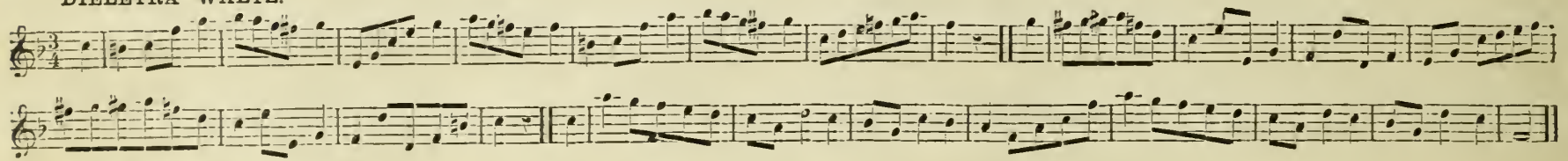
WALTZ IN THE SWISS FAMILY.



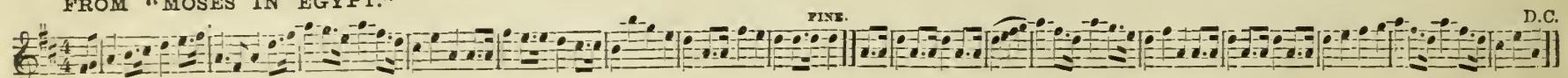
FLOWING WALTZ.



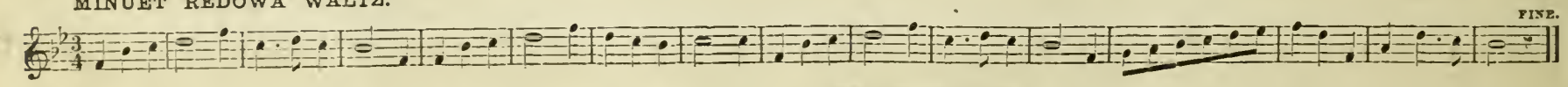
DIELETRA WALTZ.



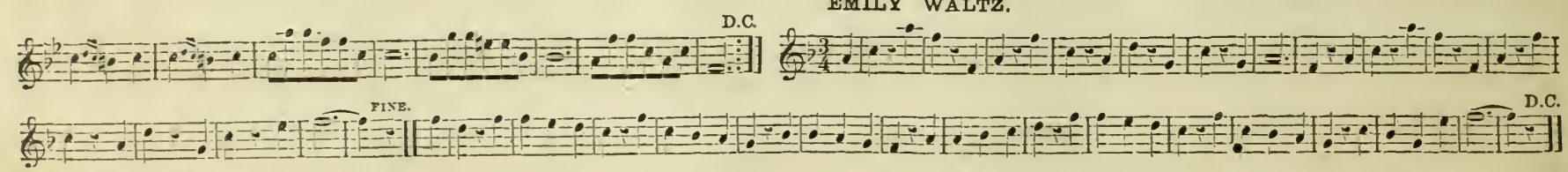
FROM "MOSES IN EGYPT."



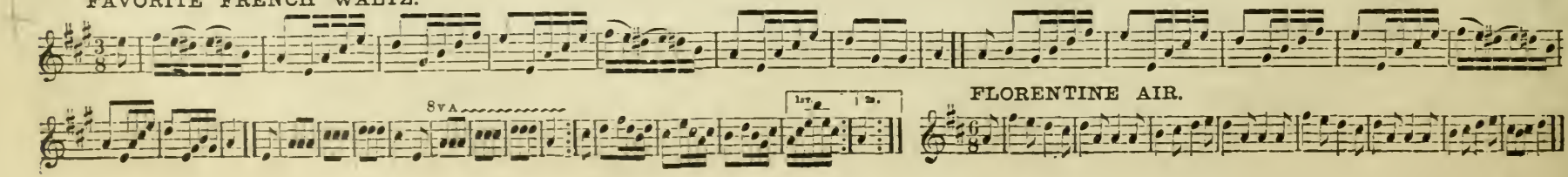
MINUET REDOWA WALTZ.



EMILY WALTZ.

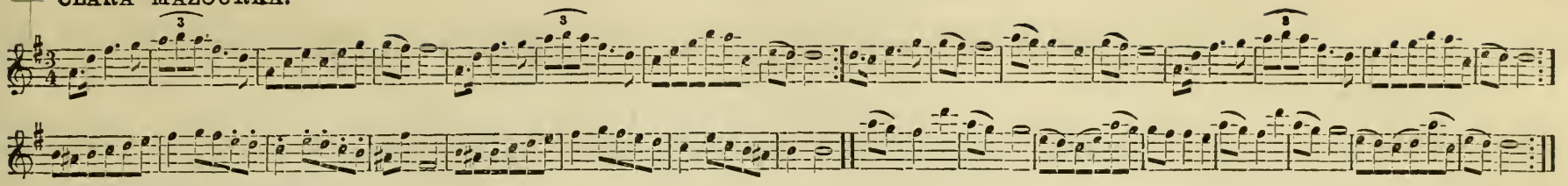


FAVORITE FRENCH WALTZ.

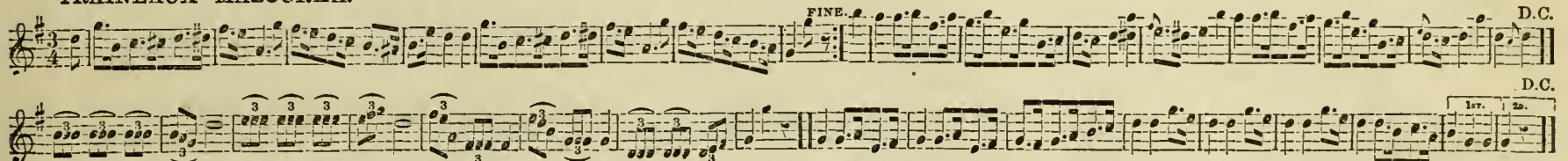


FLORENTINE AIR.

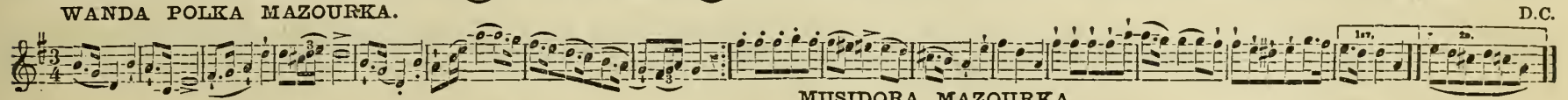
CLARA MAZOURKA.



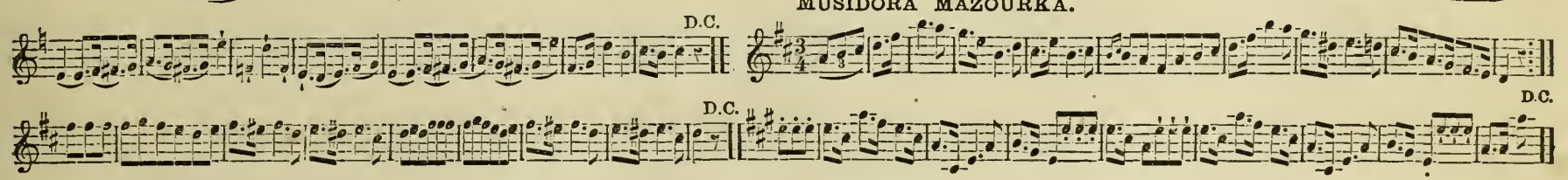
TRAINEAUX MAZOURKA.



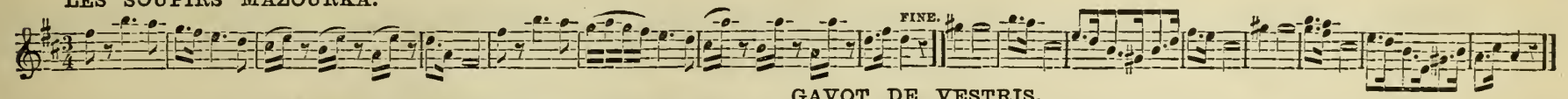
WANDA POLKA MAZOURKA.



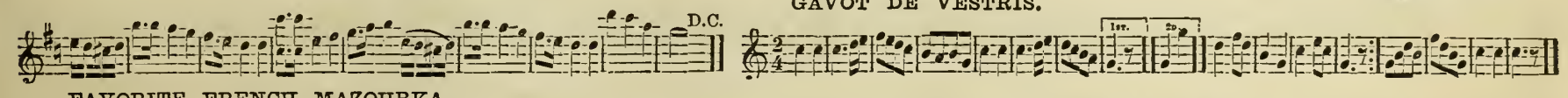
MUSIDORA MAZOURKA.



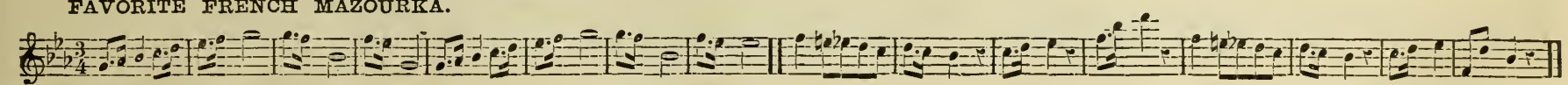
LES SOUPIRS MAZOURKA.



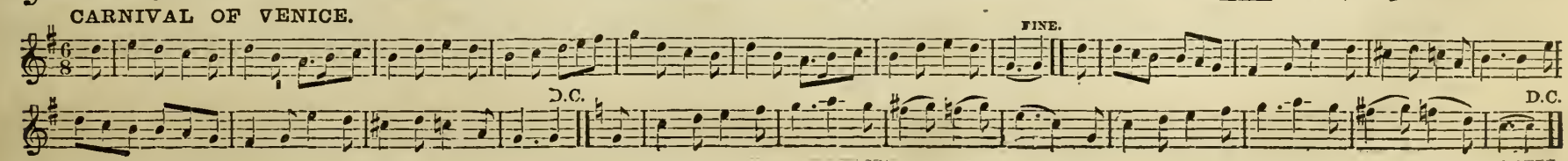
GAVOT DE VESTRIS.



FAVORITE FRENCH MAZOURKA.

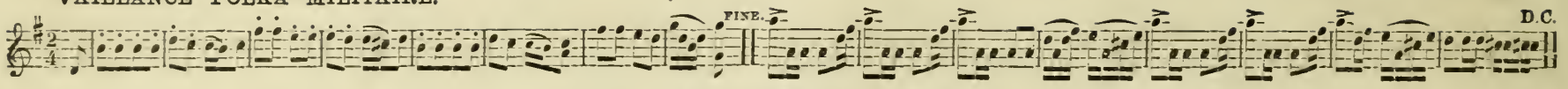


CARNIVAL OF VENICE.

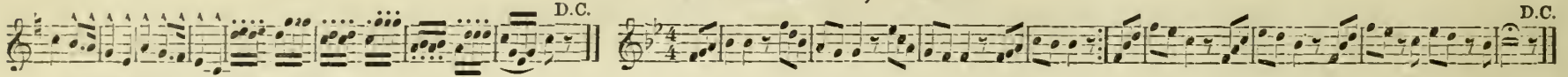


FANCY DANCES.

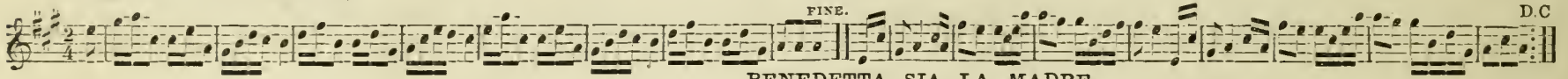
VAILLANCE POLKA MILITAIRE.



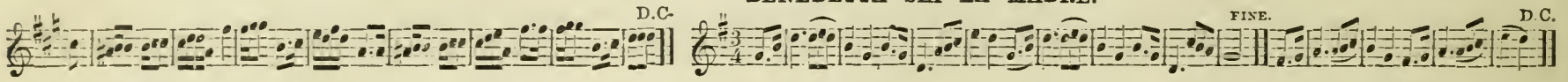
FAVORITE AIR, By Mozart.



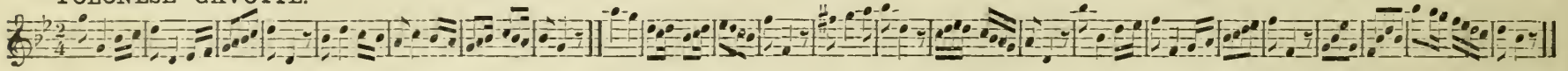
DIAMOND SCHOTTISCHE.



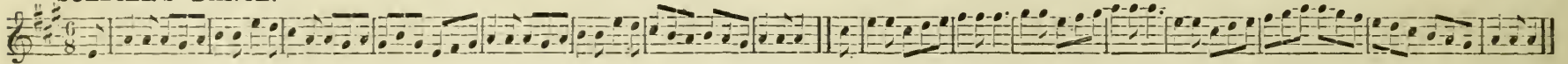
BENEDETTA SIA LA MADRE.



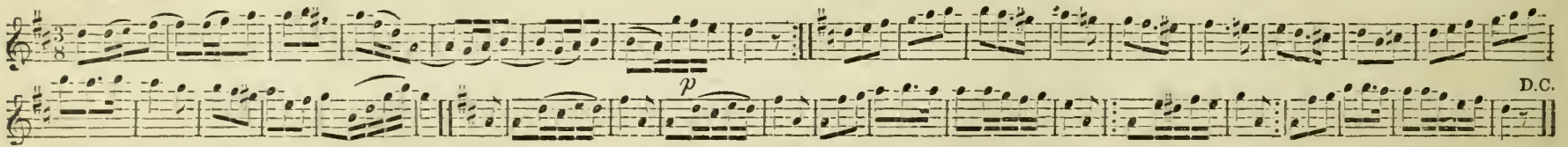
POLONESE GAVOTTE.



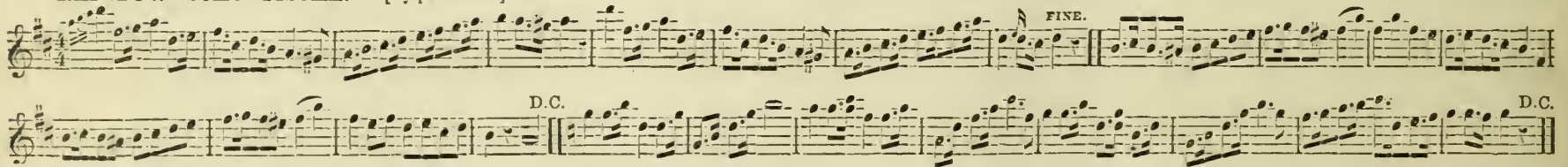
SOLDIER'S DANCE.



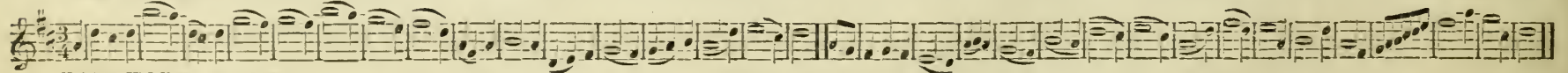
LA MANOLA.



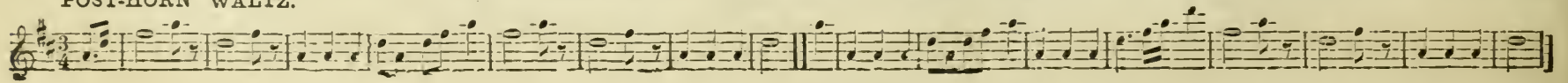
RAINBOW SCHOTTISCHE. [By permission.]



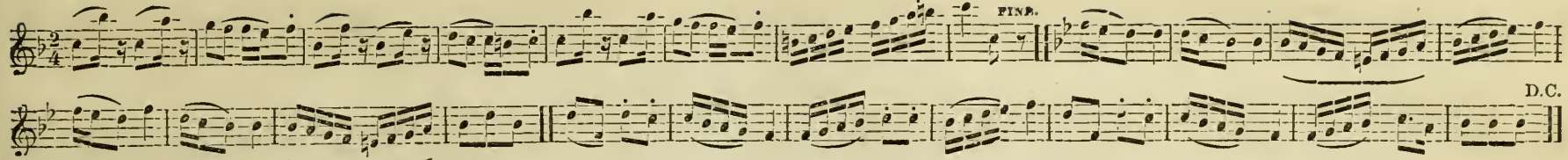
THE SISTERS.



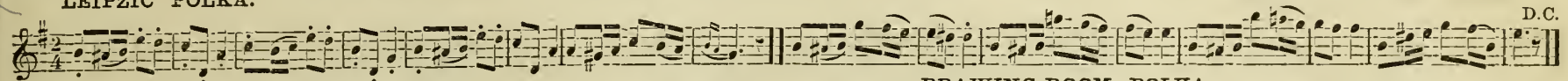
POST-HORN WALTZ.

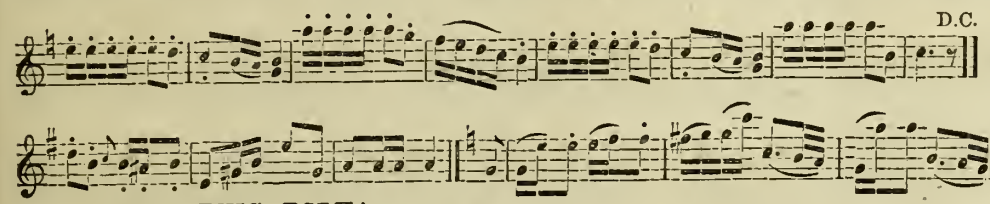


MAYFIELD POLKA.

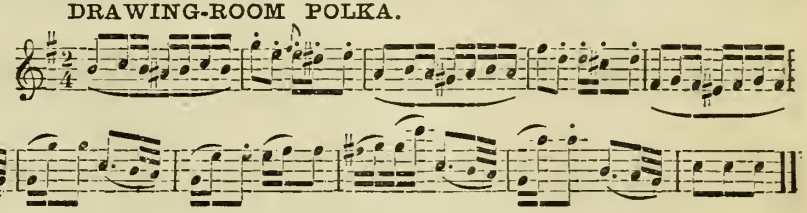


LEIPZIC POLKA.

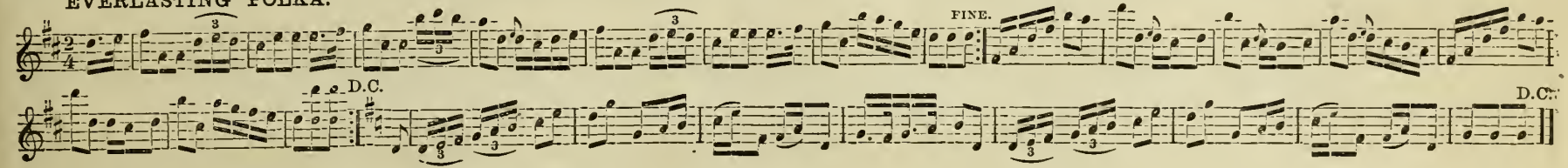




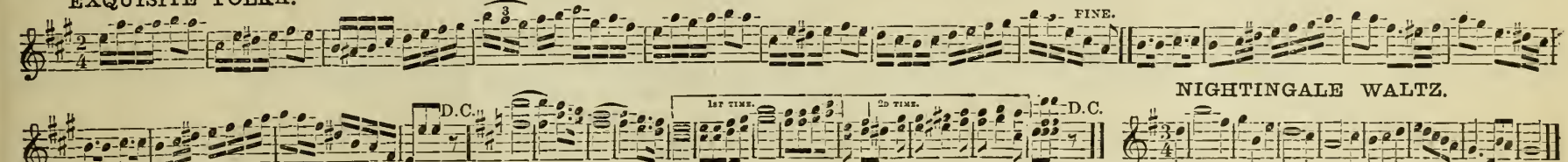
DRAWING-ROOM POLKA.



EVERLASTING POLKA.

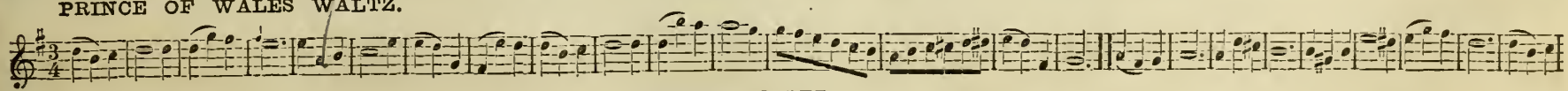


EXQUISITE POLKA.

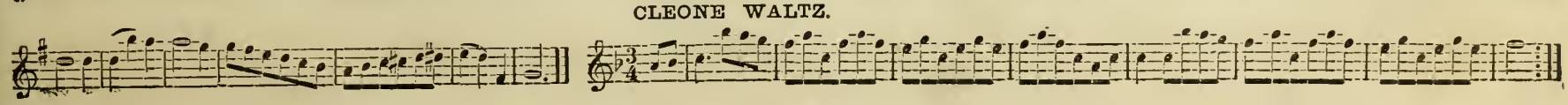


NIGHTINGALE WALTZ.

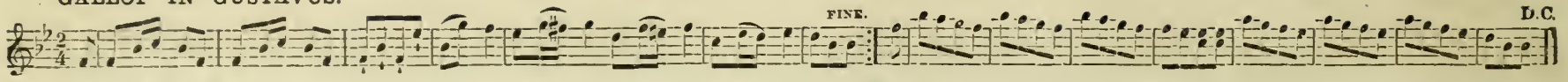
PRINCE OF WALES WALTZ.



CLEONE WALTZ.

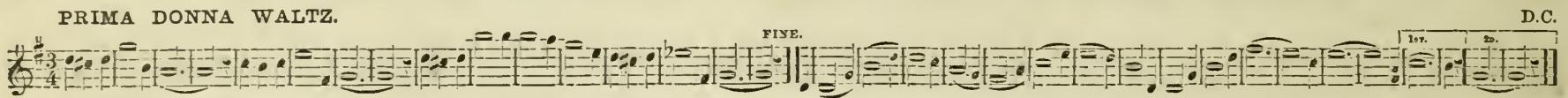


GALLOP IN GUSTAVUS.

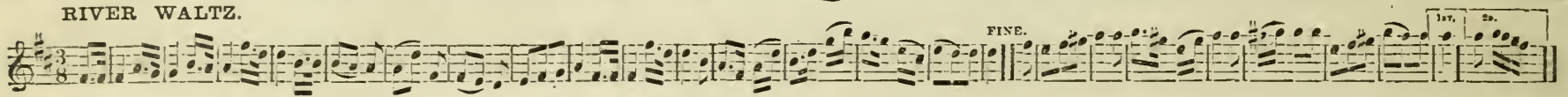


ITALIAN AIR.

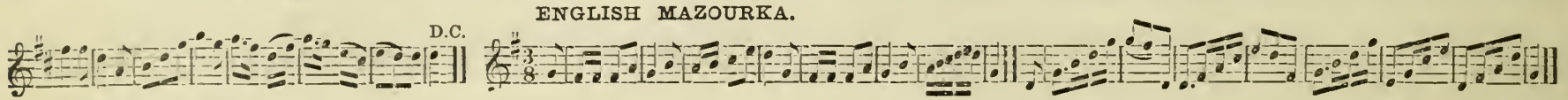
PRIMA DONNA WALTZ.



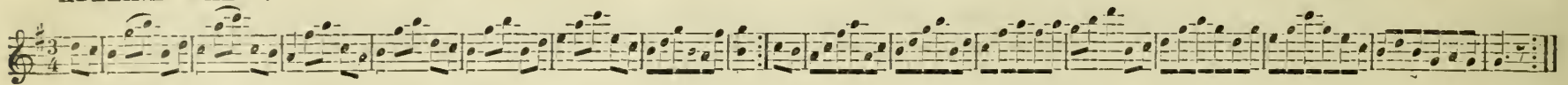
RIVER WALTZ.



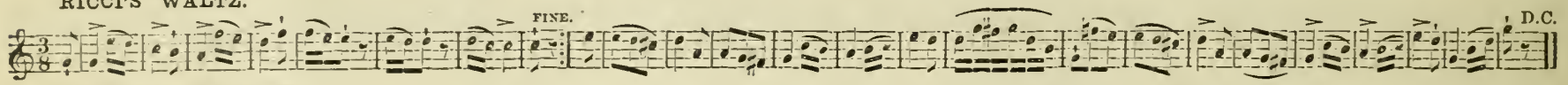
ENGLISH MAZOURKA.



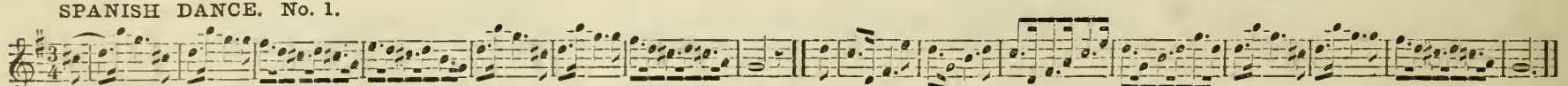
ADELINE WALTZ.



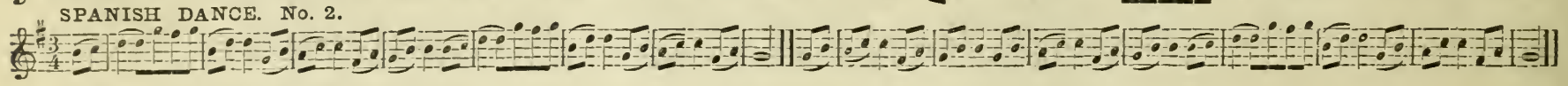
RICCI'S WALTZ.



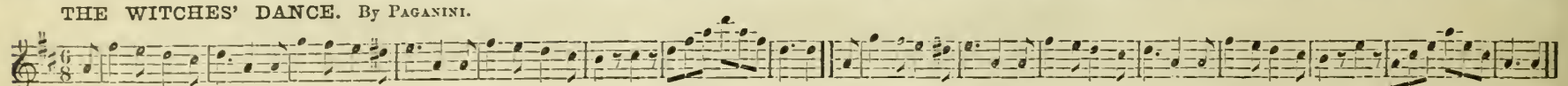
SPANISH DANCE. No. 1.



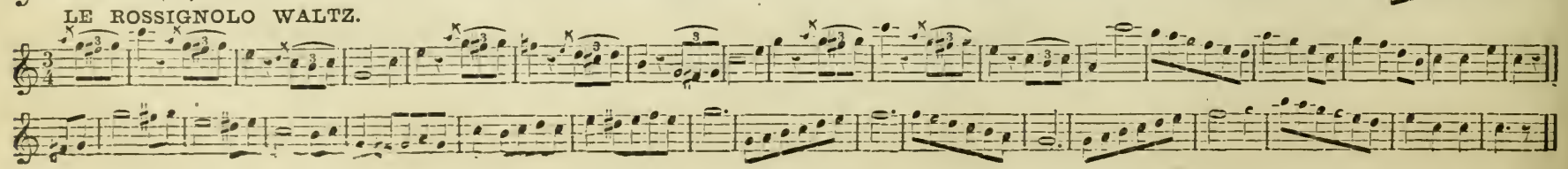
SPANISH DANCE. No. 2.



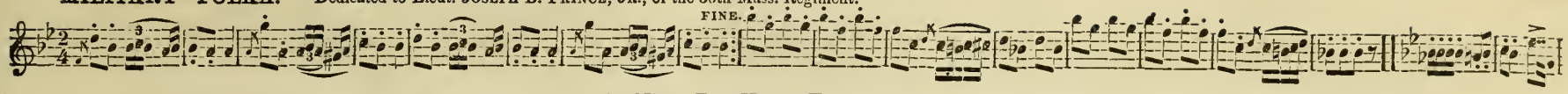
THE WITCHES' DANCE. By PAGANINI.



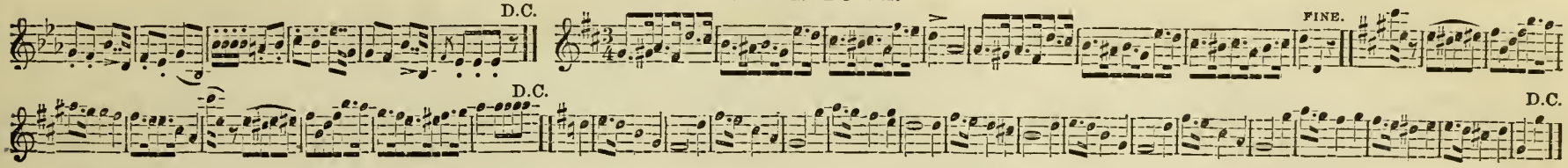
LE ROSSIGNOLO WALTZ.



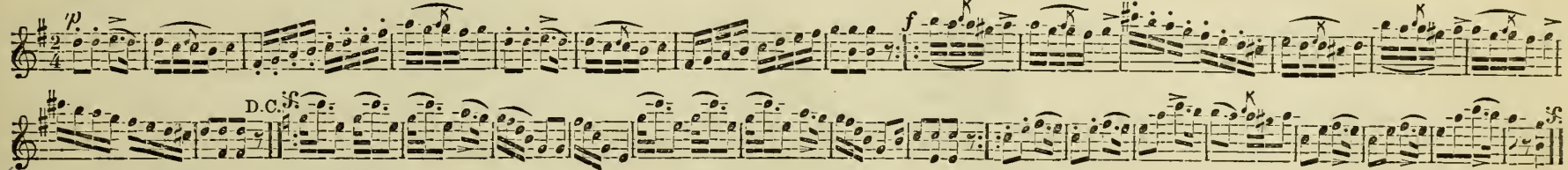
MILITARY POLKA. Dedicated to Lieut. JOSEPH B. PRINCE, JR., of the 30th Mass. Regiment.



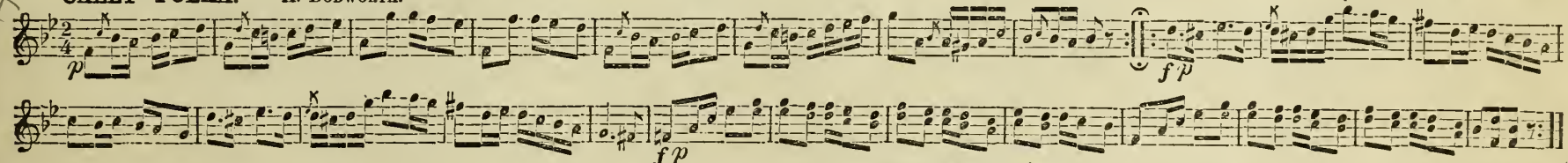
ANNIE POLKA REDOWA.



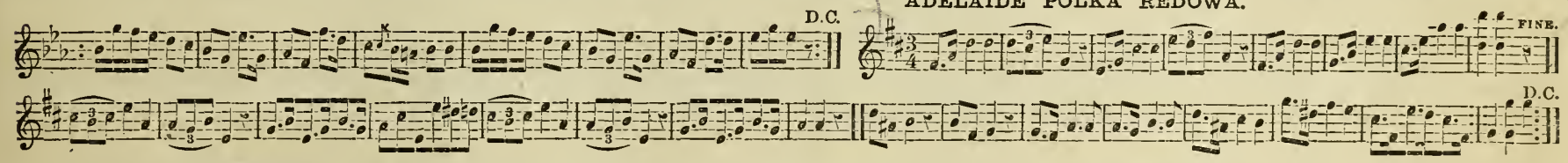
PEARL POLKA.* H. KLEBER.



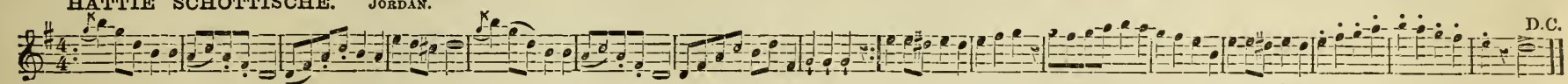
CALLY POLKA.* A. DODWORTH.



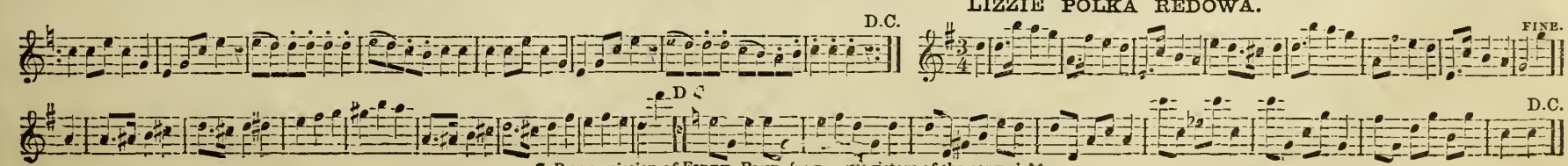
ADELAIDE POLKA REDOWA.



HATTIE SCHOTTISCHE. JORDAN.



LIZZIE POLKA REDOWA.



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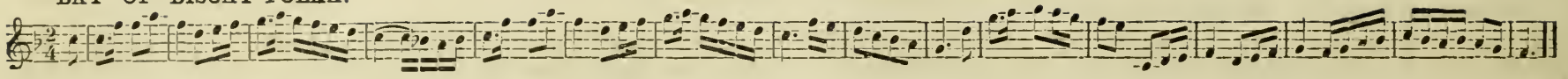
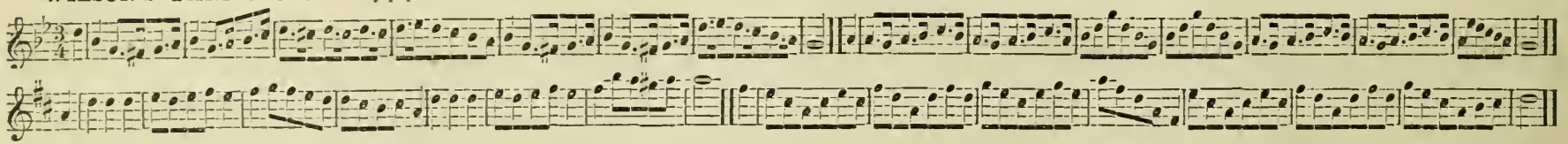
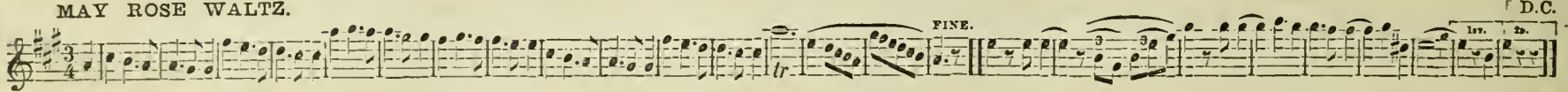
BAY OF BISCAY POLKA.



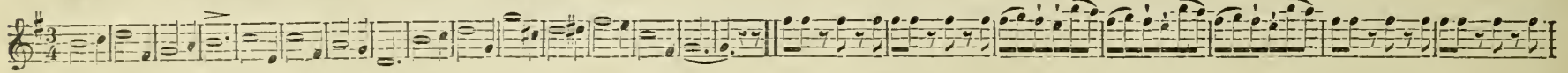
WILSON'S FANDANGO. Very popular in London in 1816.



MAY ROSE WALTZ.



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



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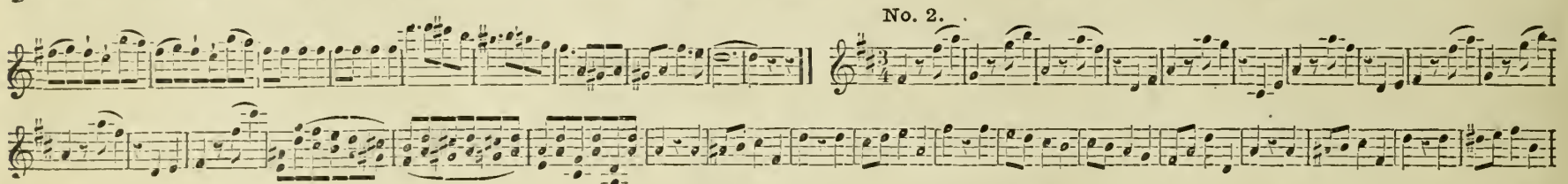
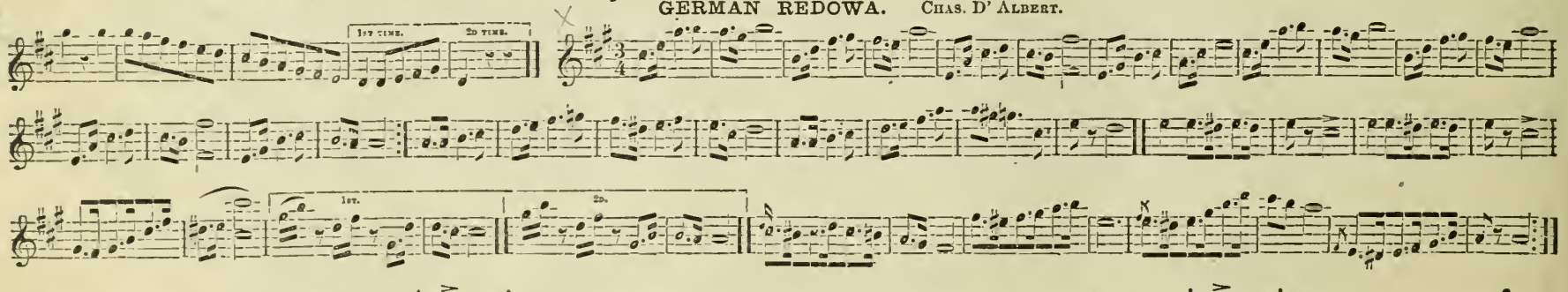
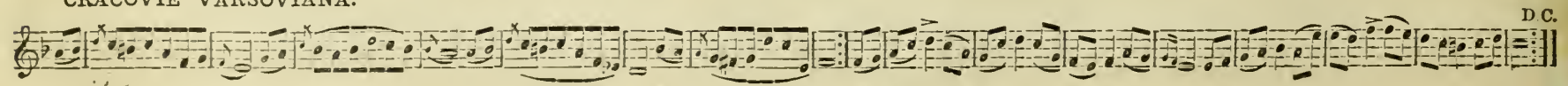


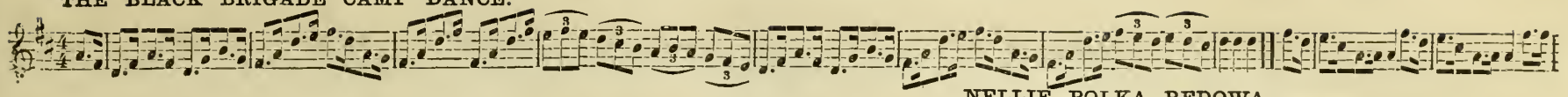
GERMAN REDOWA. CHAS. D' ALBERT.



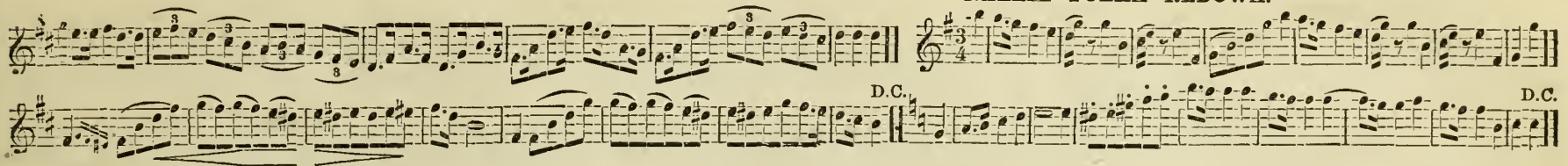
CRACOVIE VARSOVIANA.



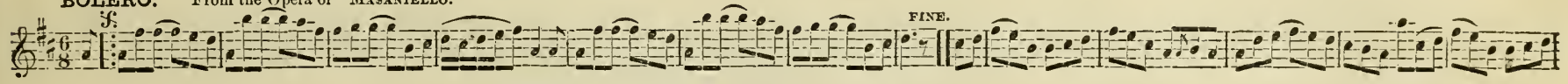
THE BLACK BRIGADE CAMP DANCE.



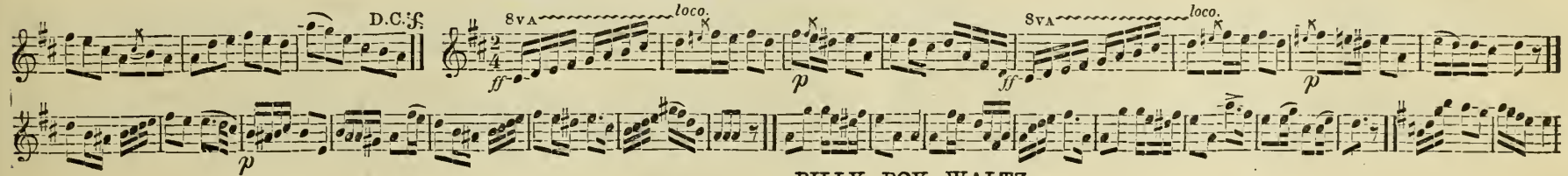
NELLIE POLKA REDOWA.



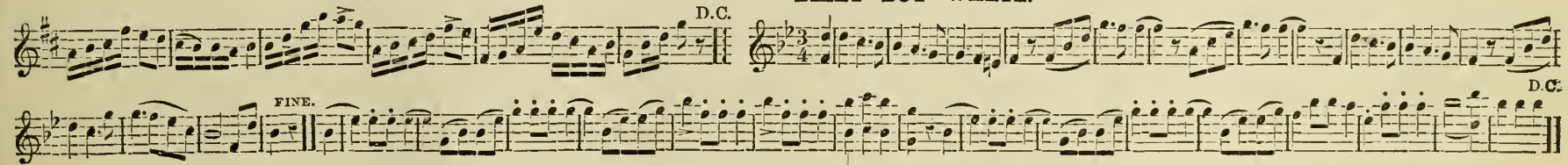
BOLERO. From the Opera of "Masaniello."



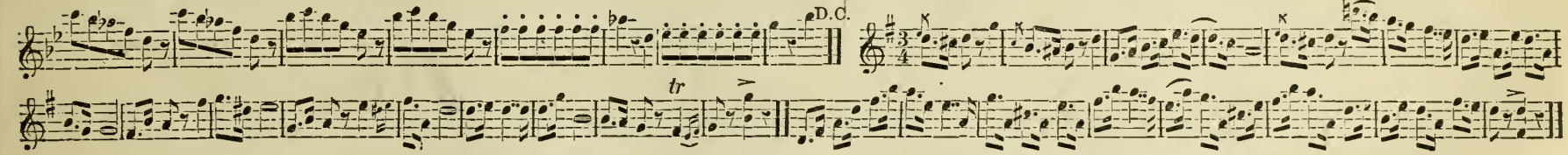
AMERICAN EAGLE POLKA. E. K. Eaton.



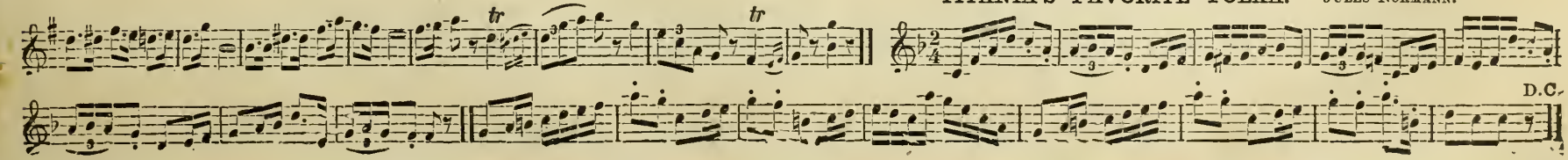
BILLY BOY WALTZ.



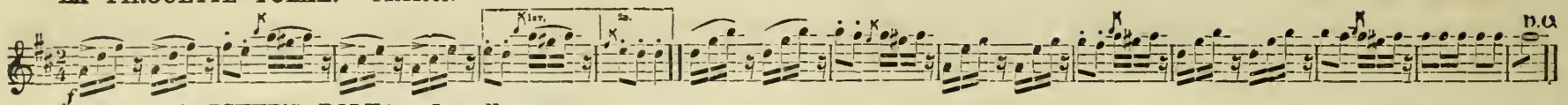
PIC NIC REDOWA. E. K. Eaton.



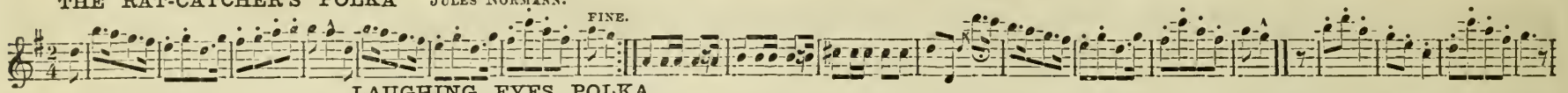
TITANIA'S FAVORITE POLKA. Jules Normann.



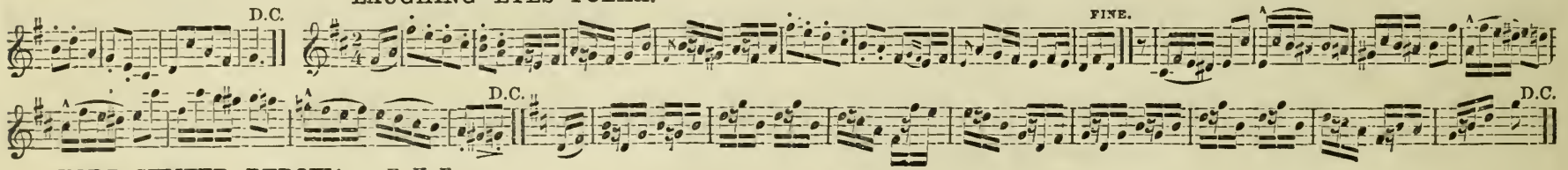
LA PIROUETTE POLKA. PASELOUP.



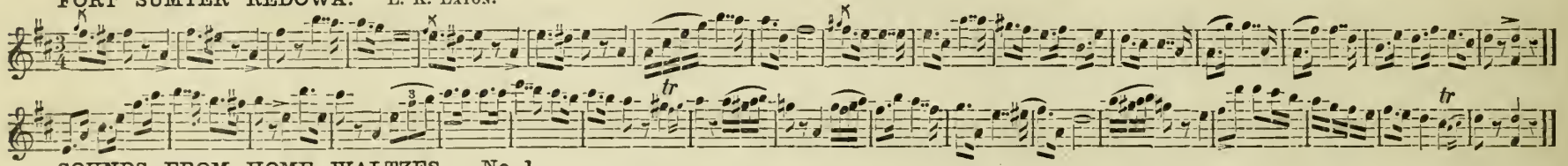
THE RAT-CATCHER'S POLKA JULES NORMANN.



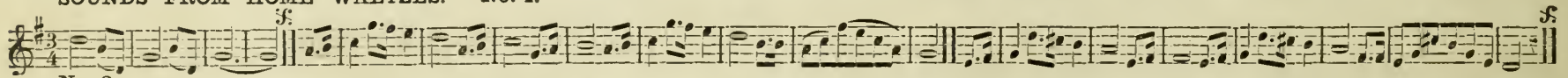
LAUGHING EYES POLKA.



FORT SUMTER REDOWA. E. K. EATON.



SOUNDS FROM HOME WALTZES. No. 1.



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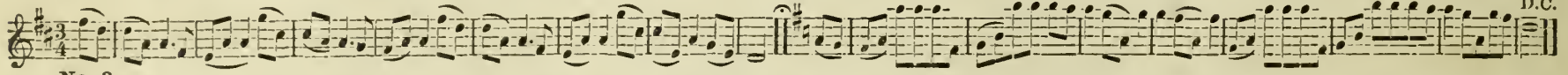
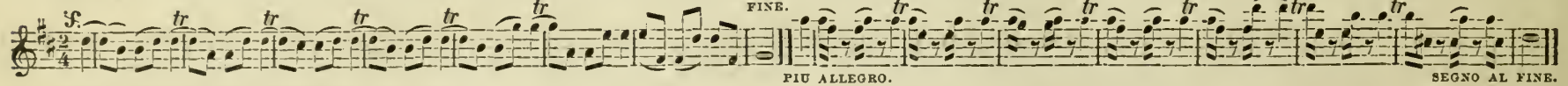
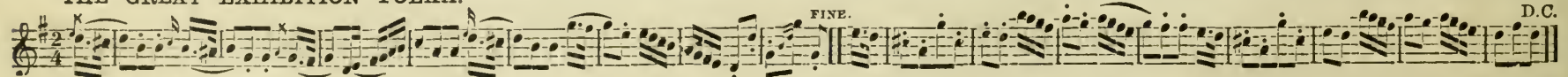


No. 3.

No. 4.

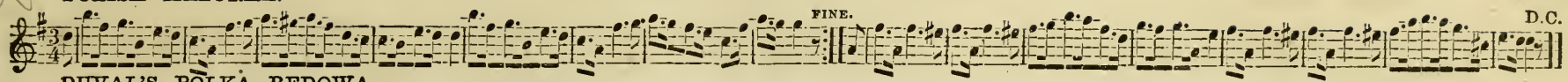


THE GREAT EXHIBITION POLKA.

