

HOWE'S NEW  
VIOLIN WITHOUT A MASTER

CONTAINING

New and Complete Rules and Exercises, and all necessary Instruction,

TOGETHER WITH UPWARDS OF FIVE HUNDRED PIECES OF MUSIC, EMBRACING

SCOTCH AND IRISH AIRS, POLKAS, WALTZES, MARCHES, QUICKSTEPS,  
CONTRA AND FANCY DANCES, QUADRILLES, &C.

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BY ELIAS HOWE.

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# HOWE'S DUETS FOR PIANO AND VIOLIN OR FLUTE.

In six numbers, 75 cents per number; or the six, bound, with morocco backs and covers, \$3.00.  
WILL BE SENT BY MAIL, POST PAID, ON RECEIPT OF THE PRICE.

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Published and Sold by Elias Howe, 103 Court St.

Entered according to Act of Congress, in the year 1870, by ELIAS HOWE, in the Clerk's Office of the District Court, for the District of Massachusetts.

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# THE FIRST RUDIMENTS OF MUSIC.

## OF THE NOTES.

MUSICAL sounds are represented by signs written on or between five parallel lines. These signs bear the term of Notes, and are called by these seven letters:

C	D	E	F	G	A	B
Or Do	Re	Mi	Fa	Sol	La	Si

The five parallel lines, with their four intermediate spaces, are called a Staff.



When a Note in its pitch exceeds the compass which the staff affords, small lines are added, which are called Ledger lines. See example.

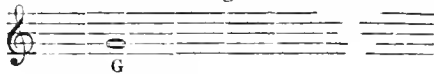
## OF THE CLEFS.

To establish the names of the notes, so as to designate their pitch, a sign is placed at the beginning of each staff, which is called a Clef. There are two kinds in common use:

1. The Bass or F Clef is marked on the 4th line, and serves for Bass voices, or Bass instruments, because it has the lowest pitch of all.



2. The G Clef, which is used for the Violin, has the highest pitch of all, and is placed on the 2d line of the staff. The note standing on the 2d line is then called G.



## NOTES AND THEIR VALUE.

Whole Note.

Halves.

Quarters.

Eighths.

Sixteenths.

Thirty-seconds.

There are, then, six kinds of notes. The first kind is called a Whole note, because it is the longest in duration. The second kind is called Half note, because two make a whole one. The third kind is called Quarter note, because four make a whole one. The fourth kind, Eighth note, because eight make a whole one. The fifth kind, Sixteenth note, because sixteen make a whole one. The sixth kind, Thirty-second note, because thirty-two make a whole one. It is to be understood that the value of the notes refer to the duration of the time in which they must be performed. Whatever time you give to a whole note, two half

notes require exactly the same time. Hence it is plain, that the half notes go twice as fast as a whole note; that the quarter notes go four times; the eighth notes, eight times; the sixteenth notes, sixteen times; and the 32d notes, thirty-two times as fast as a whole note.

## OF THE DOT.

The Dot makes the note after which it is placed half as long again; thus, a dotted whole note will be worth three half notes. A dotted half note, three quarters. A dotted quarter note, three eighth notes. See example.

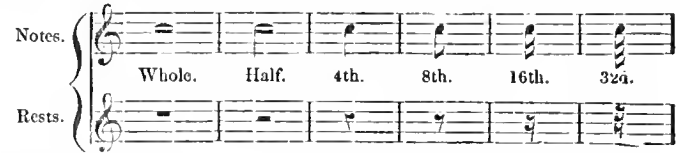


Equivalent to the dotted notes.

If two dots are placed after a note, the second dot has half the value of the first dot.

## OF THE RESTS.

Rests are used where the performer has to cease playing. When a rest occurs, there must be a pause of the same duration as the note which it represents; therefore, there are as many kinds of rests, of the same value in duration, as there are notes. See example.



A whole rest is always marked below the line, and a half rest upon the line. See Ex. The upper small line of a quarter rest shows always to the right side; and of an eighth rest, to the left side. See Example.

The dot is also employed with the rests, and increases their value in duration, in the same manner as with the notes.

## OF TIME.

Every musical piece is divided into equal portions, called Measures; and after each measure is placed a vertical line, called a Bar. The measure is also divided into fractional parts, called Beats. How many beats a measure contains, depends on what kind of Time is marked at the beginning of a piece.

The most in use is called Common time, marked with a C; and each measure contains, then, the value of a whole note, which is counted by four beats, to know that by each beat a quarter, or the value of a quarter note, must be performed. This time is also marked by 3/4, and called Four-quarter time, which is the same.

When common time is marked thus, C, or 3/4, it indicates that the measure is to be struck in two beats, instead of four beats. It is termed A-LA-BREVE time.

The beats must be counted exactly like the pendulum of a clock—not one beat fast and another slow.

Count in the common, or 3/4 time, equally, ONE, TWO, THREE, FOUR, each measure: in a-la-breve time, equally, ONE, TWO

# THE RUDIMENTS OF MUSIC.

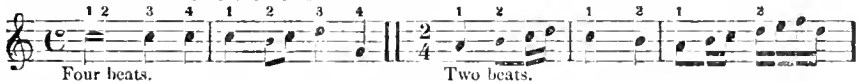
When marked  $\frac{2}{4}$ , it is called Two-quarter time, and each measure contains the value of two quarter notes. Count ONE, TWO, to each measure.

Six-Eight Time contains the value of six eighth notes. This time is also struck in two beats, but at each beat three eighth notes, or their equivalent, must be performed.

Three-Four Time contains the value of three quarter notes. It is counted in three beats.

Three-Eight time contains the value of three eighth notes, and at each beat the value of an eighth note is to be performed.

The numbers indicate the beats



The figure 3 when placed over three eighth notes, or three sixteenth notes, is to mark that these three eighth or sixteenth notes must be performed in the same length of time as two eighth or sixteenth notes without a figure would require. In the same way, when the figure 6 is placed over six notes, they must be played in the time of four notes.

## OF THE SHARP, FLAT, AND NATURAL.

A sign called Sharp ( $\sharp$ ), before a note, serves to raise it a minor half-tone; and a Flat ( $\flat$ ) serves to lower it a minor half-tone. The Natural ( $\natural$ ) serves to annul a sharp or a flat, and restores a note to its natural pitch. The Double sharp ( $\times$ ) raises a note two minor half-tones, and the Double Flat lowers it two minor half-tones.

## OF THE MODES.

In modern music we have two modes. The first is called Major, and the second Minor. The natural scale, which is called Major, is composed of five whole tones and two half-tones. The two half-tones in the major scale must be from the third to the fourth, and from the seventh to the eighth. All major scales are formed after the fundamental scale, C major, and are always the same scales—only transposed.

When starting the scale with another note than C, the two half-tones are then displaced, and to establish the same proportion in the intervals, regarding the two half-tones, we employ sharps and flats to raise and to lower the notes. See Example.



The regular succession of all the major scales with sharps, is found by beginning with C, and proceeding by exact fifths, ascending, till you come to C again, which is then C sharp, and requires seven sharps. By descending in fifths, beginning with C, you will find all major modes in the flats.

## OF SIGNS, AND ARTICULATION.

A Double Bar shows the end of a STRAIN. When dots are placed near these bars, they indicate that this part must be played over again. When marked on both sides, each strain

is to be repeated. Thus:



When D. C. (DA CAPO) is marked at the end of a piece, it means it is to be played over again from the beginning till you see the word FINE, which indicates the end of the piece. The sign  $\mathcal{F}$  indicates that you are to return to a similar sign, and end at the word FINE.