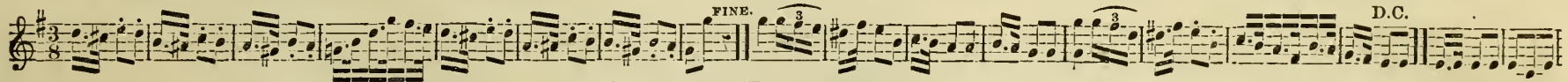


LINDA REDOWA.

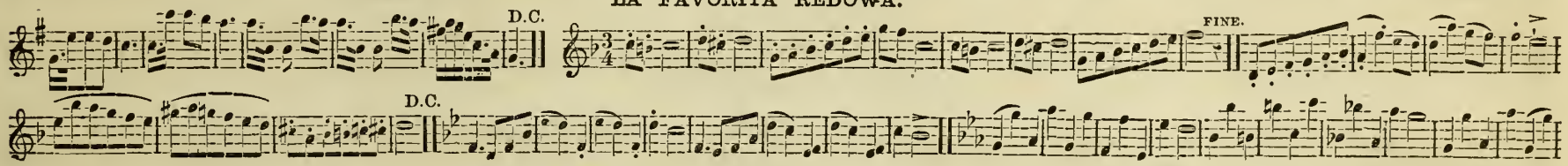
POLISH MAZURKA.



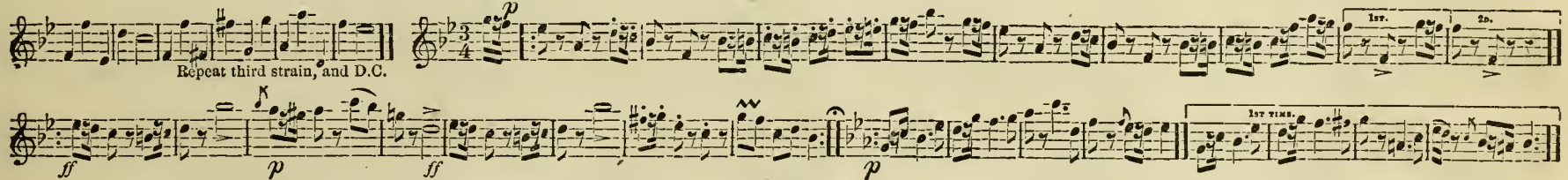
DUVAL'S POLKA REDOWA.



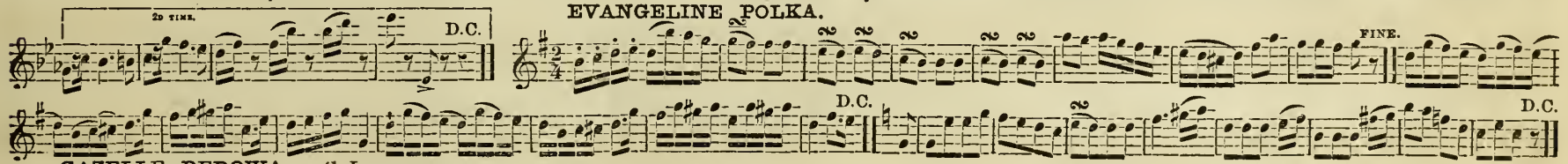
LA FAVORITA REDOWA.



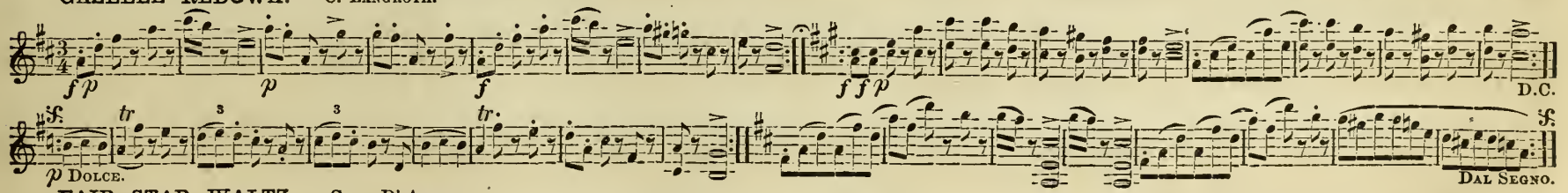
EMILIE REDOWA. KROSKWITZ.



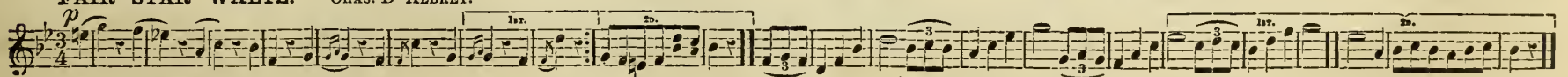
EVANGELINE POLKA.



GAZELLE REDOWA. C. LANGROTH.

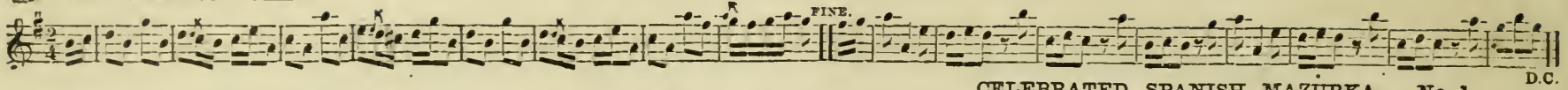


FAIR STAR WALTZ. CHAS. D' ALBRET.

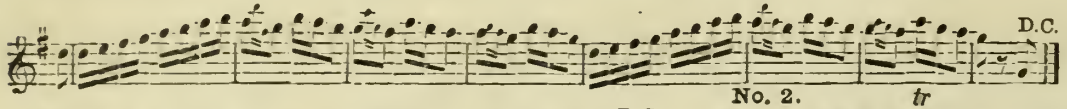


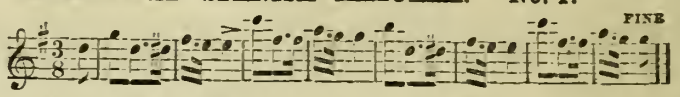
LA BELLE SWISS WALTZ.

THE VIENNA POLKA.



CELEBRATED SPANISH MAZURKA. No. 1.





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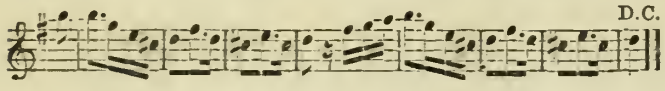
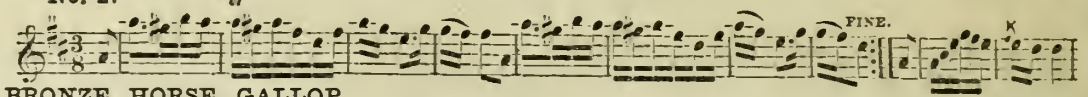
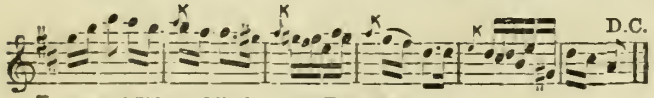
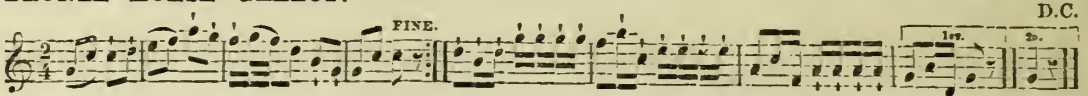


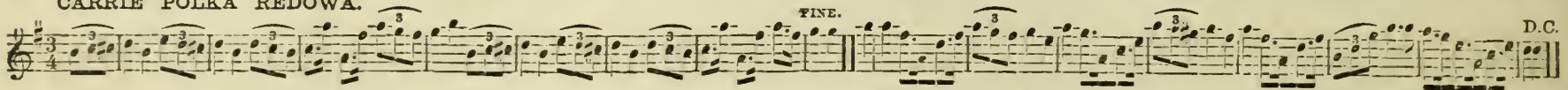


BRONZE HORSE GALLOP.

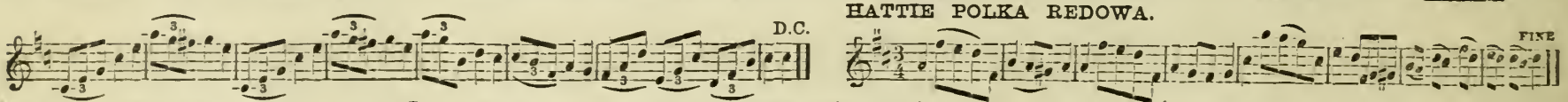




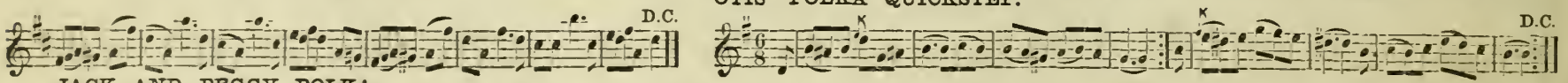
CARRIE POLKA REDOWA.



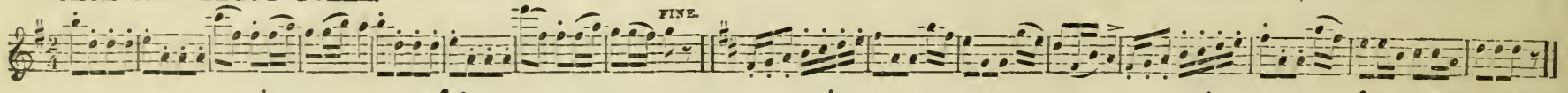
HATTIE POLKA REDOWA.



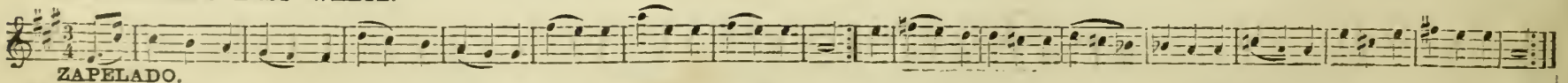
OTIS' POLKA QUICKSTEP.



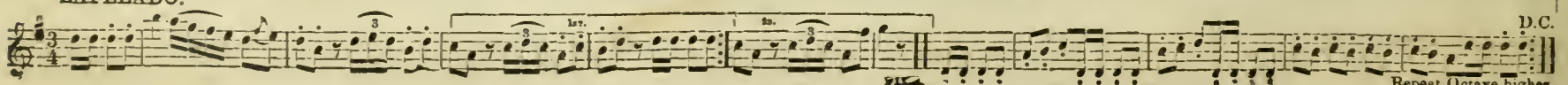
JACK AND PEGGY POLKA.



BEETHOVEN'S LAST WALTZ.



ZAPELADO.



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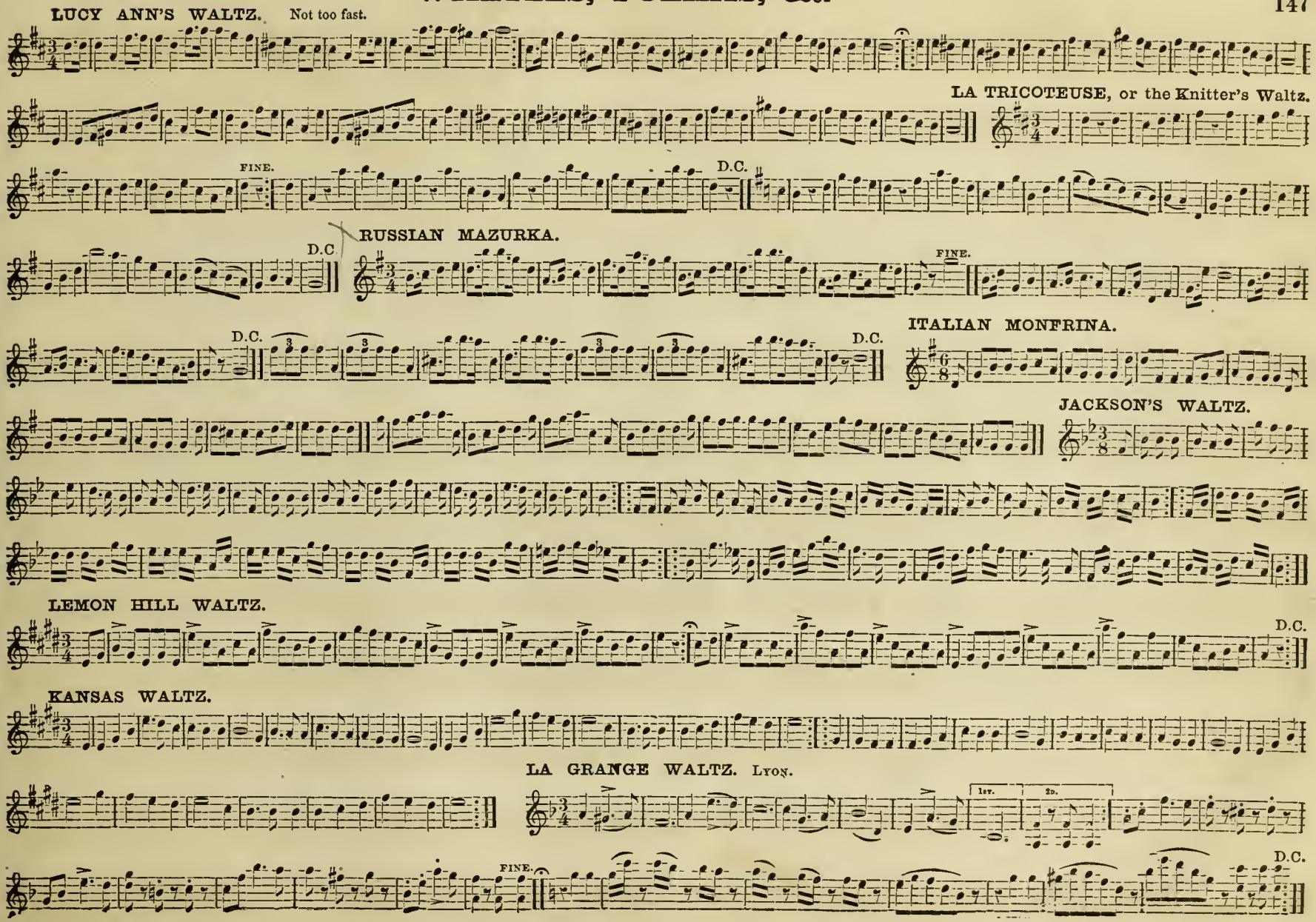
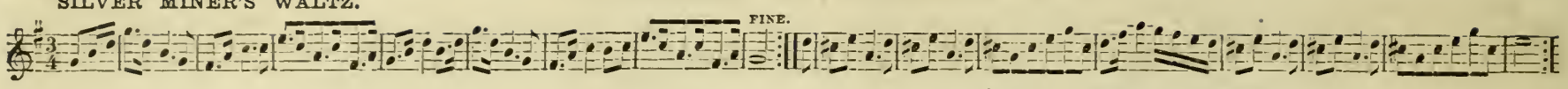
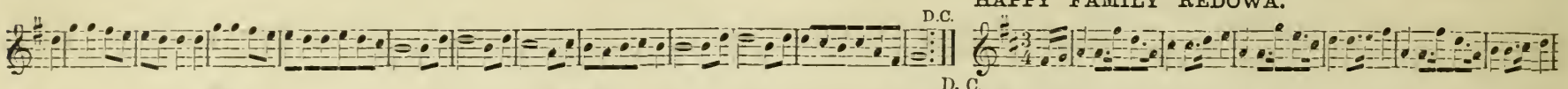
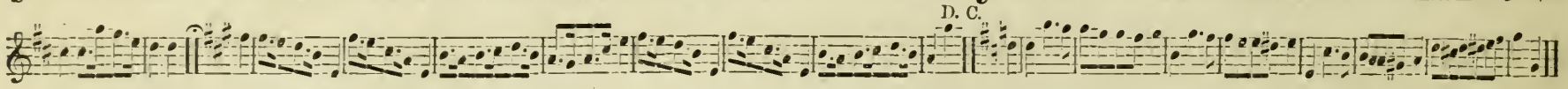

LUCY ANN'S WALTZ. Not too fast.
FINE.
D.C.
LA TRICOTEUSE, or the Knitter's Waltz.
D.C.
RUSSIAN MAZURKA.
FINE.
D.C.
D.C.
ITALIAN MONFRINA.
JACKSON'S WALTZ.
LEMON HILL WALTZ.
D.C.
KANSAS WALTZ.
LA GRANGE WALTZ. Lyon.
1st.
2d.
FINE.
D.C.

SILVER MINER'S WALTZ.

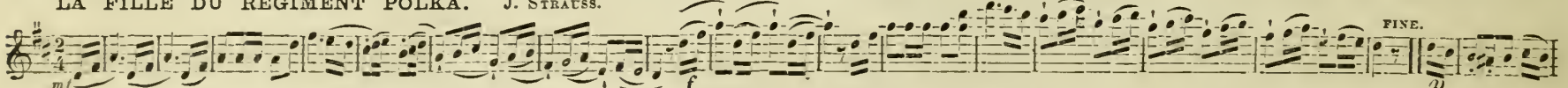




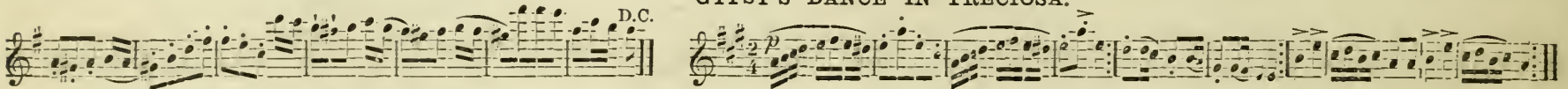
HAPPY FAMILY REDOWA.



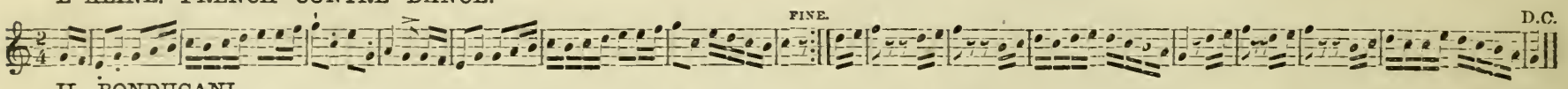
LA FILLE DU REGIMENT POLKA. J. Strauss.



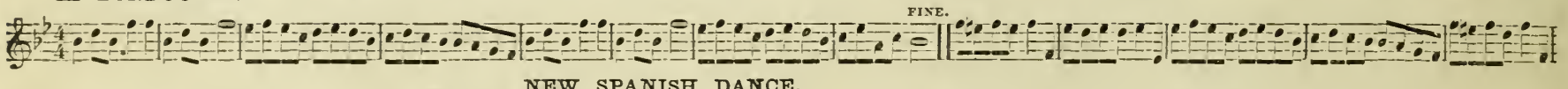
GYPSY'S DANCE IN PRECIOSA.



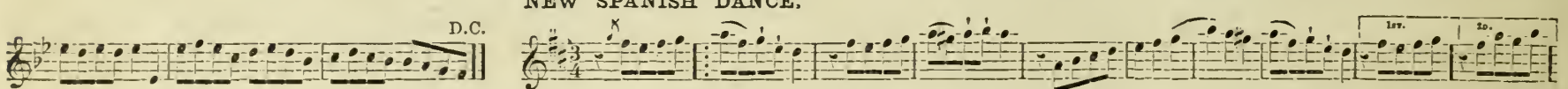
L' ALINE. FRENCH CONTRE DANCE.

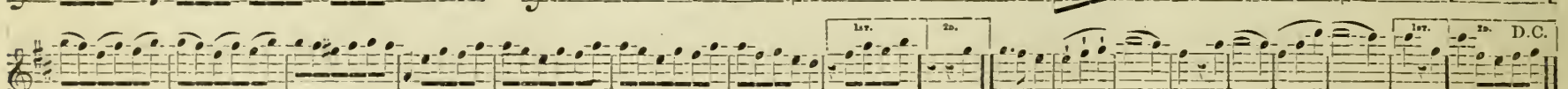


IL BONDUCANI.

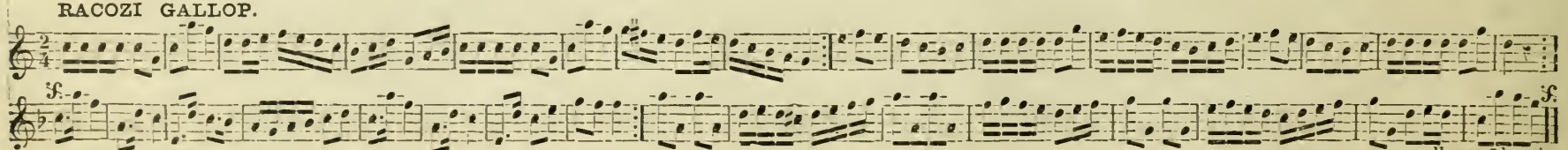


NEW SPANISH DANCE.



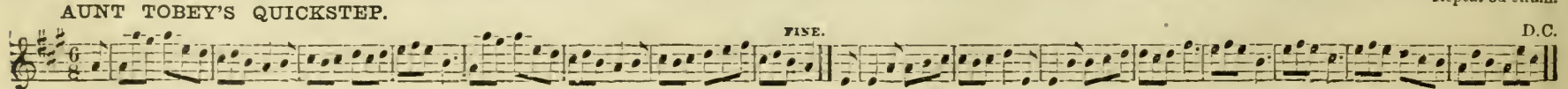


RACOZI GALLOP.

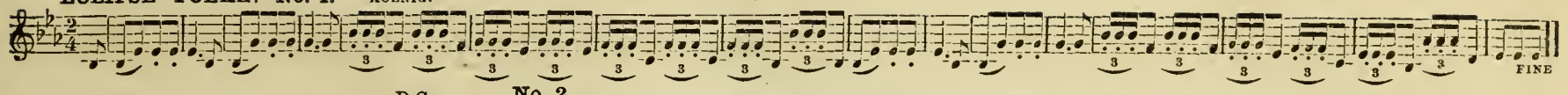


Repeat 3d strain.

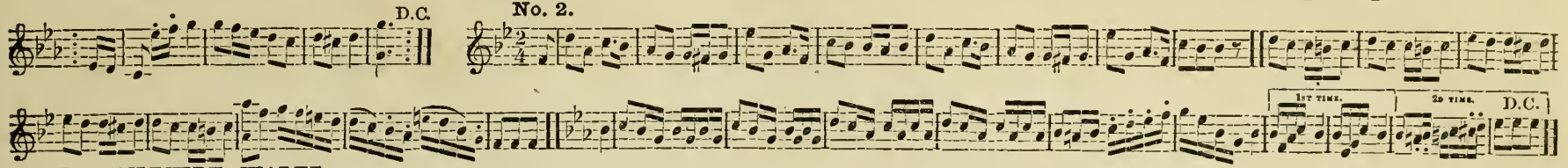
AUNT TOBEY'S QUICKSTEP.



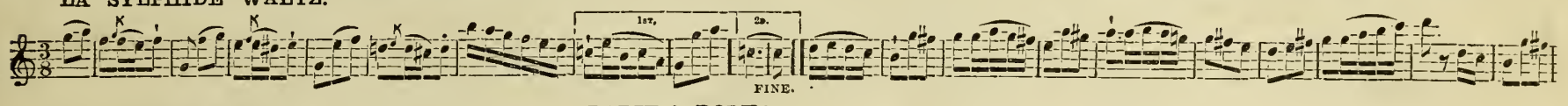
ECLIPSE POLKA. No. 1. KOENIG.



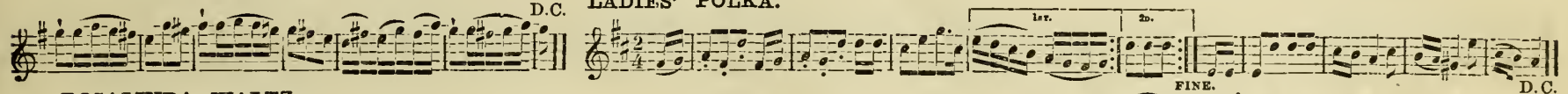
D.C. No. 2.



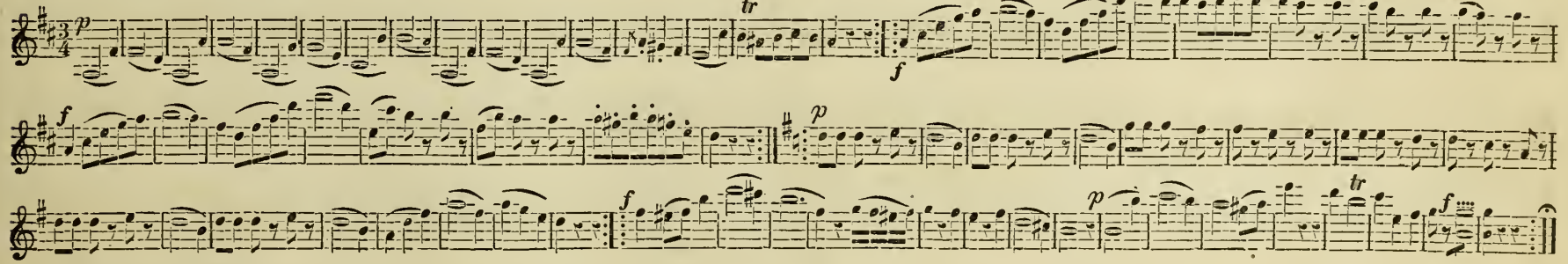
LA SYLPHIDE WALTZ.



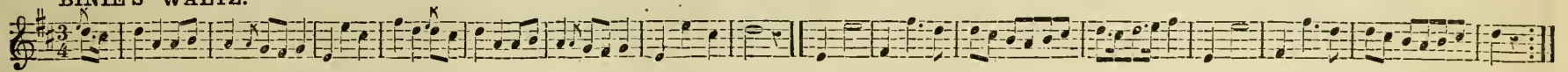
D.C. LADIES' POLKA.



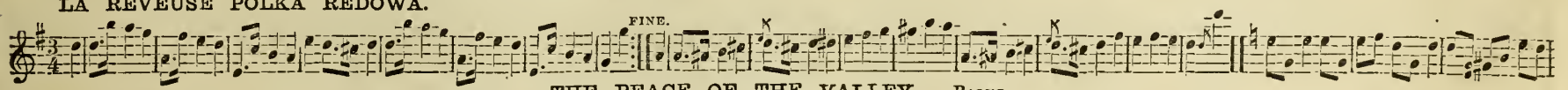
ROSALINDA WALTZ.



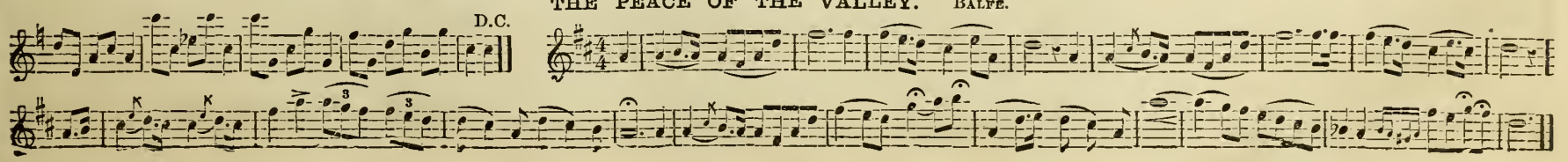
BINIE'S WALTZ.



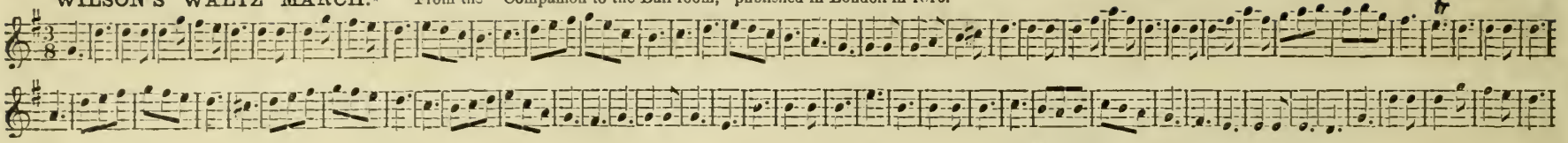
LA REVEUSE POLKA REDOWA.



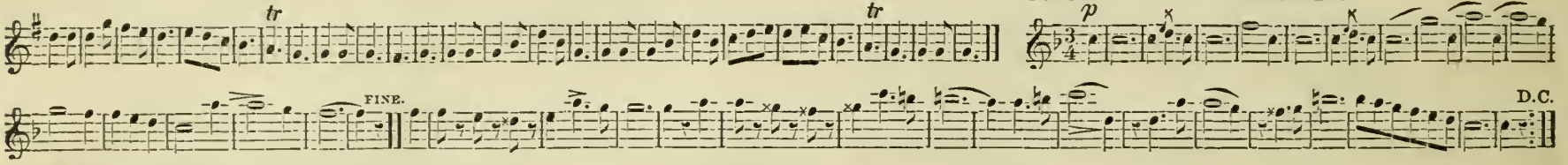
THE PEACE OF THE VALLEY. BALFE.



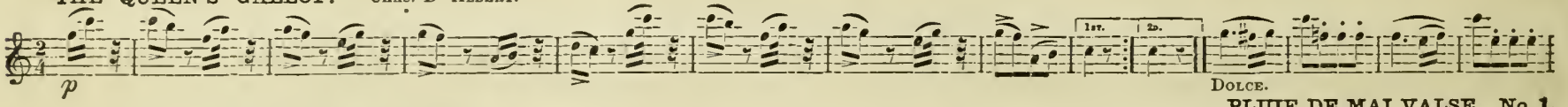
WILSON'S WALTZ MARCH.* From the "Companion to the Ball room," published in London in 1816.



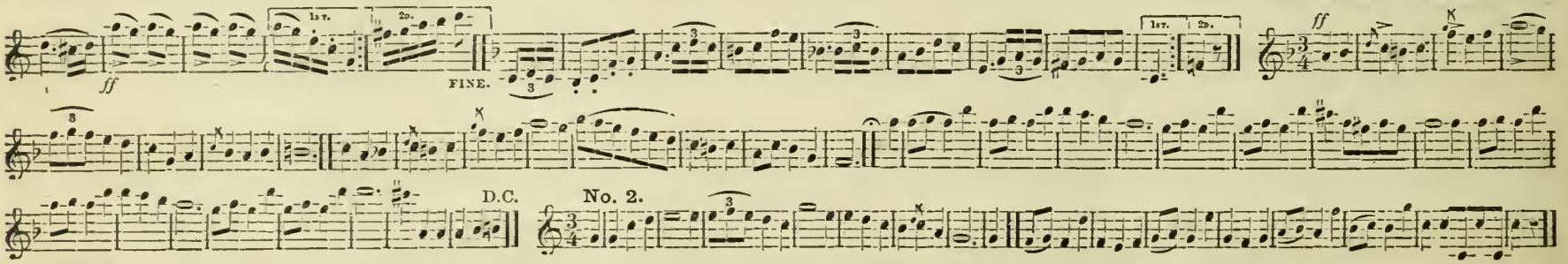
MOUNTAIN DAISY WALTZ.



THE QUEEN'S GALLOP. Chas. D' Albert.



PLUIE DE MAI VALSE. No. 1.



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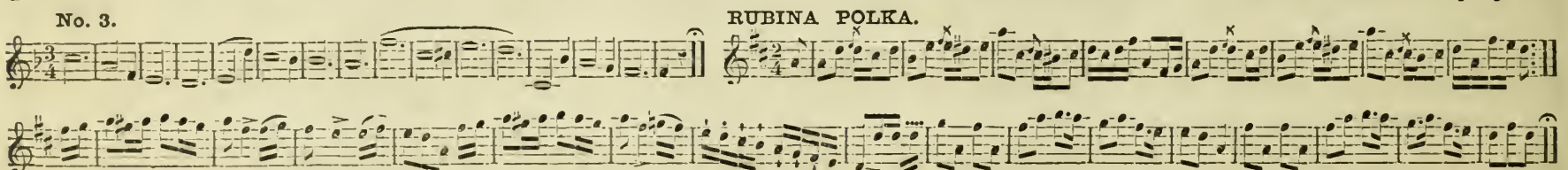
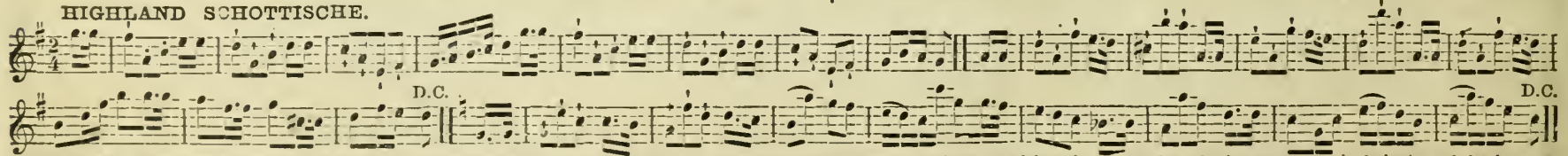


No. 3.

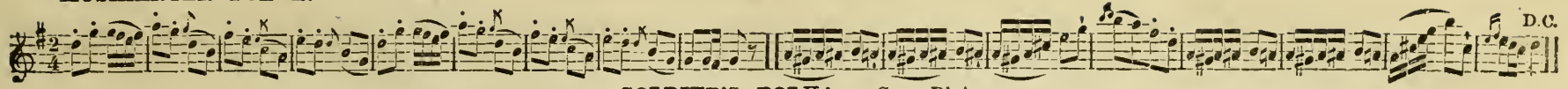
RUBINA POLKA.

HIGHLAND SCHOTTISCHE.

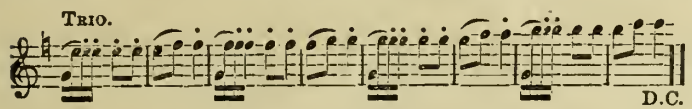


* As a march should always precede the waltzing, this was composed in walking time for that purpose to show the connection between triple and common time, the former will be in imitation of the latter if played properly.

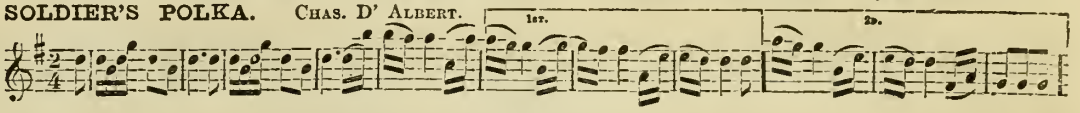
MUSIKANTER POLKA. WALLERSTEIN.

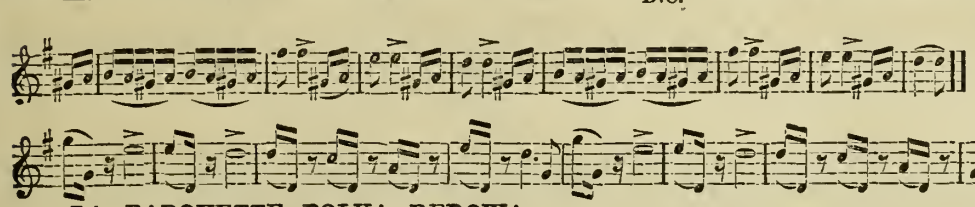


TRIO.

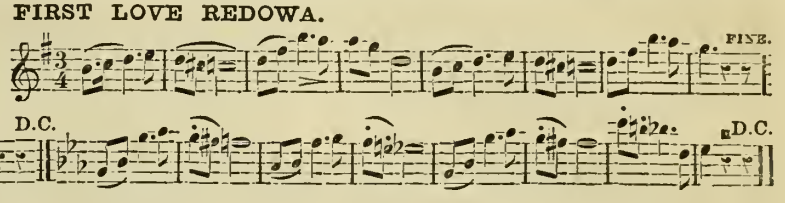


SOLDIER'S POLKA. CHAS. D' ALBERT.

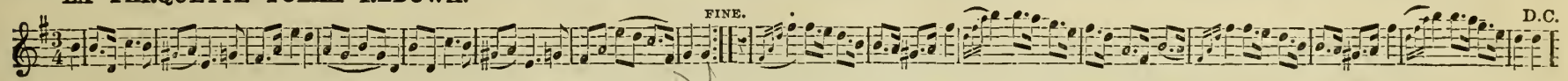




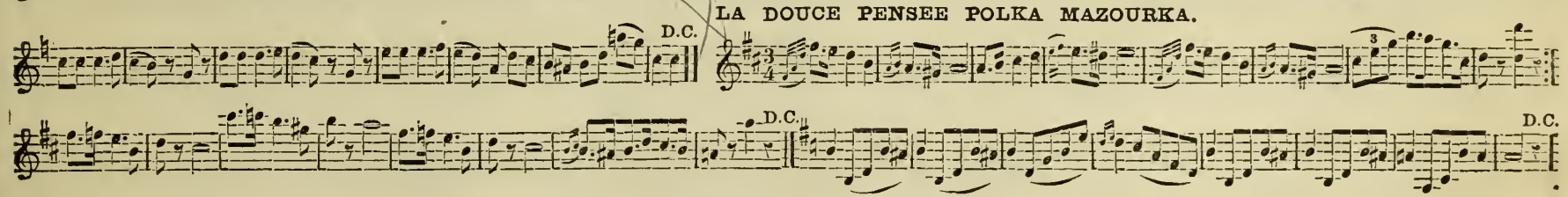
FIRST LOVE REDOWA.



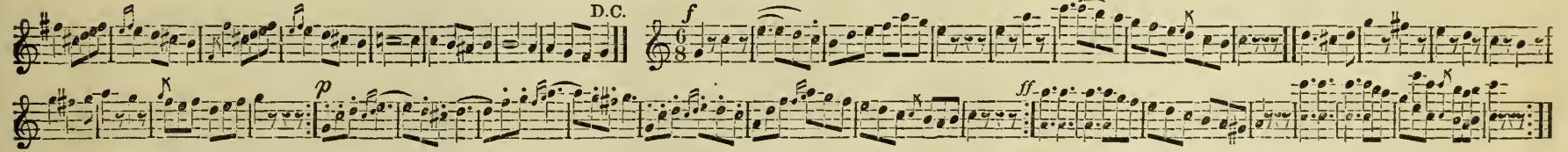
LA PARQUETTE POLKA REDOWA.



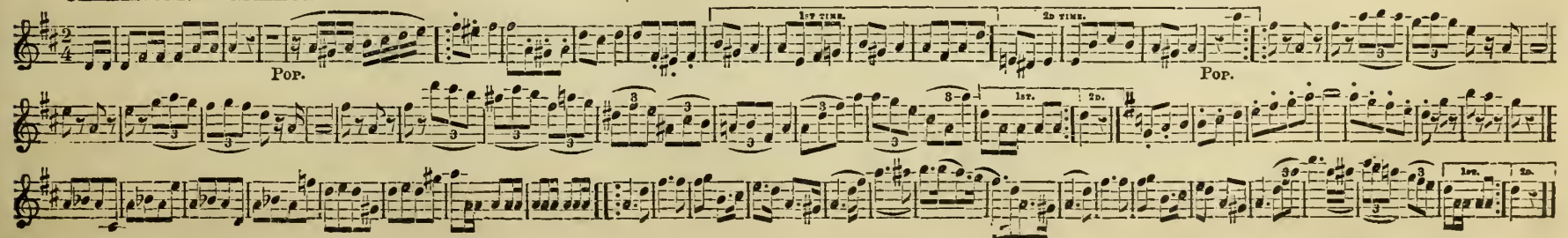
LA DOUCE PENSEE POLKA MAZOURKA.



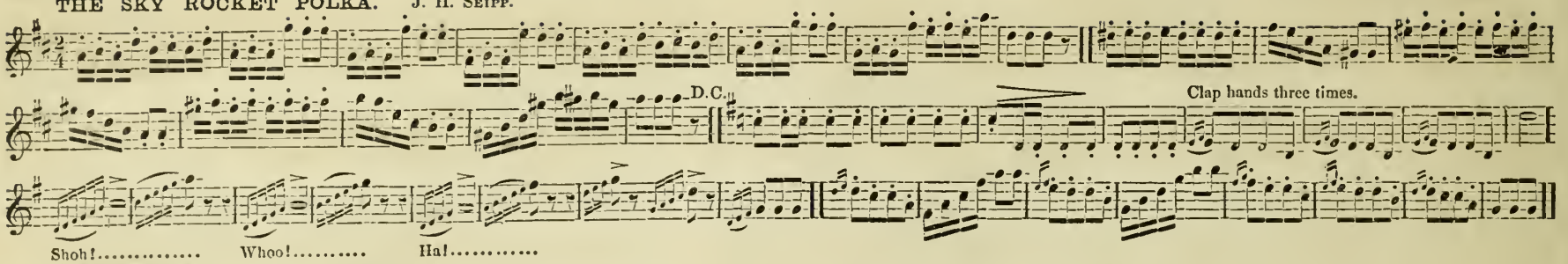
CONTRABAND'S QUICKSTEP.



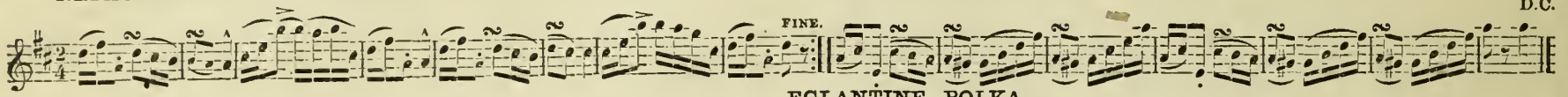
CHAMPAGNE GALLOP.



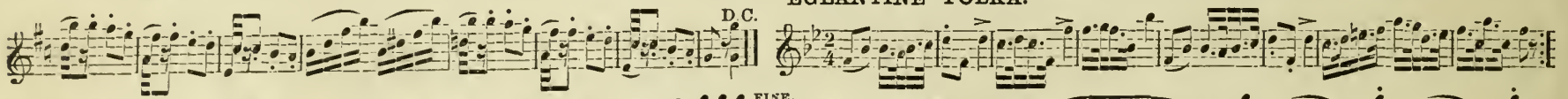
THE SKY ROCKET POLKA. J. H. Seipp.



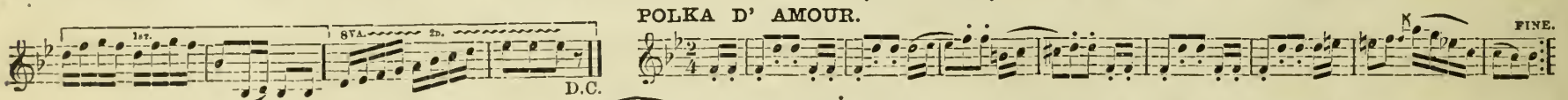
NEPAULESE POLKA. Strauss.



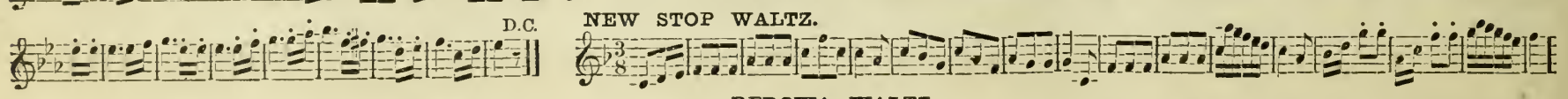
EGLANTINE POLKA.



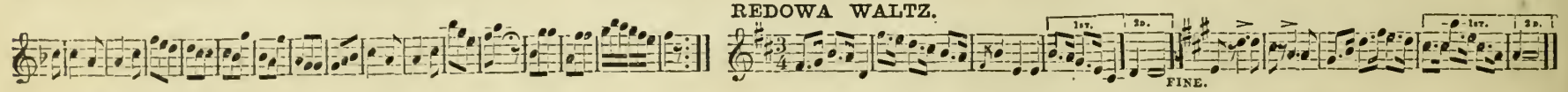
POLKA D' AMOUR.



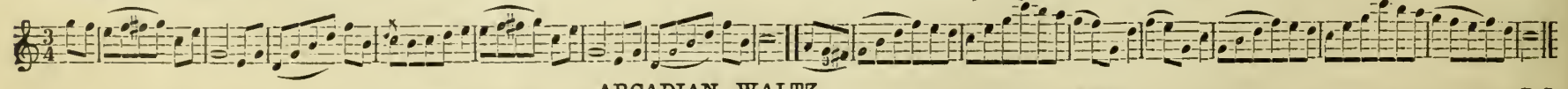
NEW STOP WALTZ.



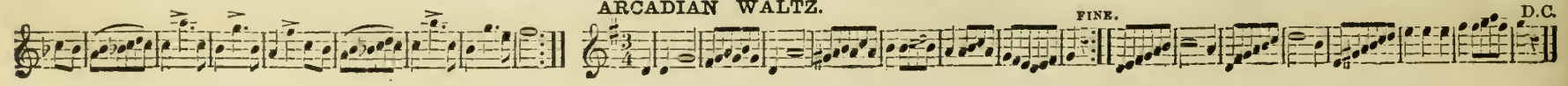
REDOWA WALTZ.



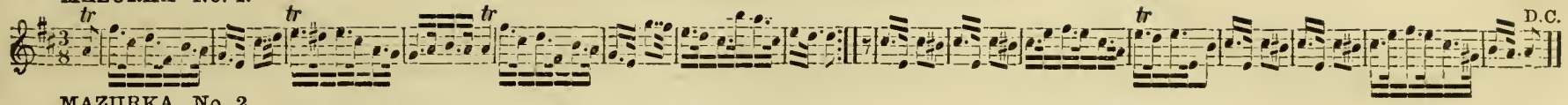
THE DOUBLE XX WALTZ.



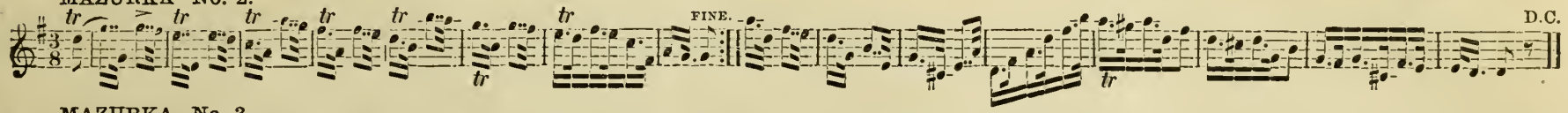
ARCADIAN WALTZ.



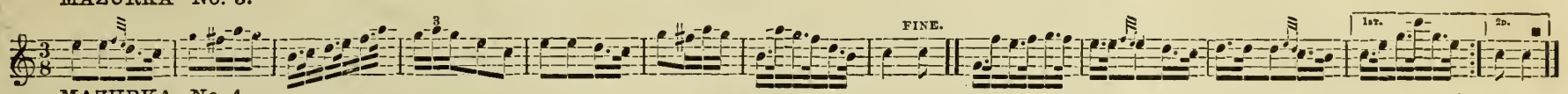
MAZURKA No. 1.



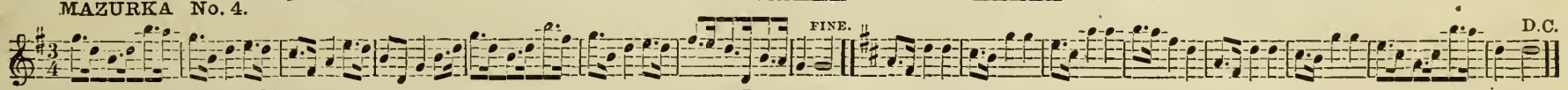
MAZURKA No. 2.



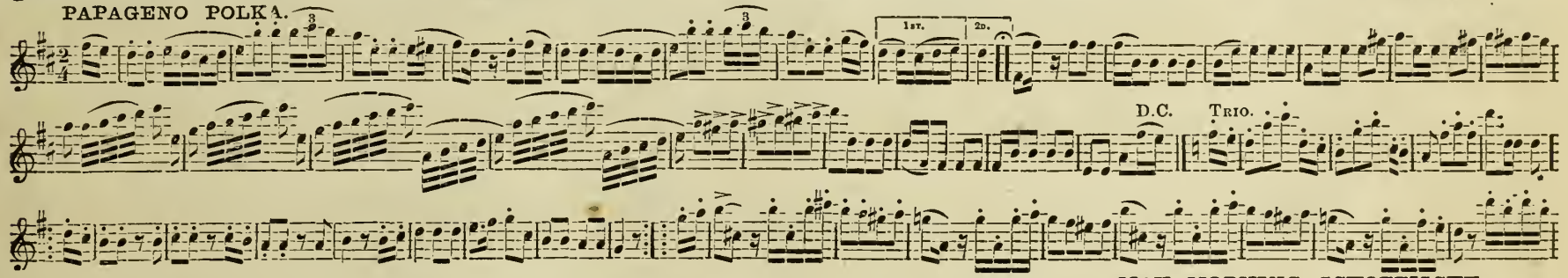
MAZURKA No. 3.



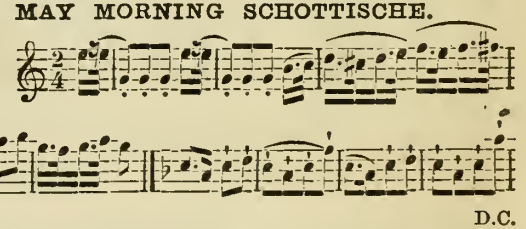
MAZURKA No. 4.



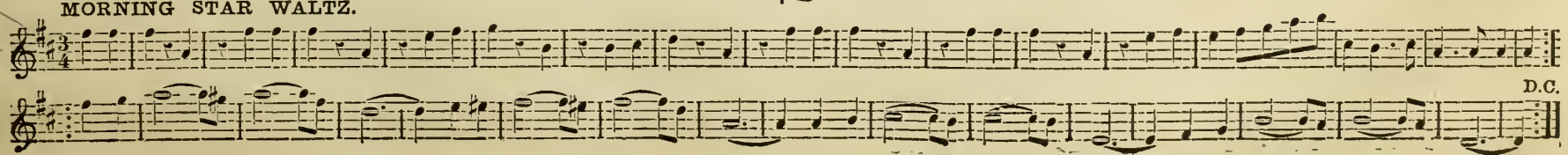
PAPAGENO POLKA.



MAY MORNING SCHOTTISCHE.

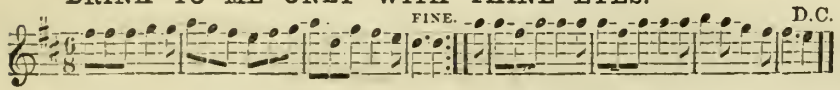


MORNING STAR WALTZ.

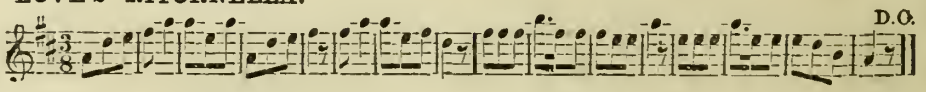


JOHN OF PARIS, or the "Ladies' Club."

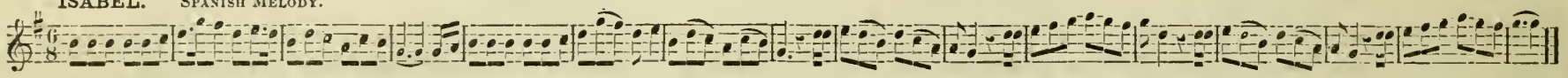
DRINK TO ME ONLY WITH THINE EYES.



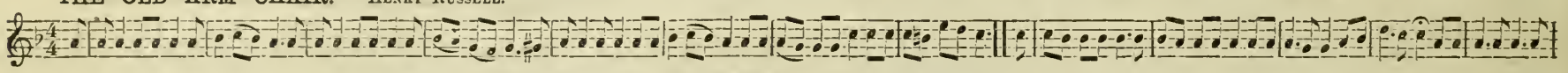
LOVE'S RITORNELLA.



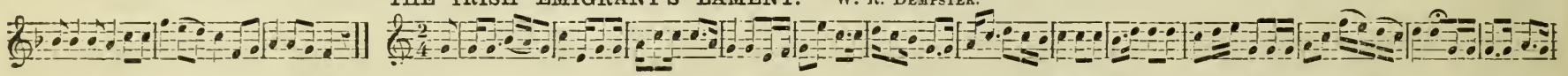
ISABEL. Spanish Melody.



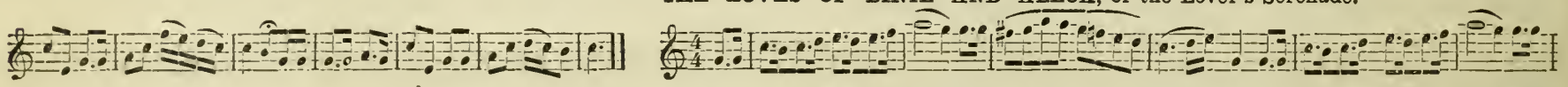
THE OLD ARM CHAIR. Henry Russell.



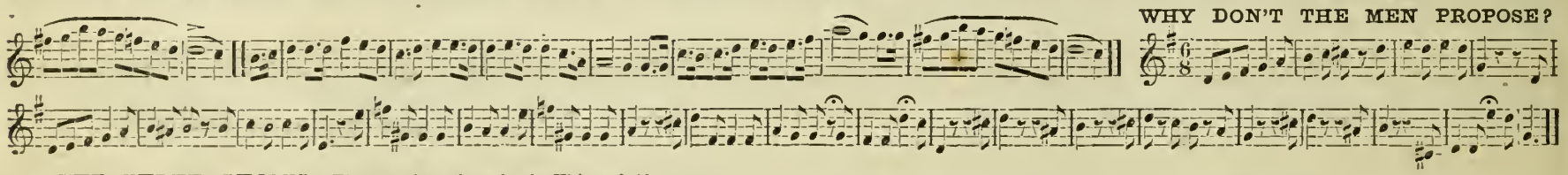
THE IRISH EMIGRANT'S LAMENT. W. R. Dempster.



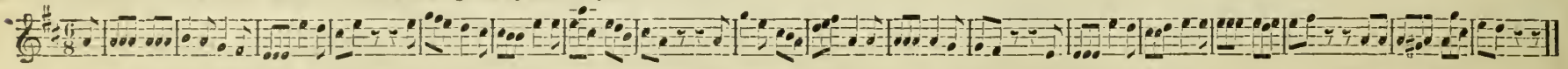
THE LOVES OF BINIE AND ALECK, or the Lover's Serenade.



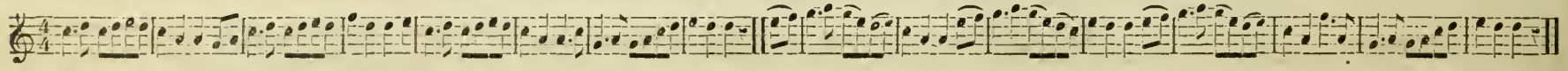
WHY DON'T THE MEN PROPOSE?



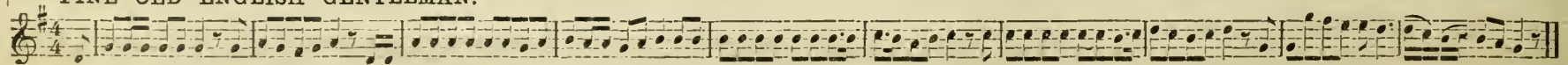
THE THREE GHOSTS. There sat three ghosts by the Kirk-yard side.



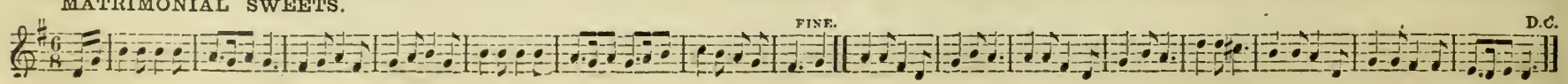
OVER THE HILLS AND A GREAT WAY ORF THE OLD COW DIED OF THE HOOPING CORF.



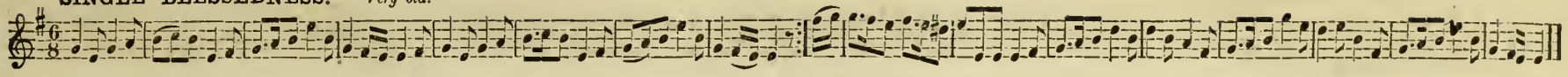
FINE OLD ENGLISH GENTLEMAN.



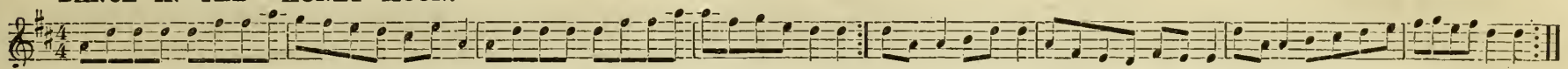
MATRIMONIAL SWEETS.



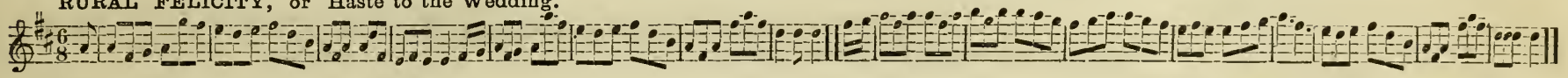
SINGLE BLESSEDNESS. *Very old.*



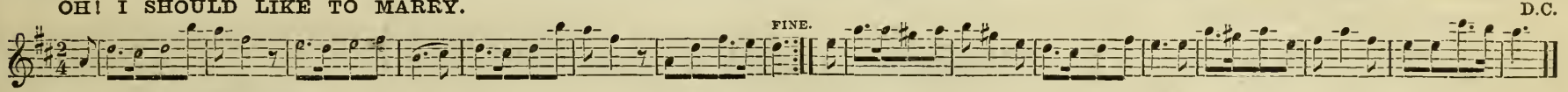
DANCE IN THE "HONEY MOON."



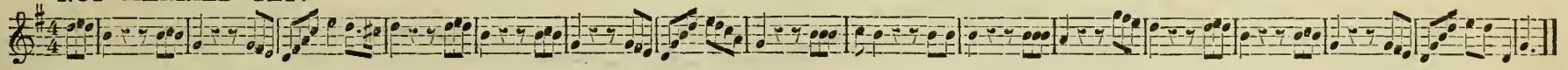
RURAL FELICITY, or Haste to the Wedding.



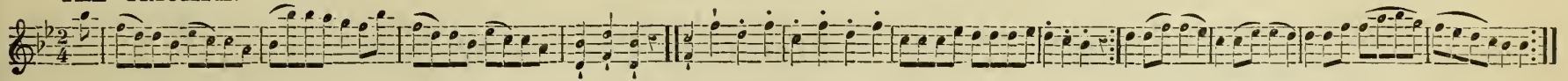
OH! I SHOULD LIKE TO MARRY.



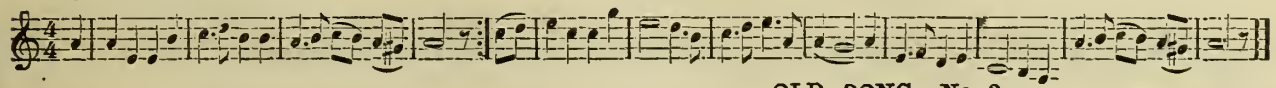
NOT MARRIED YET!



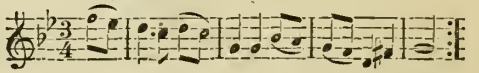
THE TRIUMPH.

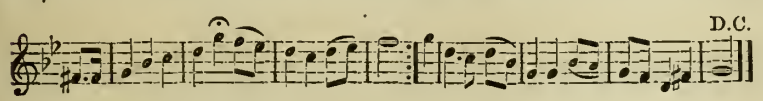


OLD SONG. No. 1.

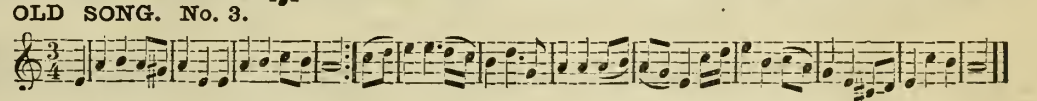


OLD SONG. No. 2.

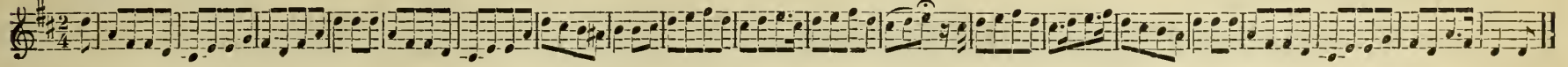




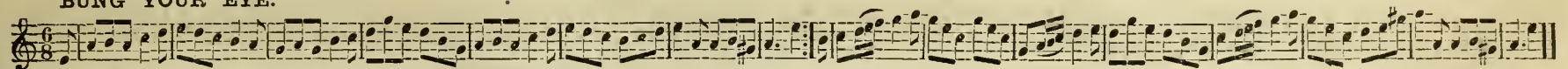
OLD SONG. No. 3.



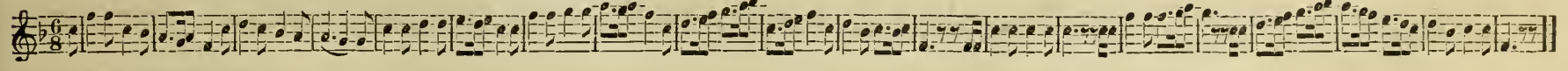
BETSEY BAKER.



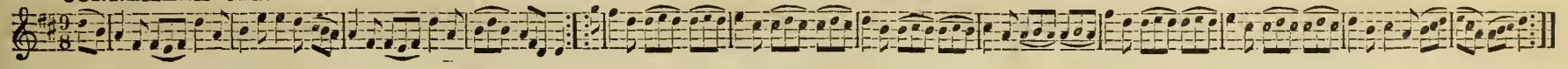
BUNG YOUR EYE.



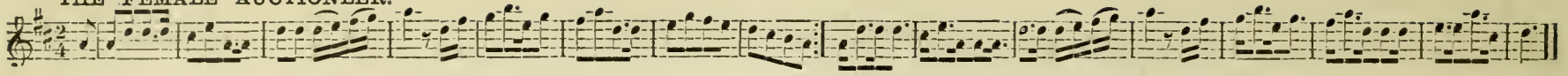
THE DUSKY NIGHT. A celebrated Hunting Song.



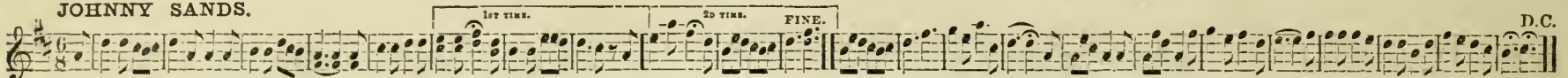
CONNEMARA JIG.



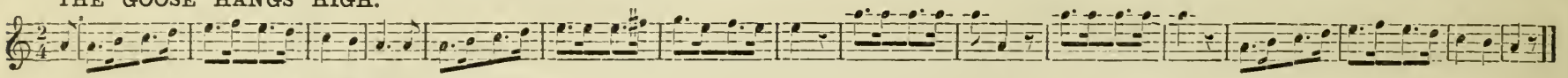
THE FEMALE AUCTIONEER.



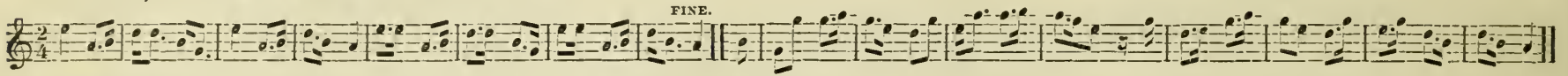
JOHNNY SANDS.



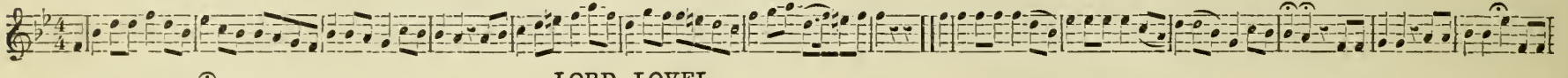
THE GOOSE HANGS HIGH.



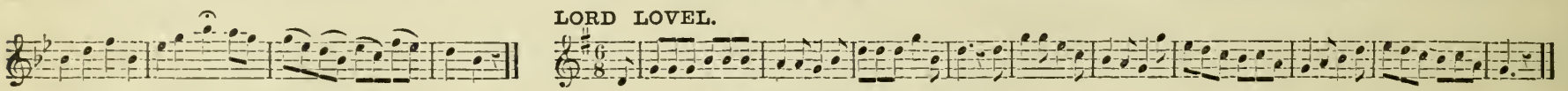
BLITHE, BLITHE AND MERRY WAS SHE.



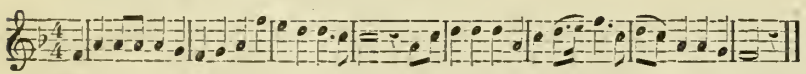
THE STANDING TOAST. "THE LASS THAT LOVES A SAILOR."



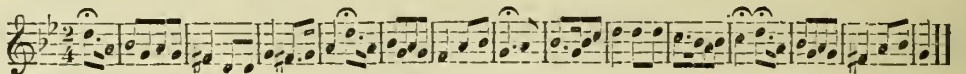
LORD LOVEL.



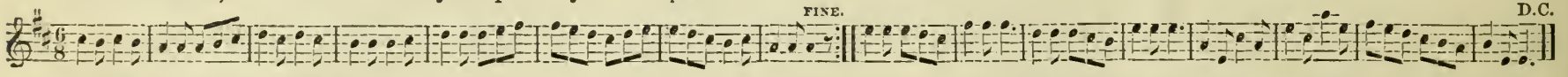
THE DEMON LOVER.



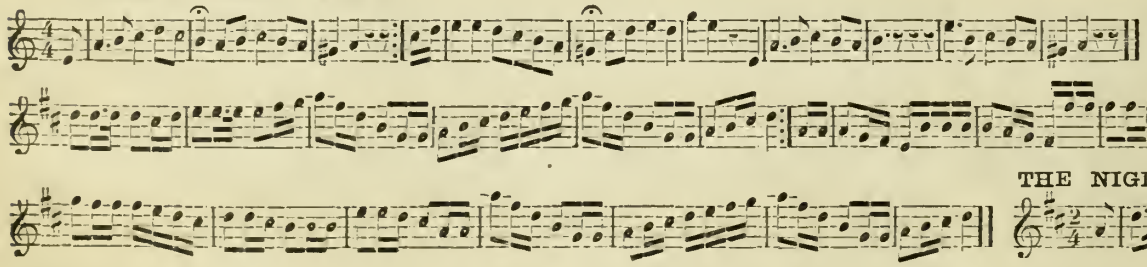
ROBERT KIDD. Minor.



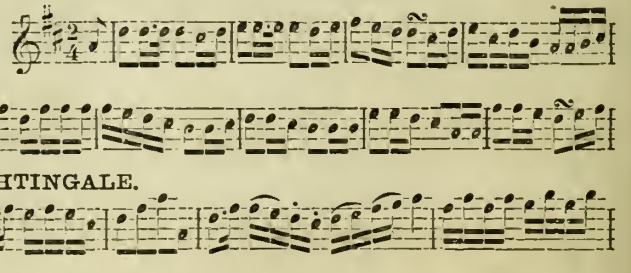
THE CASSINO, or "Come thou rosy dimpled boy." Composed in 1630.



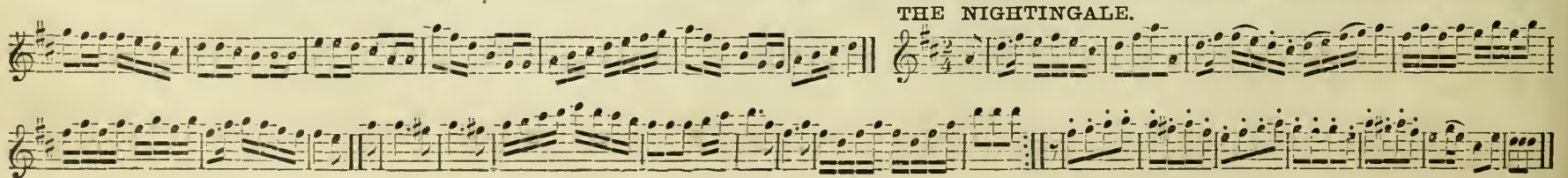
BRAVE WOLFE. A Minor.



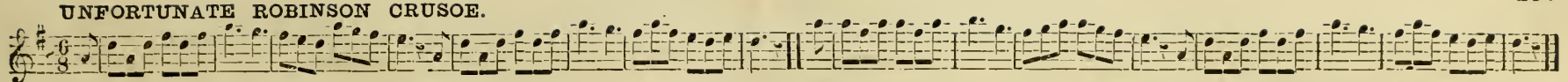
THE WOODPECKER'S MARCH.



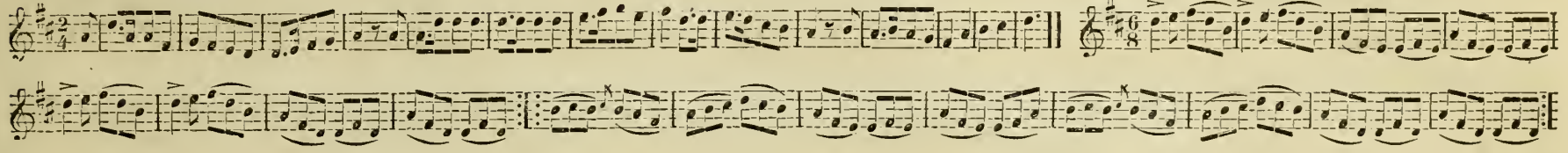
THE NIGHTINGALE.



UNFORTUNATE ROBINSON CRUSOE.

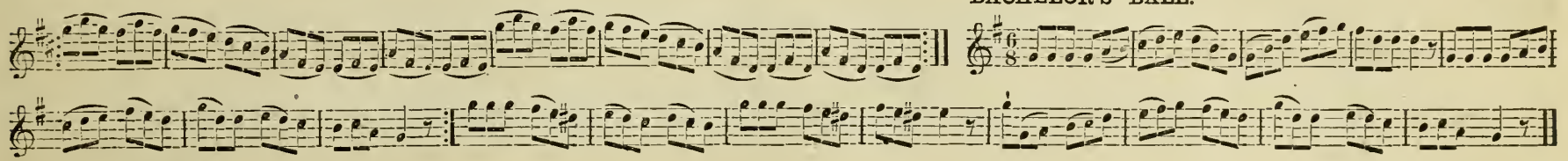


SUCH A BEAUTY I DID GROW.

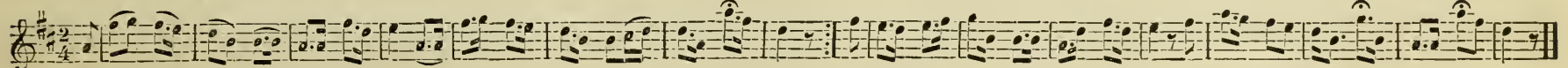


THE MUNSTER BUTTER MILK.

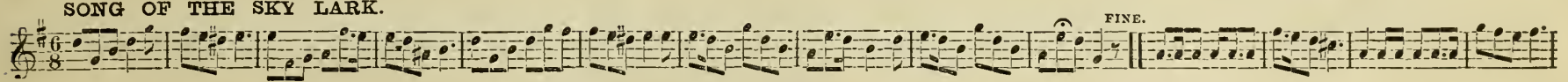
BACHELOR'S BALL.



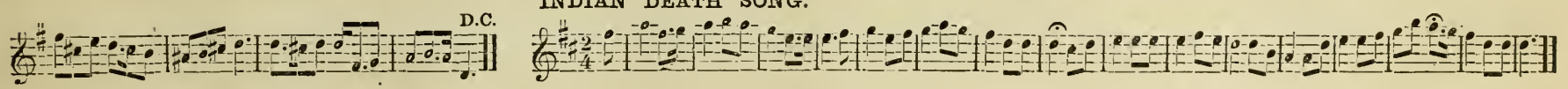
MY OWN ONE. David Lee.



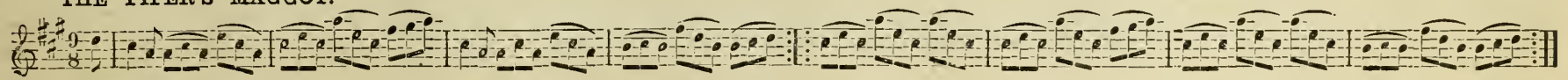
SONG OF THE SKY LARK.



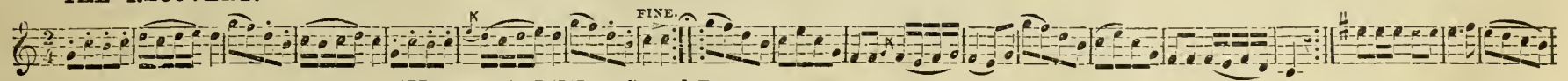
INDIAN DEATH SONG.



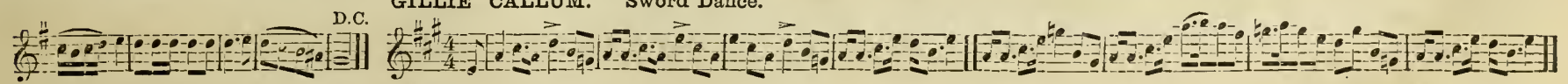
THE PIPER'S MAGGOT.



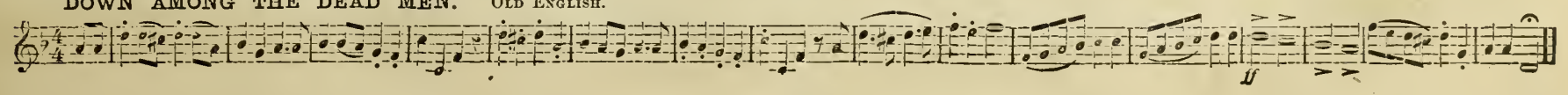
THE RECOVERY.



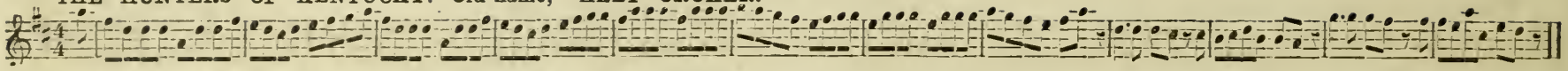
GILLIE CALLUM. Sword Dance.



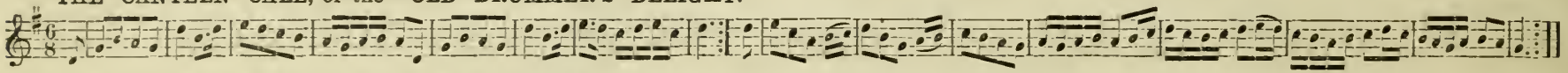
DOWN AMONG THE DEAD MEN. Old English.



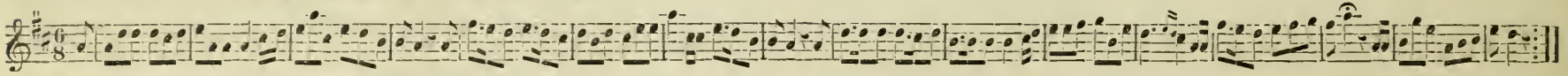
THE HUNTERS OF KENTUCKY. Old name, "ALLY CROKER."



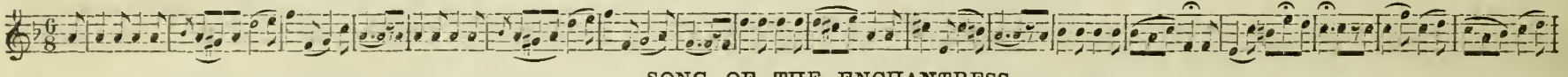
THE CANTEEN CALL, or the "OLD DRUMMER'S DELIGHT."



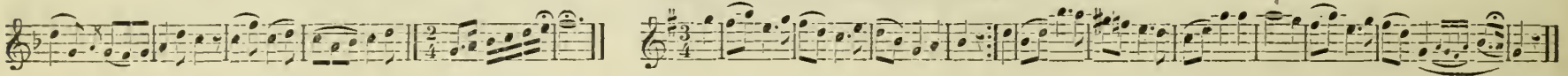
'TIS ALL FOR THE LOVE OF THE WIDOW.



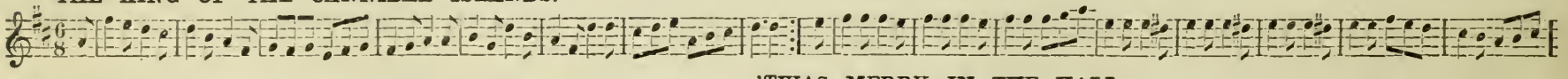
THE GLORIOUS VINTAGE OF CHAMPAGNE. BALFE.



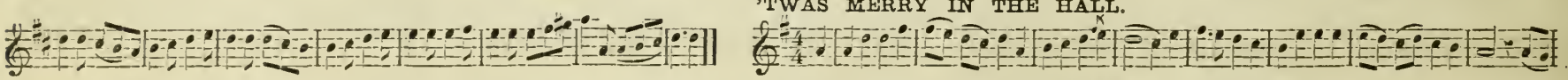
SONG OF THE ENCHANTRESS.



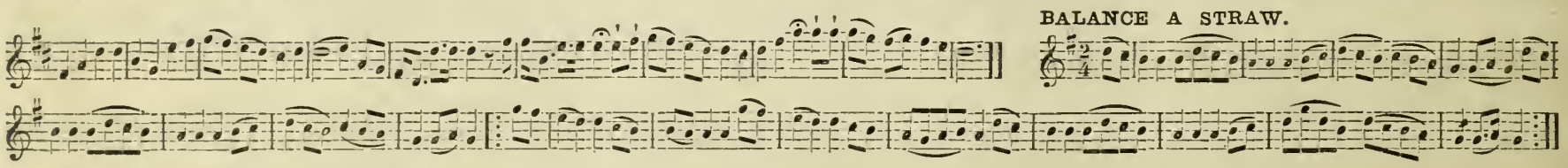
THE KING OF THE CANNIBAL ISLANDS.



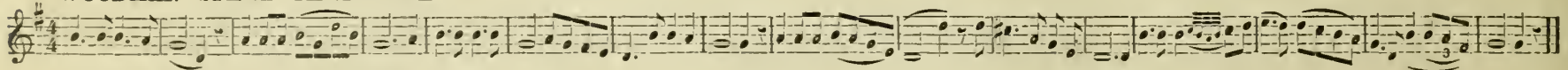
'TWAS MERRY IN THE HALL.



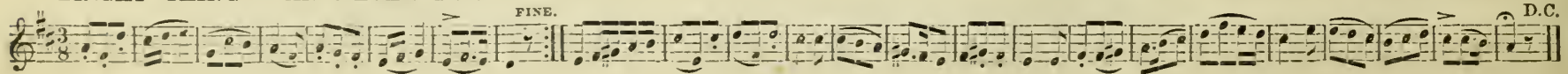
BALANCE A STRAW.



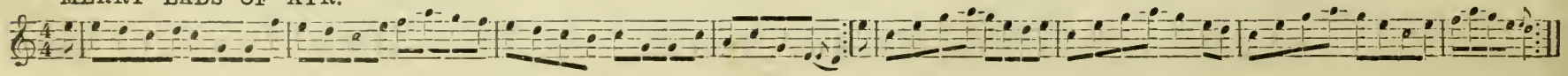
WOODMAN SPARE THAT TREE.



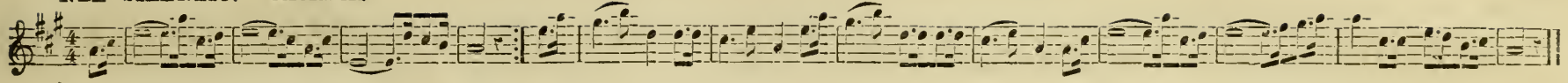
BRIGHT THINGS CAN NEVER DIE.



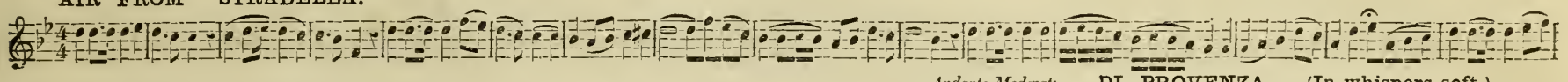
MERRY LADS OF AYR.



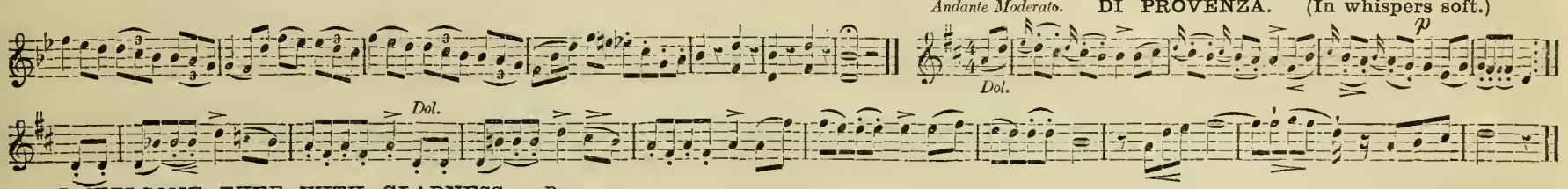
NEL SILENZIO. MEYERBEER



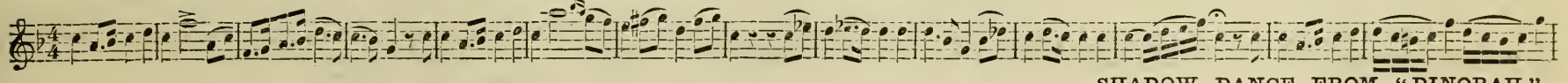
AIR FROM "STRADELLA."



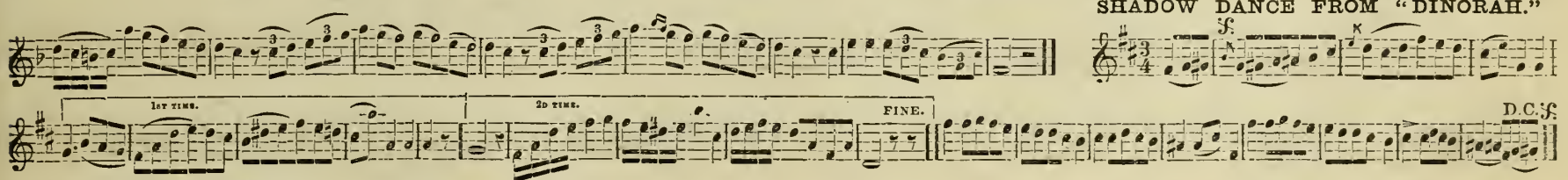
Andante Moderato. DI PROVENZA. (In whispers soft.)



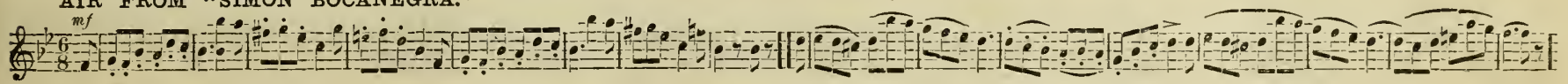
I WELCOME THEE WITH GLADNESS. BELLINI.



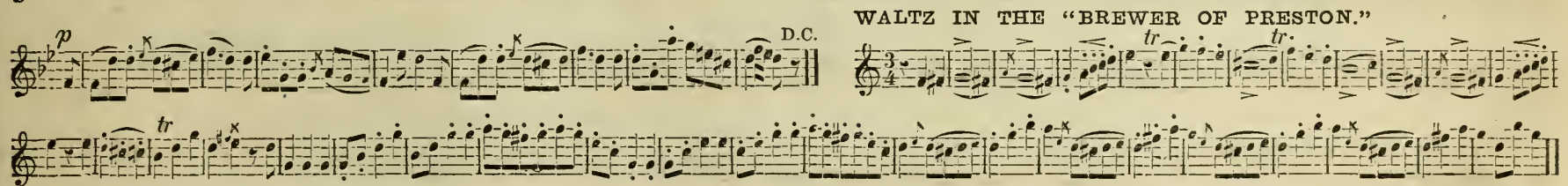
SHADOW DANCE FROM "DINORAH."



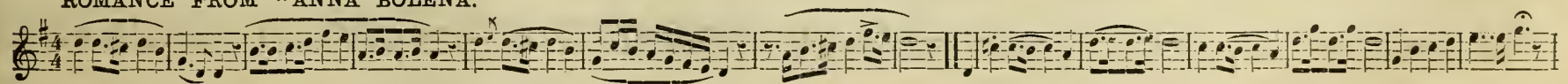
AIR FROM "SIMON BOCANEGRA."



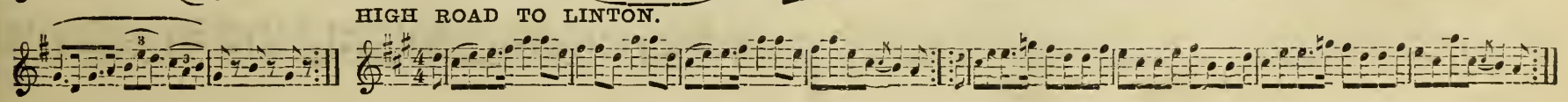
WALTZ IN THE "BREWER OF PRESTON."



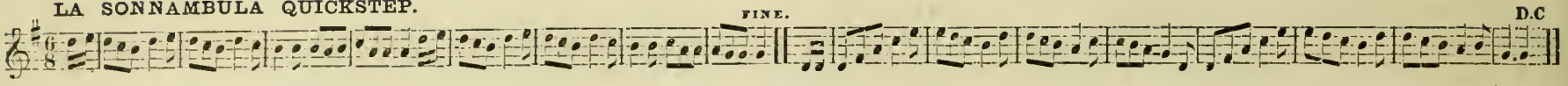
ROMANCE FROM "ANNA BOLENA."



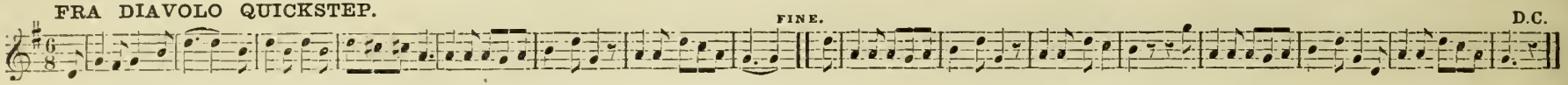
HIGH ROAD TO LINTON.



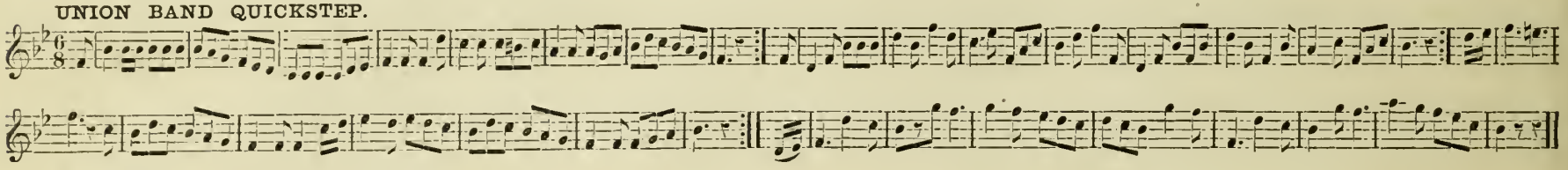
LA SONNAMBULA QUICKSTEP.



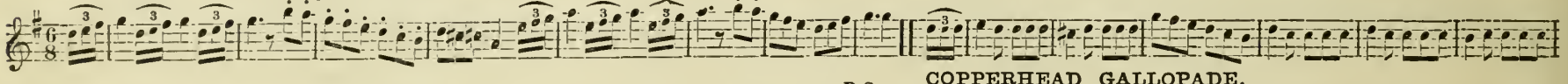
FRA DIAVOLO QUICKSTEP.



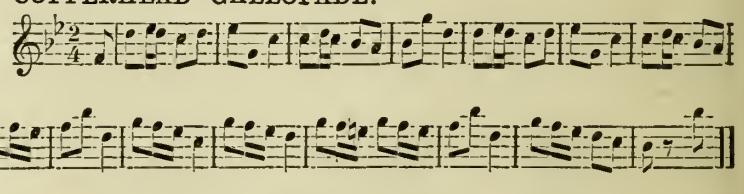
UNION BAND QUICKSTEP.



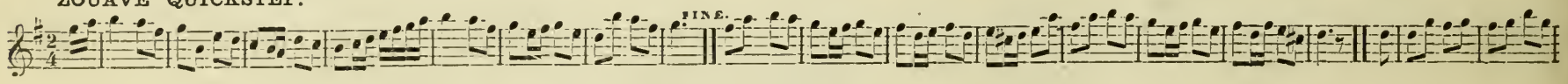
NATIONAL CADETS' QUICKSTEP.



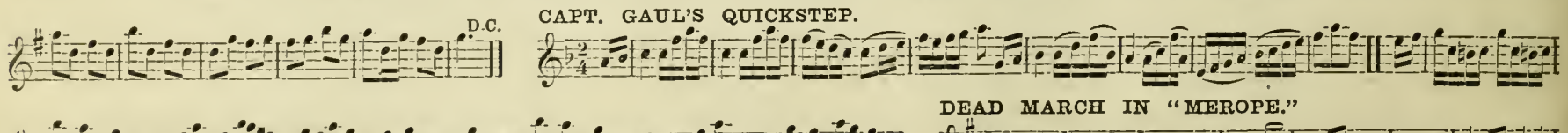
COPPERHEAD GALLOPADE.



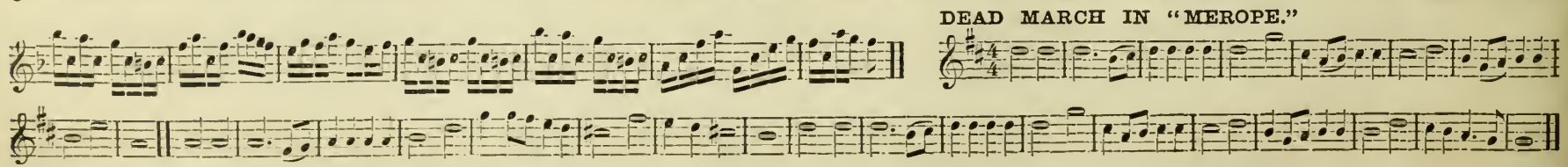
ZOUAVE QUICKSTEP.



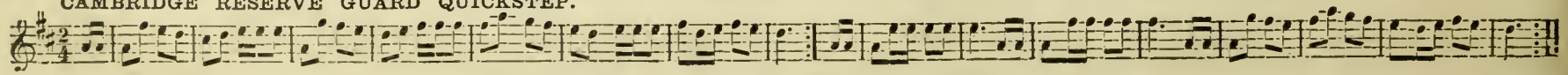
CAPT. GAUL'S QUICKSTEP.



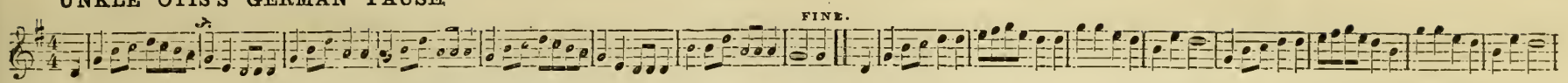
DEAD MARCH IN "MEROPE."

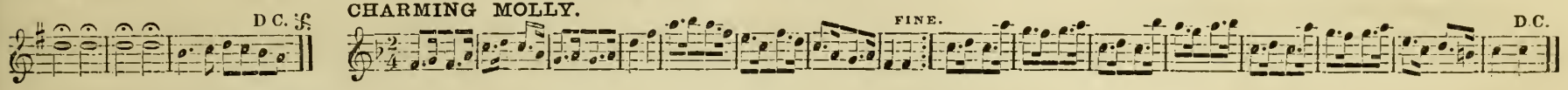


CAMBRIDGE RESERVE GUARD QUICKSTEP.

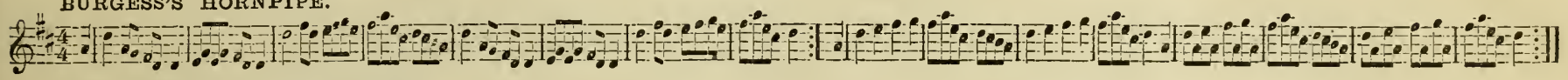


UNKLE OTIS'S GERMAN PAUSE.

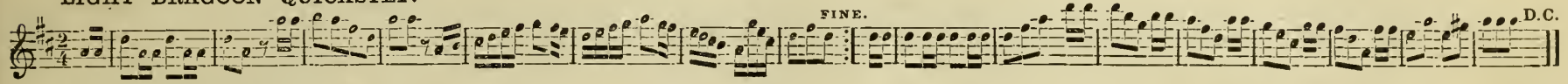




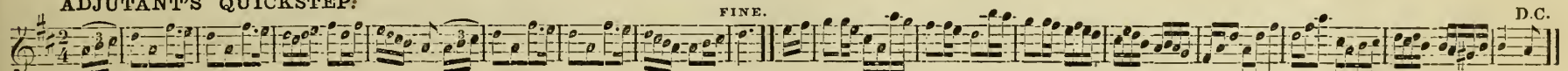
BURGESS'S HORNPIPE.



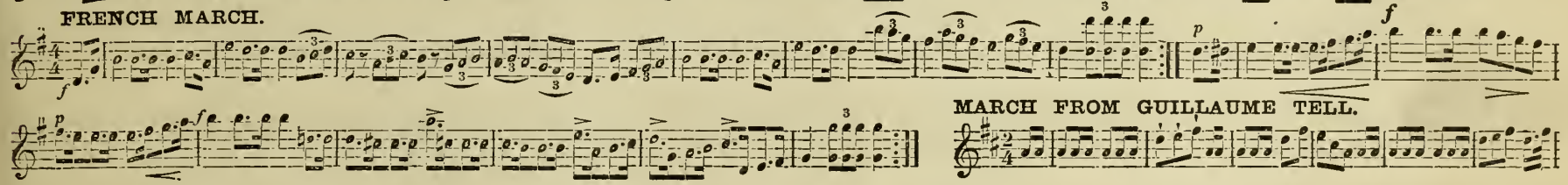
LIGHT DRAGOON QUICKSTEP.



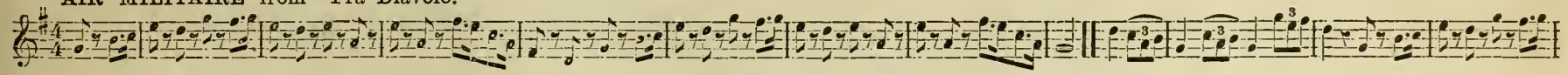
ADJUTANT'S QUICKSTEP.



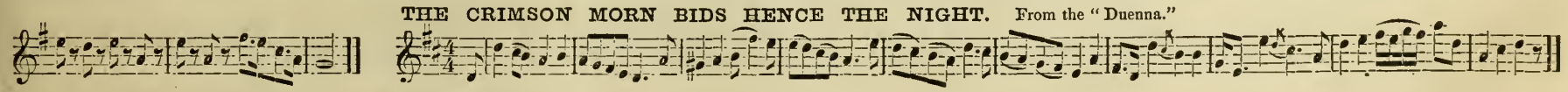
FRENCH MARCH.



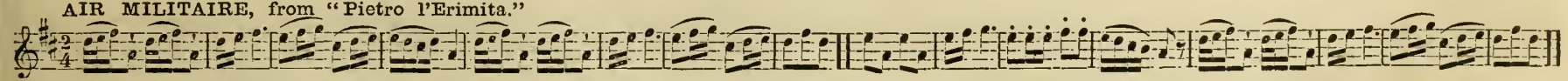
AIR MILITAIRE from "Fra Diavolo."



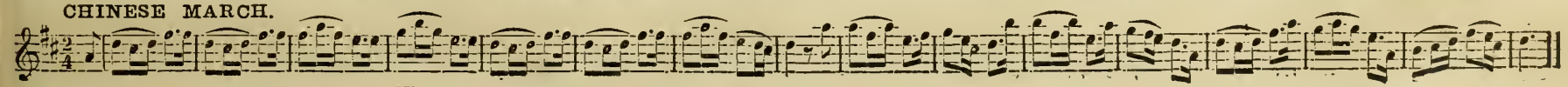
THE CRIMSON MORN BIDS HENCE THE NIGHT. From the "Duenna."



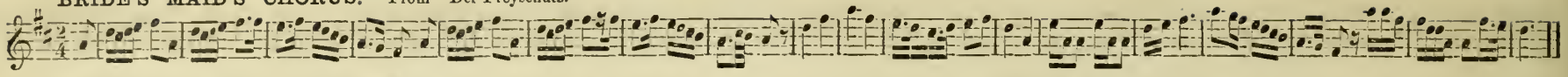
AIR MILITAIRE, from "Pietro l'Erimita."



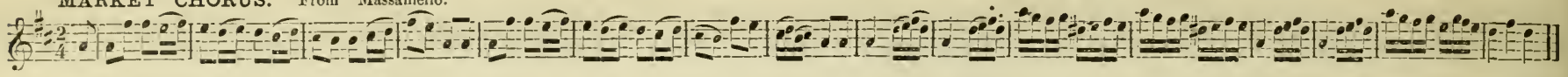
CHINESE MARCH.