A Hold ( $\infty$ ) over a note or rest indicates that the same can be prolonged at pleasure.

There are two styles of articulation—the detached, and the flowing or slurred. When no sign is placed over or below the notes, they must be all detached, and, according to the character of the piece, in a more or less full manner.

Little dots placed over the notes indicate that they must be played in a short manner, employing very little bow. When two or more measures are united with a Slur, and dots are over all the notes which the slur includes, you are to play them all in one bowing, and each note must be detached in a very short manner, which is called Staccato.



An APPOGGIATURA is a grace note placed above or below a principal note, and is indicated by small notes, which are generally half the value of the principal note. See example.

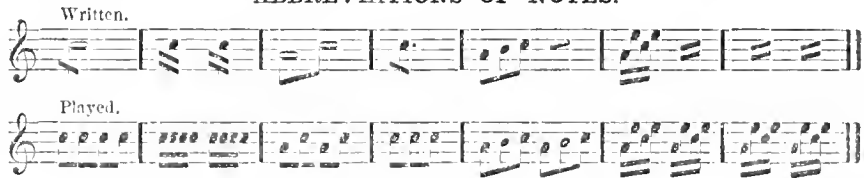


A TURN is composed of three grace notes placed before or after a principal note.



The TRILL, indicated by these letters, *tr*, is composed of two notes, which are to be played in rapid succession, alternately, until the value of the note is ended. The end of a trill is mostly written in small notes, for it can be ended in several ways.

## ABBREVIATIONS OF NOTES.



## ABBREVIATIONS OF ITALIAN WORDS.

Piano, (abbreviated *p*) soft; Pianissimo (*pp*) very soft; Forte, (*f*) loud; Fortissimo, (*ff*) very loud; Crescendo, (*cres.*) gradually increasing in strength; Decrescendo, (*decres.*) gradually decreasing; Doleo, sweet, soft; Ad libitum, at pleasure; Affettuoso, tender and affecting; A tempo, in time; Coda, an end or finish; Con Spirito, with spirit; Maestoso, majestic; Primo, first; Rallentando, slower and softer by degrees; Mezzo, middling, medium; Solo, for a single voice or instrument; Sva, signifies that the music over which it is placed is to be played an octave higher. Loro takes away the effect of Sva.

# INSTRUCTIONS FOR THE VIOLIN.

## PROGRESSIVE LESSONS.

The notes in No. 1 are played with a half bow, but very darting, making a short rest between them

No. 1.



The following are the principal varieties of bowing that will be used in the Progressive Lessons, which the scholar must be familiar with before proceeding any farther. These, as far as No. 9, are to be practised in the following Exercise, which must be well understood before applying them. The pupil should practise diligently all the Preliminary Exercises, as it will very much facilitate his studies in the following lessons. A good beginning is sure to make a good ending, if persevered in.

No. 2.



### VARIETIES OF BOWING.



In all these varieties, use from one third to one half of the bow, except Nos. 1 and 2, which will require the whole bow. The position of the bow must be strictly attended to, in these varieties; that is, not to let the bow run off the strings at the upper end, or slide past the middle towards the hand. For instance, if an equal length of bow is used to each of the four: notes in No. 7, the bow would run off the strings at the upper end; and in No. 8, where the bowing is reversed, the bow would slide past the middle, and reach the hand.

In order to keep the position of the bow on the strings, the fourth staccato note in No. 7 must receive the same length of bow up, as the three slurred notes down. In No. 8, the first note is played with the half bow down, and the other three with the half bow up. In No. 13, the seven slurred notes are played with the half bow down, and the eighth with the half bow up. In No. 14, the first note is played with the half bow down, and the seven slurred notes with the half bow up. In No. 15, two notes are played with one stroke of the bow, making a short rest between each note. The other varieties the scholar will very easily understand, with a little practice, without any further explanation.

The Crotchet and Quaver, in Six-Eight time, and a short note between two long ones, are played in three different manners, which must be equally familiar to the scholar. The first manner is to play the short note which follows the long one with the same stroke of the bow, making a kind of short rest between them, as in the following Exercise.



# INSTRUCTIONS FOR THE VIOLIN.

## SCALE OF FLATS, SHARPS AND NATURALS.

The figures 1, 2, 3 and 4, signify the finger to be used. The 0 means open string.

## EXAMPLE OF SHIFTING FROM THE 1st POSITION TO THE 2d, &c.

The scholar will observe that when the same finger is used twice in succession on the same string, it must slide from one degree to the other without being taken off.

Two methods of fingering are shown in the following Example. The 1st above the Staff, the 2d below.

*On the 1st String.*

1st to 2d Position. *On the 4th String.* *On the 3d String.* *On the 2d String.*

1st to 3d Position.

1st to 4th Position.

1st to 5th Position.

## EXERCISE FOR THE OPEN STRINGS.

G string open. D open. A open. E open. A open. D open. G open.

## EXERCISE FOR THE G, or BASS STRING.

## EXERCISE FOR THE D STRING.

## EXERCISE FOR THE A STRING.

## EXERCISE FOR THE E STRING.

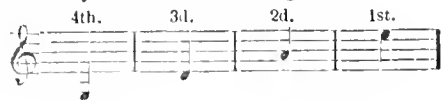
## EXERCISE FOR ALL THE STRINGS.



# INSTRUCTIONS FOR THE VIOLIN

## TUNING THE VIOLIN.

The Violin must be tuned by fifths in the following manner :



The 4th or biggest String open will be G, commonly called lower G, because it is the lowest Note on the Instrument ; the 3d String open will be D ; the 2d String open will be A ; and the 1st String open will be E.

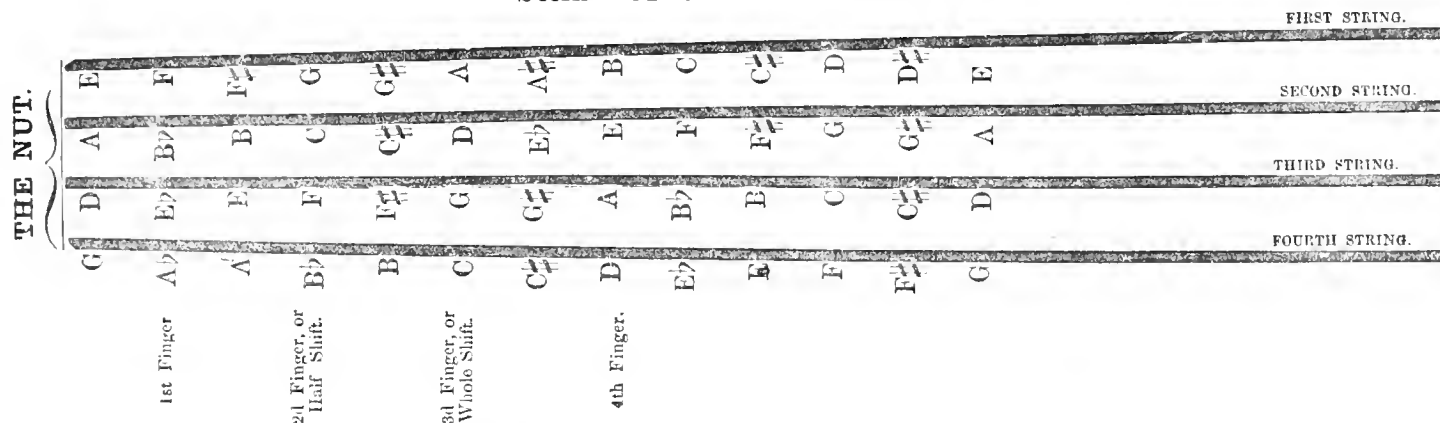
But if you cannot put the Violin in tune by the help of the former directions, measure out the 7th line or fret from the Nut, as seen in the following Diagram, and draw with a

little ink a line over the finger board at the same distance from the Nut as that line ; then serew up the 1st String to as high a pitch as it can moderately bear, and put your little finger on the aforesaid mark on the 2d String, and cause that String to give the same sound as the 1st String when open. Afterwards put your little finger on the same mark on the 3d string, and cause it to have the same sound as the 2d String when open. Observe the same method with the 4th string.