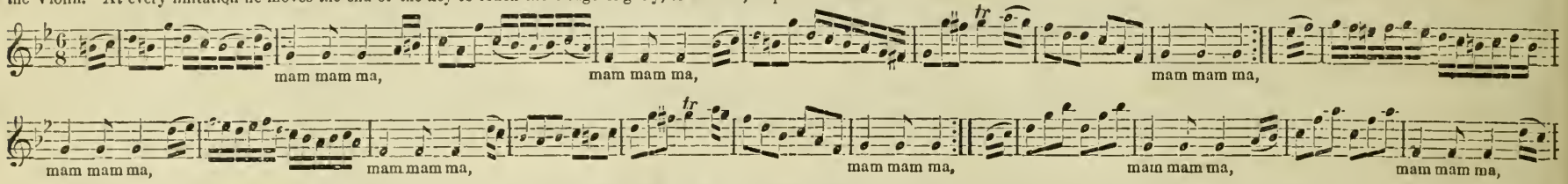
BRIDE'S MAID'S CHORUS. From "Der Freyschutz."



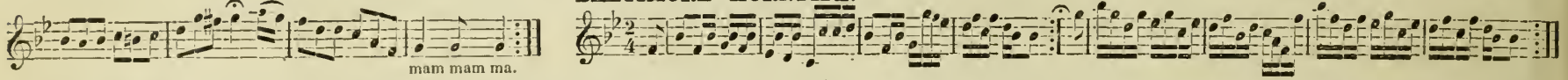
MARKET CHORUS. From "Massaniello."



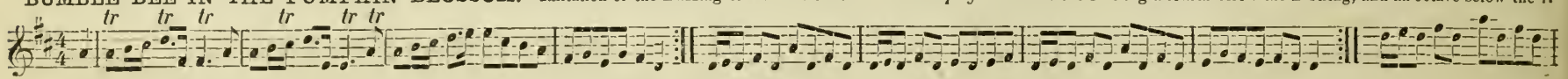
MAM, MAM, MA. The imitation of the mam, mam, ma, is obtained by a common door key held by its handle betwixt the teeth of the performer, with the other end resting on the tail-piece of the Violin. At every imitation he moves the end of the key to touch the bridge slightly, to and fro, at pleasure.



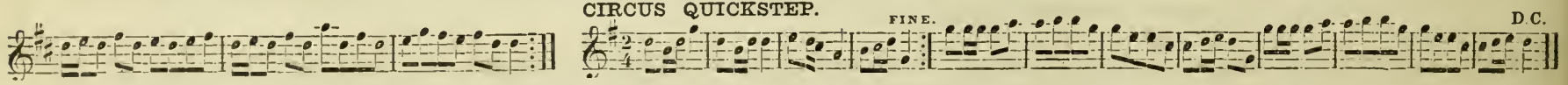
BALTIMORE HORNPIPE.



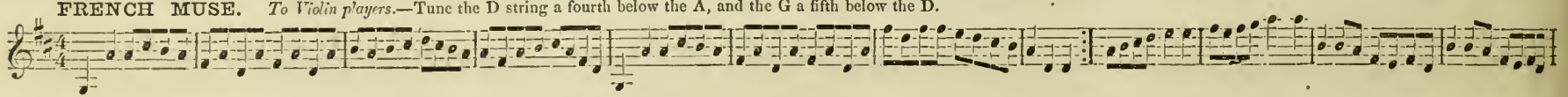
BUMBLE BEE IN THE PUMPKIN BLOSSOM. Imitation of the Buzzing of a Bumble Bee. *To Violin players.*—Tune the G string a fourth below the D string, and an octave below the A



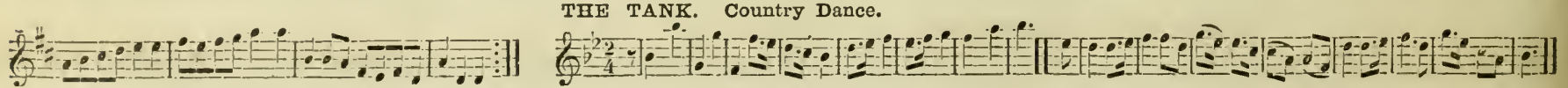
CIRCUS QUICKSTEP.



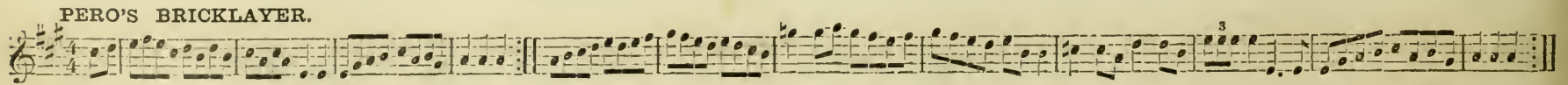
FRENCH MUSE. *To Violin players.*—Tune the D string a fourth below the A, and the G a fifth below the D.



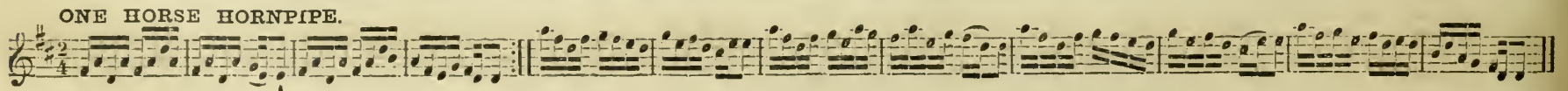
THE TANK. Country Dance.



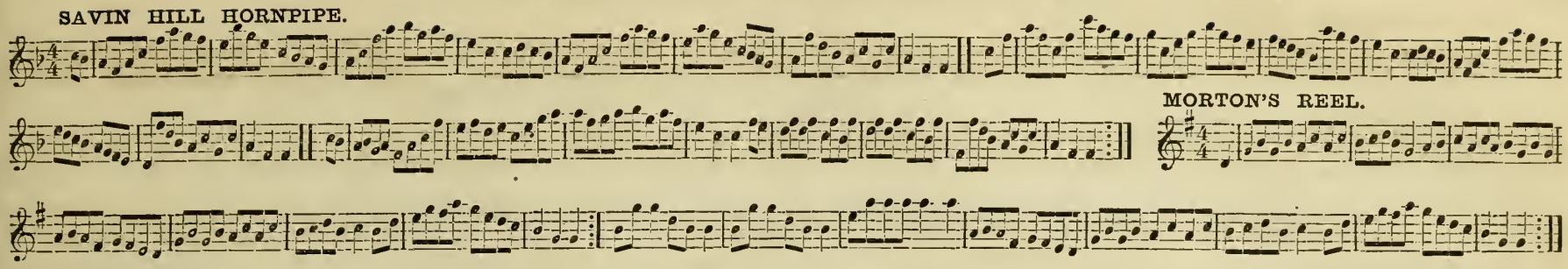
PERO'S BRICKLAYER.



ONE HORSE HORNPIPE.

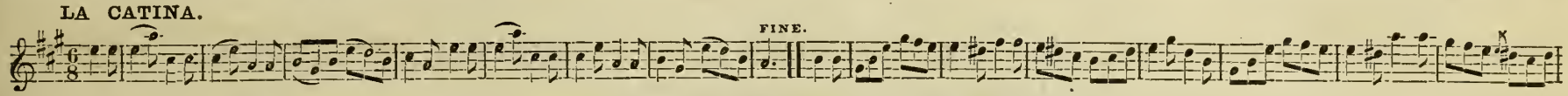


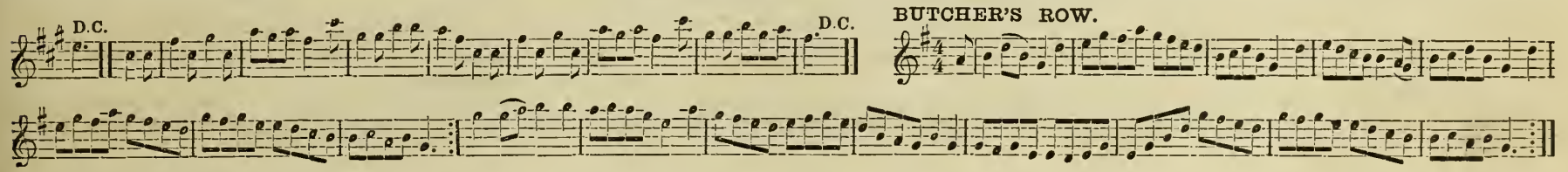
SAVIN HILL HORNPIPE.



MORTON'S REEL.

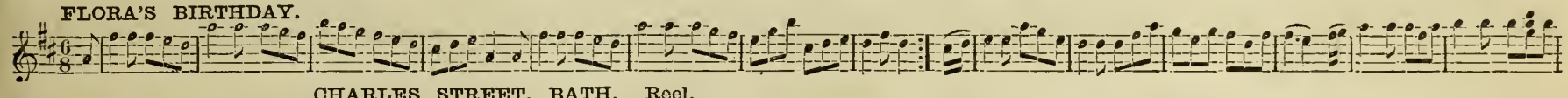
LA CATINA.



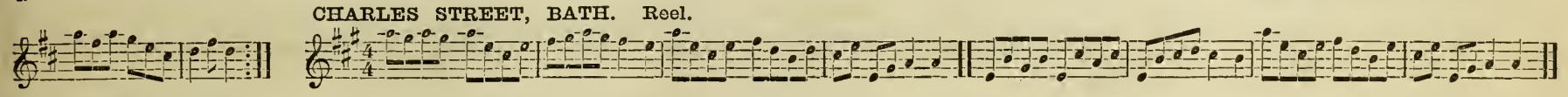


BUTCHER'S ROW.

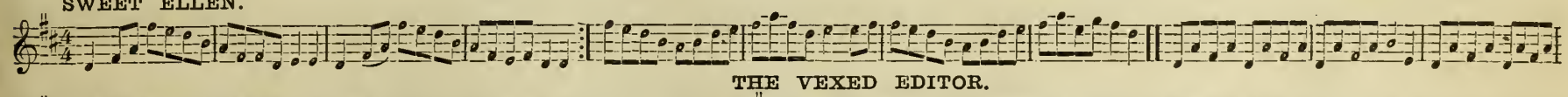
FLORA'S BIRTHDAY.



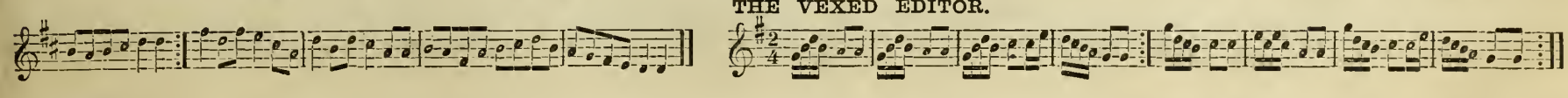
CHARLES STREET, BATH. Reel.



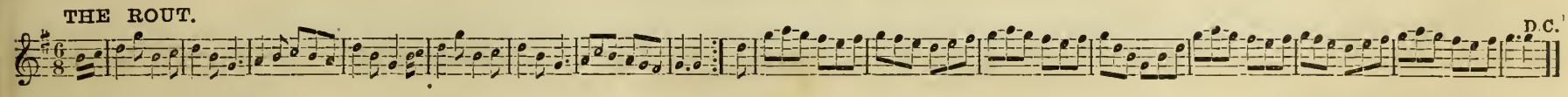
SWEET ELLEN.



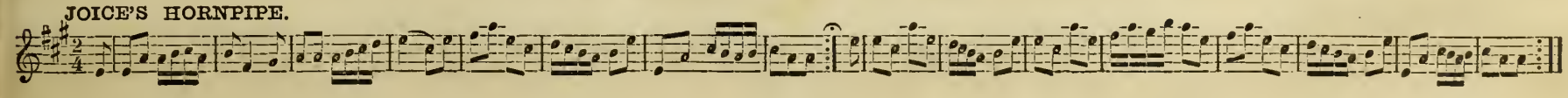
THE VEXED EDITOR.



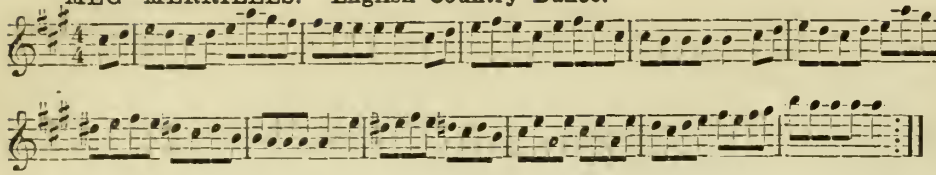
THE ROUT.



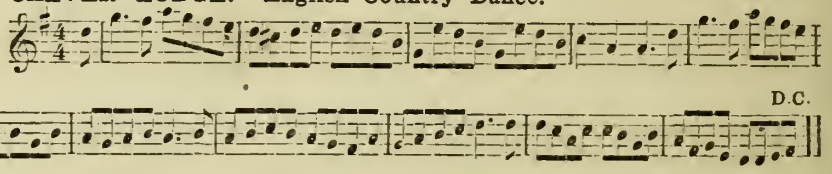
JOICE'S HORNPIPE.



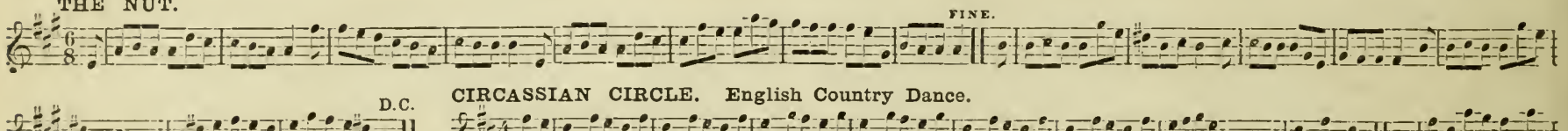
MEG MERRILEES. English Country Dance.



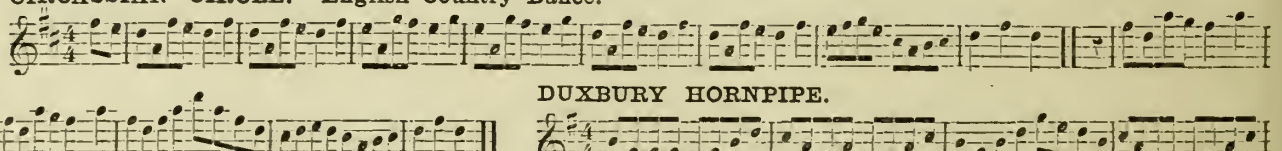
CALVER LODGE. English Country Dance.



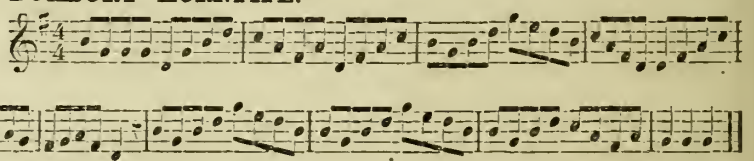
THE NUT.



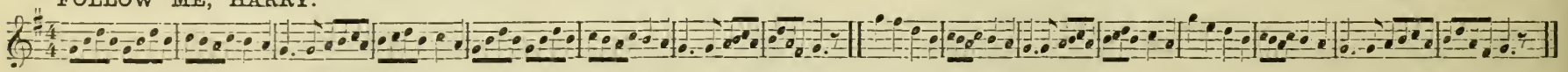
CIRCASSIAN CIRCLE. English Country Dance.



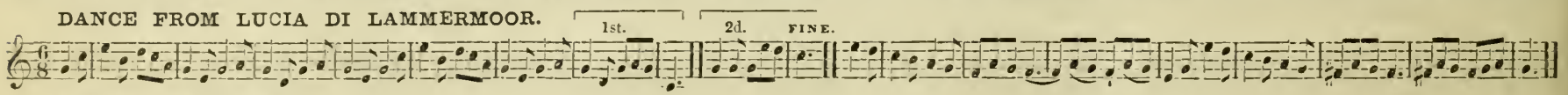
DUXBURY HORNPIPE.



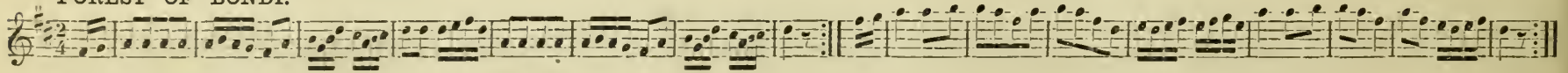
FOLLOW ME, HARRY.



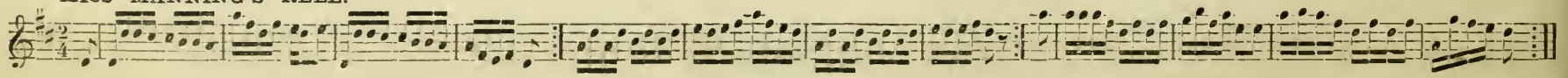
DANCE FROM LUCIA DI LAMMERMOOR.



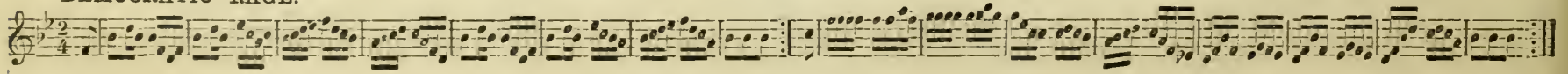
FOREST OF BONDI.



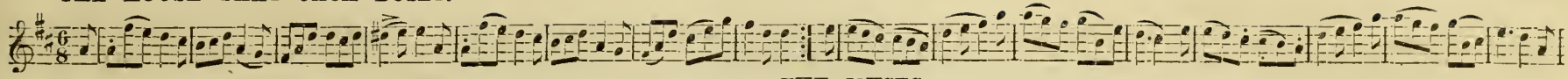
MISS MANNING'S REEL.



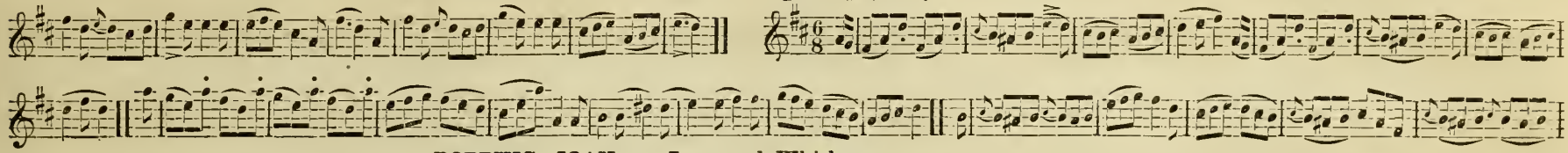
DEMOCRATIC RAGE.



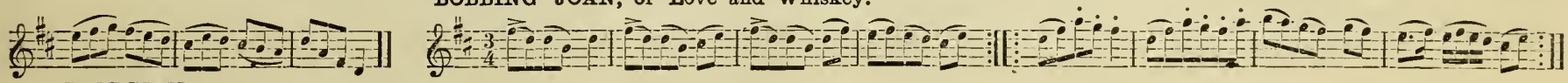
THE HOUSE THAT JACK BUILT.



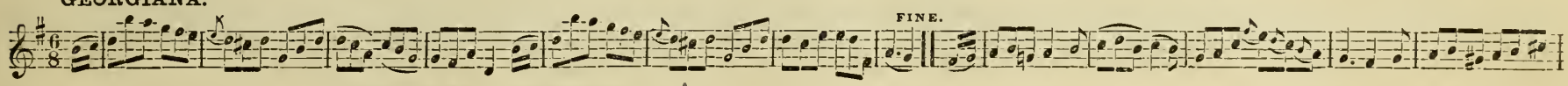
THE MUSES.

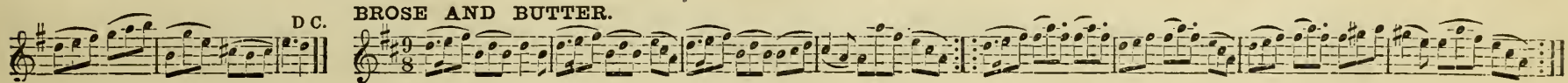


BOBBING JOAN, or Love and Whiskey.



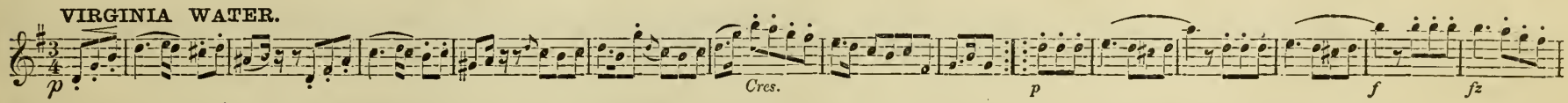
GEORGIANA.

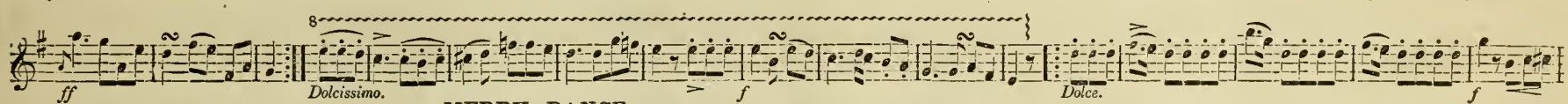




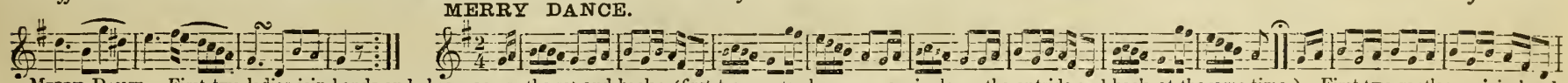
BROSE AND BUTTER.

VIRGINIA WATER.

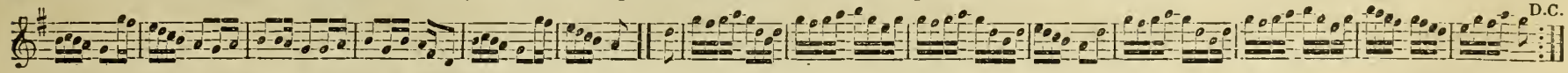




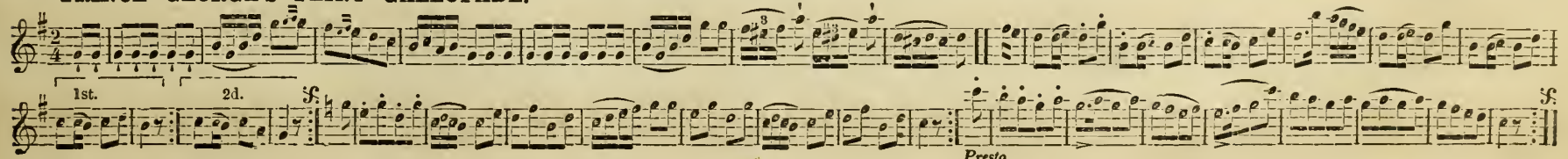
MERRY DANCE.



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.

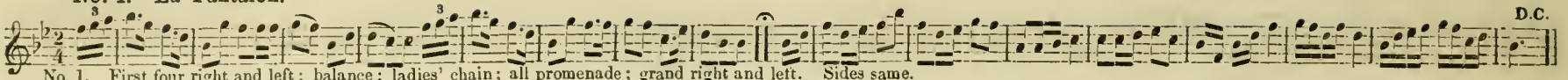


PRINCE GEORGE'S FLIRT GALLOPADE.

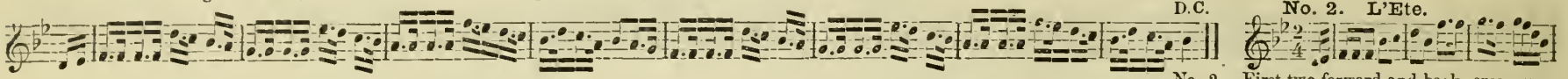


FLOWER GIRL'S QUADRILLE.

No. 1. La Pantalon.

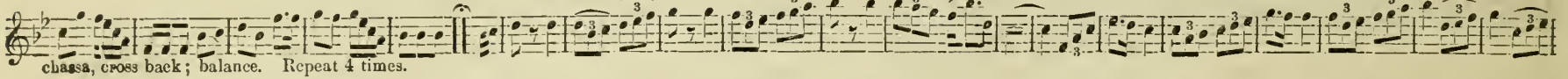


No. 1. First four right and left; balance; ladies' chain; all promenade; grand right and left. Sides same.



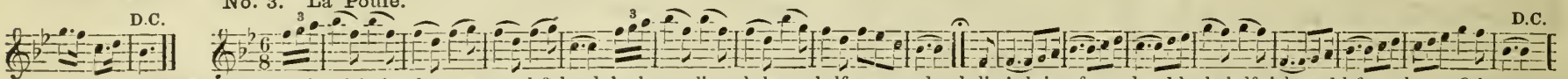
No. 2. L'Ete.

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

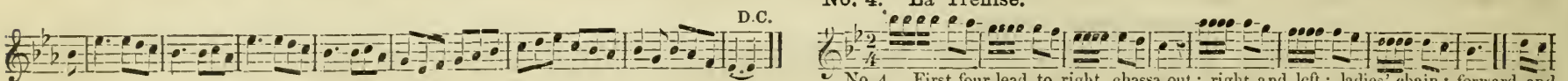


chassa, cross back; balance. Repeat 4 times.

No. 3. La Poule.

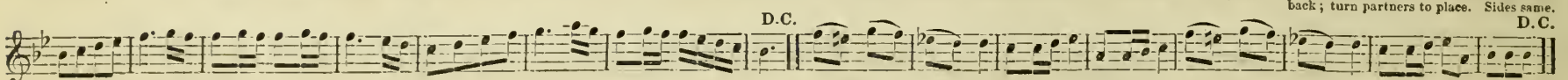


No. 3. First two give right hands, cross over, left hands back on a line: balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same.

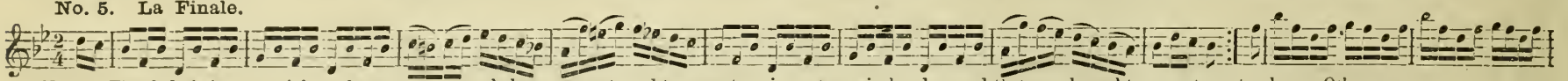


No. 4. La Trenise.

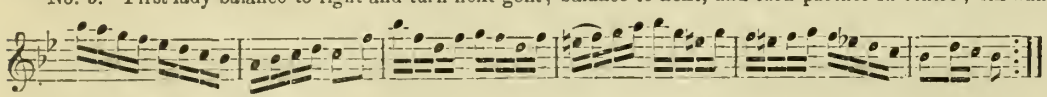
No. 4. First four lead to right, chassa out; right and left; ladies' chain; forward and back; turn partners to place. Sides same.



No. 5. La Finale.

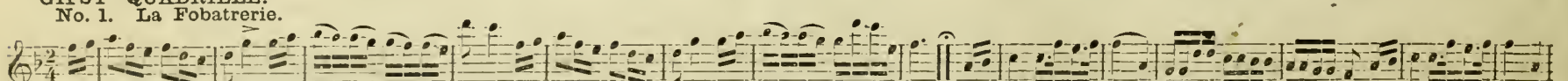


No. 5. First lady balance to right and turn next gent; balance to next, and turn partner in centre; six hands round that couple and turn partners to place. Others same.

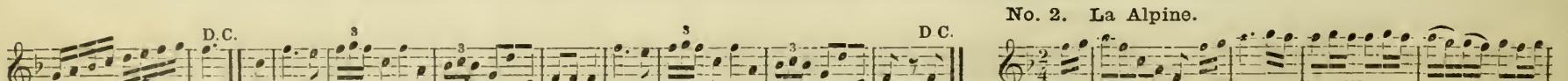


GIPSY QUADRILLE.

No. 1. La Fobatrerie.

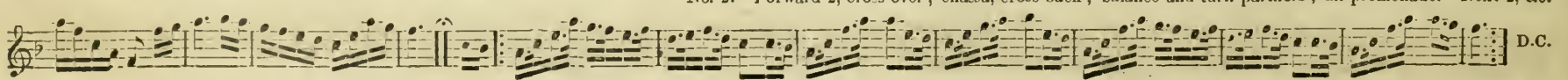


No. 1. Right and left 4; balance and turn partners; lead to the right, balance, and swing four hands round to place; all chassa across. Sides the same.

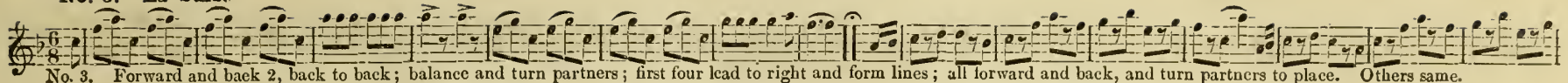


No. 2. La Alpine.

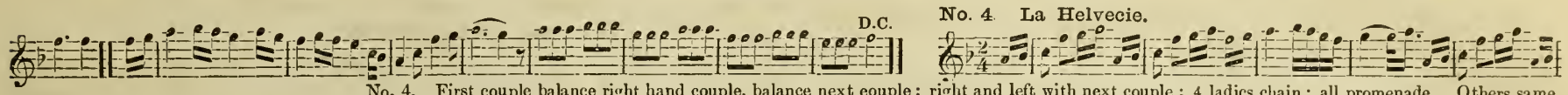
No. 2. Forward 2, cross over; chassa, cross back; balance and turn partners; all promenade. Next 2, &c.



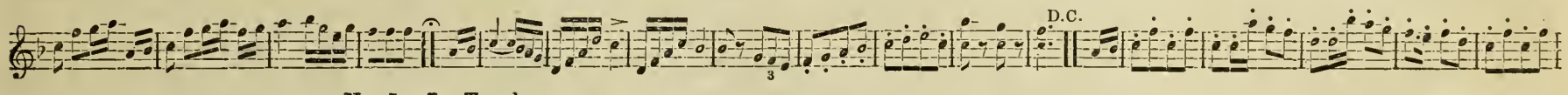
No. 3. La Suize



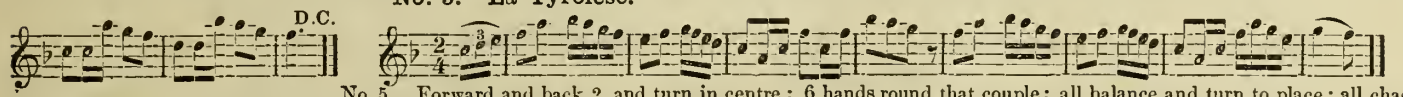
No. 3. Forward and back 2, back to back; balance and turn partners; first four lead to right and form lines; all forward and back, and turn partners to place. Others same.



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



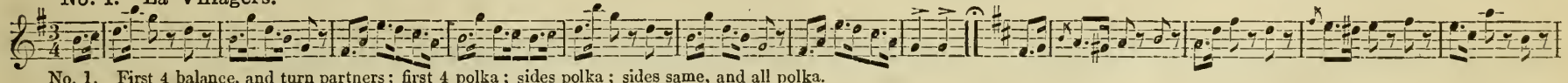
No. 5. La Tyrolese.



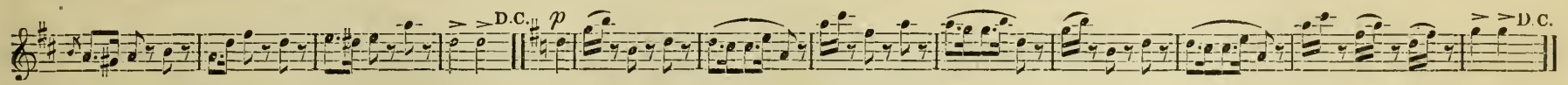
No. 5. Forward and back 2, and turn in centre; 6 hands round that couple; all balance and turn to place; all chassa across; all promenade. Others same.

RAINBOW POLKA REDOWA QUADRILLE.

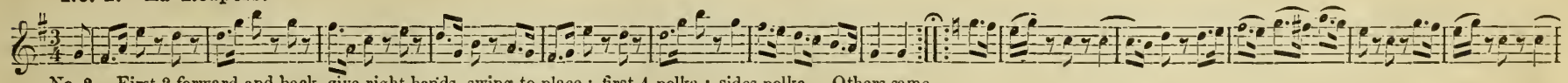
No. 1. La Villagers.



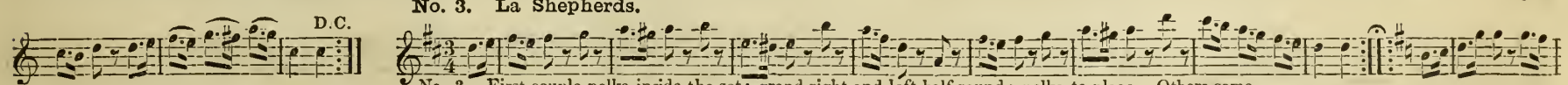
No. 1. First 4 balance, and turn partners; first 4 polka; sides polka; sides same, and all polka.



No. 2. La Reapers.

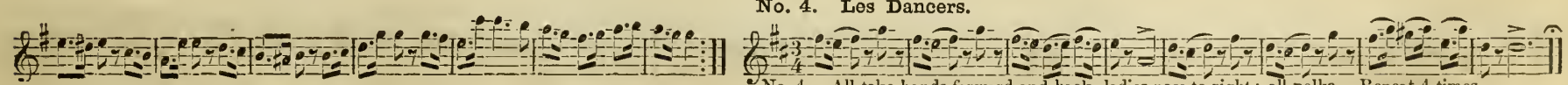


No. 2. First 2 forward and back, give right hands, swing to place; first 4 polka; sides polka. Others same.



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

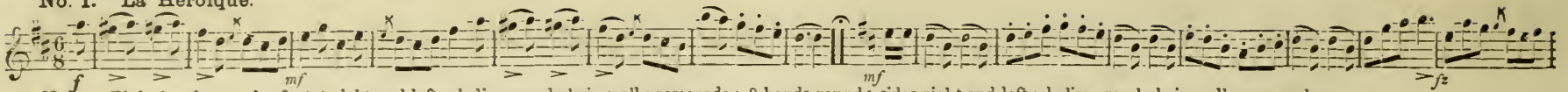
No. 4. Les Dancers.



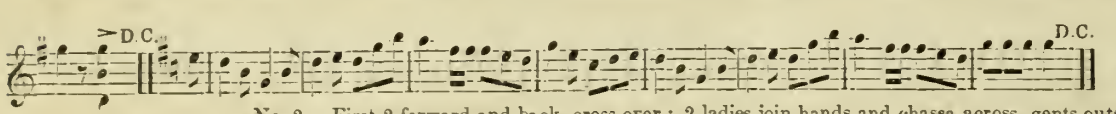
No. 4. All take hands forward and back, ladies pass to right; all polka. Repeat 4 times.

MILITARY QUADRILLE. CENTRAL CITY.

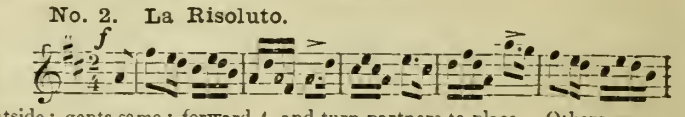
No. 1. La Heroique.



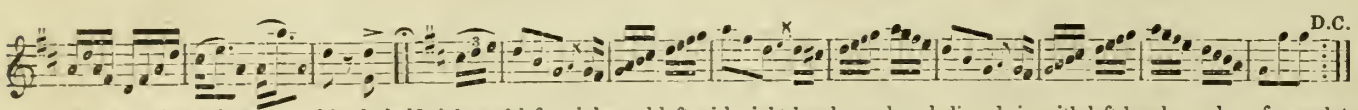
No. 1. Eight hands round; first 4 right and left; ladies grand chain; all promenade; 8 hands round; sides right and left; ladies grand chain; all promenade.



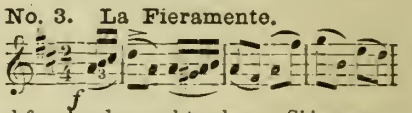
No. 2. La Risoluto.



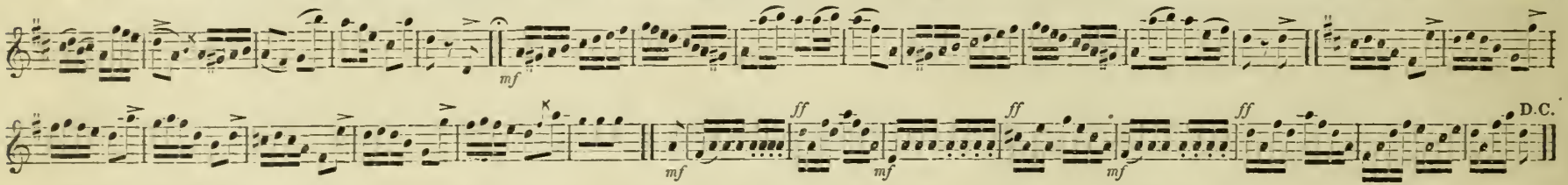
No. 2. First 2 forward and back, cross over; 2 ladies join hands and chassa across, gents outside; gents same; forward 4, and turn partners to place. Others same.



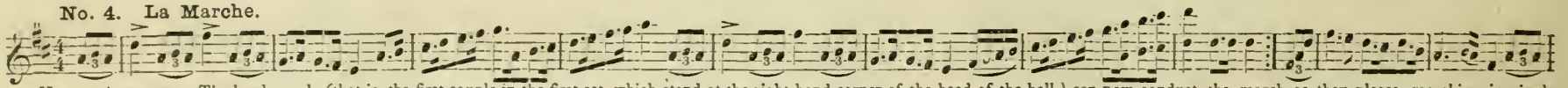
No. 3. La Fieramente.



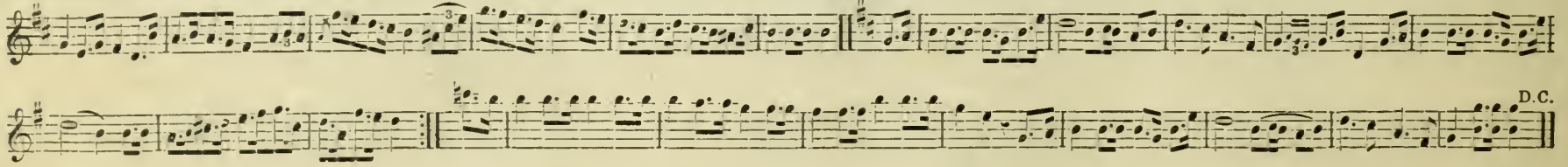
No. 3. First 4 forward and back, half right and left; right and left with right hand couples; ladies chain with left hand couples; forward 4, and four hands round to place. Sides same



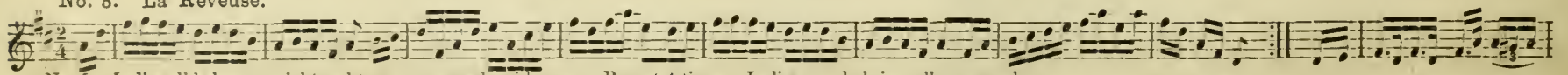
No. 4. La Marche.



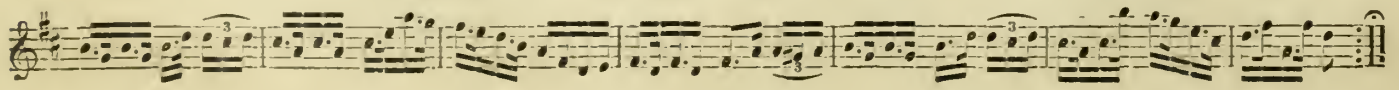
No. 4. A MARCH. The head couple (that is, the first couple in the first set, which stand at the right hand corner of the head of the hall,) can now conduct the march as they please, marching in single couples, in double couples, and single file (lady front of gentleman.) After passing through all the 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.

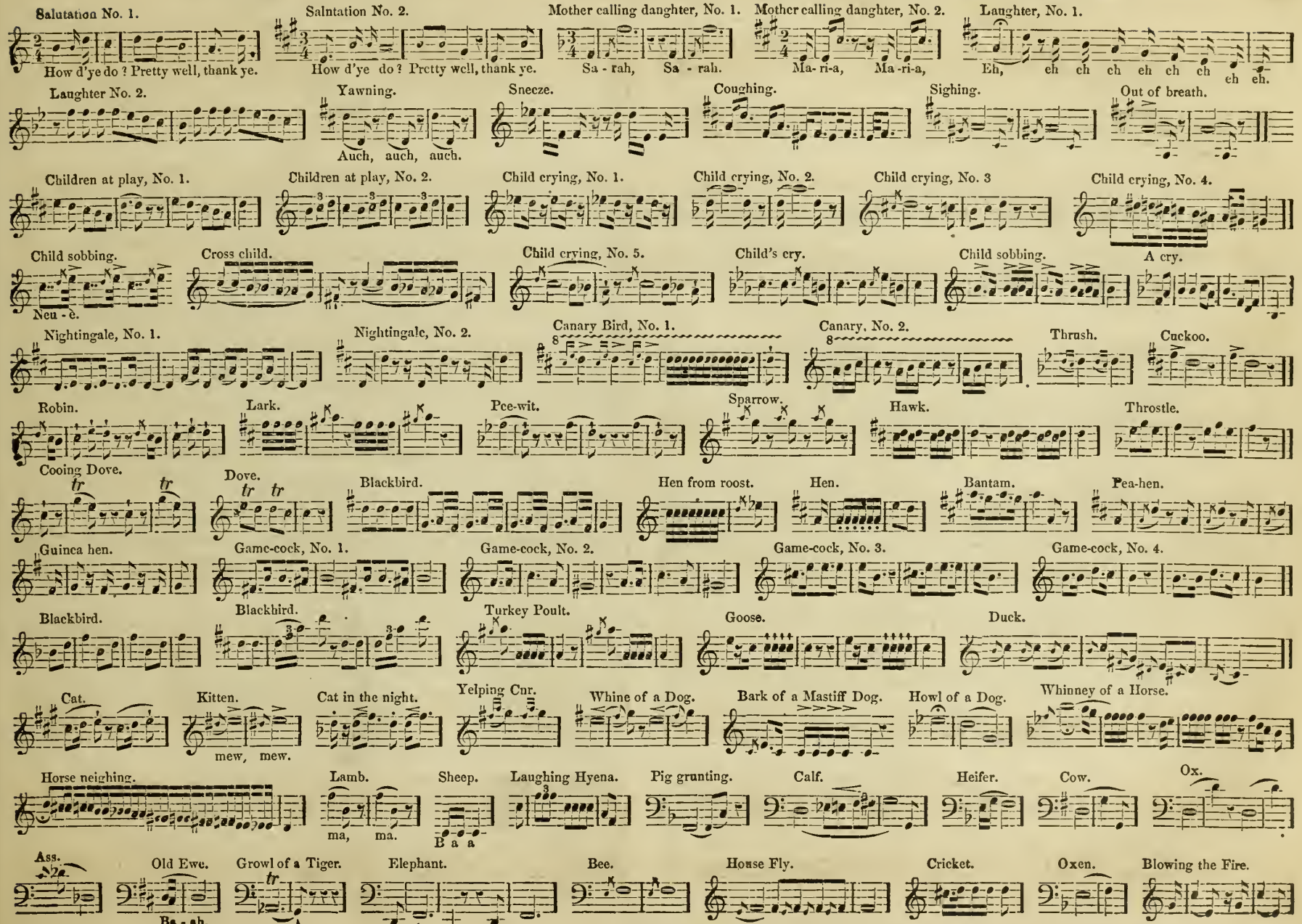


No. 5. La Reveuse.



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

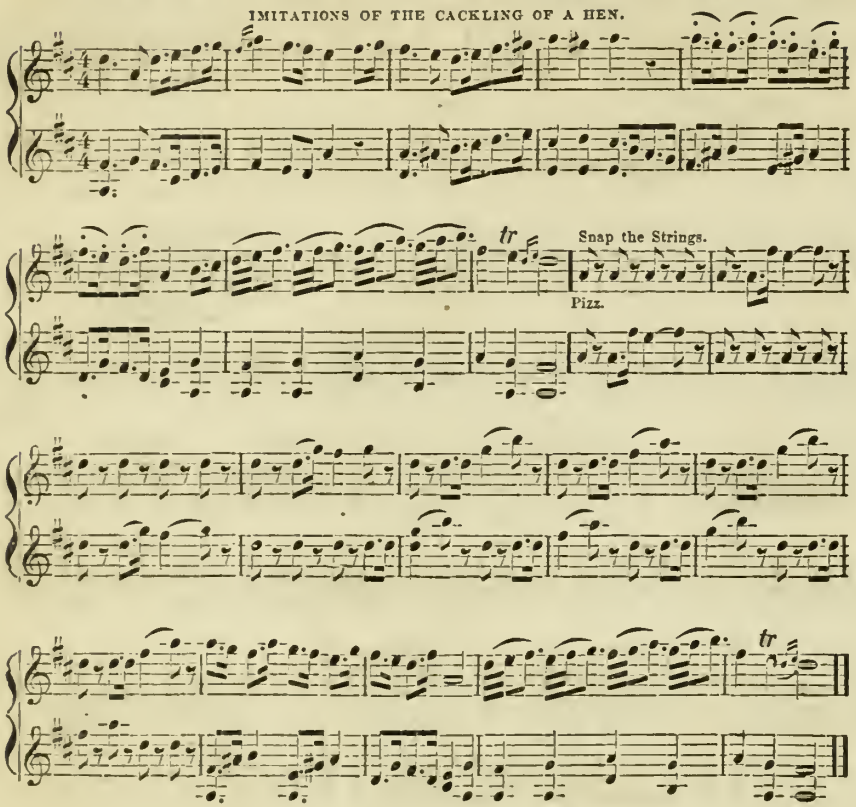




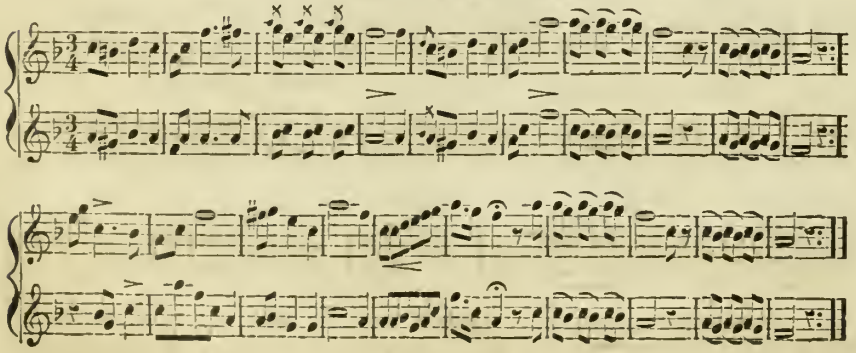
Slide the finger upon the strings in playing the above examples upon the Violin or Violoncello.

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

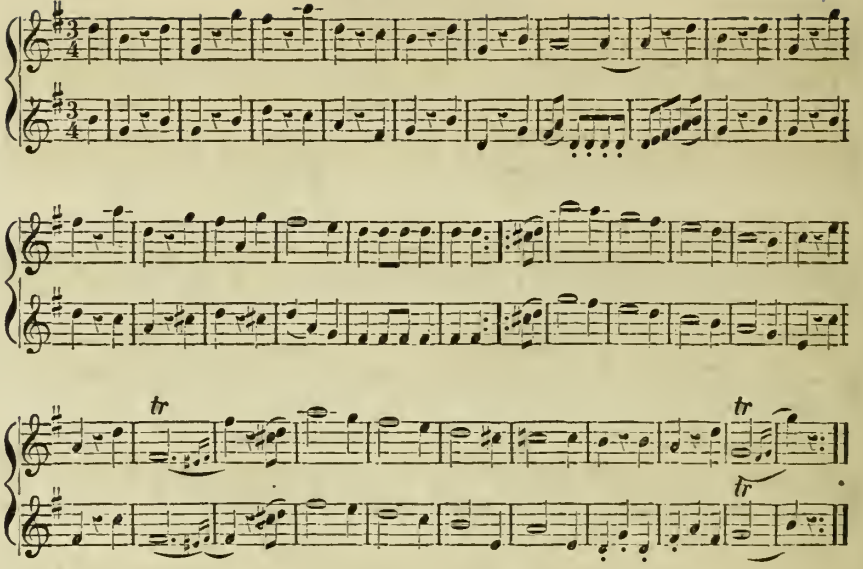
IMITATIONS OF THE CACKLING OF A HEN.