## METHOD OF STOPPING IN TUNE.

If you cannot readily attain to stop in tune, you may then have recourse to the ensuing Diagram, wherein the Strings of the Violin are represented and divided into Frets. Mark out the lines or frets with a pair of compasses, either with ink or bits of paper, and paste it on the Finger-board of your Violin. Thus you will easily discern every note, and with practice learn to stop in tune to a very great nicety

## SCALE OF THE FINGER BOARD.



## HOLDING THE VIOLIN.

The Violin must rest on the collar bone, and the chin be placed on the left side of the tail-piece, inclining a little to the right, and held horizontally with the left hand. The chin should rest partly on the belly on the left side of the tail-piece, and partly on the tail-piece itself. Care should be taken not to press too hard on the tail-piece, as it will alter the tension of the strings ; sufficient pressure should be given to allow the hand freedom to glide up on the high notes. The neck of the Violin must rest between the thumb and forefinger of the left hand—held gently over the first joint of the thumb and the third joint of the forefinger, so that it cannot sink down into the depths of the division between the finger and thumb. That part of the hand where the little finger is should be brought as near the finger-board as possible, in order that this shorter finger, like the others with bent joints, may fall perpendicularly on the strings. The elbow of the left arm should be drawn inwards under the middle of the Violin ; but let it not touch the body, because it would sink the Violin too much towards the neck. Particular care should be taken not to let the Violin rest against a watch-guard, buttons, jewelry, or any other metal substance, as it will produce a jarring, disagreeable tone, very unpleasant to a good musical ear.

## HOLDING THE BOW.

The Bow must be held with the right point of the thumb nearly an inch above the nut, the fingers a little curved on the outside, in a natural manner, the stick crossing the second joint of the first finger. The bowing must be quite straight when beginning on the nut ; the point of the bow must be rather inclined forward than backward, the stick always inclined to the finger-board. You begin by placing the hair close upon the string, being careful not to press at the beginning, which stops the vibration.

Bowing is the most important thing on the Violin. The sound must be drawn, and not pressed. The first thing is to learn the use of the bow in a slow movement, beginning a sound very soft, and swelling it against the middle of the bow, and then diminishing it ; this can be learned by playing the Scales.

When the composition begins with a note or a group of notes forming a part of the last bar of the first strain, it (or they) must be played with an up bow. When the first part of a bar does not commence with a rest, the first note of each bar should always be played with a down bow ; but when the first note is preceded by a rest, it must be played with an up bow. Avoid moving the whole arm. The shoulder may make a little motion ; the elbow rather more in leaving the bow ; the wrist must act freely.

The second manner is to play the long note with a down bow, and the short one with an up bow. Example:

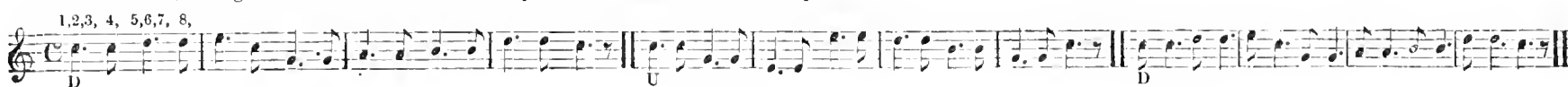


The third manner is to play the long note with an up bow, and the short one with a down bow. Example:

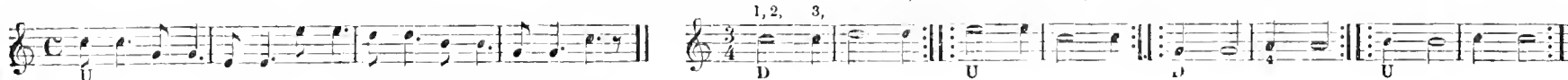


The scholar may think that it is useless to practise so much on the different varieties of bowing in the early part of his studies; if so, he will find his mistake before he gets half through the Progressive Lessons. As the bow is considered by all great masters of this instrument to be the soul of Violin playing, a few hours spent in practising some of its varieties, in the beginning, may not be considered as thrown away. I therefore advise the scholar to practise them frequently. A long note, and the short one that follows or precedes it, give to the scholar a difficulty, both in the time and bowing; and the following examples will serve to give him a correct idea of playing all such notes, wherever they may occur. The short notes in the following examples receive the same length of bow as the long ones do, whether it be a whole, half, or quarter bow. The half bow may be used in the following examples, commencing in the middle when the note begins with a down bow, and at the upper end when the note begins with an up bow.

Count four twice, or eight, in a measure; three for the pointed crotchet, and one for the quaver.



Count three in a measure; two for the minim, and one for the crotchet.



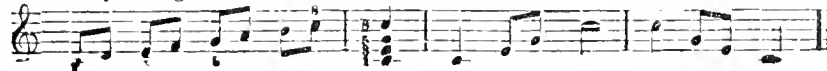
### FINGERING OF THE CHROMATIC SEMITONES.

The following exercise shows the manner in which the chromatic semitones are taken, with each finger, on all four of the strings. The hand must keep one position in playing, sliding the finger up and down, without taking it off the string. Use the down bow from the middle, at the beginning of each finger on the several strings.

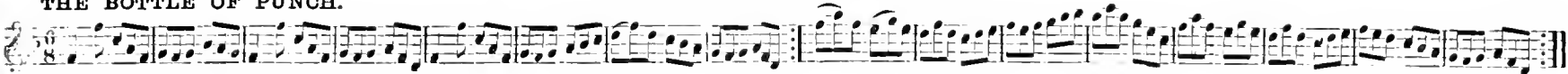


It very frequently occurs that the last note at the end of a strain finishes with an up bow, and the first note of the next strain, or the same strain repeated, is taken with an up bow. In that case the two notes must be played with one bow, but separated; the same as though the bow was shifted on each note, if they are not connected by a slur. It is the same when the last note of a strain ends with a down bow, and the first note of the next or same strain begins with a down bow; the two notes are played with one stroke of the bow; but they must be separated, as stated above, if they are not joined together by a slur. For an explanation of playing such notes, see Varieties of bowing, No. 15.

The TRIAD or COMMON CHORD of any Key is found by taking the first, third, and fifth of its scale.



THE BOTTLE OF PUNCH.



SKIVER THE QUILT.



KITTY OF OULART.



TEDDY AND MOLLY.



THE UNFORTUNATE CUP OF TEA. (Reel.)



MISS BRADY.



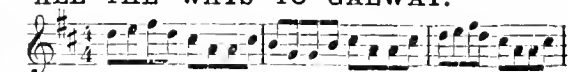
LAMENTATION of DIERDRE for the Sons of Usneach.



KITTY OF COLERAINE.



ALL THE WAYS TO GALWAY.



HUNTING THE HARE, or the Calais Packet.



COME, REST IN THIS BOSOM.



PADDY, NOW WON'T YOU BE EASY.