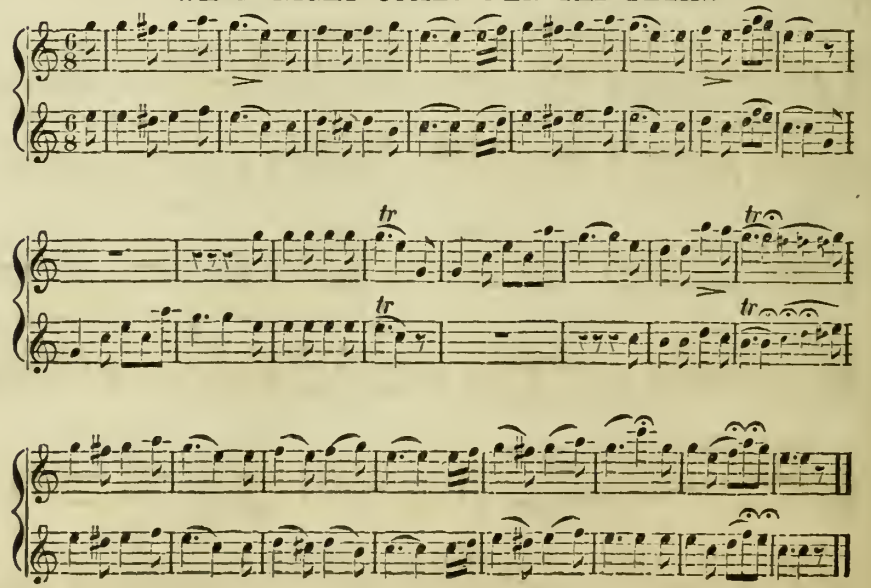
ECHO OF THE MOUNTAIN.



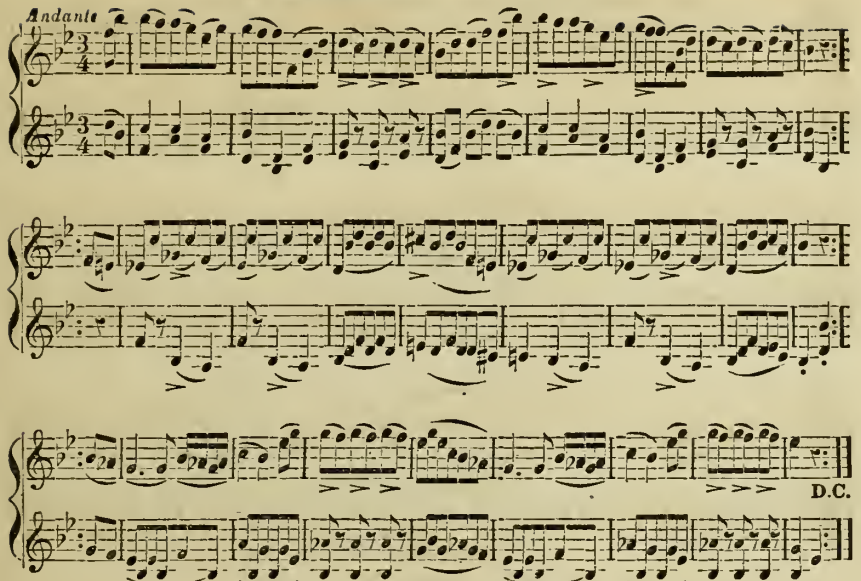
THE CURE. Duett.



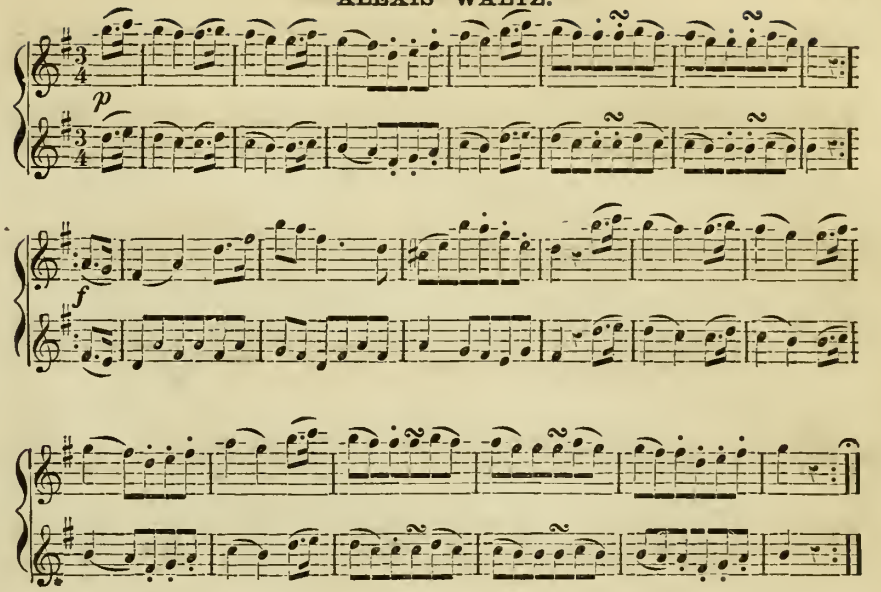
"WHEN NIGHT COMES O'ER THE PLAIN."



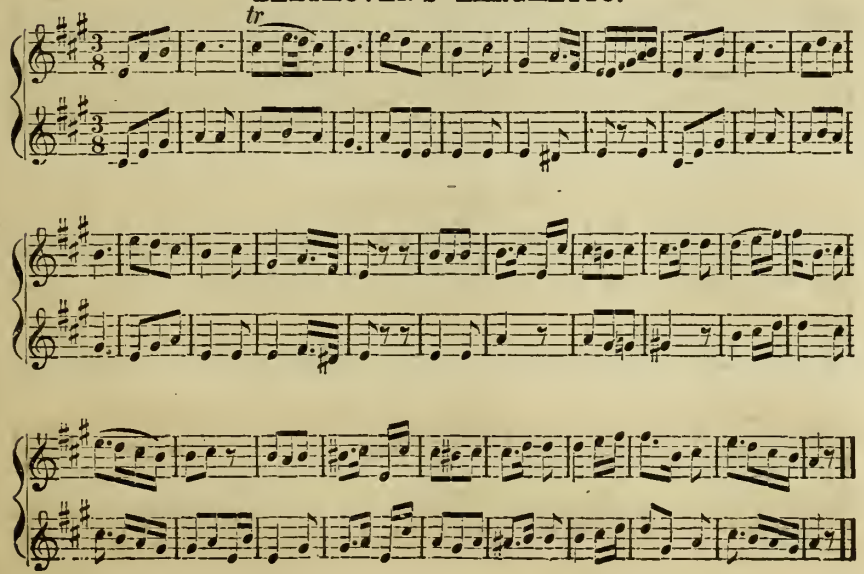
WEBER'S LAST WALTZ.



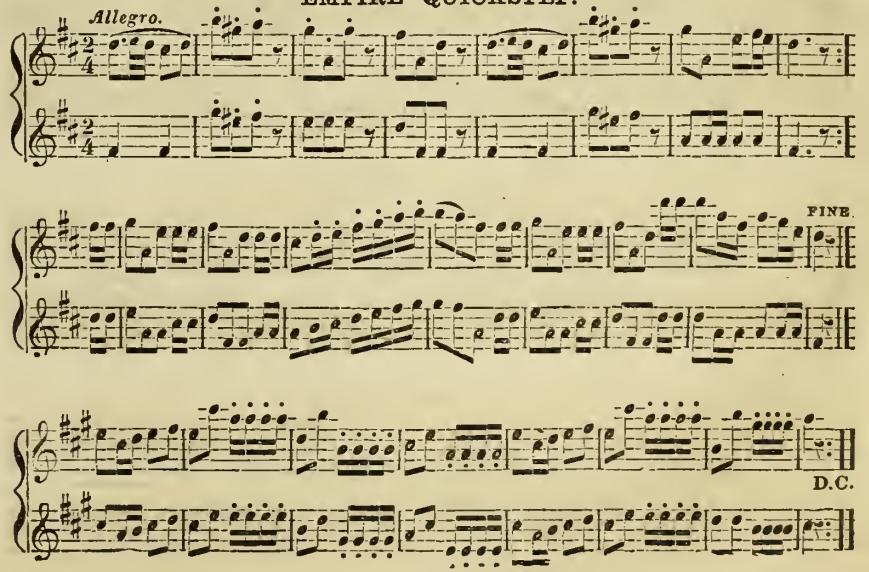
ALEXIS WALTZ.



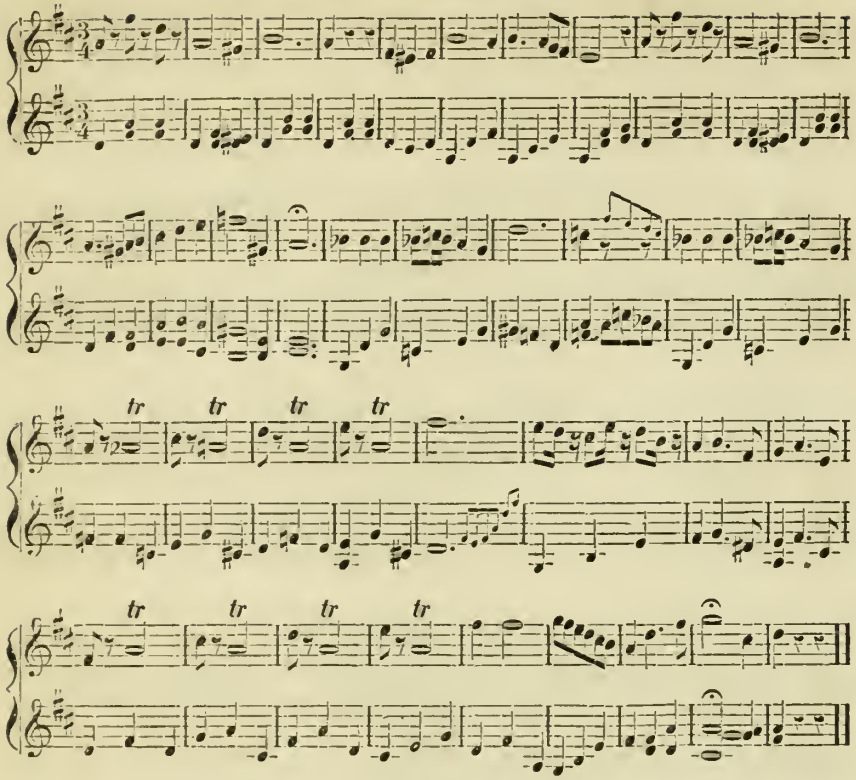
BEETHOVEN'S LARGHETTO.



EMPIRE QUICKSTEP.

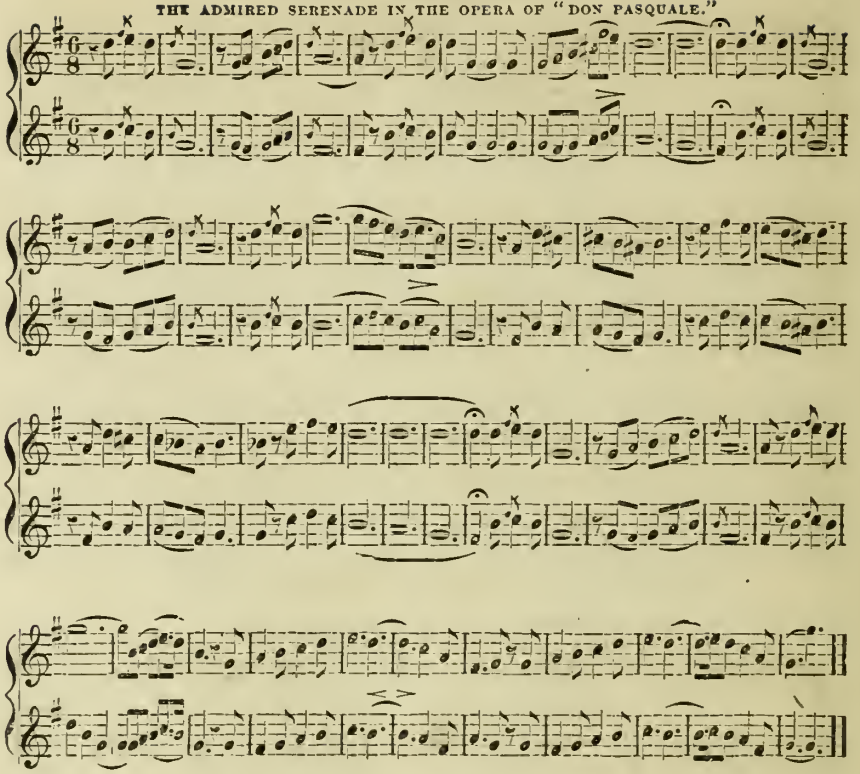


"I PRAY FOR THEE."

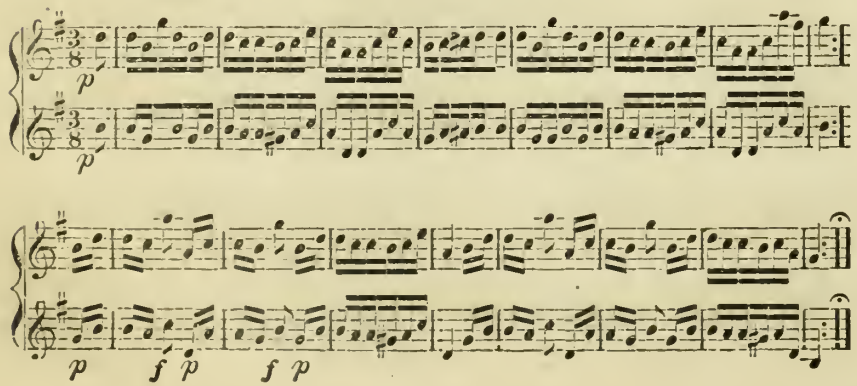


"OH, SUMMER NIGHT."

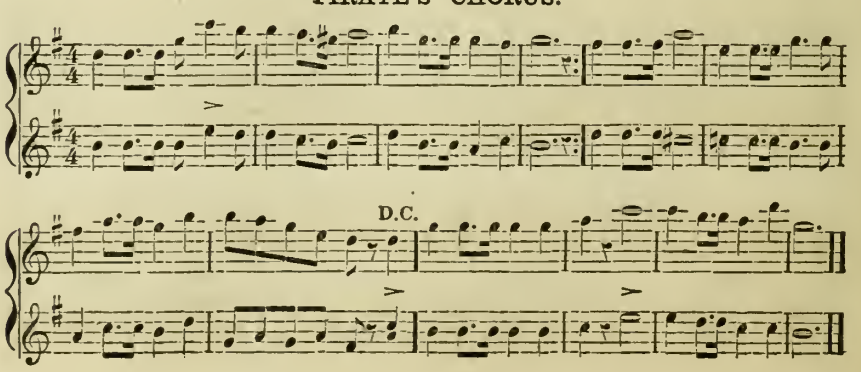
THE ADMIRED SERENADE IN THE OPERA OF "DON PASQUALE."



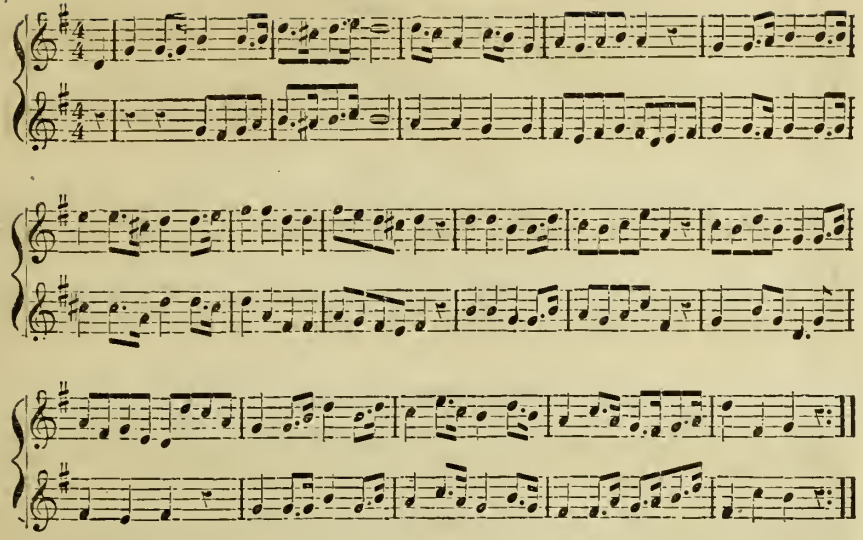
ORFUL WALTZ.



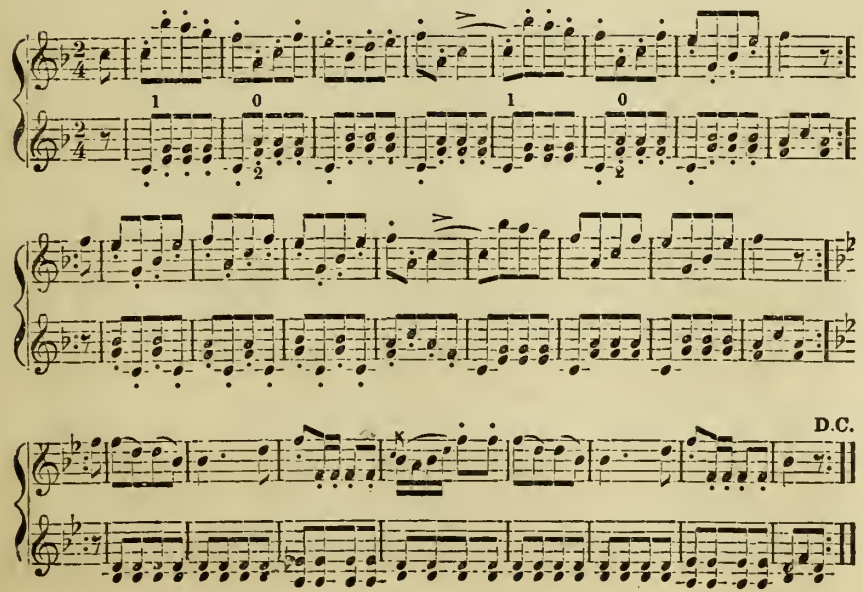
PIRATE'S CHORUS.



GRAND MARCH.

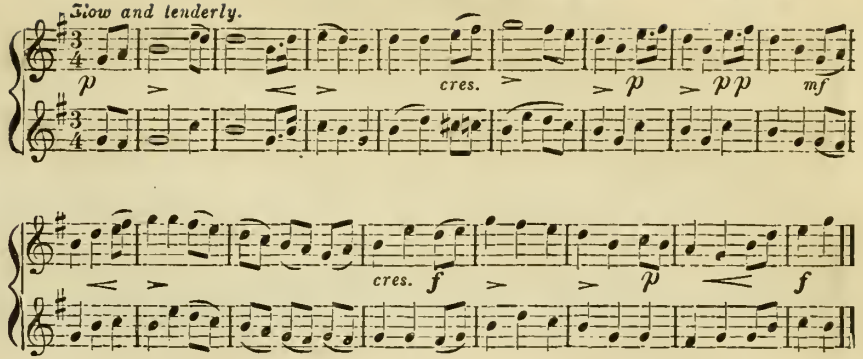


GERMAN POLKA.



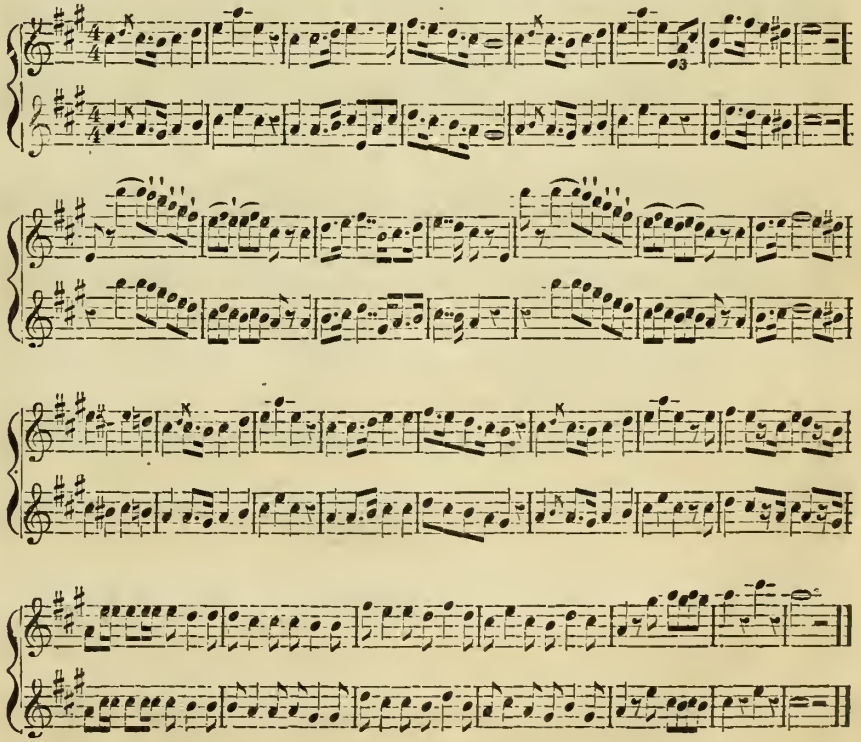
THE DARK PHANTOM.

IRISH AIR.

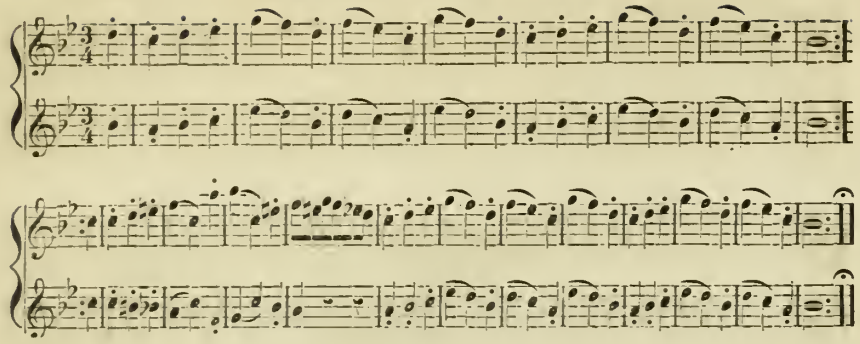


DUETT FROM BELISARIO.

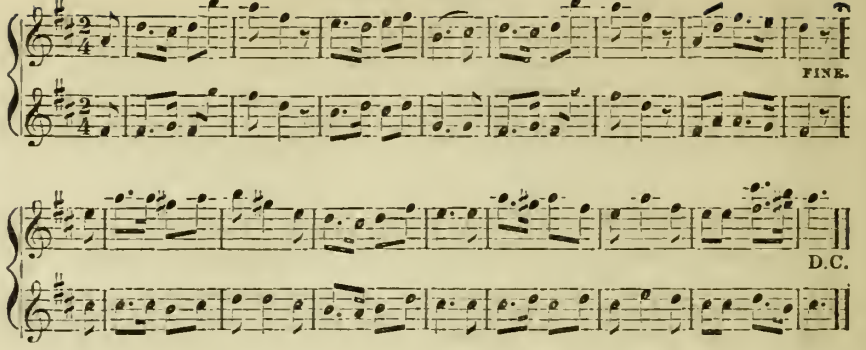
DONIZETTI.



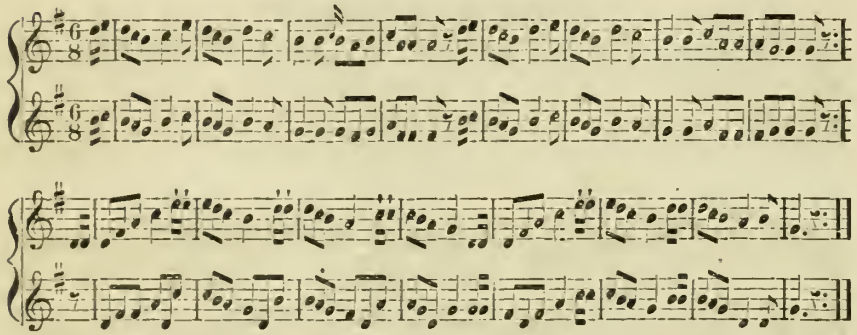
THE TRUMPET WALTZ.



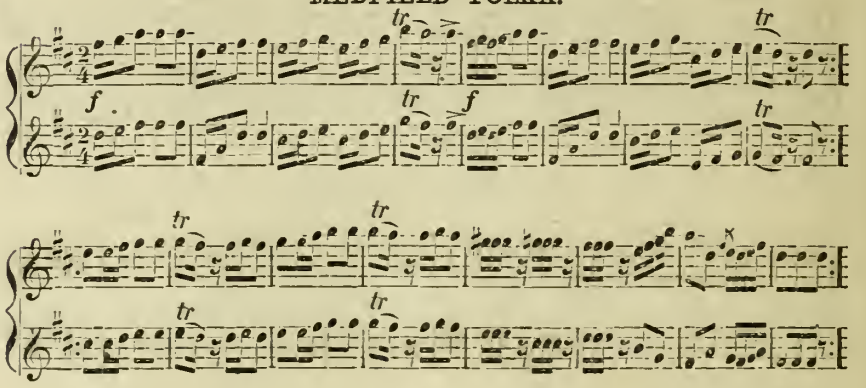
"OH, I SHOULD LIKE TO MARRY."



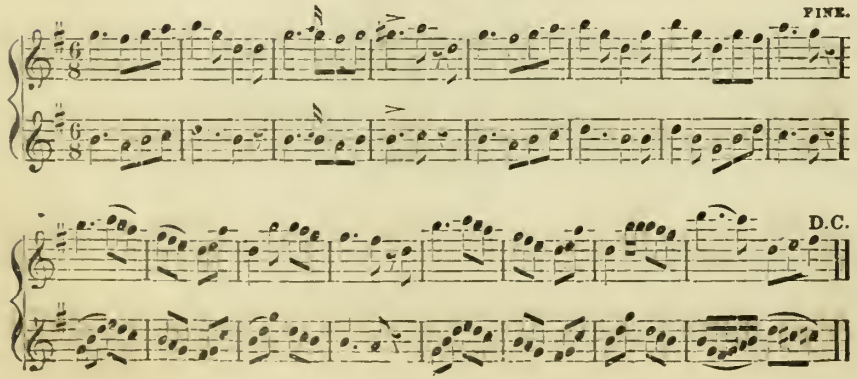
LA SOMNAMBULA QUICKSTEP. BELLINI.

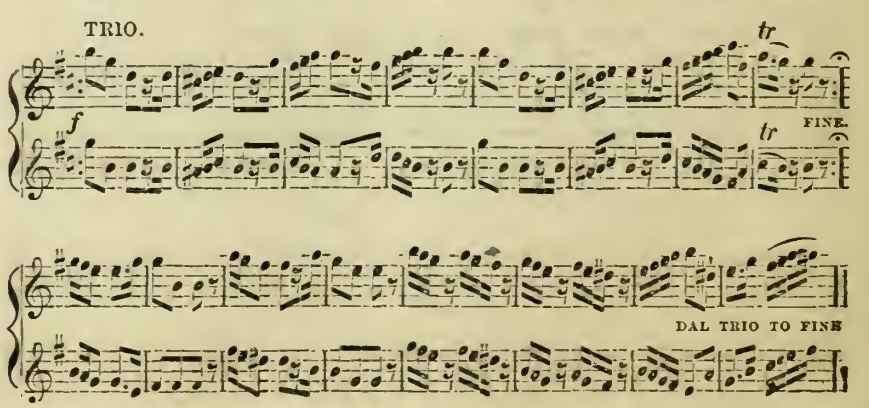


MEDFIELD POLKA.

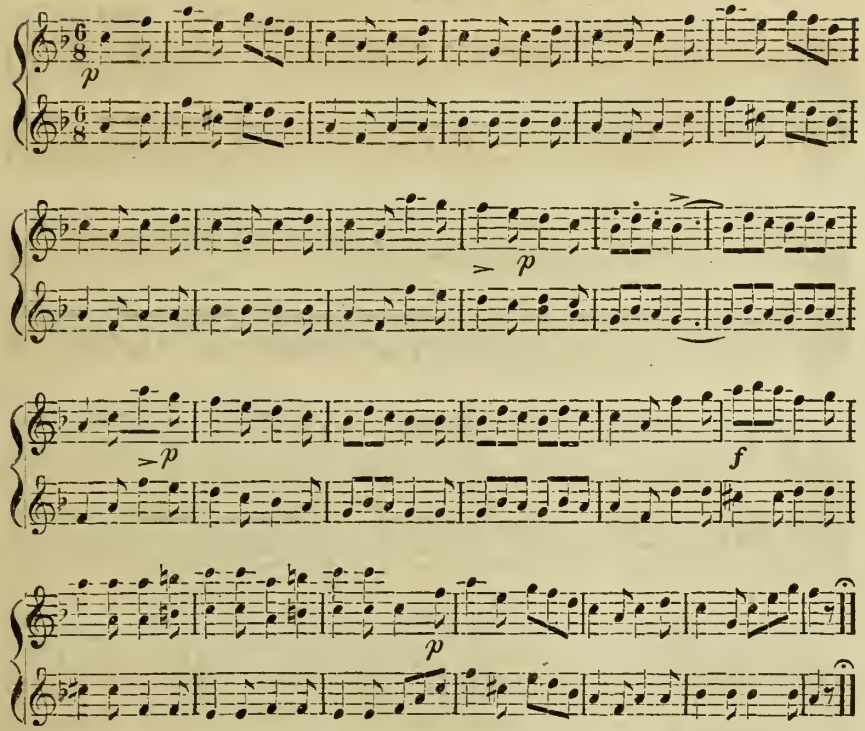


CALIPH OF BAGDAD.

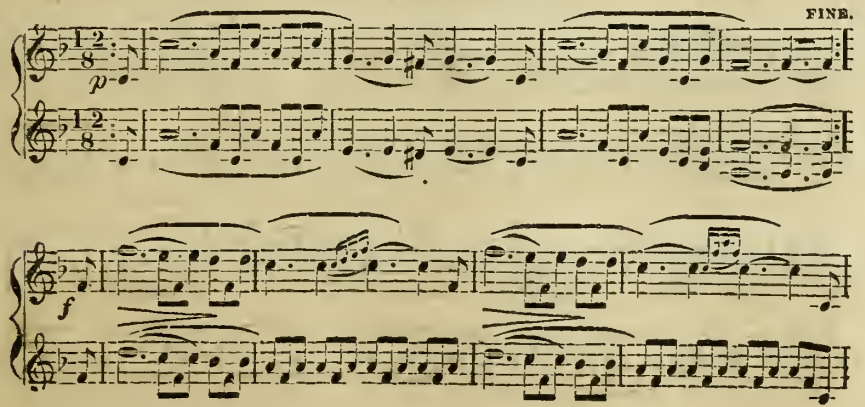




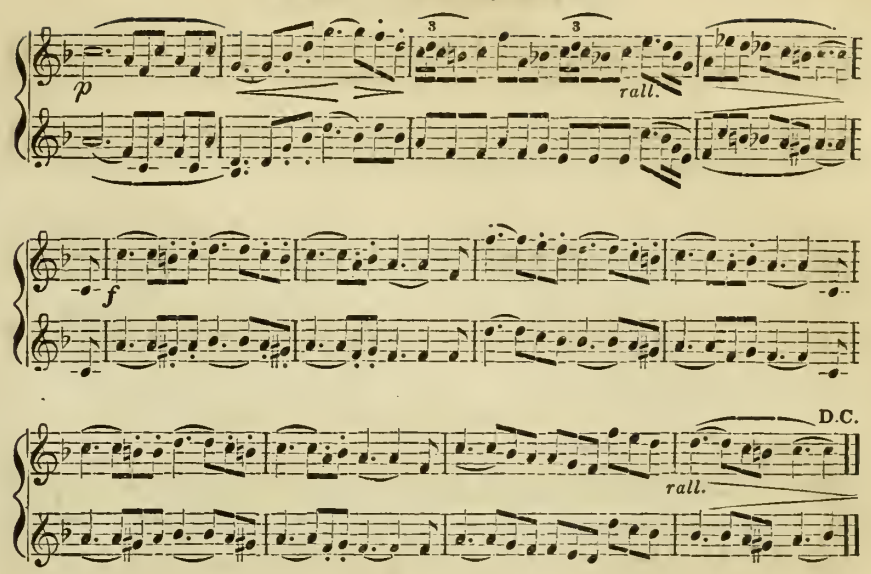
DUETT IN LUCIA DI LAMMERMOOR. DONIZETTI.



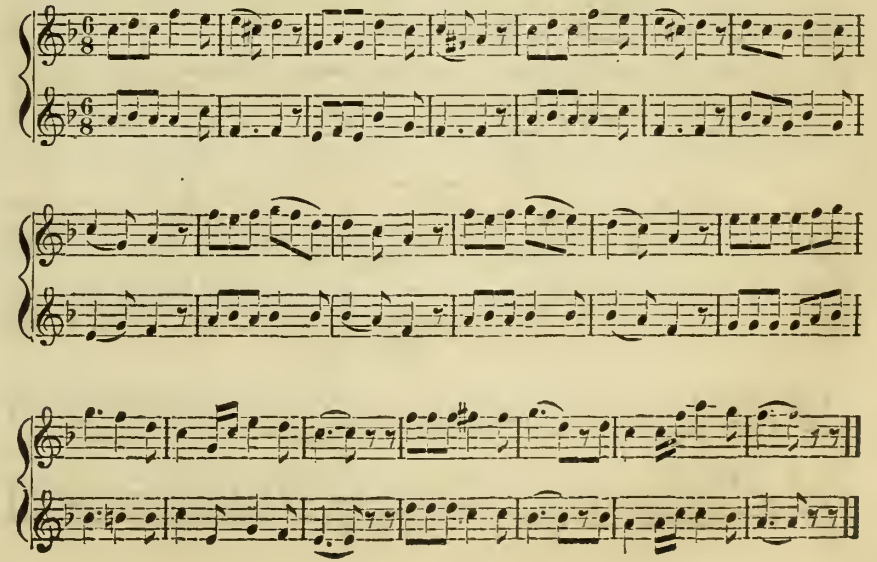
DEPARTED DAYS.



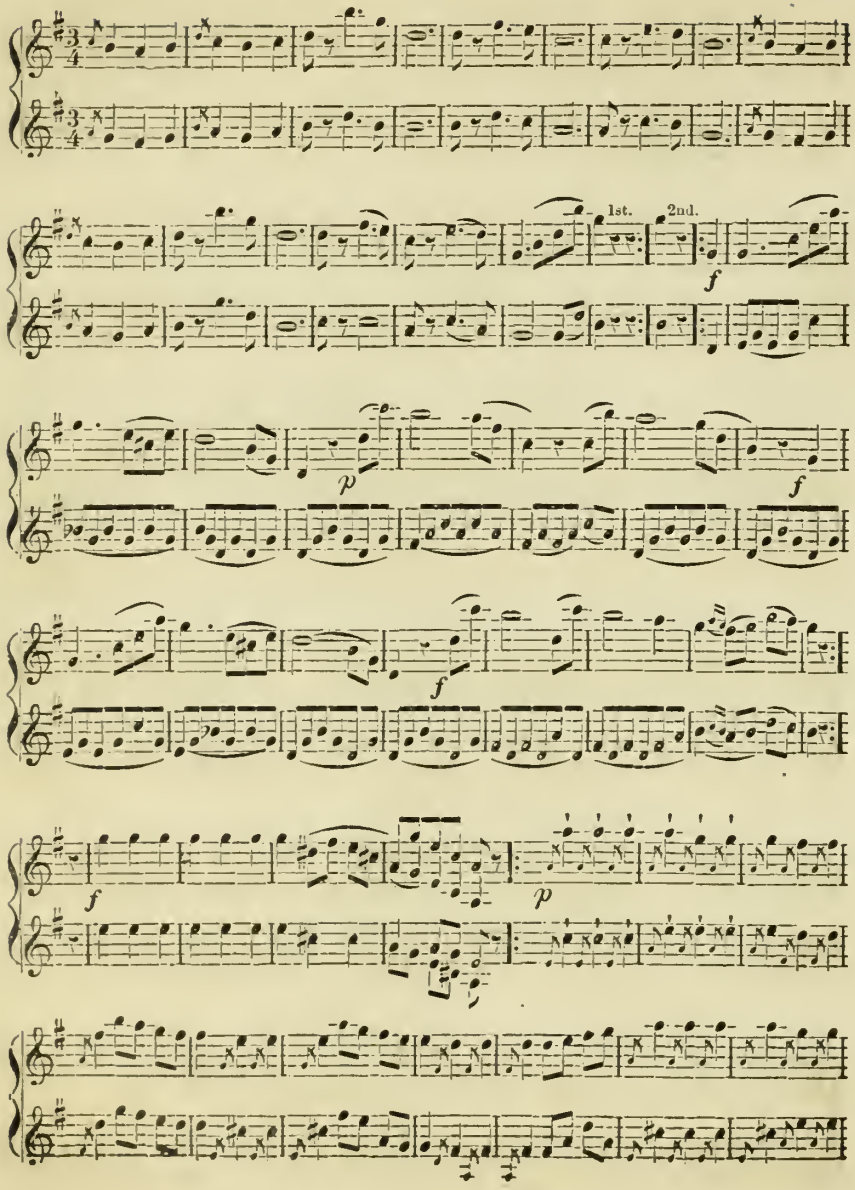
DEPARTED DAYS, Concluded.



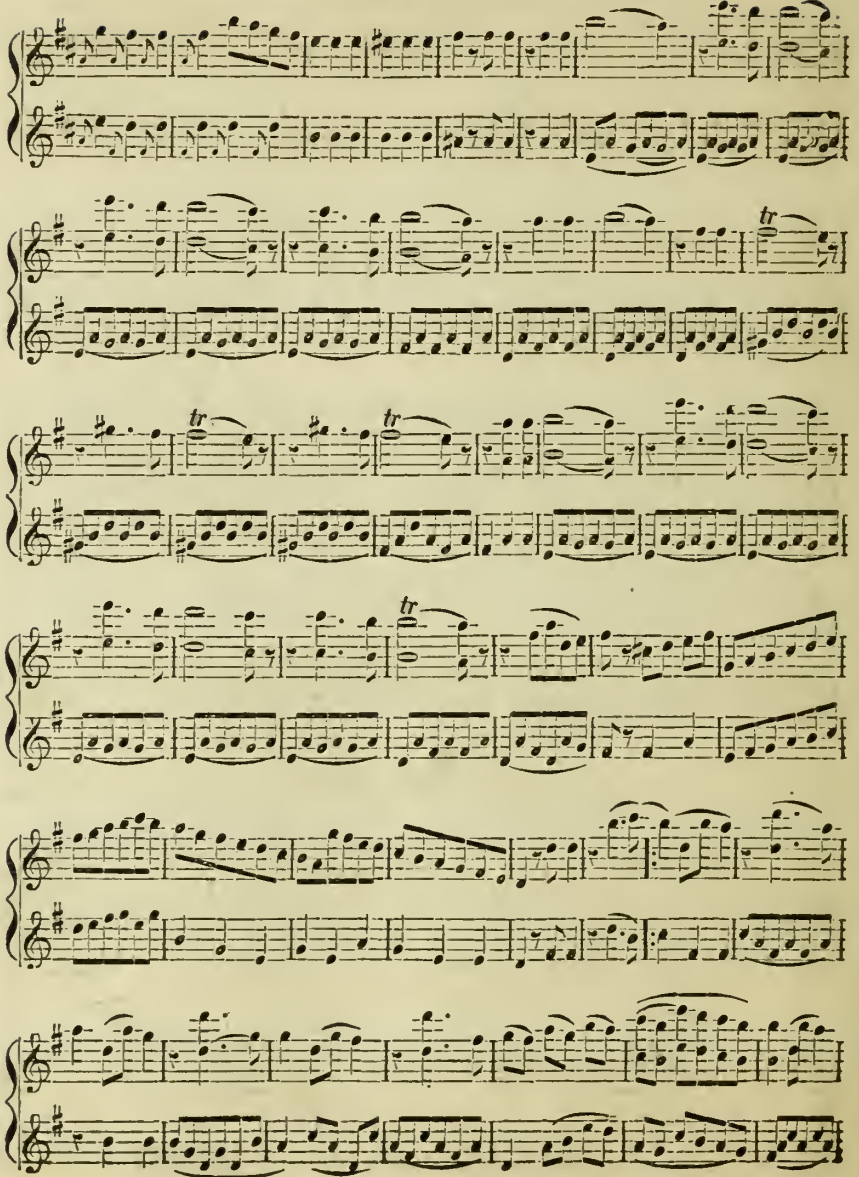
"MAKE ME NO GAUDY CHAPLET."



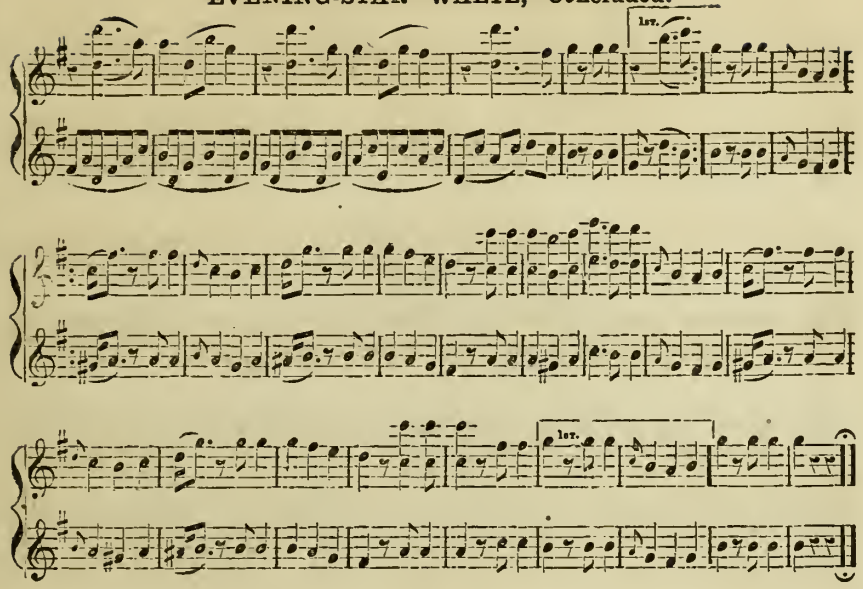
EVENING-STAR WALTZ.



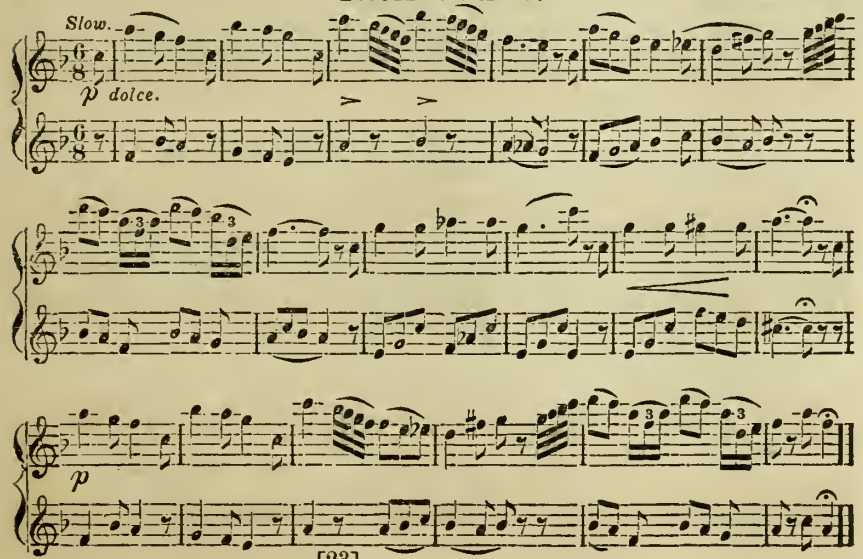
EVENING-STAR WALTZ, Continued.



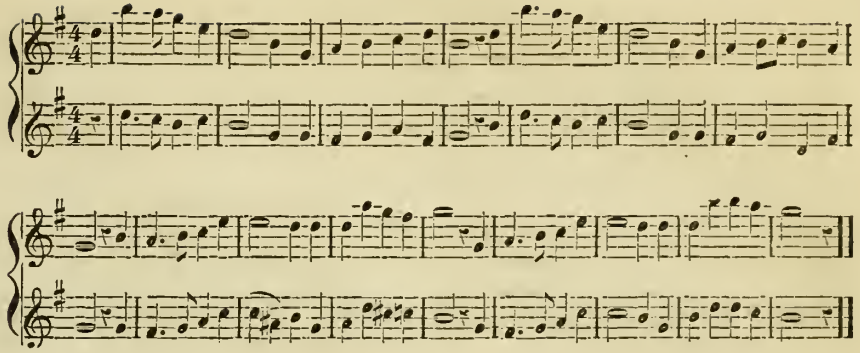
EVENING-STAR WALTZ, Concluded.



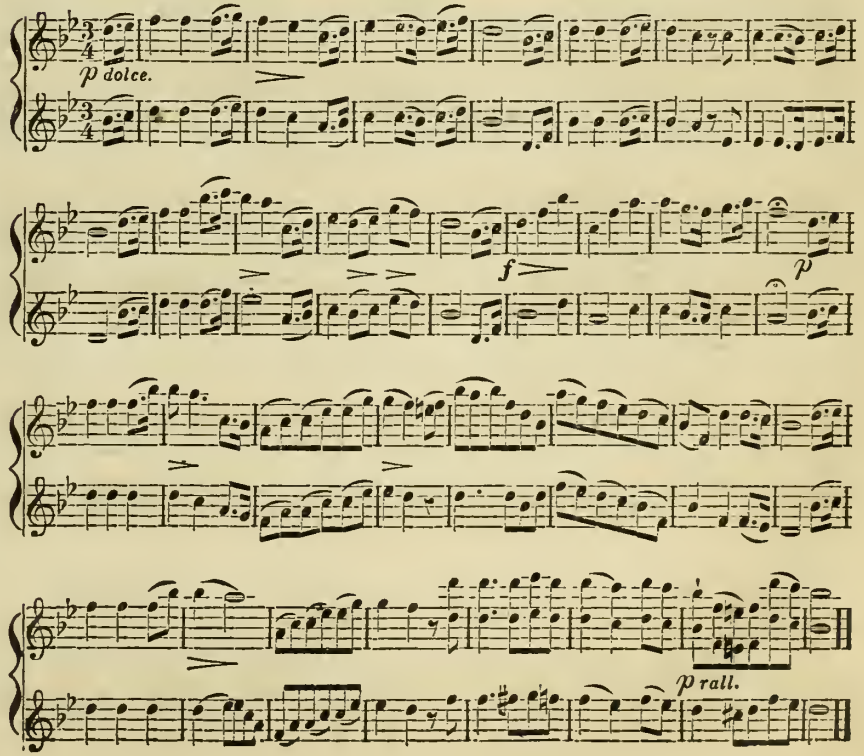
FROM OTELLO. ROSSINI.



"FREEDOM, I SERVE THEE." GERMAN AIR.

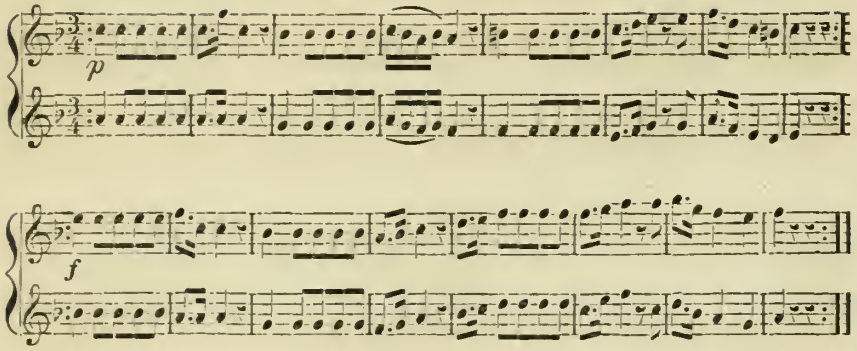


"'TIS THE TRUE HEART OF WOMAN."



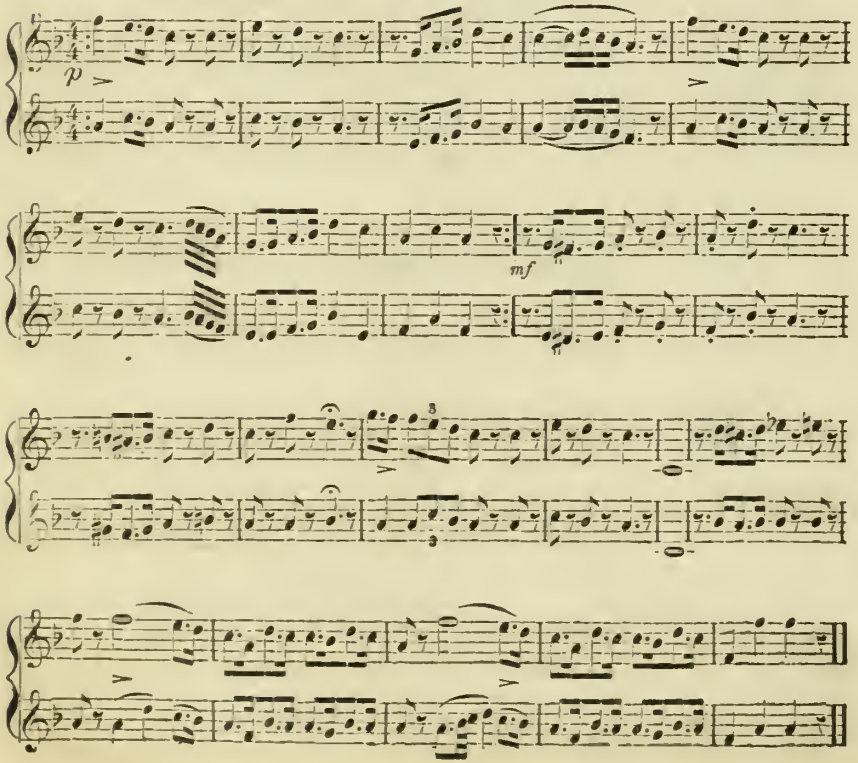
DUETT IN DON JUAN.