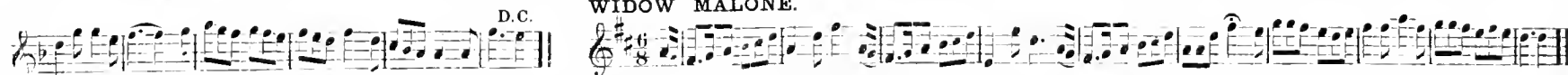
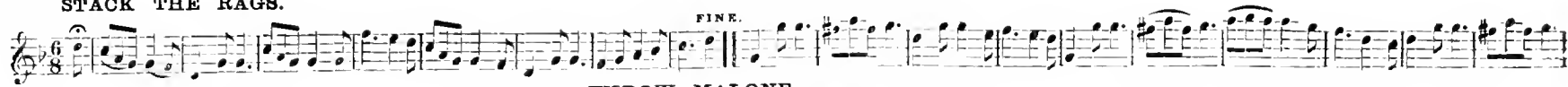
MONEY IN BOTH POCKETS.



BOLD SOGER BOY.



## STACK THE RAGS.



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

## IRISH CRY.



## THE PEELER AND THE GOAT.

G MINOR.



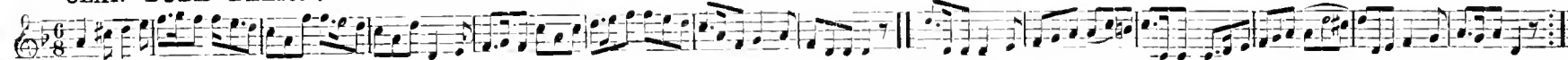
## FAIRY BOY.



## CROOGHAN A VENEE.



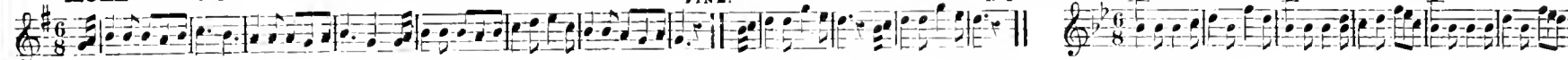
## CEAN DUBH DELISH.



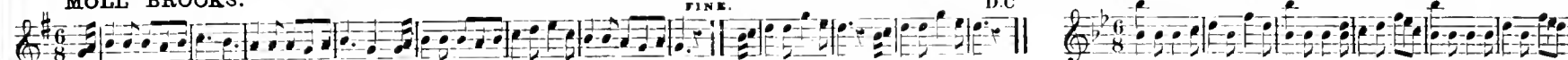
## DROPS OF WHISKEY.



## MOLL BROOKS.



## NORAH GREENA.



## THE PRIEST IN HIS BOOTS, or "Paday's Trip from Dublin," "Mungy Delaney," "Harry O'Lashem," and "Paddy's Dream."



## SPINNING WHEEL SONG.

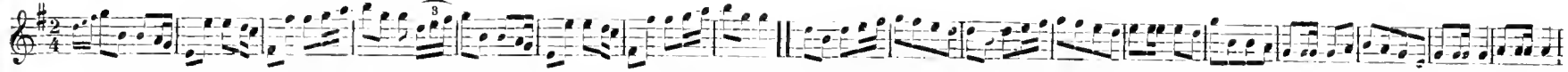
## IRISH SPINNING WHEEL.



## BARNEY BRALLAGAN, or Blewitt's Jig.

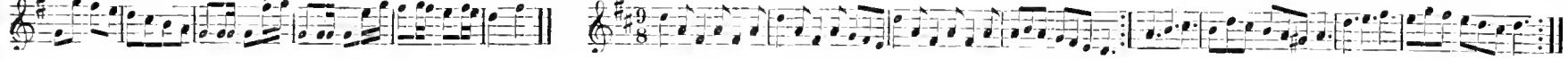


## PADDY, WILL YOU LOVE ME.

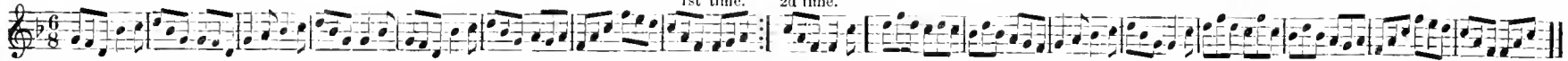


D.C.

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



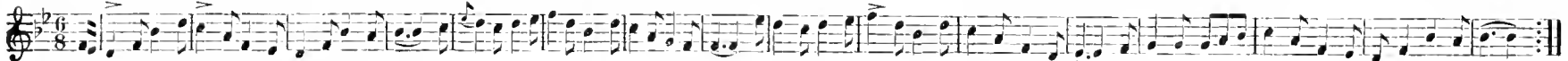
## TWO PENNY JIG.



## YELLOW STOCKINGS.



## PADDIES EVERMORE.



## IS IT THE PRIEST YOU WANT?



## HUISH THE CAT.



## DERMOT ASTORE.



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



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



## MERRY GIRLS OF DUBLIN.



## MARRY THE PIPER GIRLS.



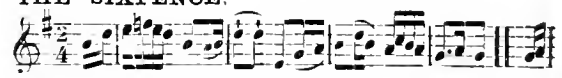
## FAGAN.



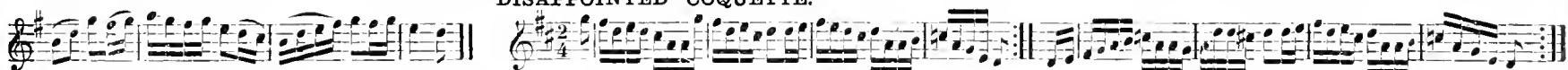
## CAPTAIN MEGAN.



## THE SIXPENCE.



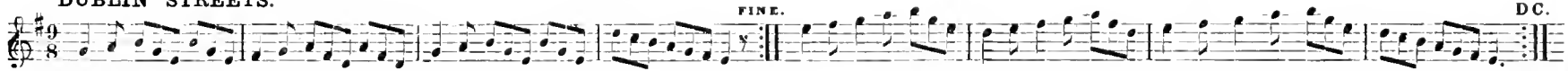
## DISAPPOINTED COQUETTE.



## LEATHER THE WIG.



## DUBLIN STREETS.



## BRIAN O'LINN'S JIG.



## ROWDLEDUM.



## PAT MAHONEY'S JIG.



## BEAUTEOUS FAIR MOLLY.



## TERBY HEIGH, the Grinder.



## CORK CITY.



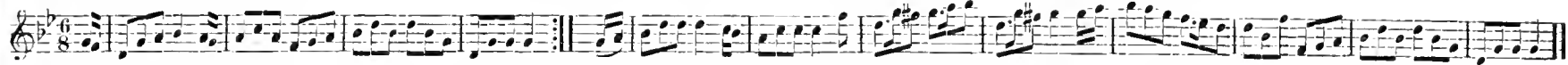
THE DIRGE OF CAROLAN.



THE SHORT GRASS.



CAPT. O'KANE.



RIDE A MILE.



RAKES OF WESTMEATH.



ANDREW CAREY.



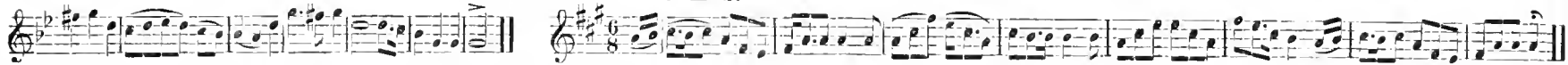
LIMERICK JIG.



THE DEAR IRISH BOY.



GREEN BUSHES.



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



I WOULD RATHER THAN IRELAND.