MOZART.

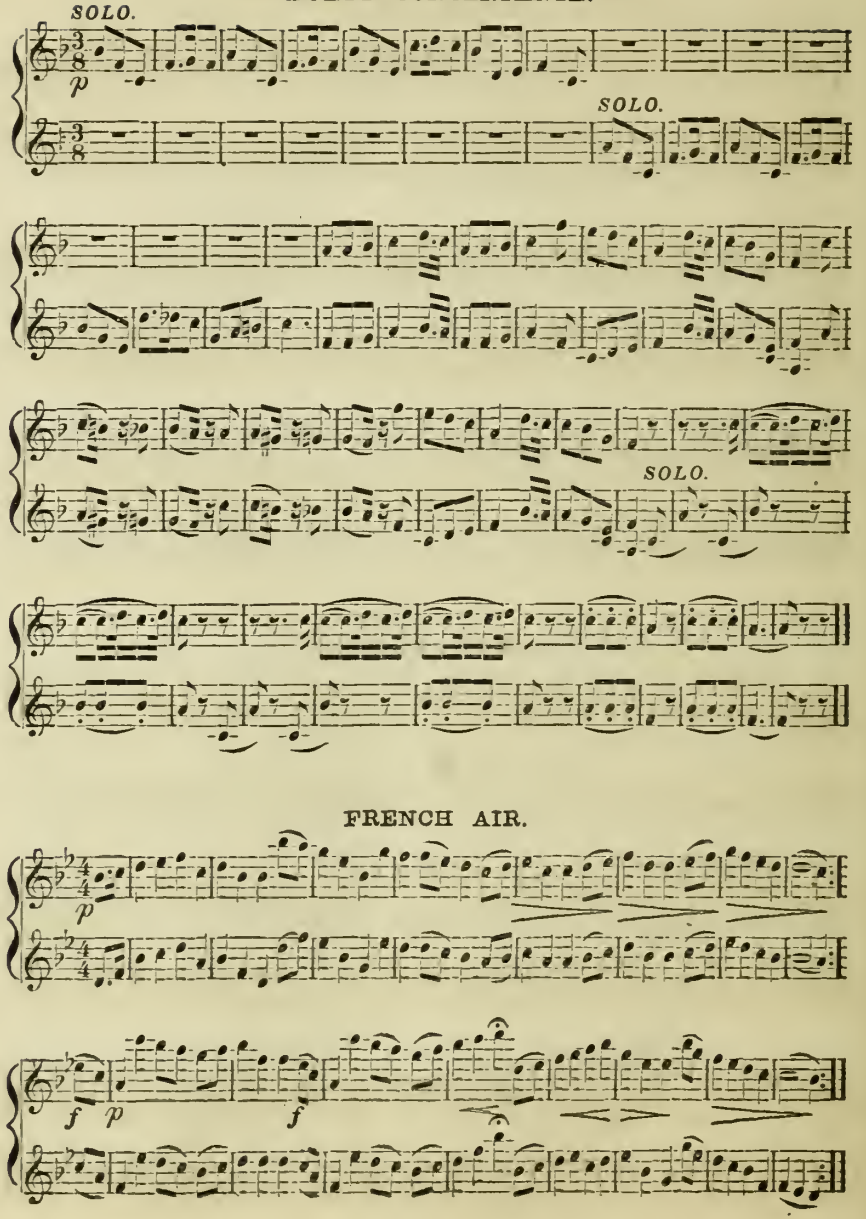


DUETT IN LINDA.

DONIZETTI.

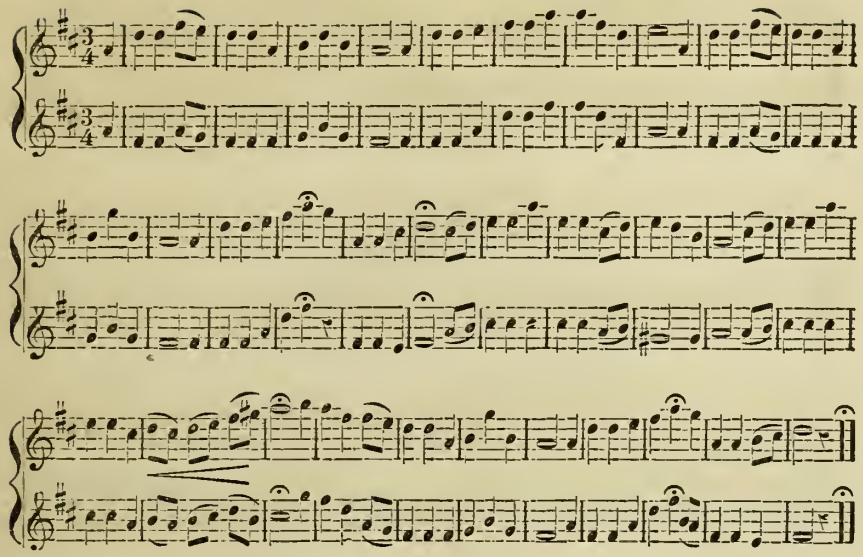


DUETT CONCERTANTE.



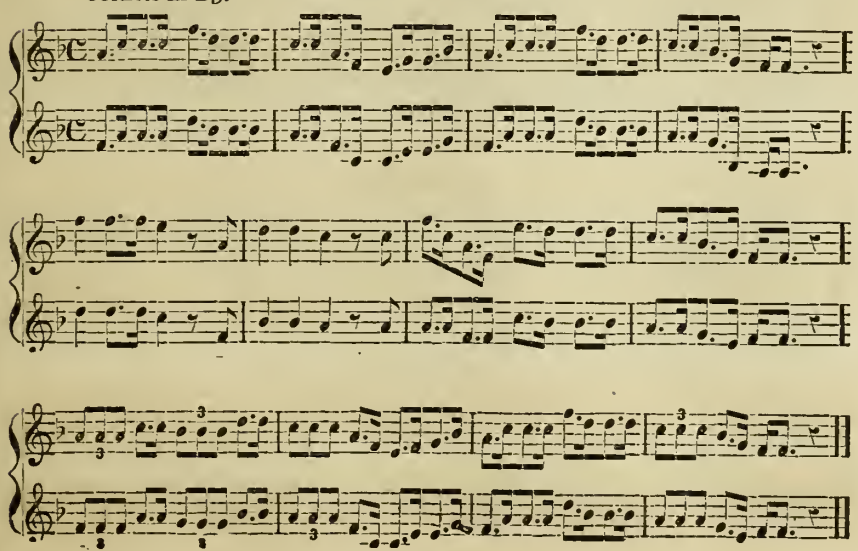
FRENCH AIR.

"FLOW GENTLY, SWEET AFTON."

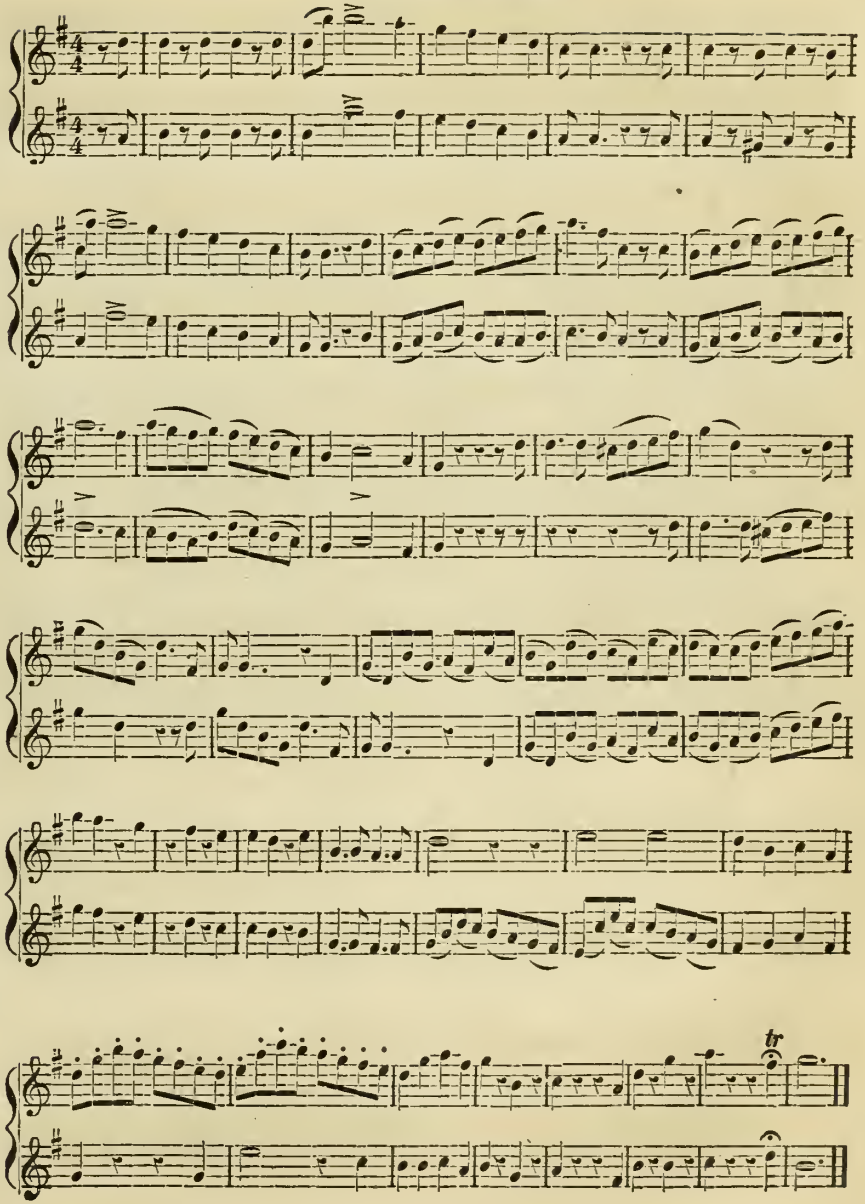


"SALLY, COME UP."

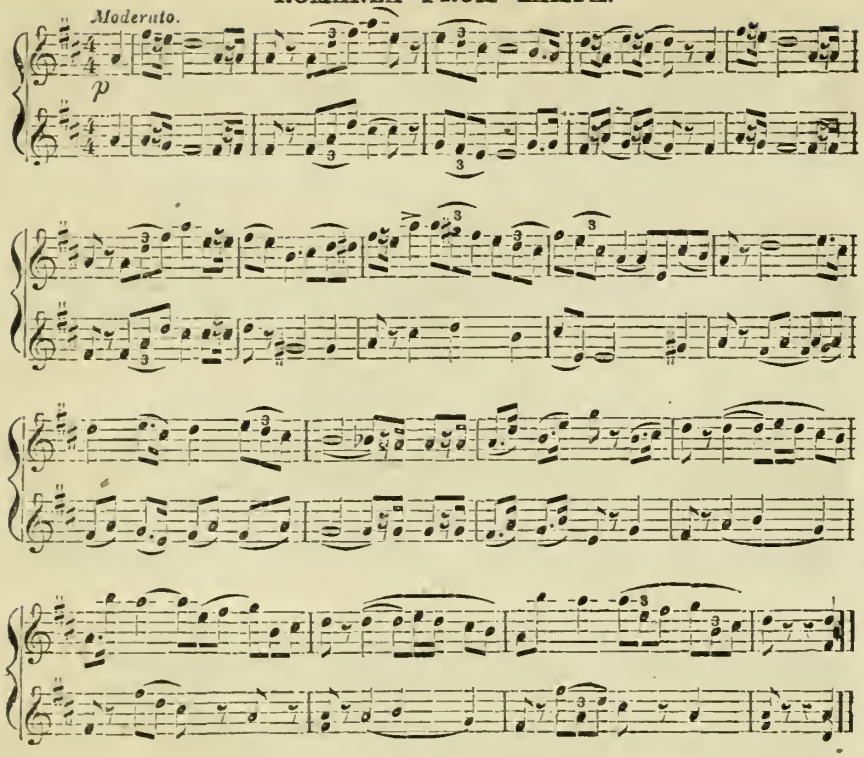
Cornets in B♭.



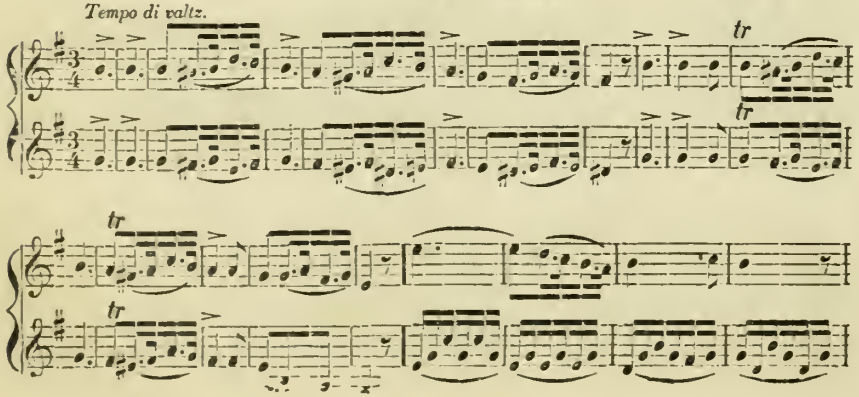
PARTING DUETT.



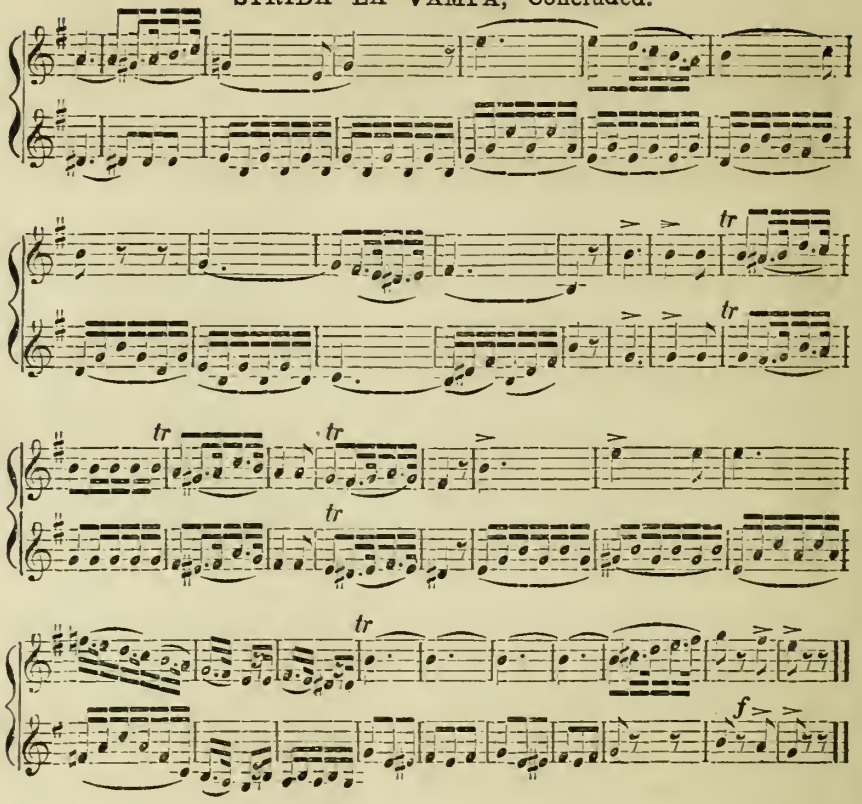
ROMANZA FROM ZAMPA.



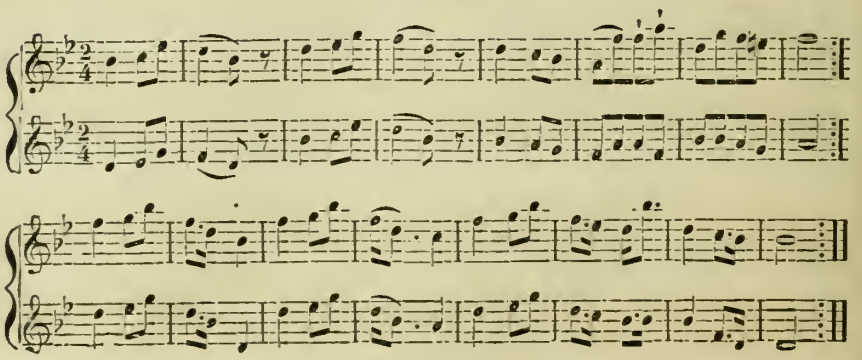
STRIDA LA VAMPA. "TROVATORE."



STRIDA LA VAMPA, Concluded.

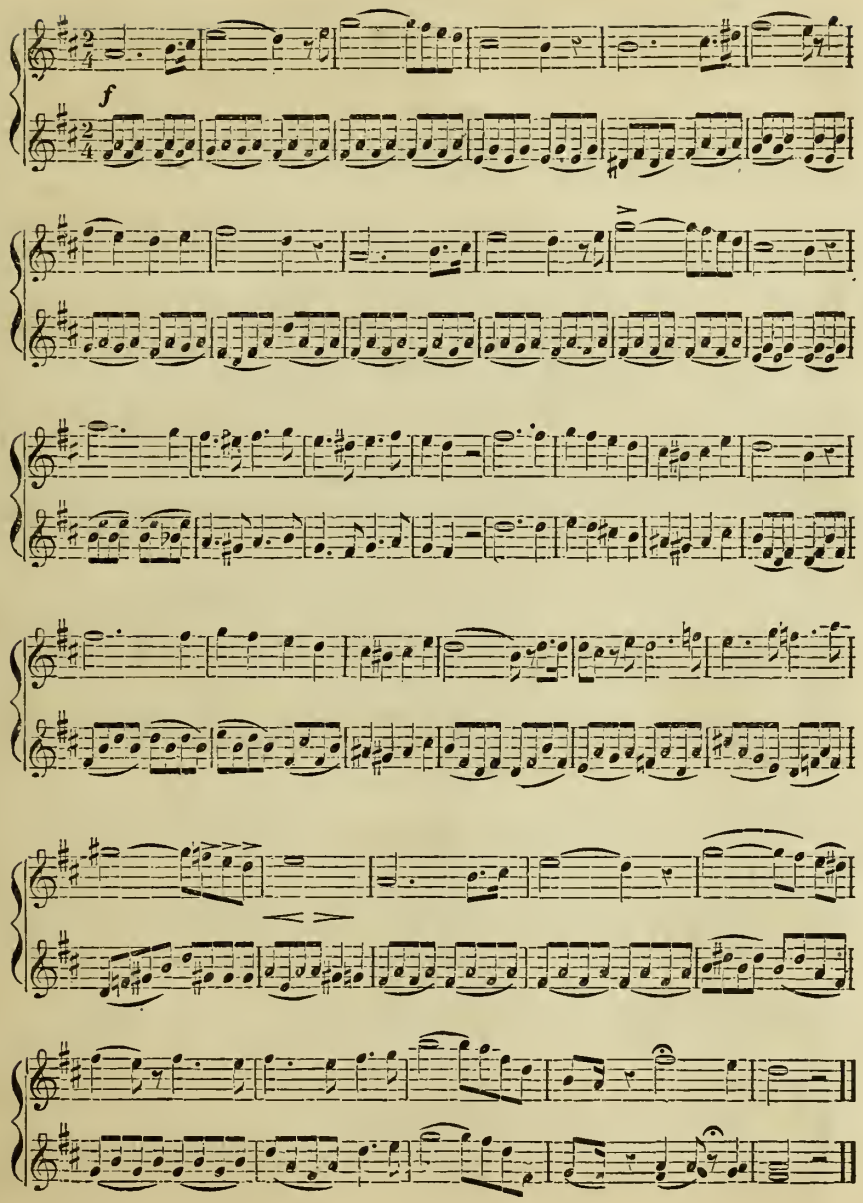


ANDANTE.

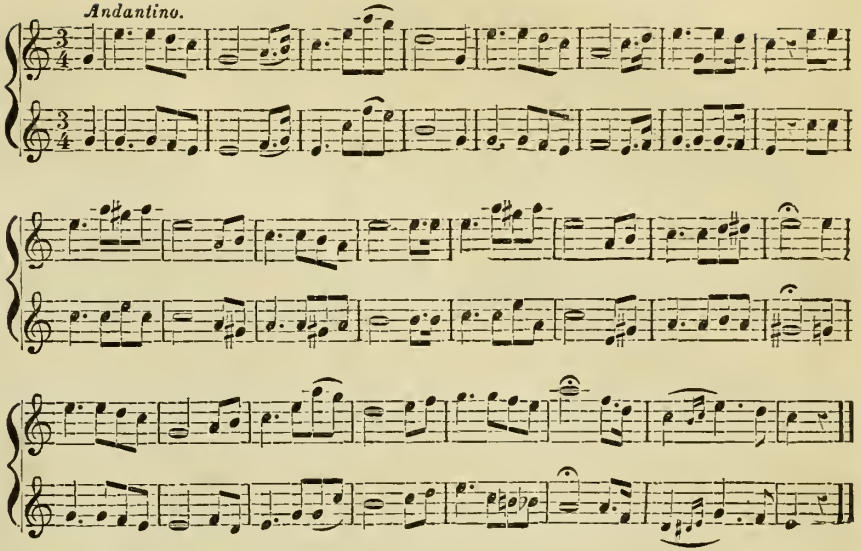


MAL REGENDO.

TROVATORE.

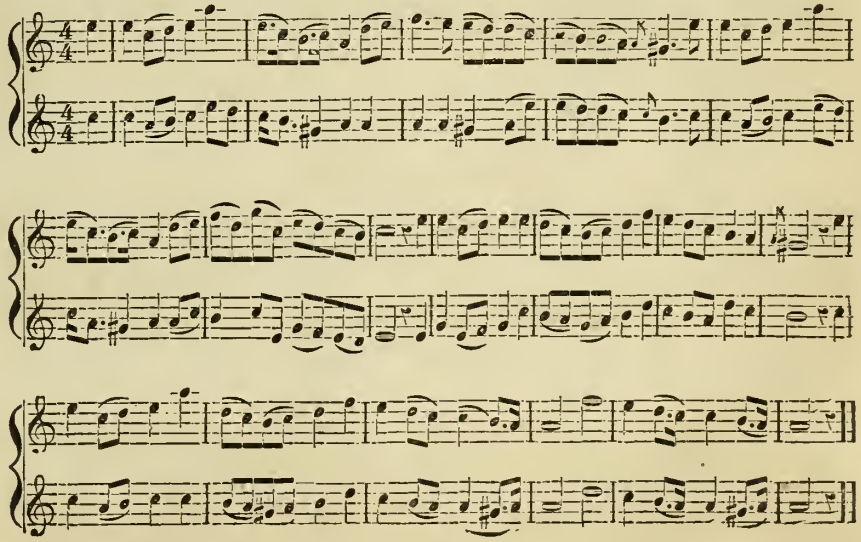


HER BRIGHT SMILE HAUNTS ME STILL.

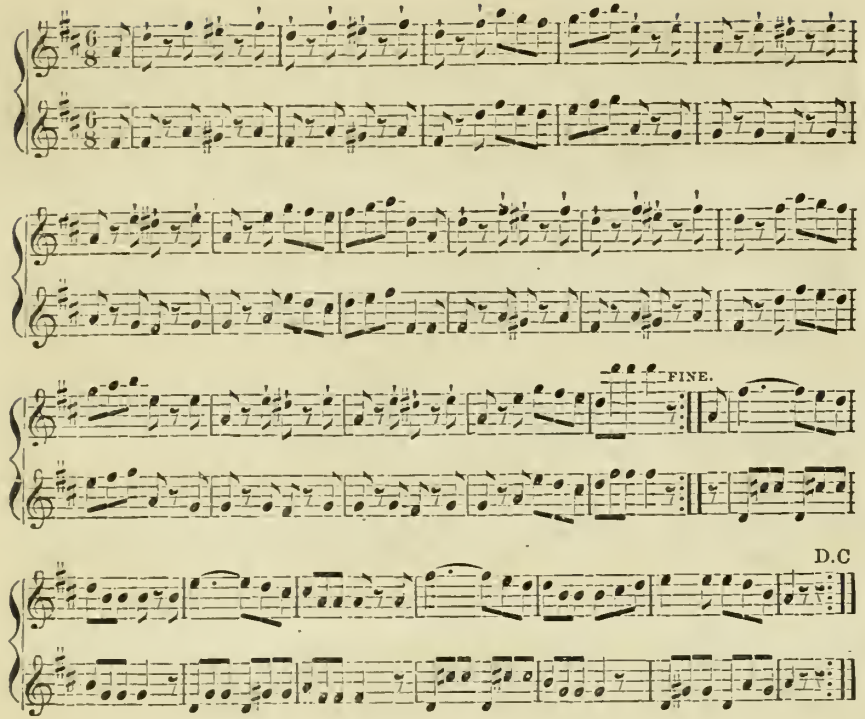


THE MORN RETURNS IN SAFFRON DREST.

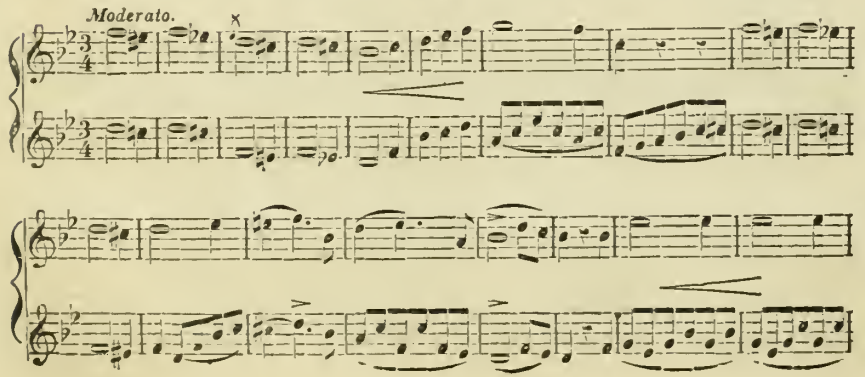
From "ROSINA."



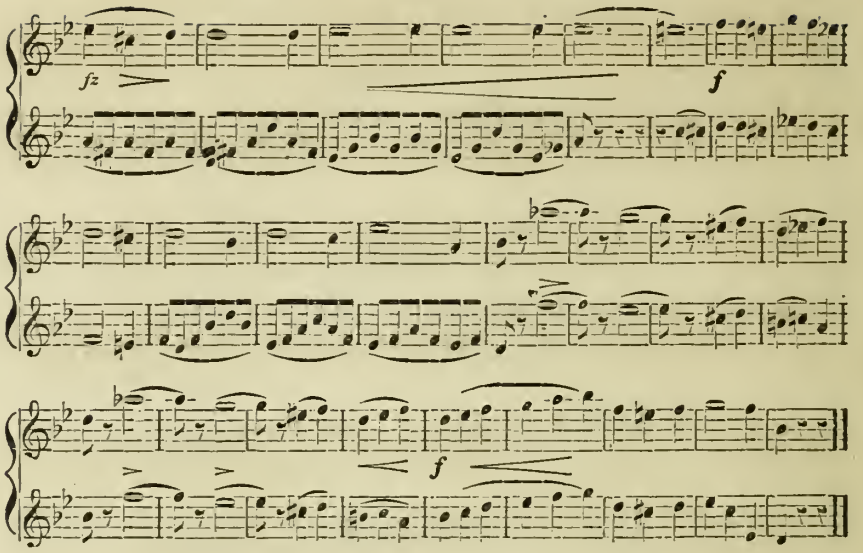
BRONZE HORSE QUICKSTEP.



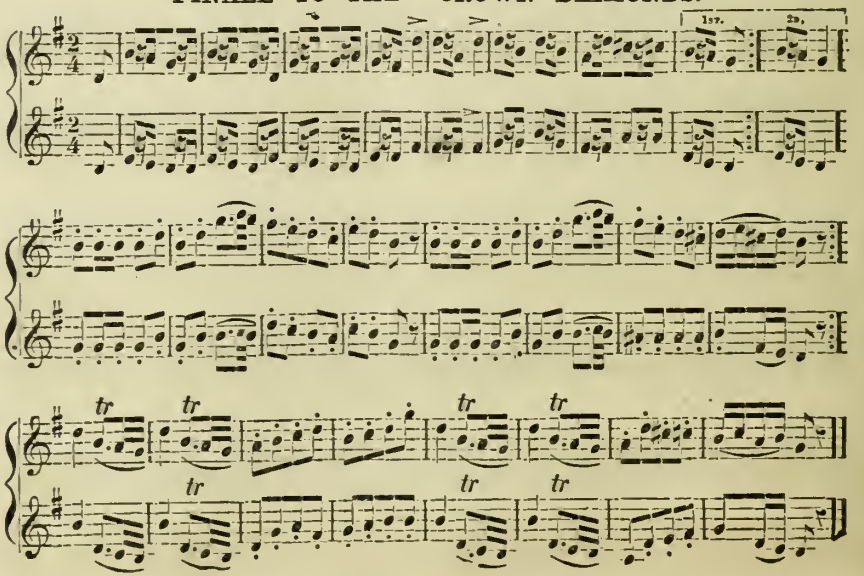
VERANO A TE SULL. LUCIA DI LAMMERMOOR.



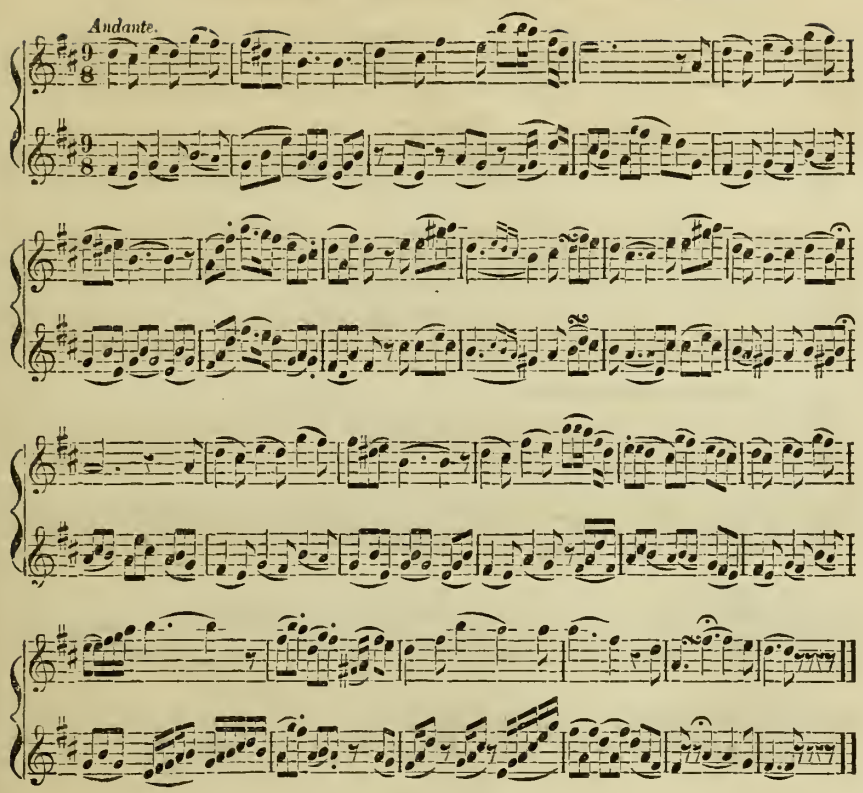
VERANO A TE SULL, Concluded.



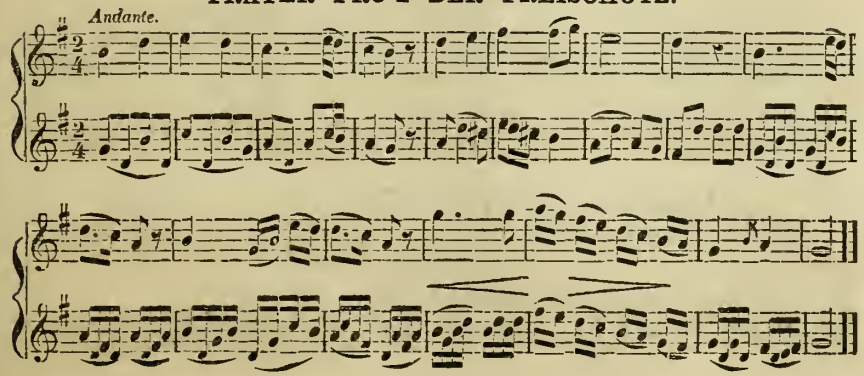
FINALE TO THE "CROWN DIAMONDS."



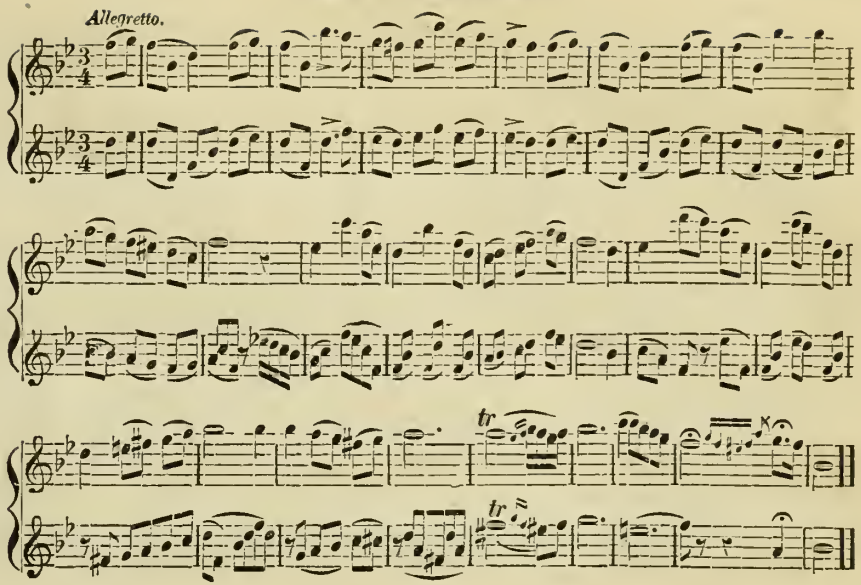
NOBIL DONNA. "HUGUENOTS."



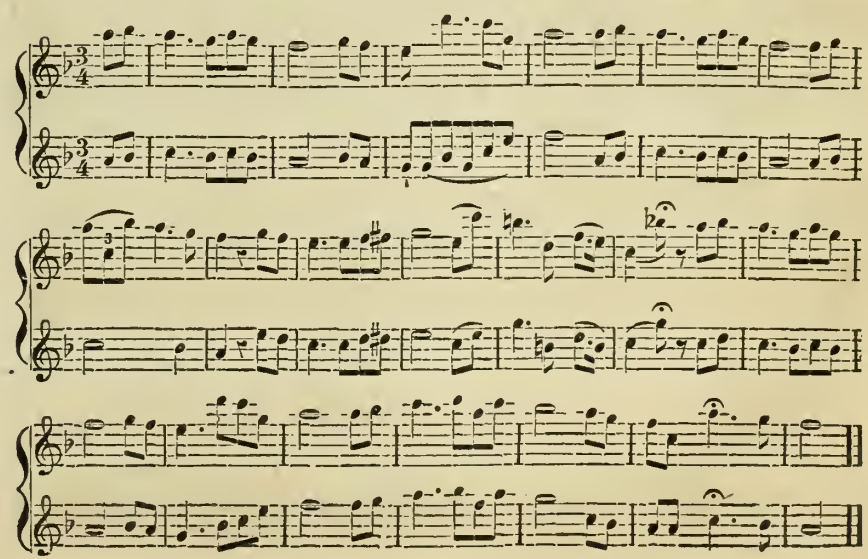
PRAYER FROM DER FREISCHUTZ.



MONA MACREE.

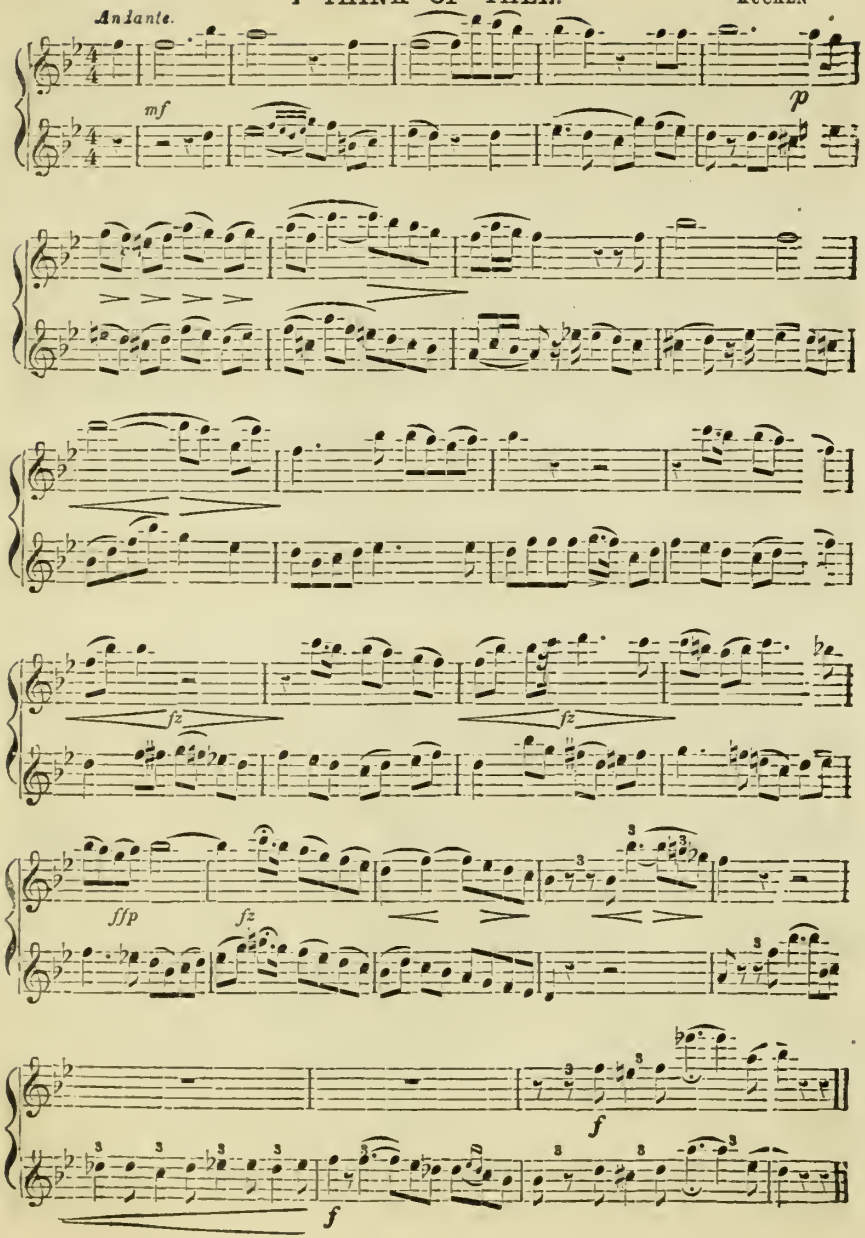


DO THEY THINK OF ME AT HOME?

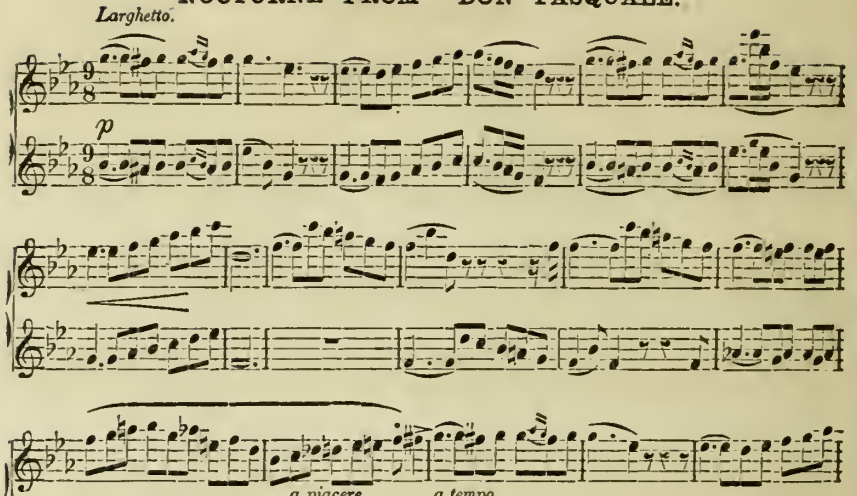


I THINK OF THEE.

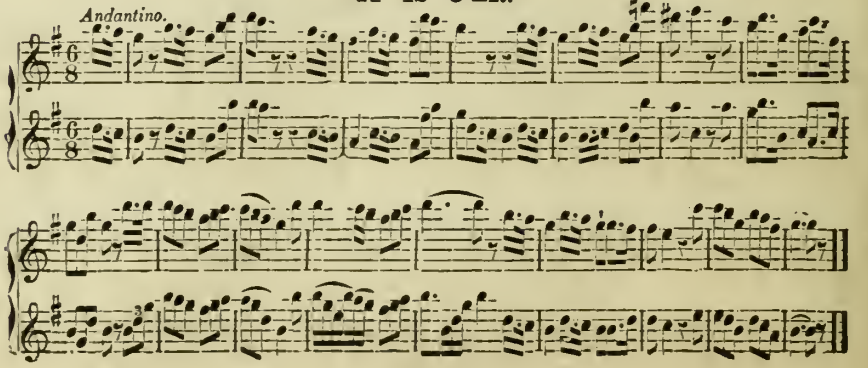
KUCKEN



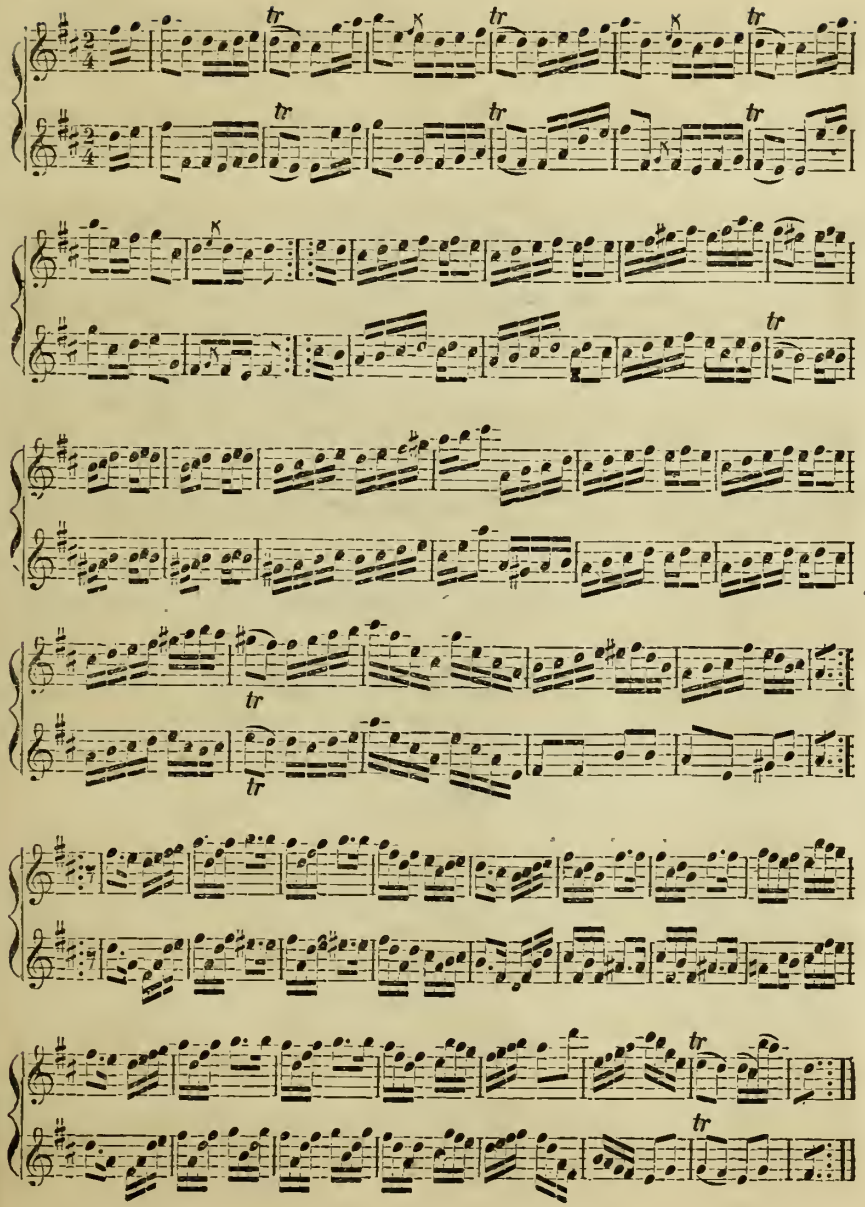
NOCTURNE FROM "DON PASQUALE."



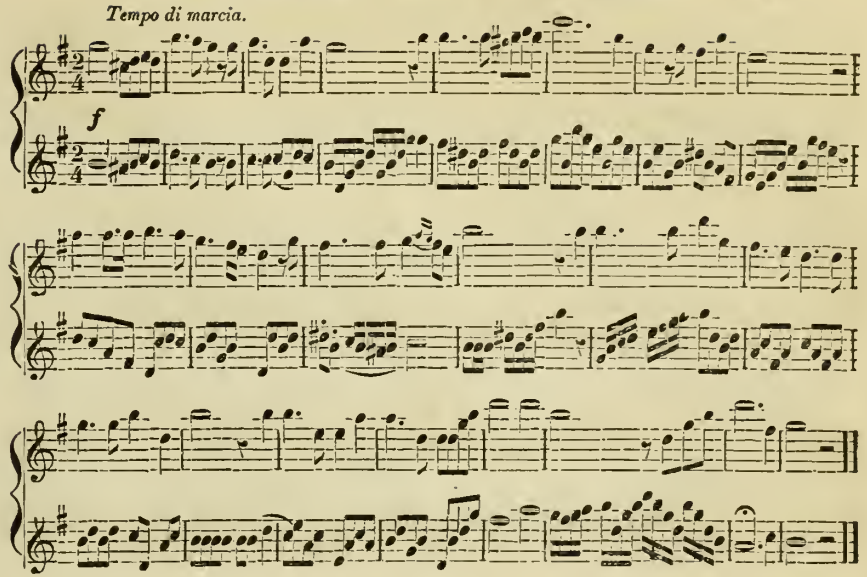
IT IS O'ER.



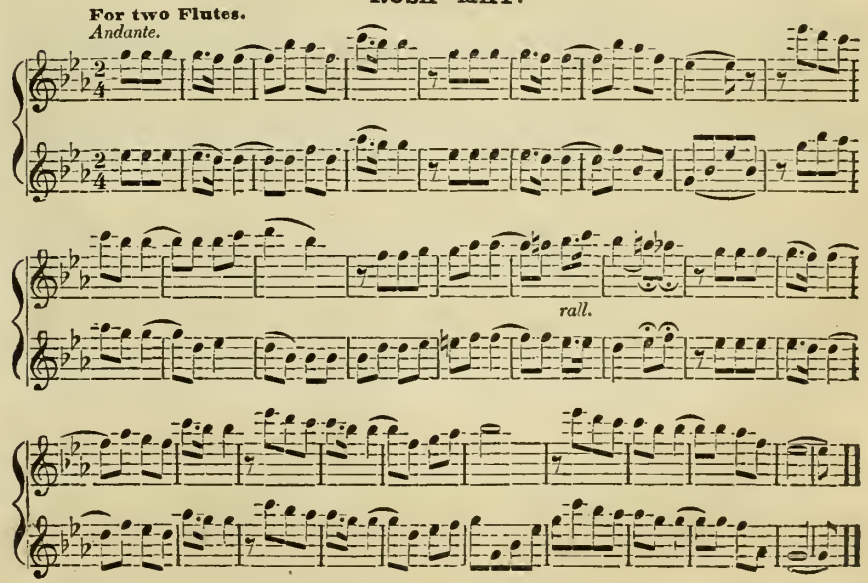
BUTOLF POLKA.



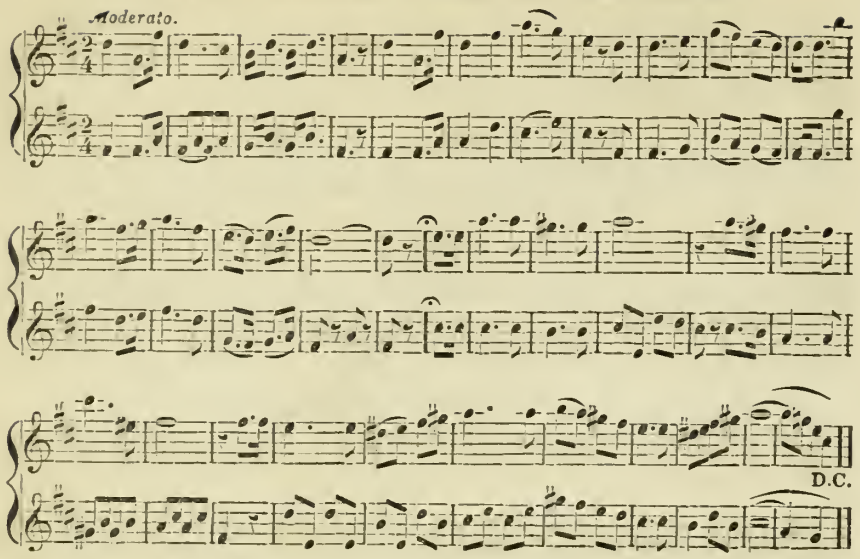
"YES! LET ME LIKE A SOLDIER DIE." MARITANA.



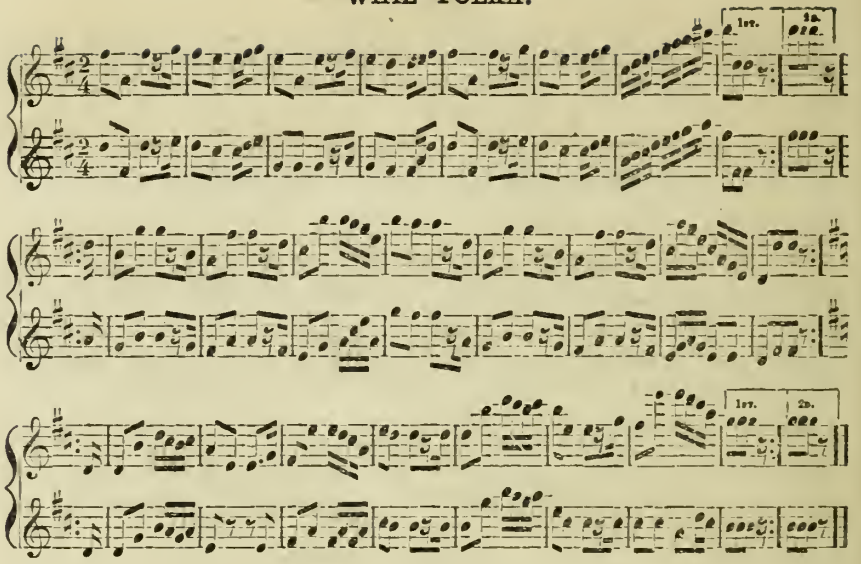
ROSA MAY.



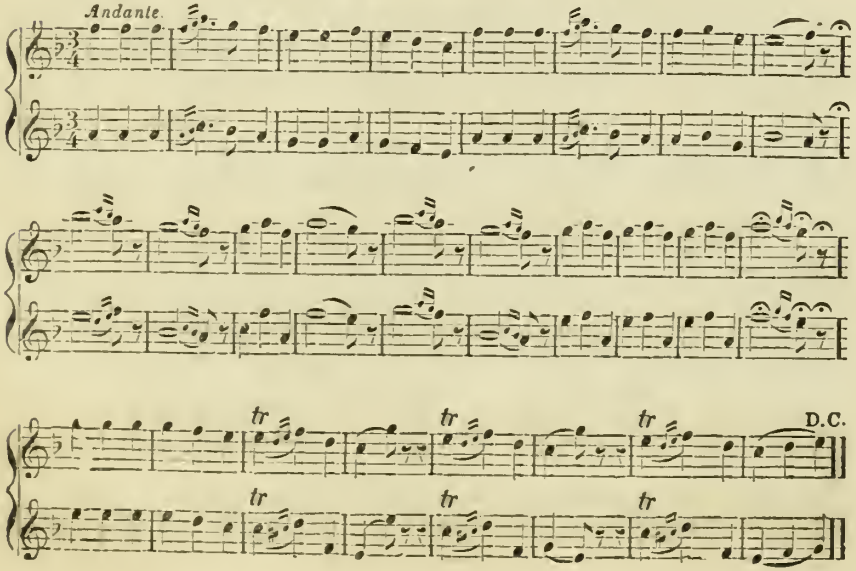
"COME, SIT THEE DOWN, MY BONNY LASS."



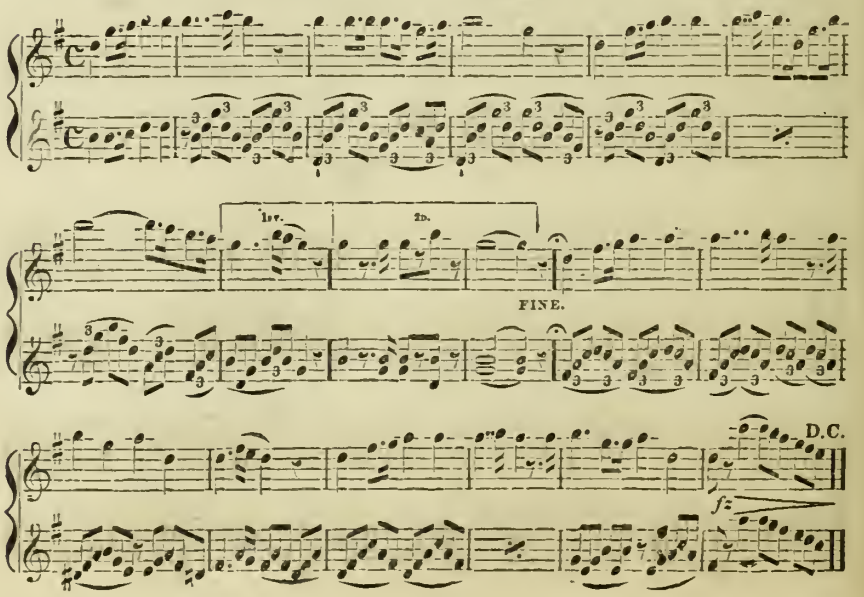
WHIZ POLKA.



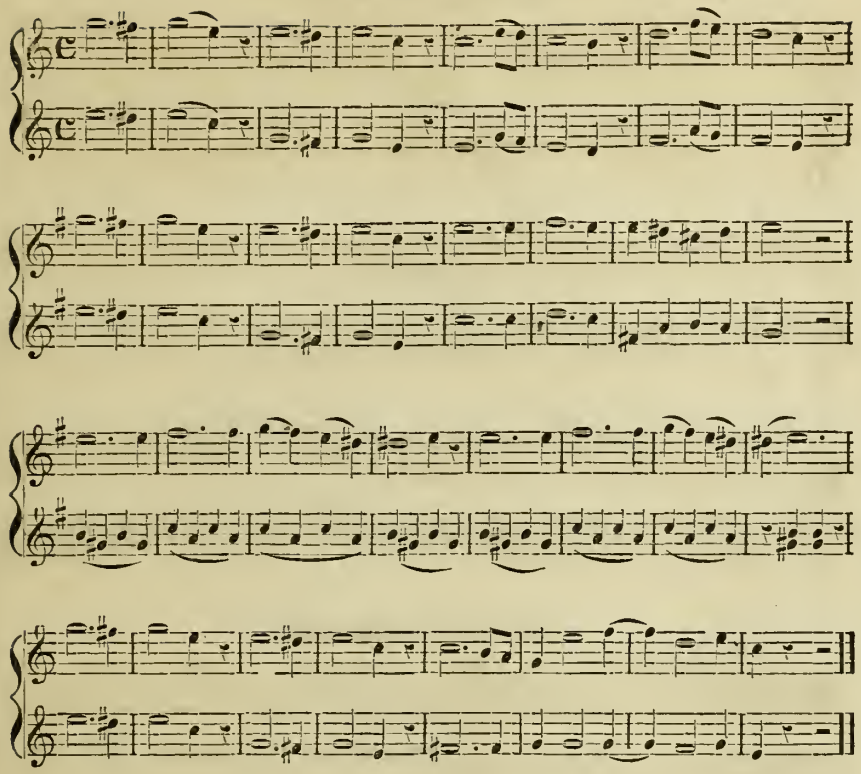
ARIA FROM "DON GIOVANNI"



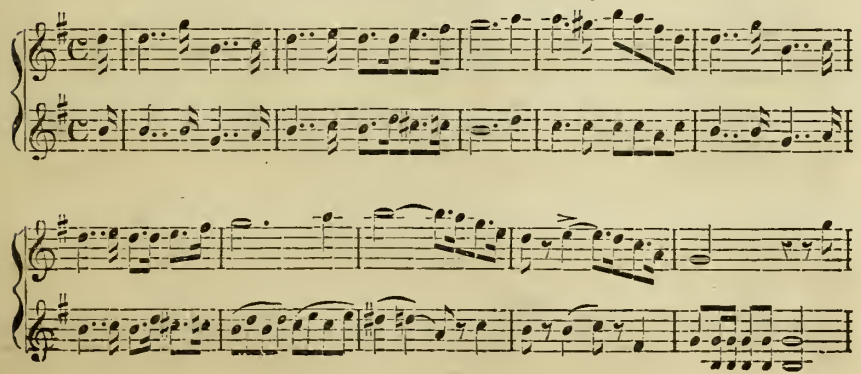
SUONI LA TROMBA. "IL PURITANI."



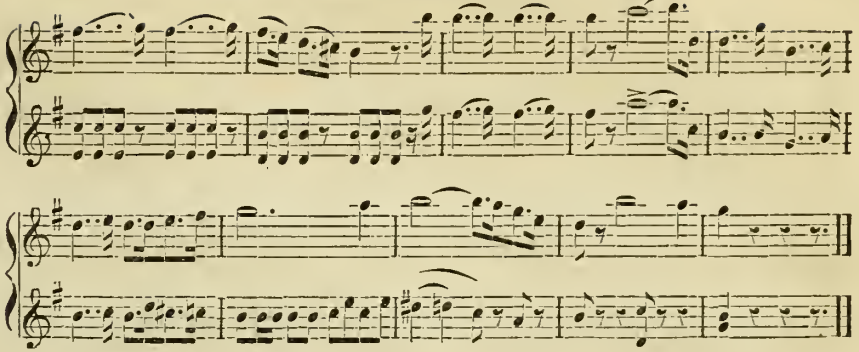
SE TRADIRME. LUCIA DI LAMMERMOOR.



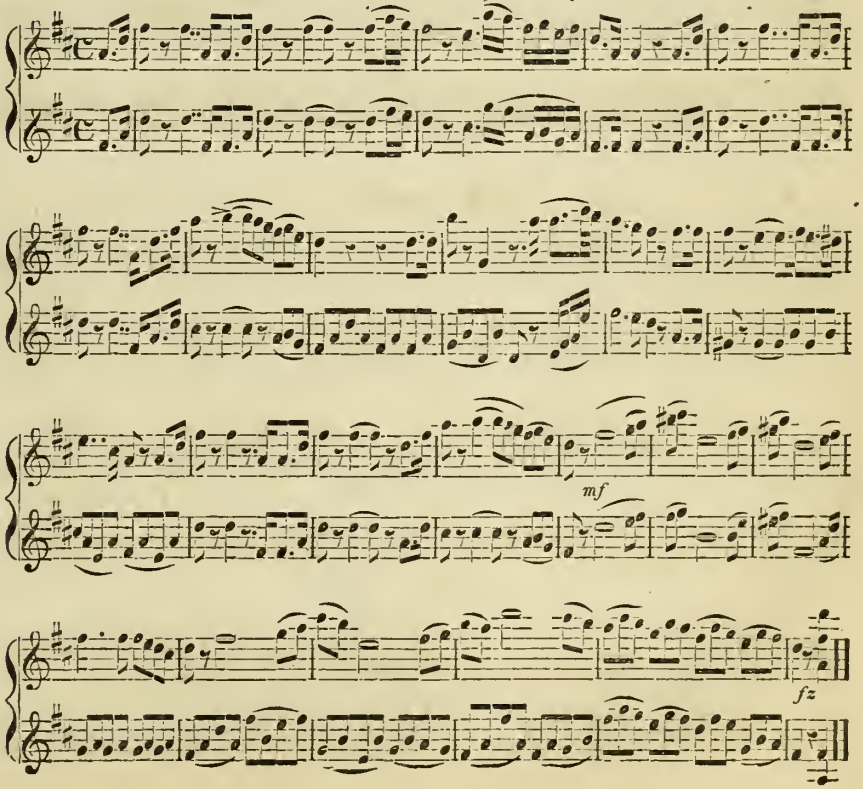
PER ME ORA FATALE. TROVATORE.



PER ME ORA FATALE, Concluded.

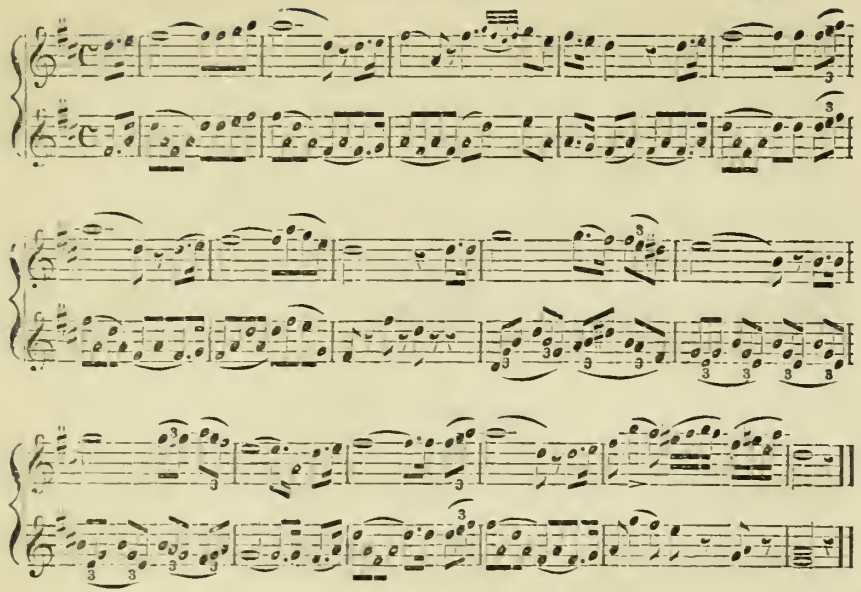


"AH! DON'T MINGLE." LA SONNAMBULA.

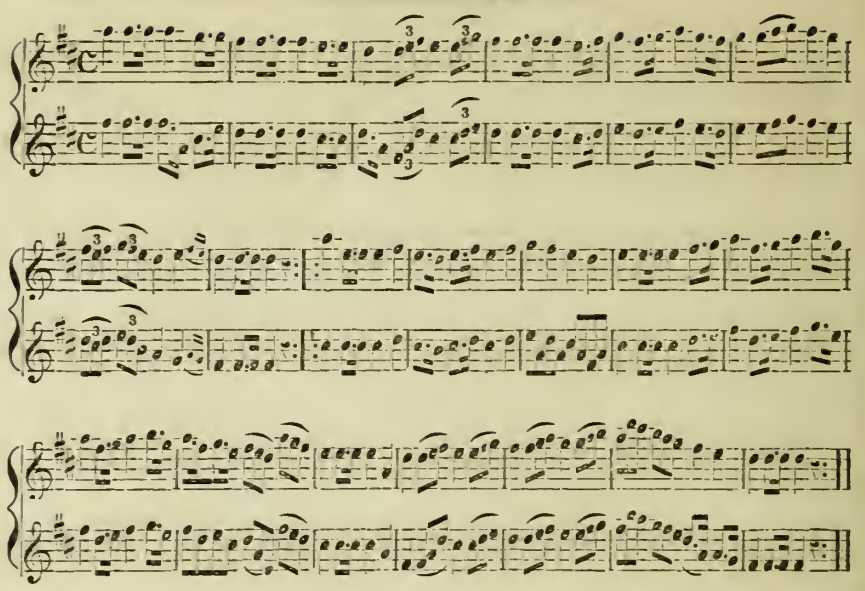


DEH! PERDONA.

NINO.

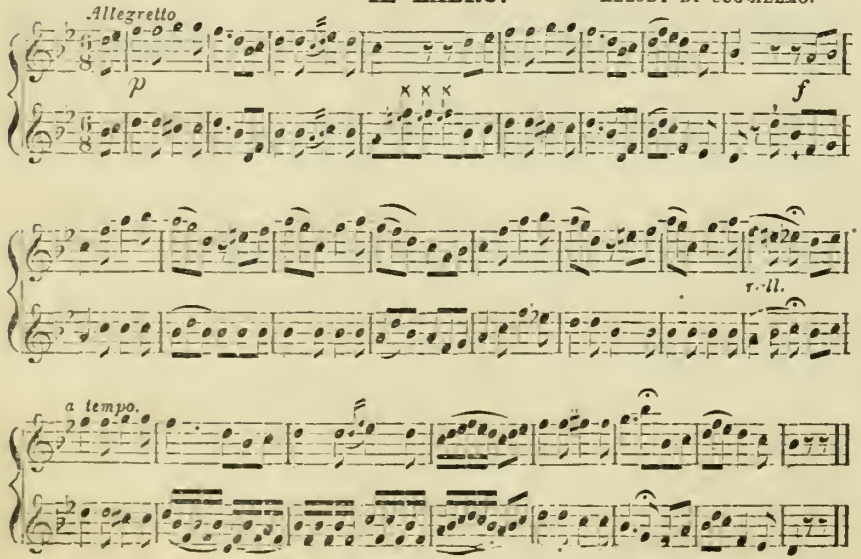


ODD FELLOWS MARCH.

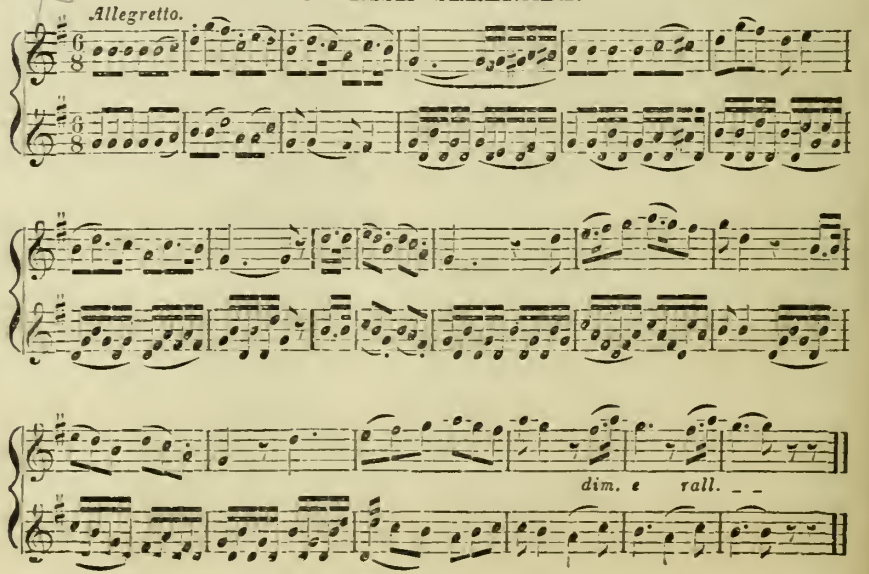


IL LABRO.

MELODY BY SUGLIELMO.

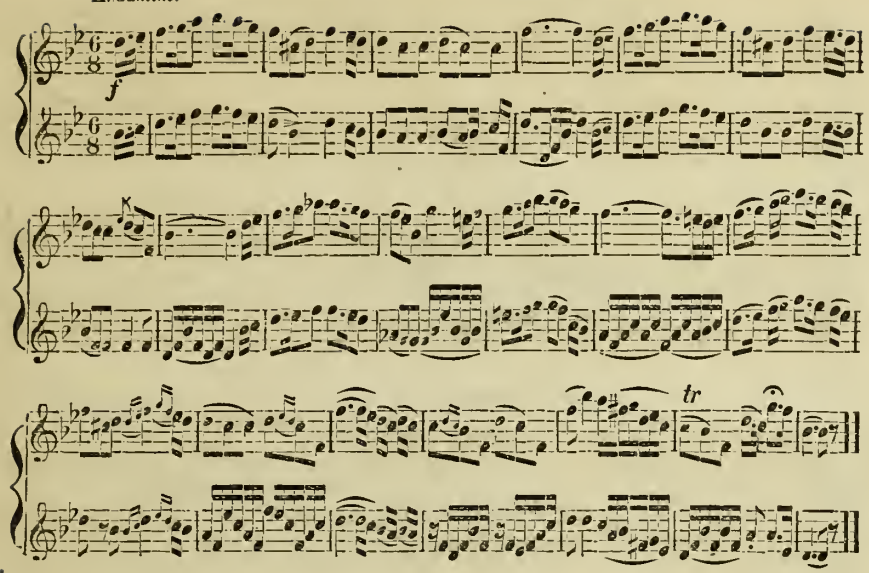


SPANISH SERENADE.



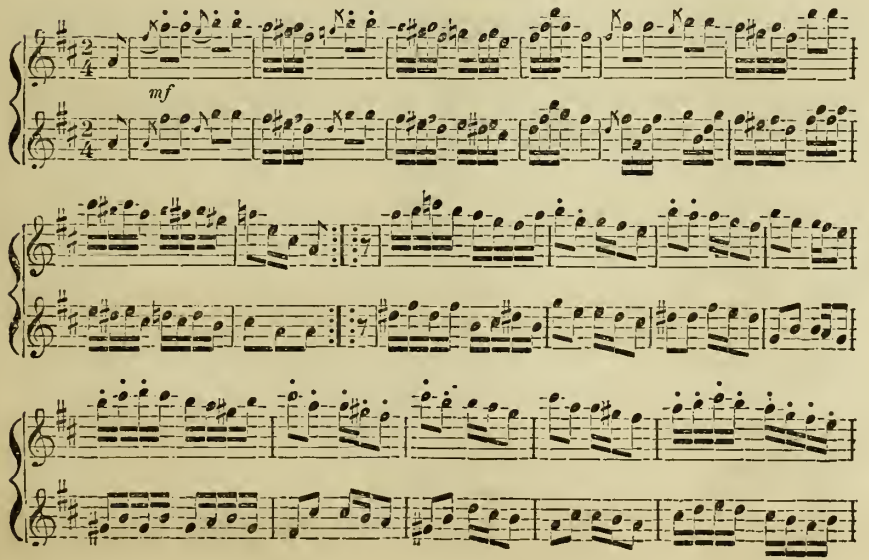
I'VE LEFT A SWEET HOME.

Andantino.

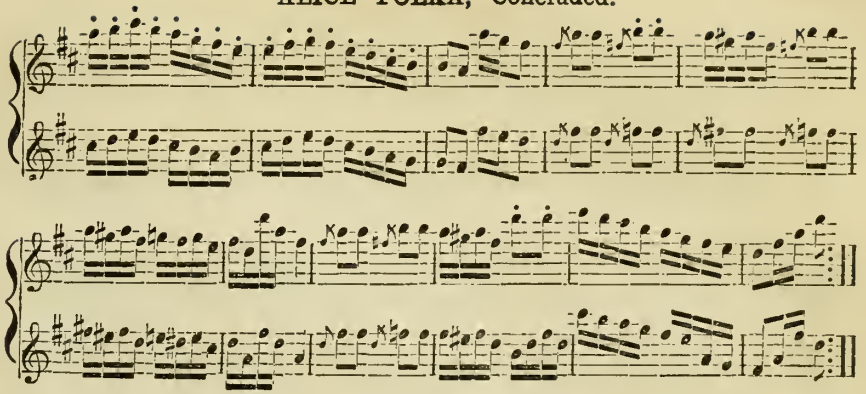


ALICE POLKA.

STRAUSS.



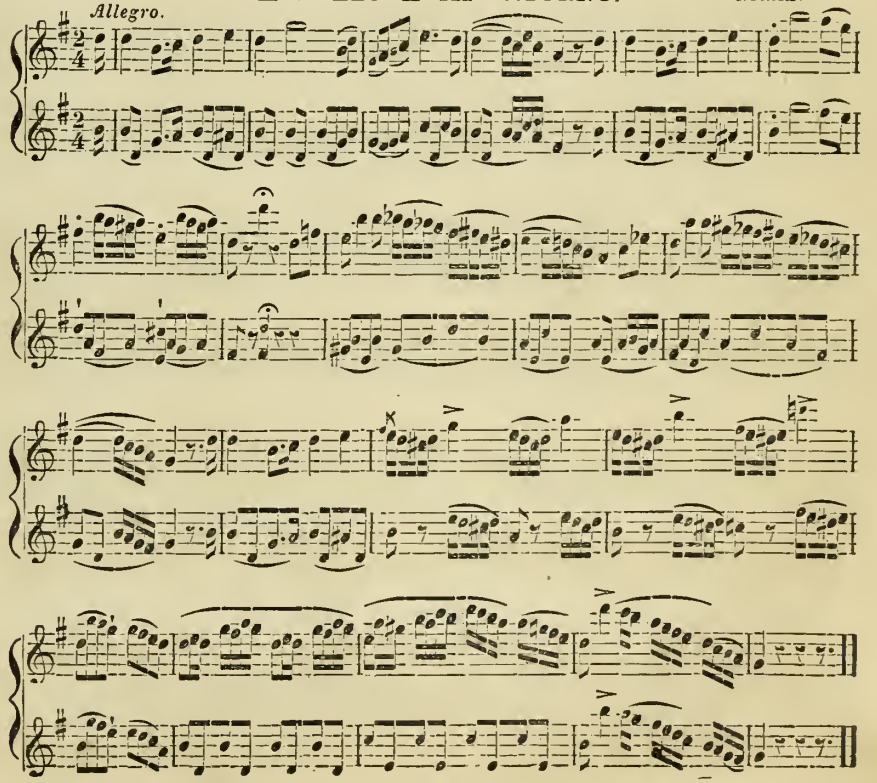
ALICE POLKA, Concluded.



AH BELLO A MI RITORNO.

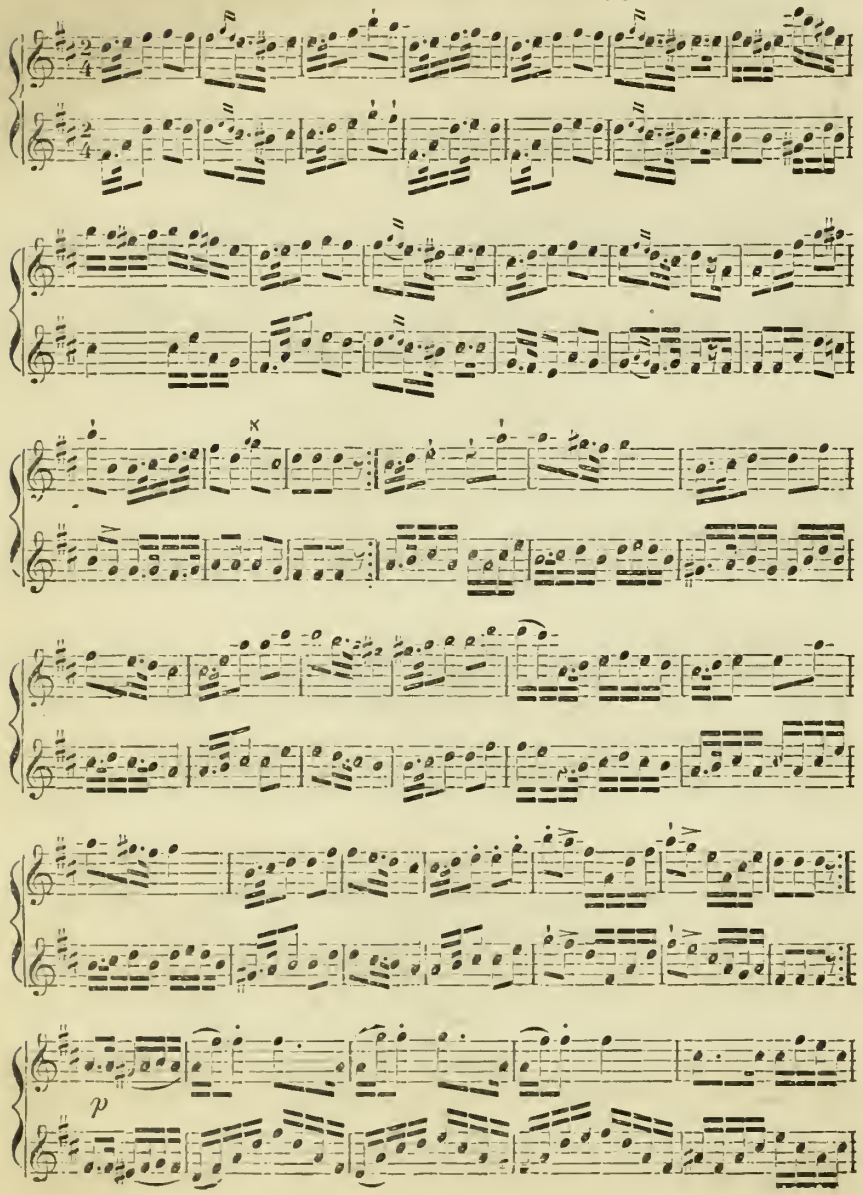
NORMA.

Allegro.

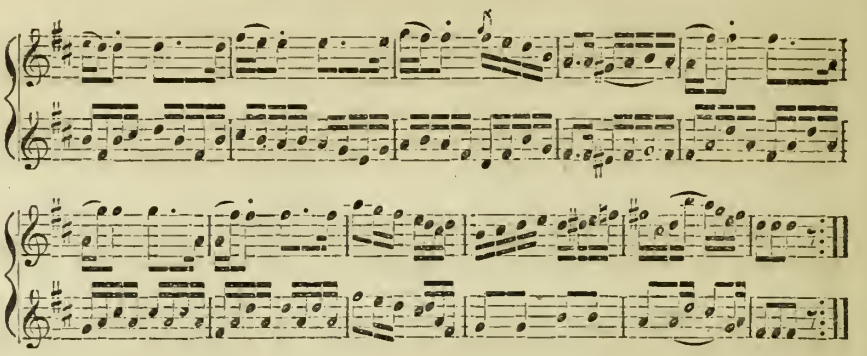


FAT JOHN'S POLKA.

By permission of the Author.

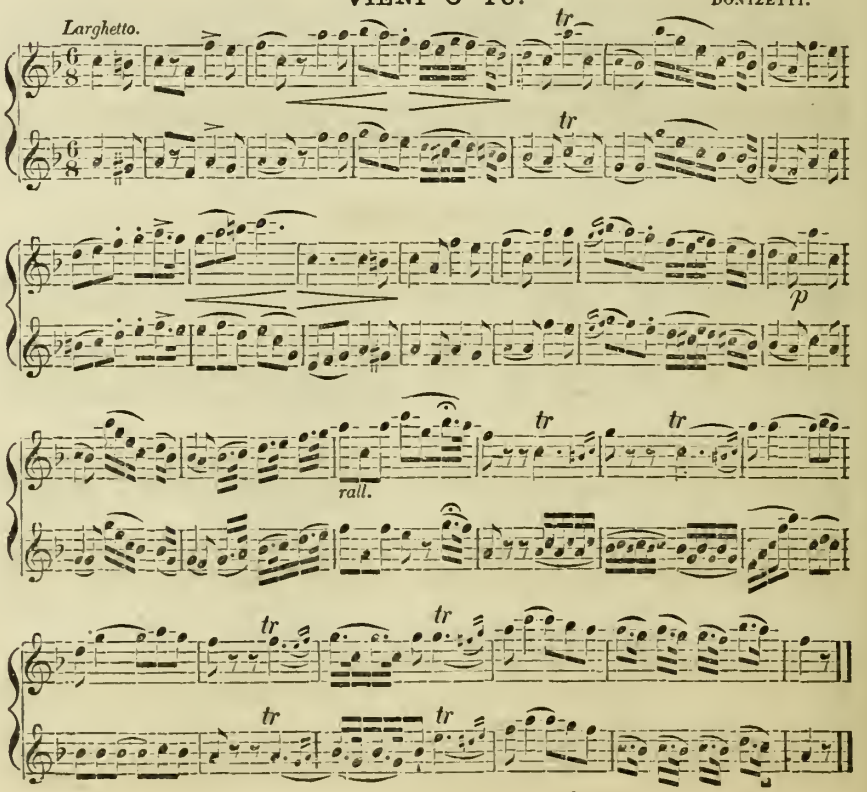


FAT JOHN'S POLKA, Concluded.

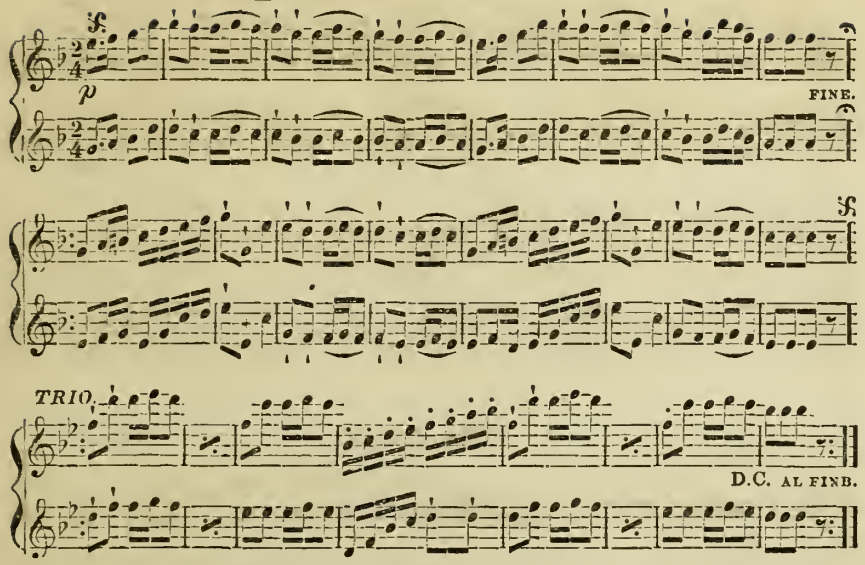


"VIENI O TU."

DONIZETTI.

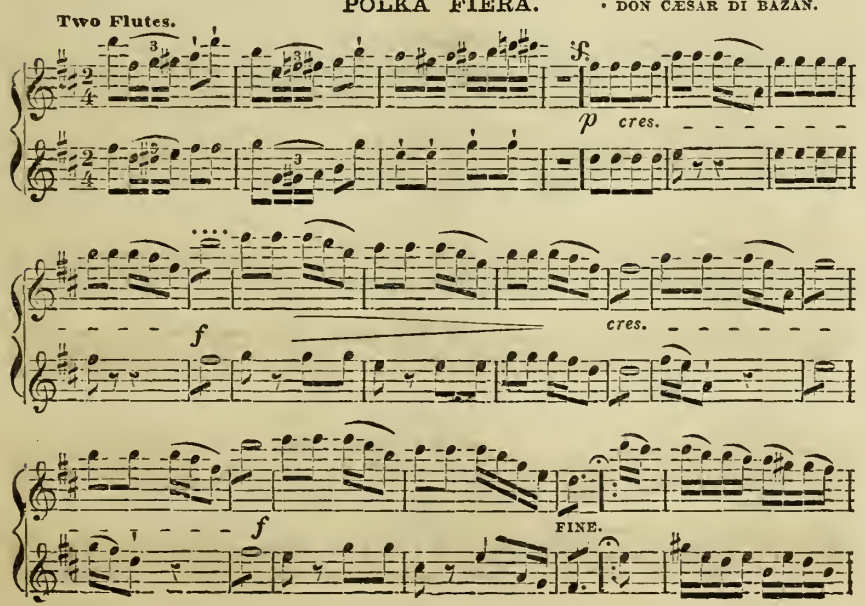


NATIONAL BOHEMIAN POLKA.

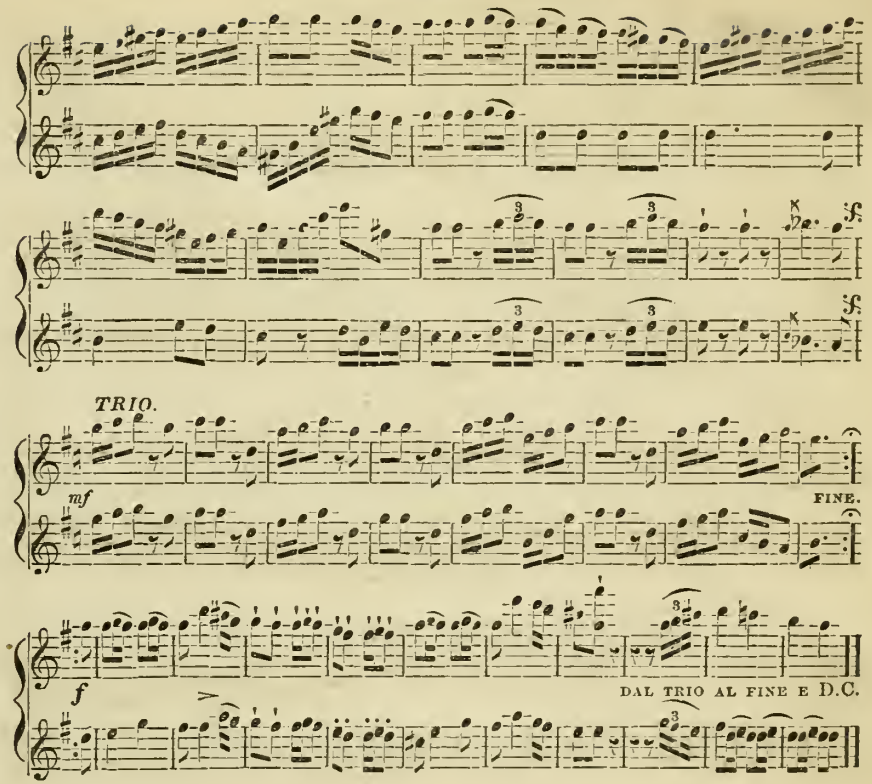


POLKA FIERA.

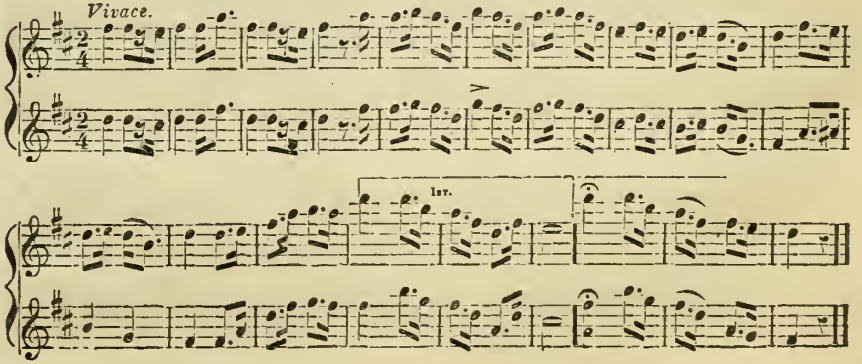
• DON CÆSAR DI BAZAN.



POLKA FIERA, Concluded.



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



FLORENCE WALTZ.

B. K. EATON.

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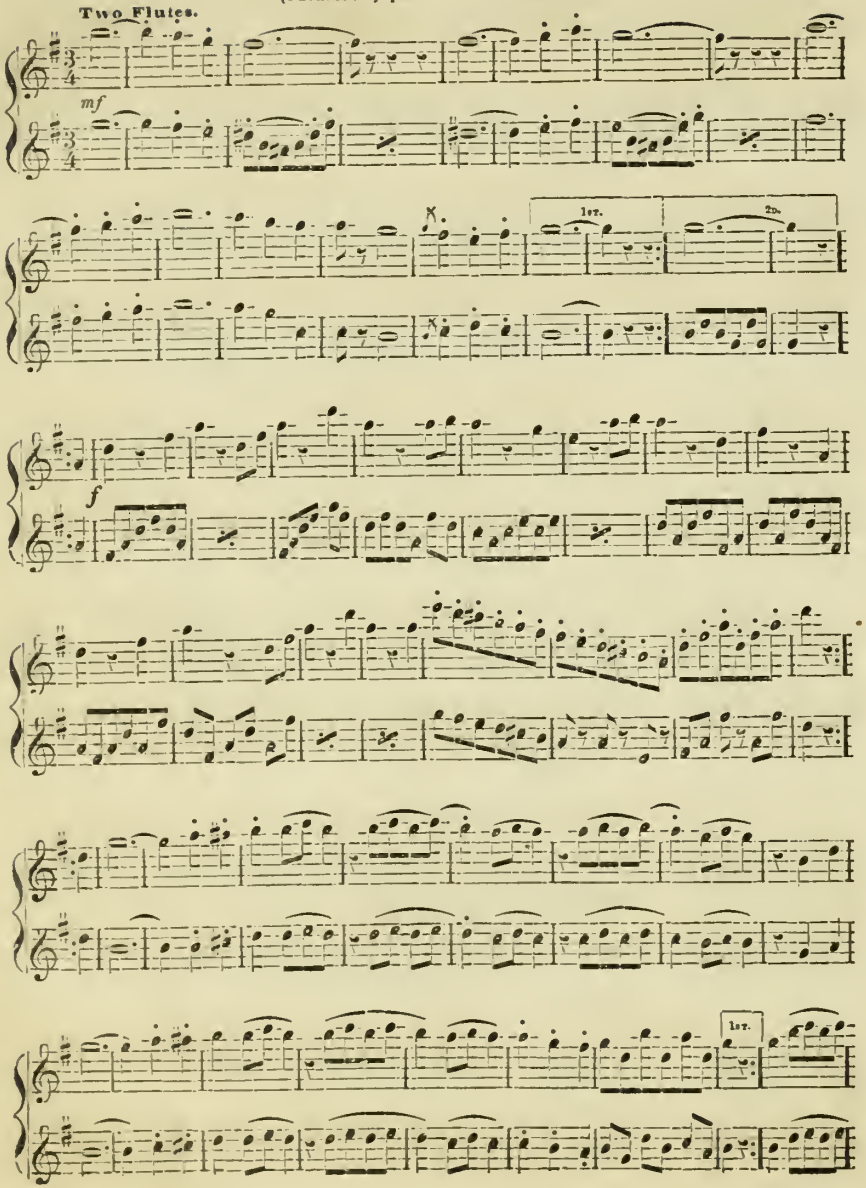
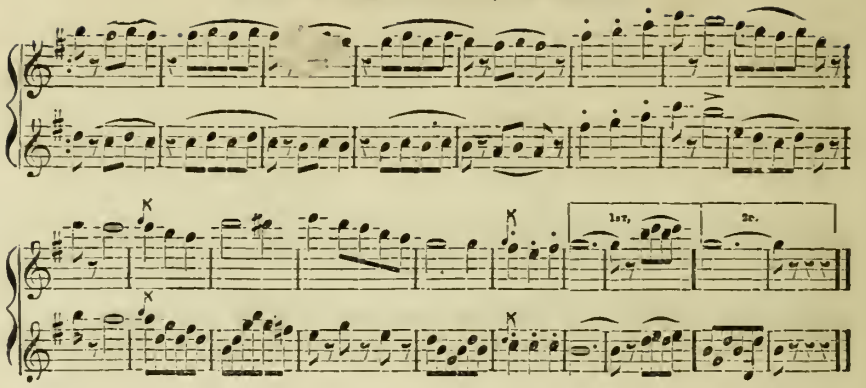
Two Flutes.

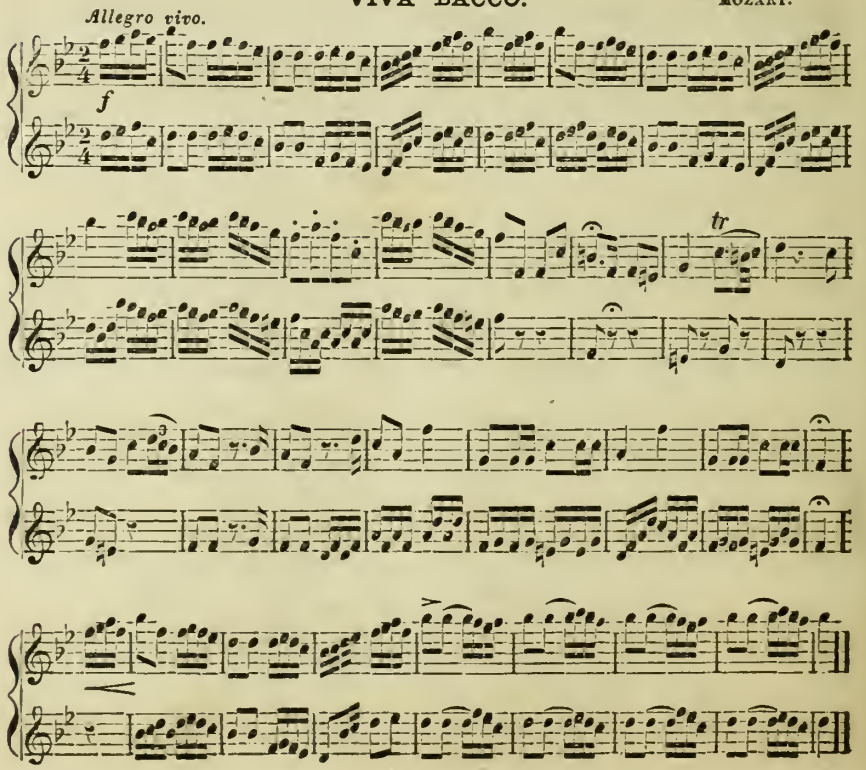


FLORENCE WALTZ, Concluded.

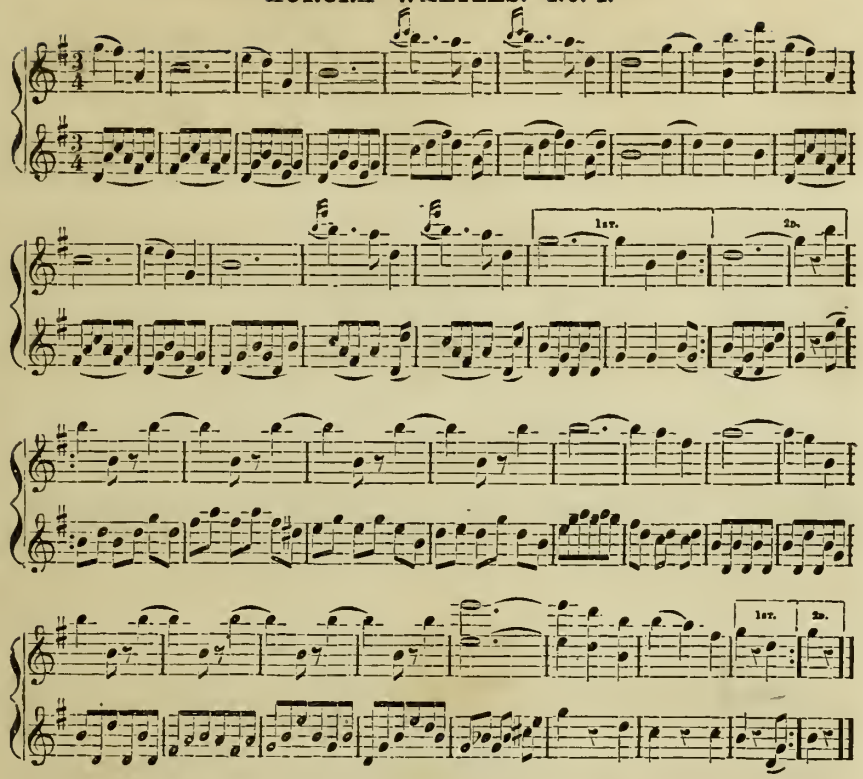


VIVA BACCO.

MOZART.



AURORA WALTZES. No. 1.