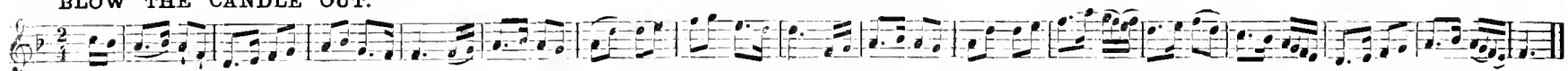


THE COUNTY TYRONE.





## BLOW THE CANDLE OUT.



## OYSTER RIVER.



## KATHLEEN O'MORE.



## TATHER JACK WALSH.



## THE PIPER'S DANCE.



## HEALTH FROM THE CUP.



## THE IRISH GIRL I DO ADORE.



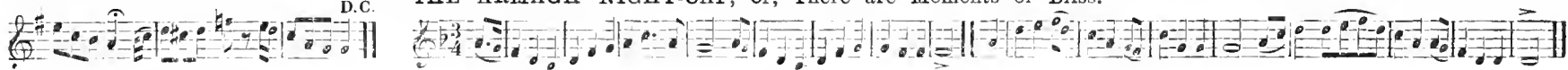
## OPEN THE DOOR SOFTLY.



## JOHN O'REILLY, the Active.



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



## RATTLE THE CASH.



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



## LIMERICK RACES.

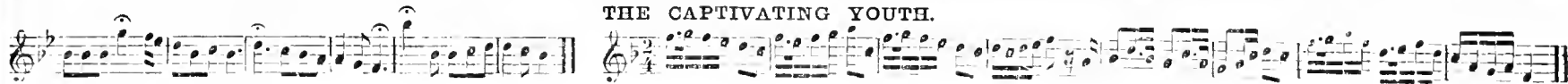




## HUMORS OF DONNYBROOK FAIR.



## THE CAPTIVATING YOUTH.



## IRISH MOLLY O.



## THE ROCKS OF CASHELL.



## THE COLLEEN RUE.



## YOURSELF ALONG WITH ME.



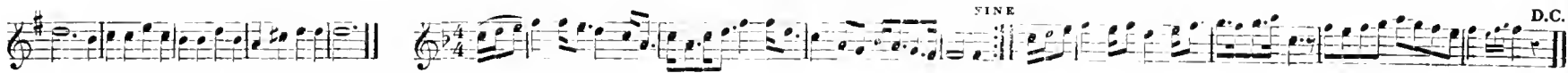
## CROPPERS LIE DOWN.



## BLOW THE WINDY MORNING.



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



## BOTTOM OF THE PUNCH BOWL.



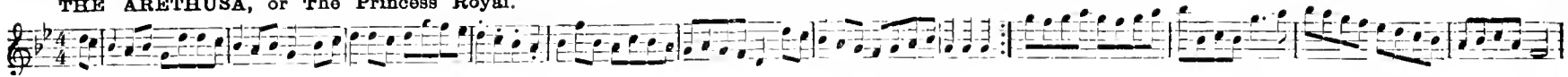
## BROWN IRISH GIRL.



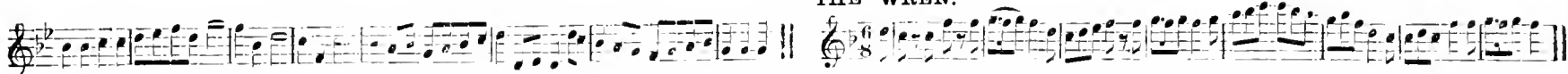
## RAKES OF KILKENNY.



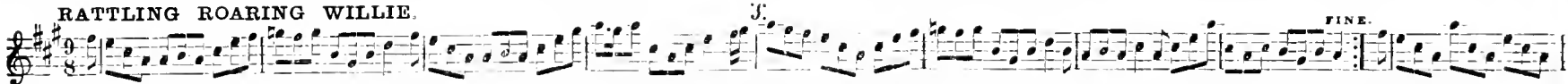
## THE ARETHUSA, or The Princess Royal.



## 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.



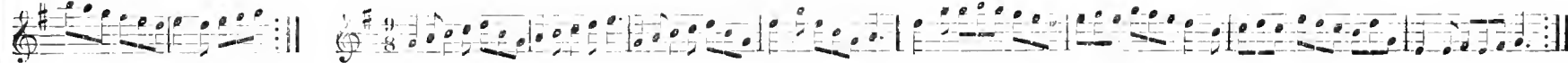
## LOVE'S YOUNG DREAM.



## MORGAN RATTLER.



## IRISH HOP-PICKER'S JIG.



## PHILIP McCUE'S JIG.



## TOSS THE FEATHERS, or Drowsy Maggy.

FINE.

D.C.

## D Minor. SONG OF THE BATTLE EVE.

## LILLIBULLERO, or Protestant Boys.

## GRANA UILE.

## SHULE AVOON.

## 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.



SWEET INNISFALLEN.



PADDY O'RAFFERTY.



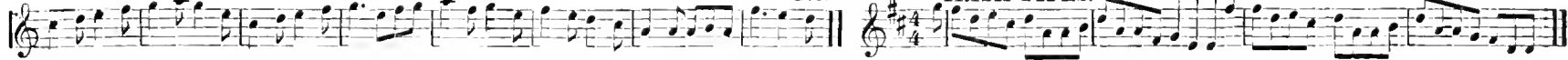
MRS. CASEY, or Billy O'Rourke.

FINE.



D.C.

IRISH PIPES.



RENALDINE.

FINE.

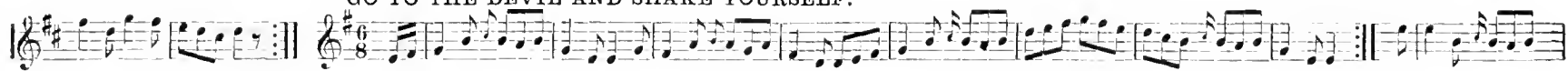
D.C.



## 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.



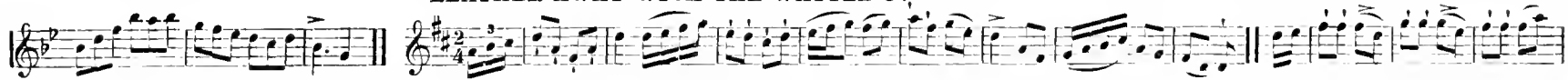
## LET ERIN REMEMBER THE DAYS OF OLD.



THE GROWLING OLD WOMAN.



LEATHER AWAY WITH THE WATTLE O!



OLD LANGALEE.



FINE

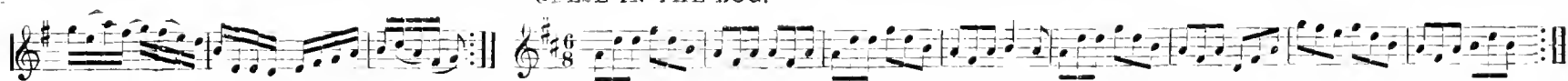
PEELERS' JACKET.



D.C.



GEESE IN THE BOG.



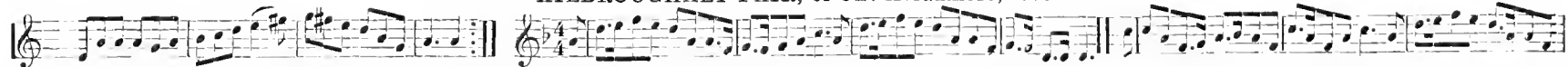
LARRY CROGAN.



RAKES OF KILDARE.



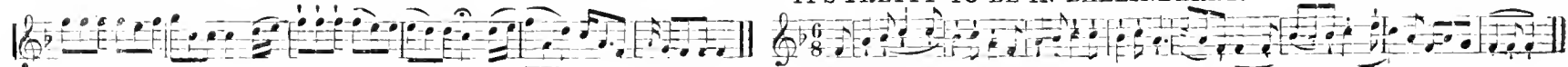
KILDROUGHALT FAIR, or Oh! Avranmore, loved Avranmore.



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.

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

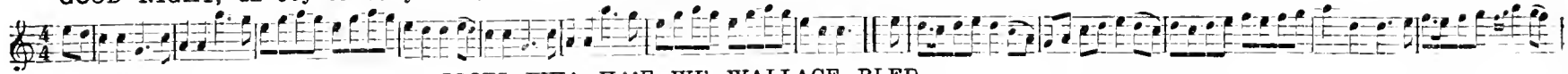
## ANGELS WHISPER.

## JACK IN THE GREEN.

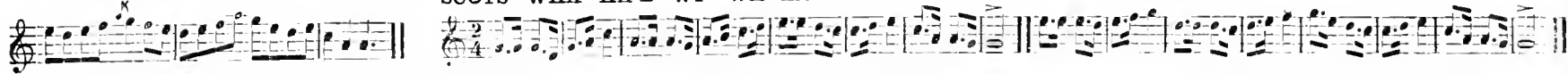
PADDY SNAP, or Quick, we have but a second. THE DANDY O.  
 or the Young May Moon. MOLL ROE IN THE MORNING, or One Bumper at Parting.  
 RAKES OF MALLOW. BOLD DRAGOON.  
 WHEN THE WIND BLOWS.  
 EVELEEN'S BOWER.  
 YOUNG CUCKOO.  
 BALTIGHORAN JIG. JACK IN THE GREEN.  
 BAG OF PRATIES. MOLL ROONE, or Farewell, but whenever you welcome the hour.  
 ANGELS WHISPER.



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



SCOTS WHA HA'E WI' WALLACE BLEED.



JESSIE, THE FLOWER OF DUMBLANE.



BLUE BELLS OF SCOTLAND.



SAW YE MY WEE THING.



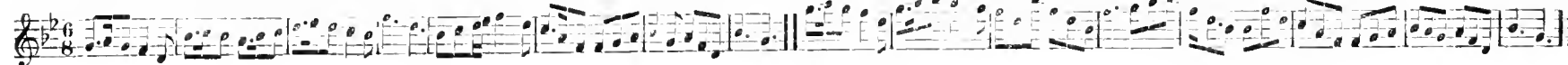
STREATHEARN. A Strathspey. NIEL GOW.



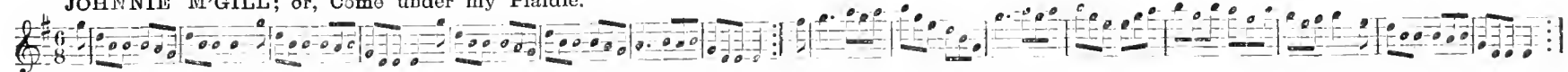
BONNIE SCOTCH LASSIE. Reel.



THE AULD MAID WAD BE MARRIED; or, my Mithor 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.

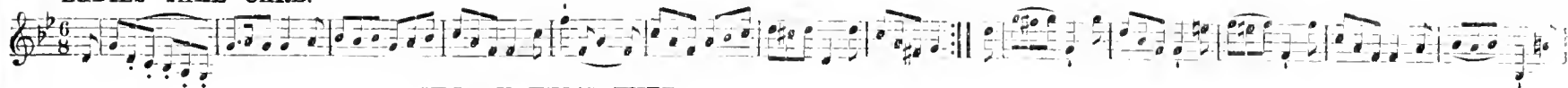


THE WEARY PUND O'TOW.





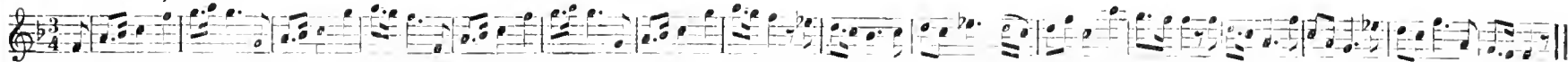
## LADIES TAKE CARE.



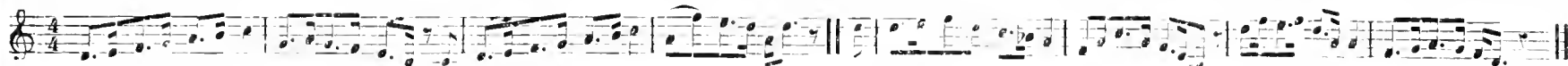
## THE QUAKER'S WIFE.



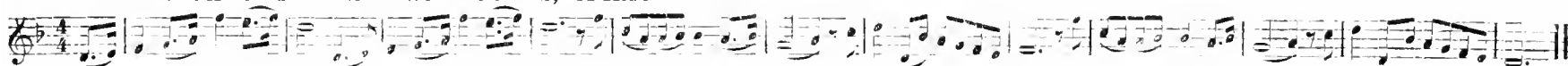
## O WALY, WALY.



## MY BOY TOMMY.



## WILL YE GANG TO THE EWE BUGHTS, MARION.



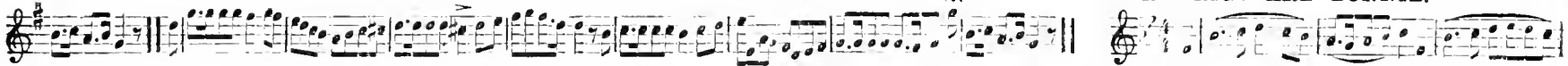
## LOCH-ERROCH SIDE, or The Lass of Gowrie.



## CALLER HERRIN.



## CORN RIGS ARE BONNIE.



## O, IF JOCKEY WOULD BUT STEAL ME.



## THE FUTTERAT WI' THE GRAY TAIL.



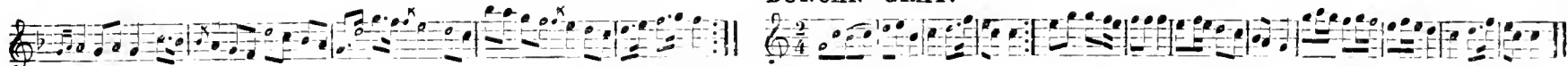
## THE INGLE SIDE.



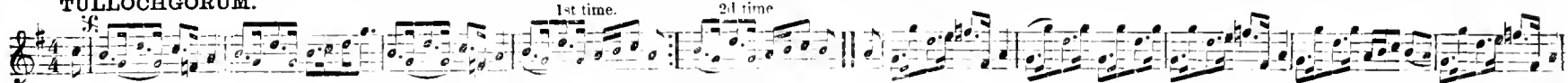
## HALLOWEEN.



DUNCAN GRAY.



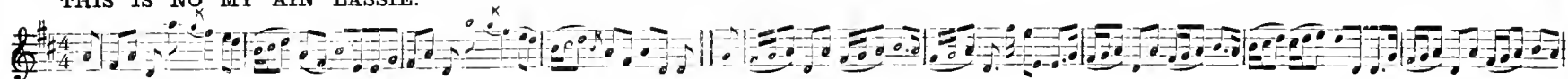
## TULLOCHGORUM.



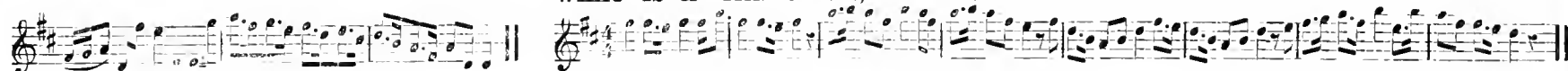
THE LAIRD O' COCKPEN.