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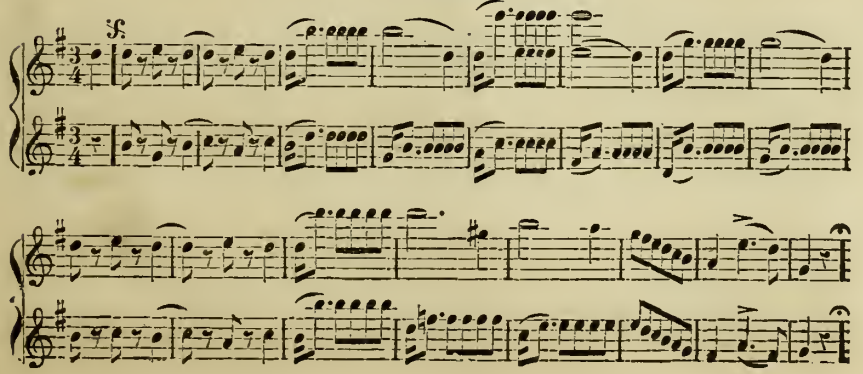
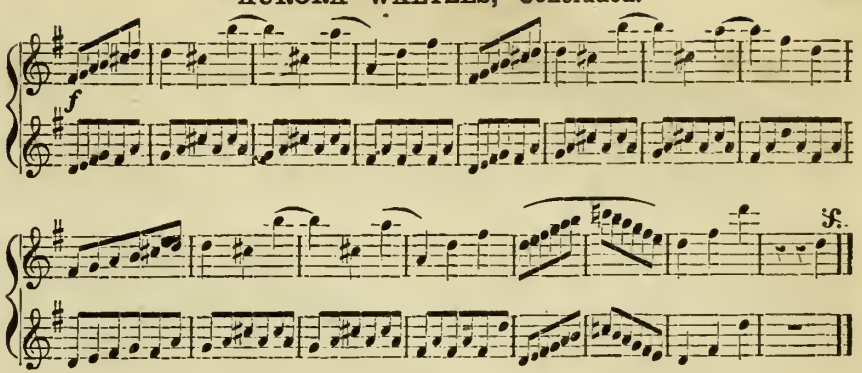
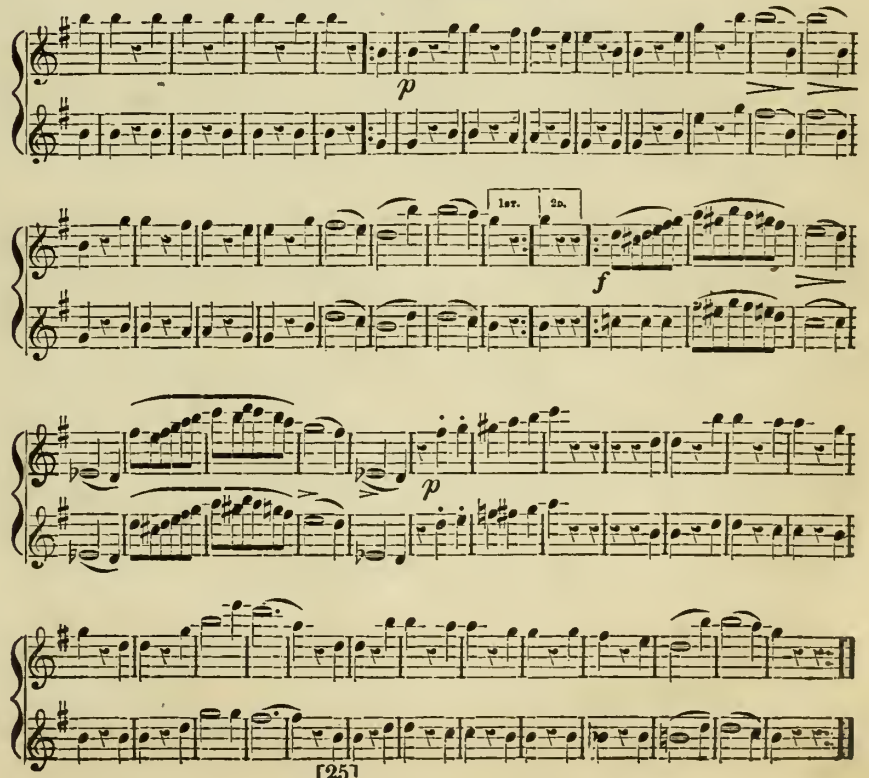


AURORA WALTZES, Concluded.

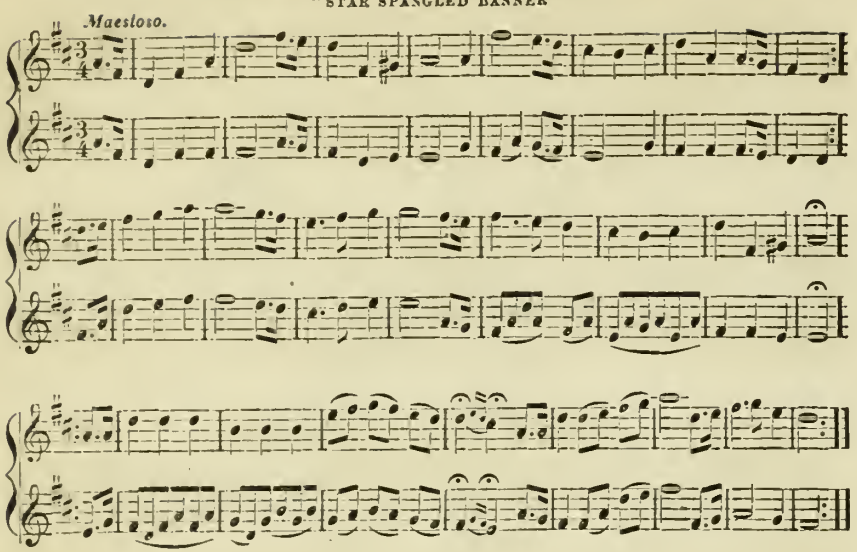


AURORA WALTZES. No. 3.

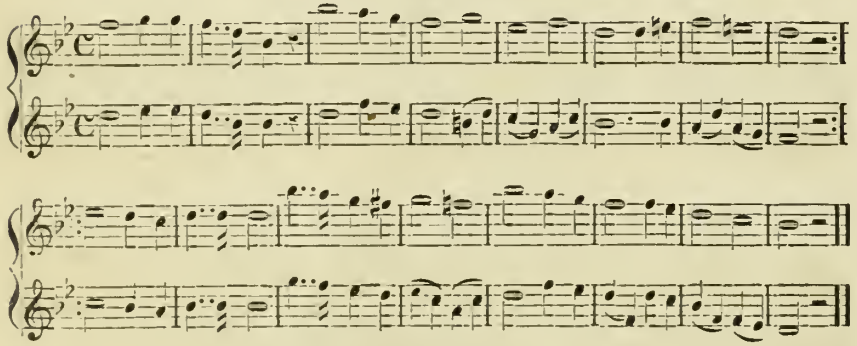


AMERICAN NATIONAL AIR.

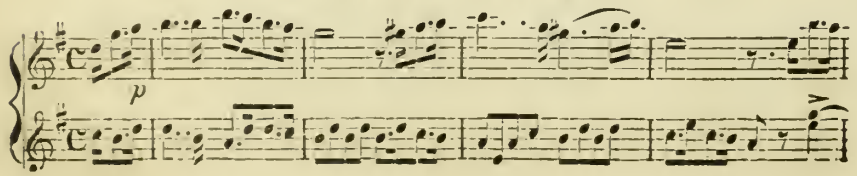
"STAR SPANGLED BANNER"



RUSSIAN NATIONAL AIR.



PRUSSIAN NATIONAL AIR.



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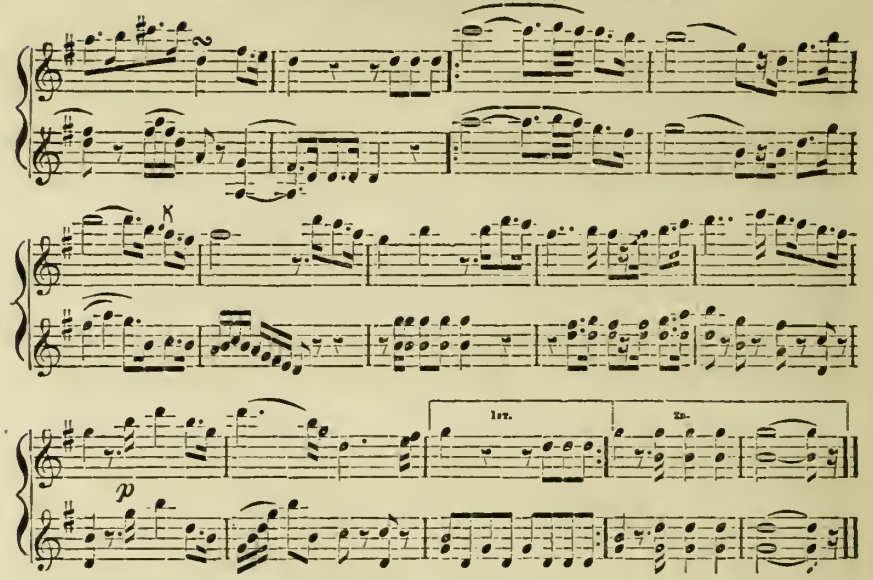
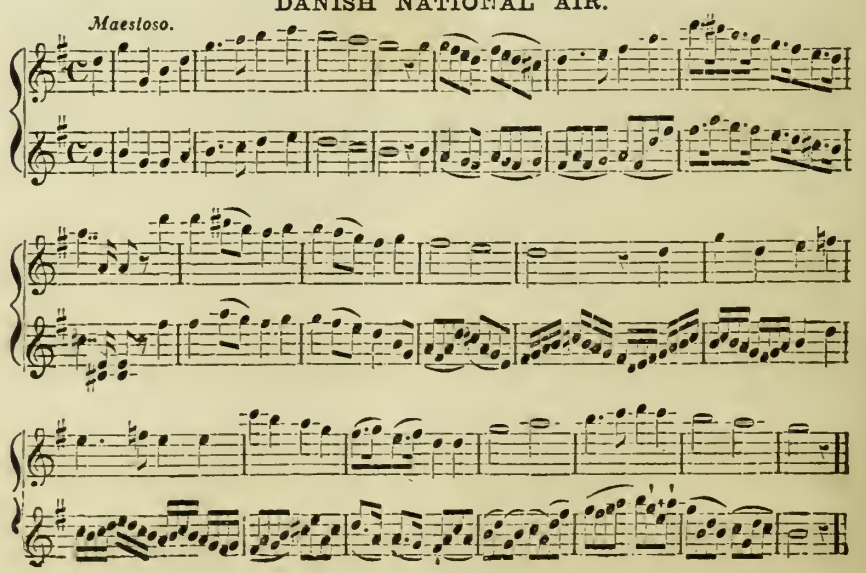
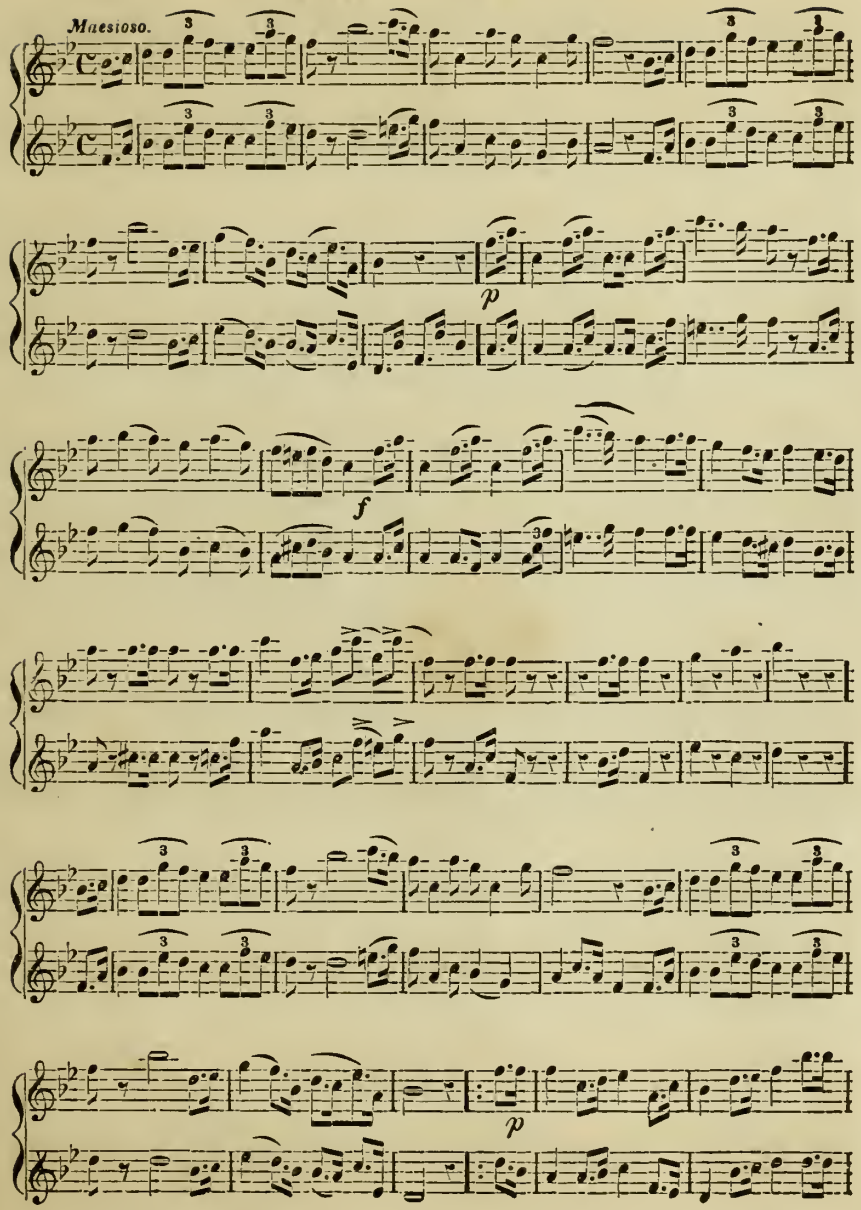


DANISH NATIONAL AIR.



ITALIAN NATIONAL AIR.



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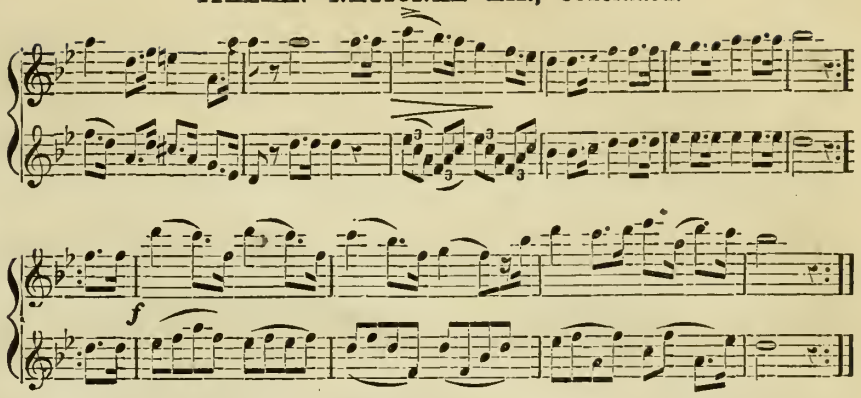
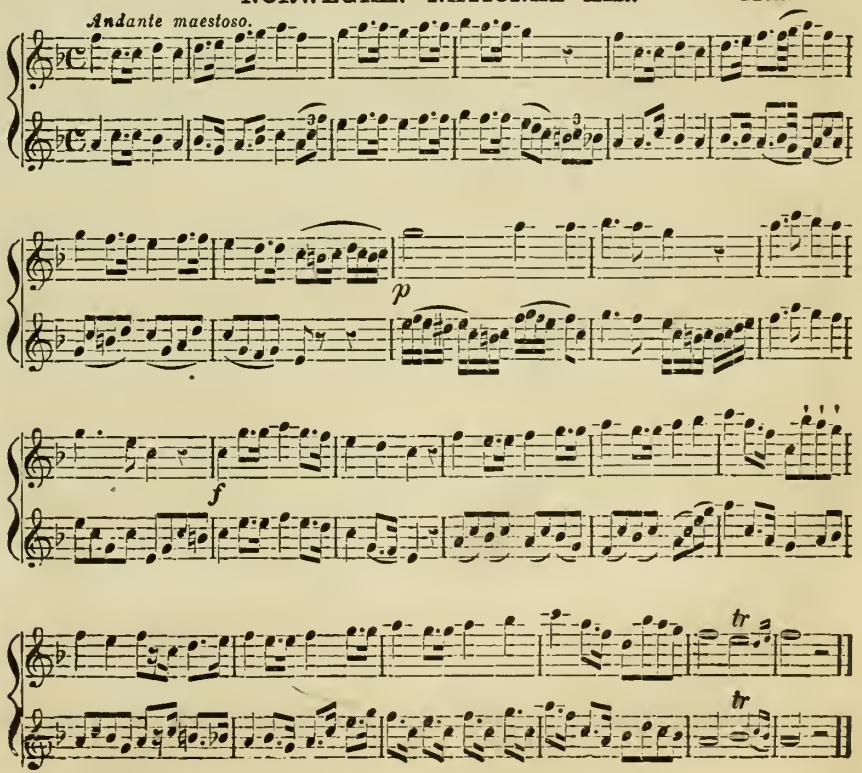
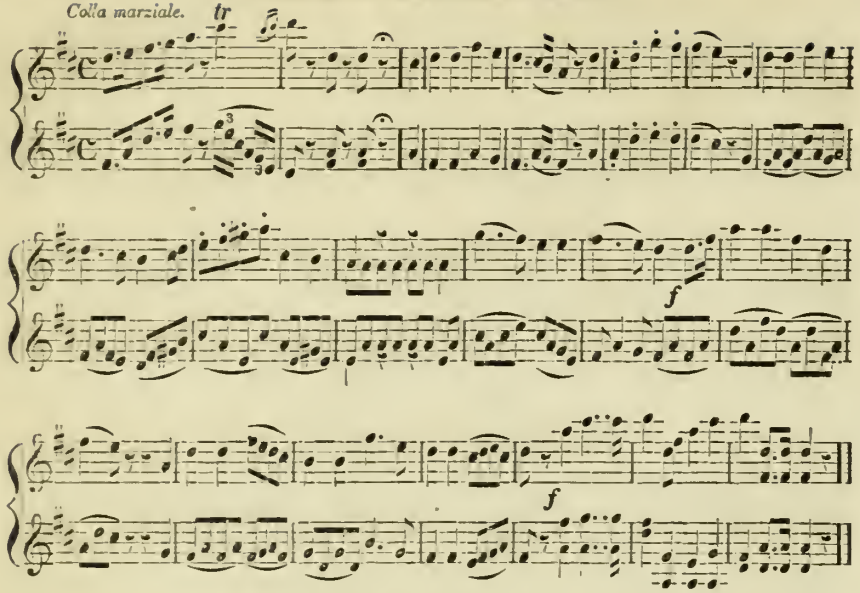


NORWEGIAN NATIONAL AIR.

BLOM.

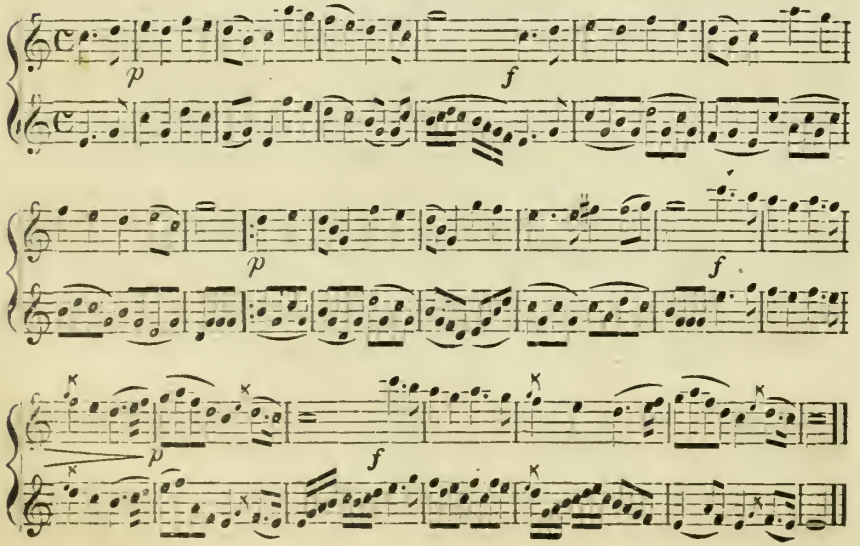


DUTCH NATIONAL AIR.



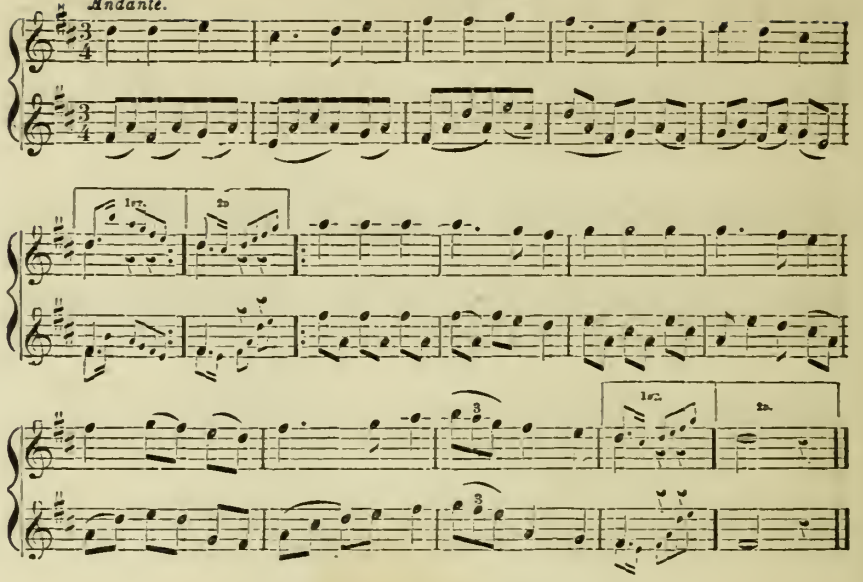
AUSTRIAN NATIONAL AIR. HAYDN.

"GOD SAVE THE EMPEROR."



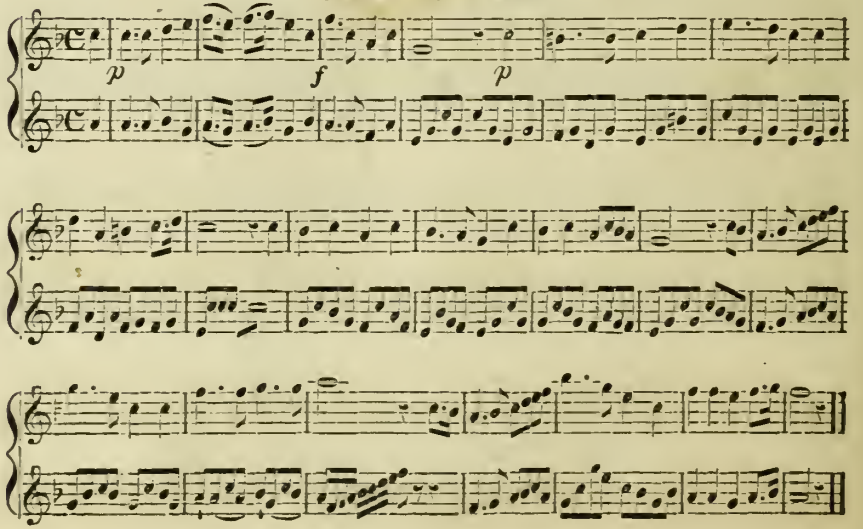
ENGLISH NATIONAL AIR.

"GOD SAVE THE QUEEN."

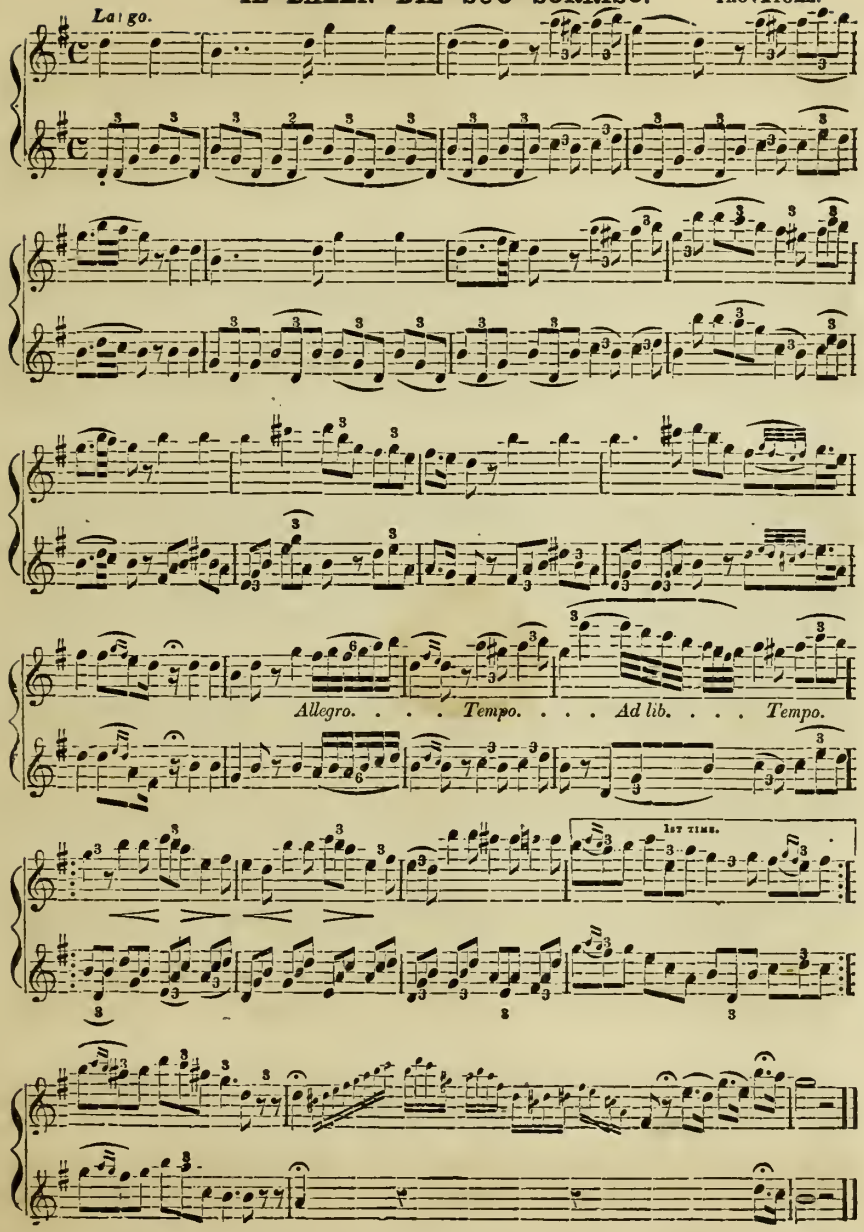


FRENCH NATIONAL AIR.

"PARTANT POUR LA SYRIA."

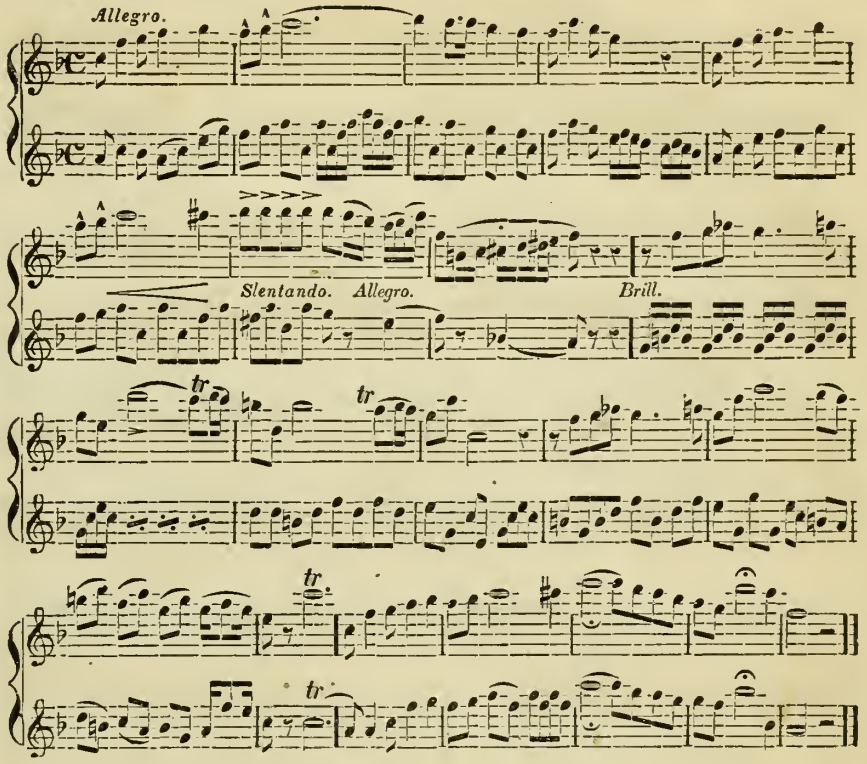


IL BALEN DIL SUO SORRISO. TROVATORE.

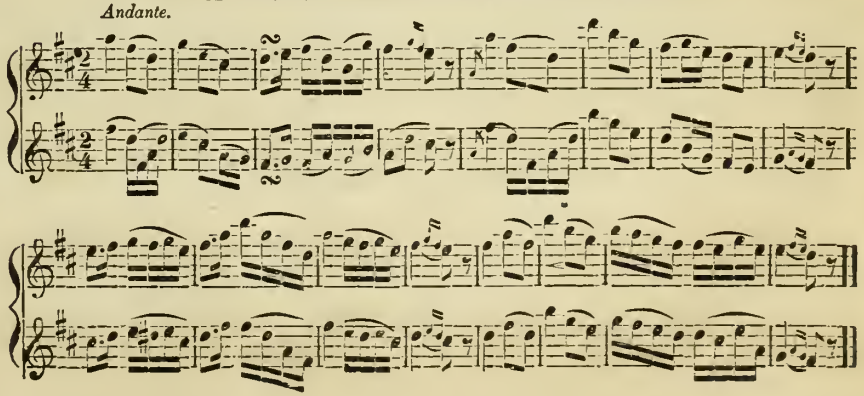


O TU, CHE L'ALMA ADORA. ERNANI.

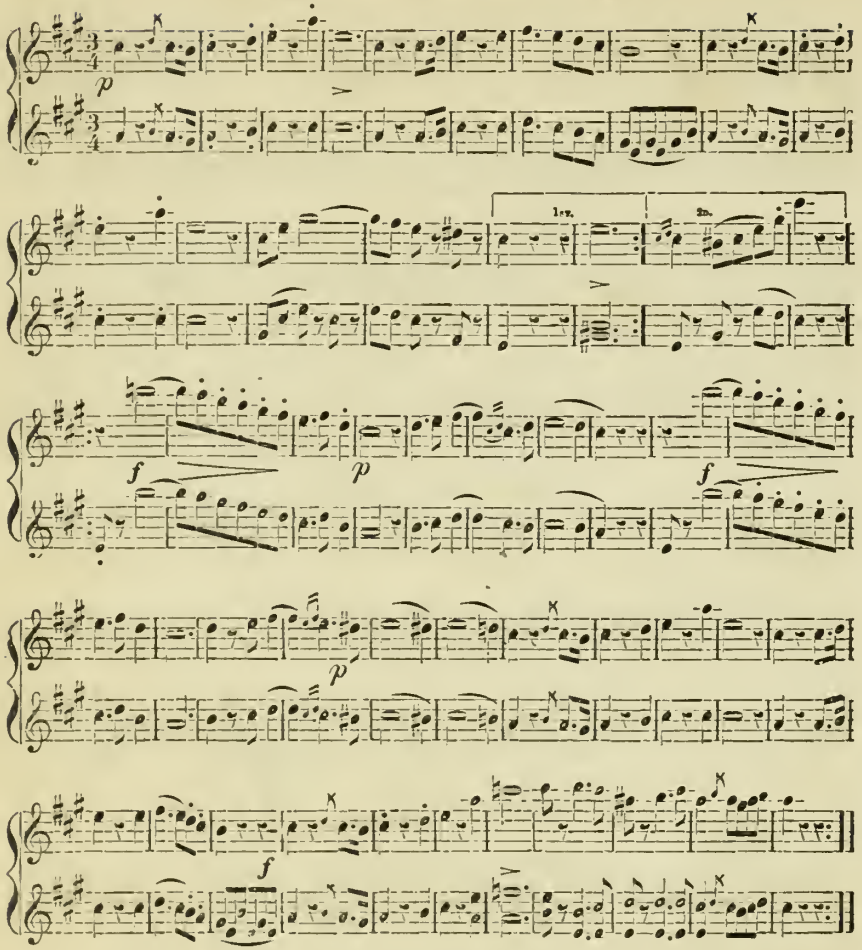
For Two Flutes.



AIR FROM THE "BRAZEN MASK."



LABYRINTH WALTZ. No. 4.



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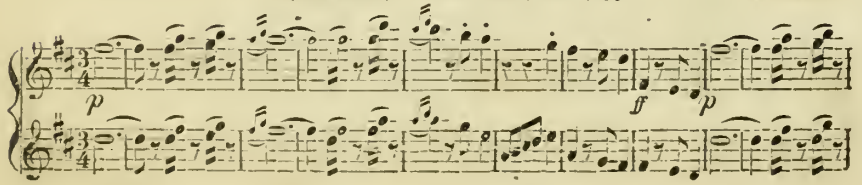

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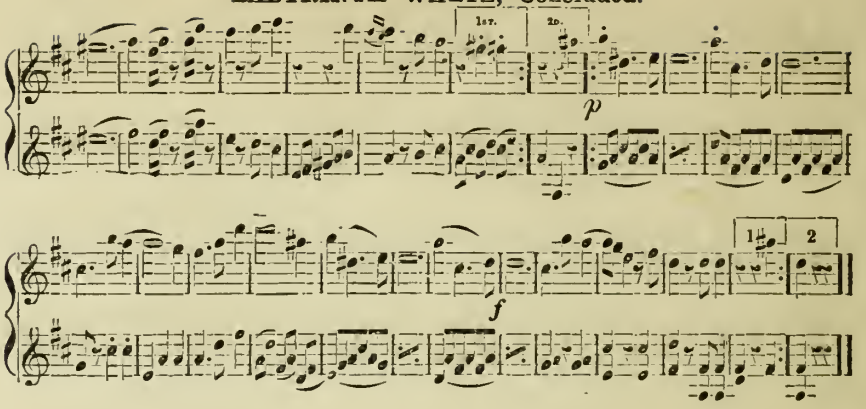

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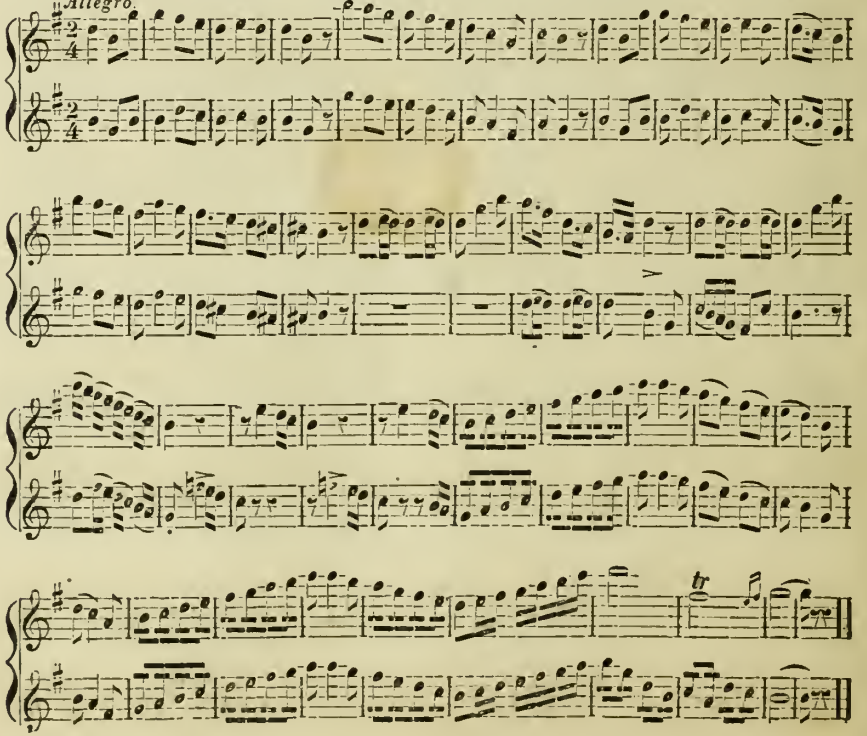
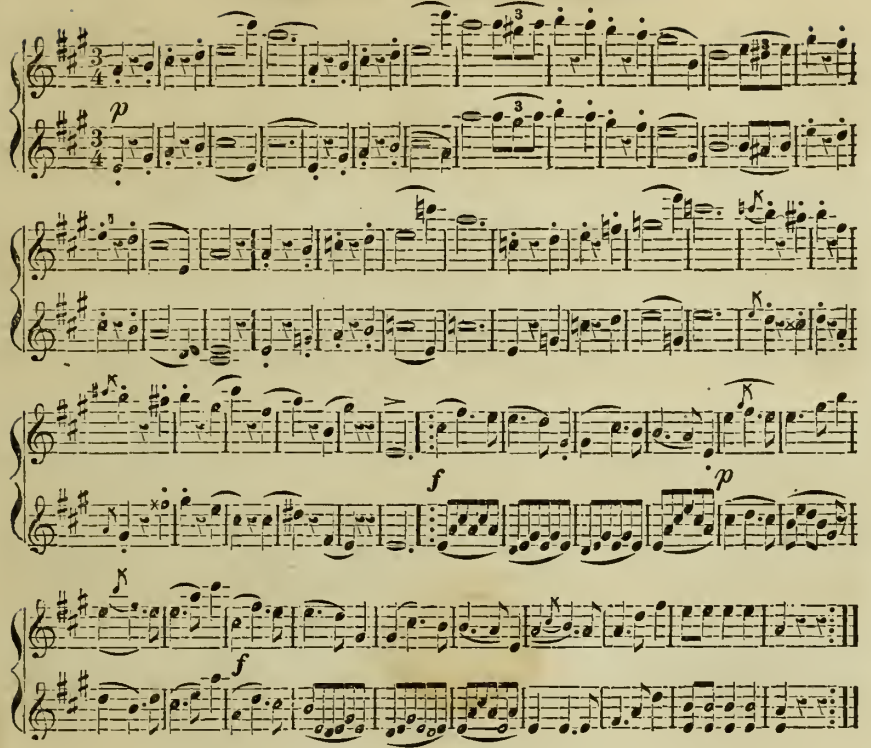
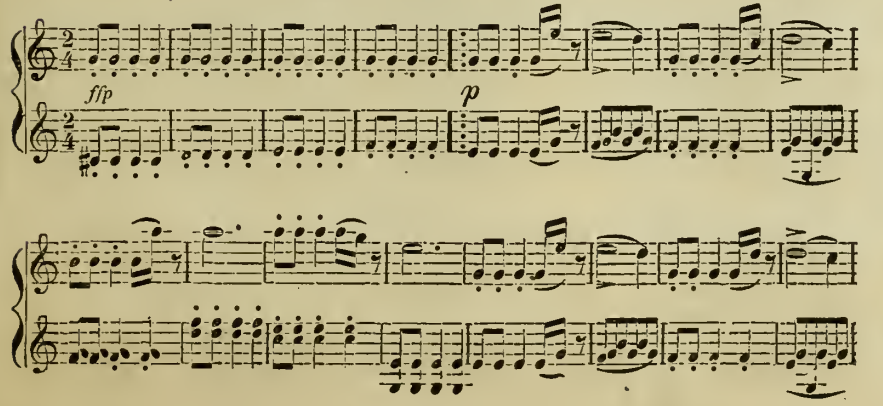


THE SOMNAMBULIST'S WALTZ.



GIPSY WALTZ. No. 1.

LABITZKY.



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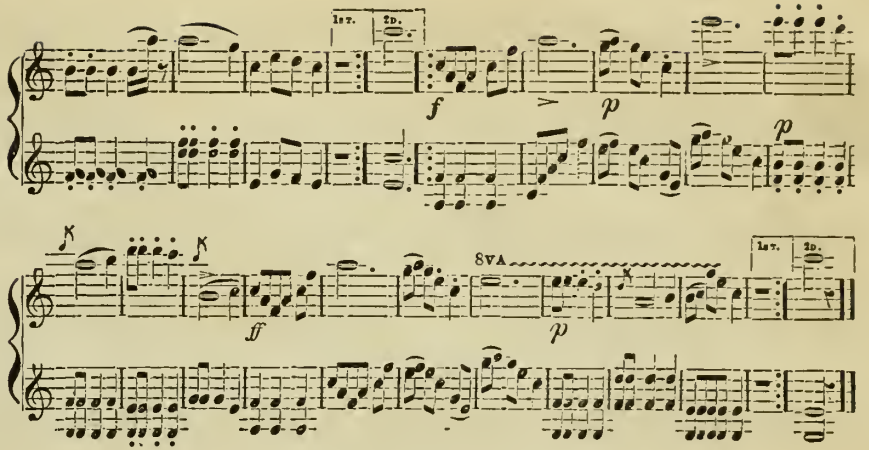
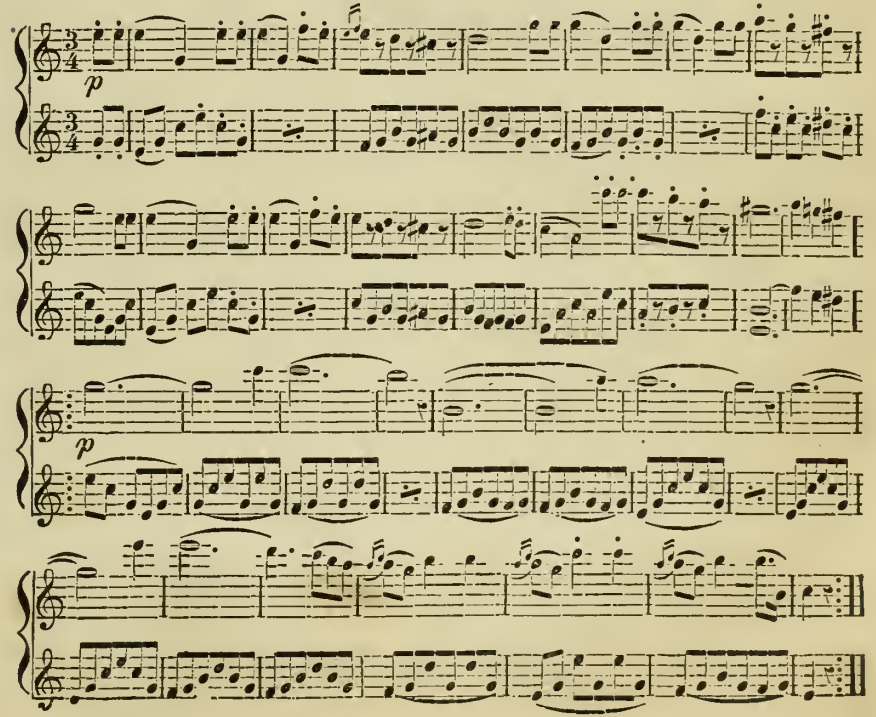
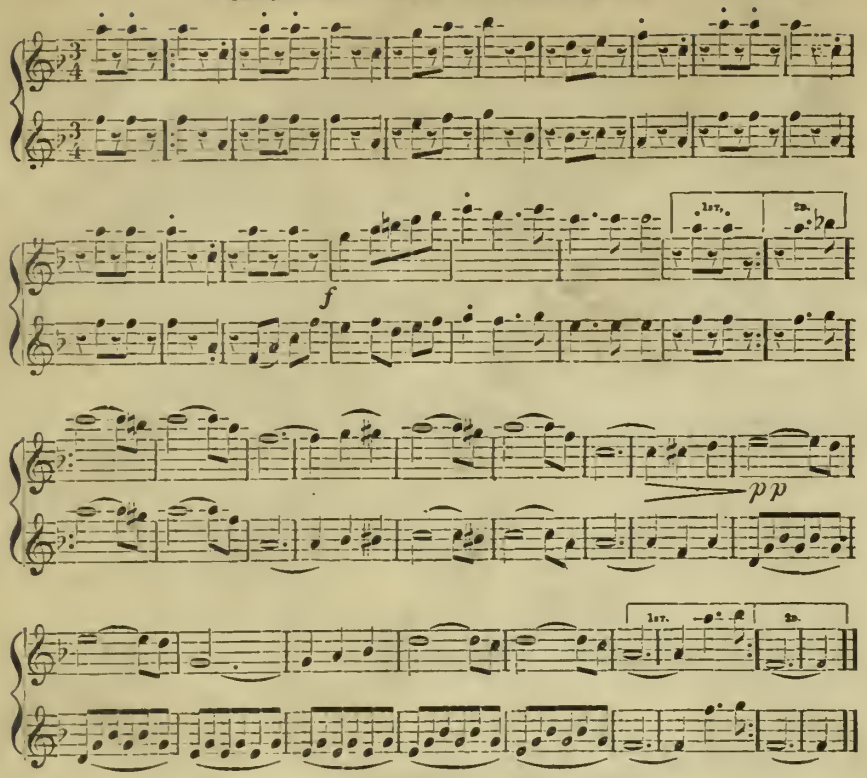


PHILOMEL WALTZ.



MORNING STAR WALTZ. No. 1. LANNER.



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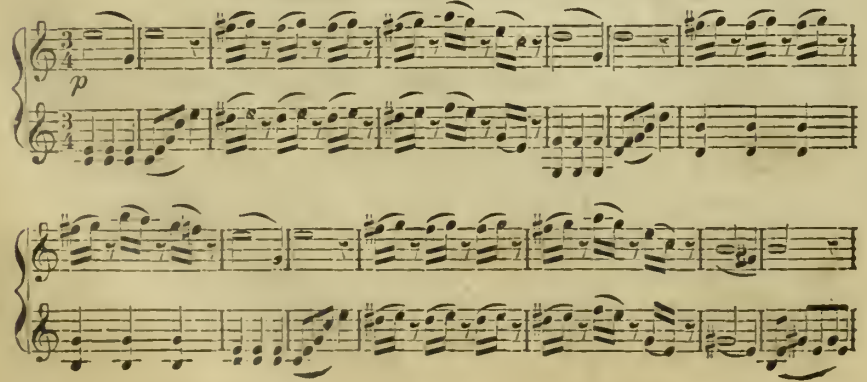

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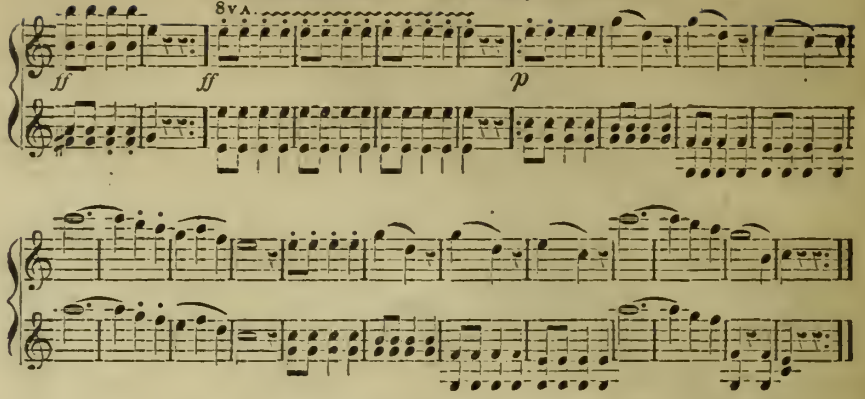

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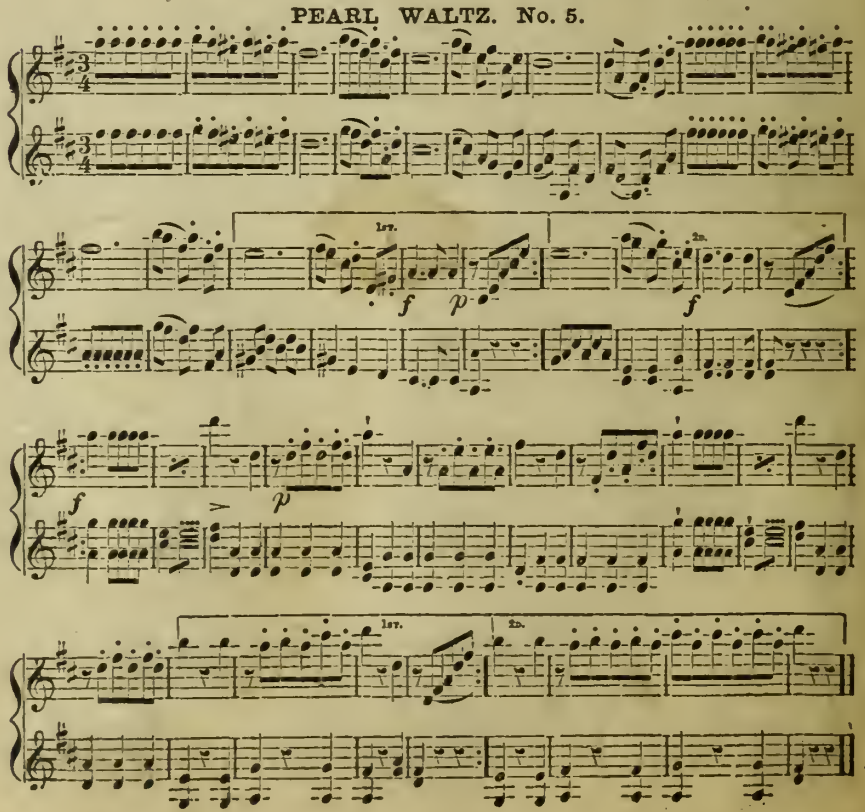

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