## 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'.



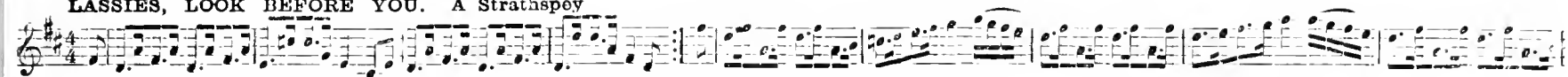
## LOCHIEL'S MARCH.



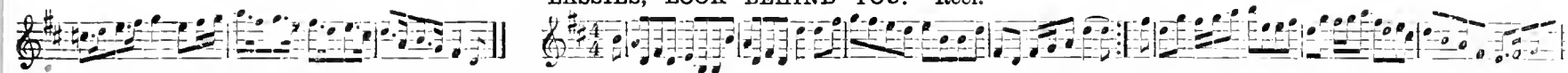
## MY LOVE IS BUT A LASSIE YET.



## LASSIES, LOOK BEFORE YOU. A Strathspey



## LASSIES, LOOK BEHIND YOU. Reel.



## PETTICOAT LOOSE JIG.



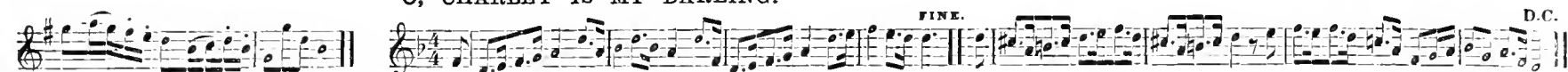
## OLD SCOTCH SONG.



## 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.



1st.

2d.

MY JO JANET.



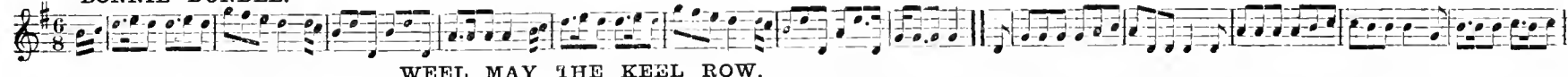
LEWIE GORDON.



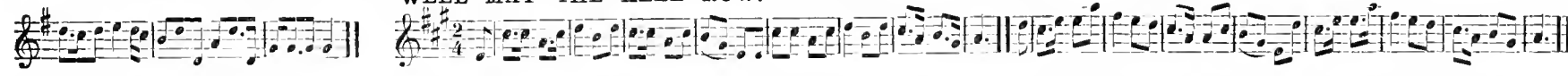
HEY THE BONNIE BREAST KNOTS.



"BONNIE DUNDEE."



WEEL MAY THE KEEL ROW.

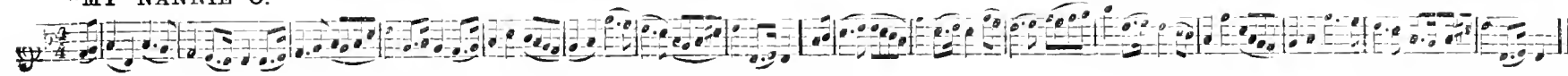


CALDER FAIR REEL.



FINE

"MY NANNIE O."



WHA WADNA FIGHT FOR CHARLIE? FINE.

D.C.

LOCHABER'S REEL.

BIRKS OF ABERFELDIE.

DISAPPOINTED WIDOW.

RED, RED ROSE.

CAMERON GOT HIS WIFE AGAIN.

FRENNET HALL.

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

BRUACHAN LOCH NEISH STRATHSPEY.

BRAES OF BALQUITHER.

FINE.

D.C.

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

BONNIE ANNIE.

O'ER THE MOOR AWANG THE HEATHER.

## DRAW THE SWORD, SCOTLAND.



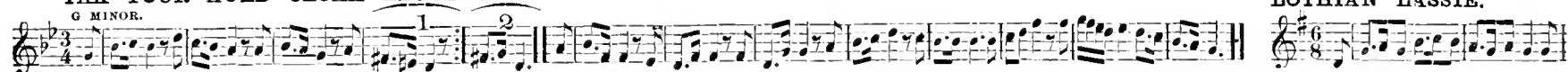
## THE LASS WITH THE YELLOW COATEE.



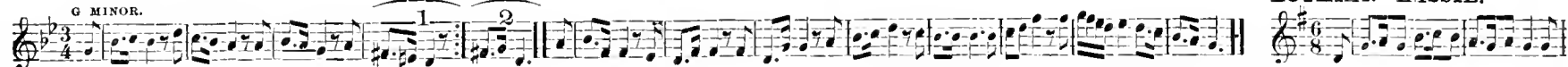
## YELLOW HAIR'D LADDIE.



## TAK YOUR AULD CLOAK ABOUT YE.



## LOTHIAN LASSIE.



## "HERE AWA; THERE AWA."



## THE HIGHLANDMAN KISSED HIS MOTHER. Reel.



## UP IN THE MORNING EARLY.



## "JOCK O' HAZELDEAN."



## I'M O'ER YOUNG TO MARRY YET.



FINE.

D.C.

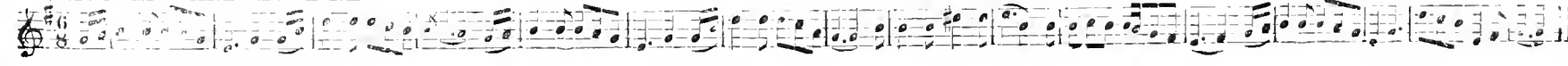
## KINCALDRUM. Scotch Reel.



## LADY BETTY'S REEL.



## LOCHLIN AND EVELINE.



FAVORITE SCOTCH MARCH.

Musical notation for Favorite Scotch March, consisting of two staves of music in 4/4 time. The first staff ends with a double bar line and the word "FINE." above it. The second staff continues the melody and ends with a double bar line and "D.C." above it.

KISS'D YEST'R E'EN.

Musical notation for Kiss'd Yest'r E'en, a single staff of music in 6/8 time.

ALL THE BLUE BONNETS OVER THE BORDER.

Musical notation for All the Blue Bonnets over the Border, a single staff of music in 2/4 time.

SHERIFF MUIR.

Musical notation for Sheriff Muir, consisting of two staves of music in 6/8 time.

JANNOVICH'S REEL.

Musical notation for Jannovichi's Reel, consisting of two staves of music in 4/4 time. The first staff ends with a double bar line and "FINE." above it. The second staff continues the melody and ends with a double bar line and "D.C." above it.

KELTON'S REEL.

THE BONNIEST LASS IN A' THE WORLD.

Musical notation for The Bonniest Lass in a' the World, consisting of two staves of music in 4/4 time.

COL. McBAIN'S REEL.

Musical notation for Col. McBain's Reel, consisting of two staves of music in 4/4 time.

Musical notation for Giullan Nam Bo, consisting of two staves of music in 2/4 time. The first staff includes a trill (tr) marking.

GIULLAN NAM BO; or The Cow Boy.

Musical notation for Giullan Nam Bo, consisting of two staves of music in 6/8 time. The first staff includes a trill (tr) marking.

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

Musical notation for Kate Anderson, My Kate, consisting of two staves of music in 4/4 time. The first staff includes a trill (tr) marking.

TIME WAS THY LOCKS WERE BROWN.

Musical notation for Time was thy locks were brown, consisting of two staves of music in 4/4 time. The first staff includes a trill (tr) marking.



## COMING THRO' THE BROOM, or Gala Water

## O NANNY, WILT THOU GANG WI' ME?

Musical notation for two pieces. The first piece, 'COMING THRO' THE BROOM, or Gala Water', is in 4/4 time and consists of a single melodic line. The second piece, 'O NANNY, WILT THOU GANG WI' ME?', is also in 4/4 time and features two first endings (1st. and 2d.) indicated by brackets and repeat signs.

## WANDERING WILLIE.

Musical notation for 'WANDERING WILLIE.', a single melodic line in 3/4 time.

## THOU ART GANE AWA FRAE ME, MARY.

Musical notation for 'THOU ART GANE AWA FRAE ME, MARY.', a single melodic line in 4/4 time with trills (tr) and ornaments (X) indicated.

## MY HEART AND LUTE.

Musical notation for 'MY HEART AND LUTE.', a single melodic line in 4/4 time with trills (tr) and ornaments (X) indicated. The piece concludes with 'FINE.' and 'D.C.' (Da Capo) markings.

## KIND ROBIN LO'ES ME.

Musical notation for 'KIND ROBIN LO'ES ME.', a single melodic line in 4/4 time with ornaments (X) indicated.

## THE GREEN TREE. Scotch Reel.

Musical notation for 'THE GREEN TREE. Scotch Reel.', a single melodic line in 2/4 time with triplets (3) indicated.

## BONNIE BESSIE GREEN.

Musical notation for 'BONNIE BESSIE GREEN.', a single melodic line in 2/4 time.

## MARY MORRISON.

Musical notation for 'MARY MORRISON.', a single melodic line in 4/4 time with ornaments (2) indicated.

## DRUNKEN WIFE O' GALLOWAY.

Musical notation for 'DRUNKEN WIFE O' GALLOWAY.', a single melodic line in 6/8 time.

## PEEP OF DAY. A Strathspey.

Musical notation for 'PEEP OF DAY. A Strathspey.', a single melodic line in 4/4 time.

## SCOTCH DANCE.

Musical notation for 'SCOTCH DANCE.', a single melodic line in 2/4 time with 'FINE.' markings.



## ATHOL CUMMER'S STRATHSPEY.

Musical notation for the first strain of Athol Cummer's Strathspey, consisting of two staves of music in 4/4 time.

Repeat 2d strain, and D. C.

## STRAUN ROBERTSON'S RANT.

Musical notation for the first strain of Straun Robertson's Rant, consisting of two staves of music in 4/4 time.

## LADY HARRIET HOPE'S REEL.

Musical notation for the first strain of Lady Harriet Hope's Reel, consisting of two staves of music in 4/4 time.

## SCOTCH FUSILIERS' MARCH.

Musical notation for the first strain of Scotch Fusiliers' March, consisting of two staves of music in 4/4 time.

## TO DANTON ME.

Musical notation for the first strain of To Danton Me, consisting of two staves of music in 4/4 time.

## BONNY EARL OF MURRAY.

Musical notation for the first strain of Bonny Earl of Murray, consisting of two staves of music in 3/4 time.

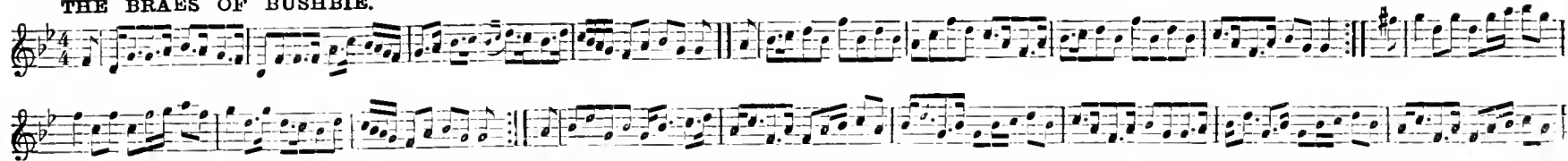
## BOB OF FETTERCAIRN REEL.

Musical notation for the first strain of Bob of Fettercairn Reel, consisting of two staves of music in 4/4 time.

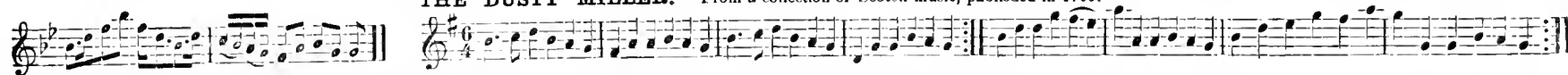
## LADY MARY RAMSAY'S STRATHSPEY.

Musical notation for the first strain of Lady Mary Ramsay's Strathspey, consisting of two staves of music in 4/4 time.

## THE BRAES OF BUSHBIE.



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



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



## KENMURE'S ON AND AWA'.



## THE WAEFU' HEART.



## WHAT THE DE'IL AILS YOU.



## NEIL GOW'S WIFE. Strathspey.



## REEL OF TULLOCH.



## THE BORDER WIDOW'S LAMENT.



## LADY CHARLOTTE OF BRAIDS STRATHSPEY.



## HEY RANDY DANDY O.



MRS. ADYES' STRATHSPEY.



WITHIN A MILE OF EDINBURGH.



WHY'LL BE KING BUT CHARLEY.

A MINOR.



M'LACHLAN'S SCOTCH MEASURE.



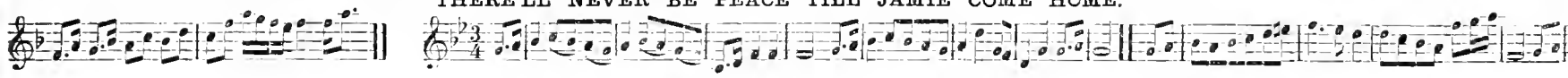
MAGGIE LAUDER.



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



THERE'LL NEVER BE PEACE TILL JAMIE COME HOME.



DASHING WHITE SERGEANT.

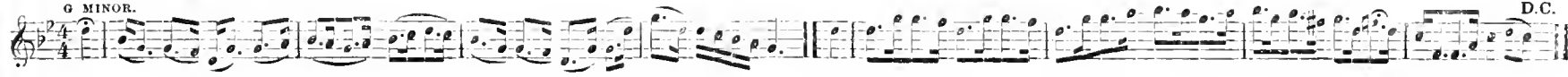


CARL AN' THE KING COME.



ALISTAIR MACALASTAIR.

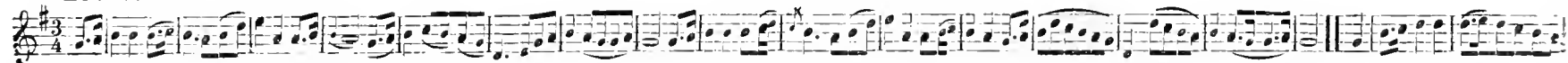
G MINOR.



D.C.

SCOTCH AIRS.

LOCHABER NO MORE.



HIGHLAND MARY.



OF A' THE AIRTS THE WIND CAN BLAW.



THE BONNIE HOUSE O' AIRLIE.



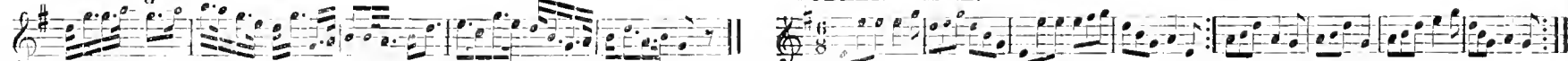
CALEDONIAN LADDIE.



BEN LOMOND.



TODLEN HAME.



PINKELL'S STRATHSPEY.



FLORA McDONALD'S LAMENT.



## WILLIE CAMERON.

MINOR.



## SCOTCH REEL.

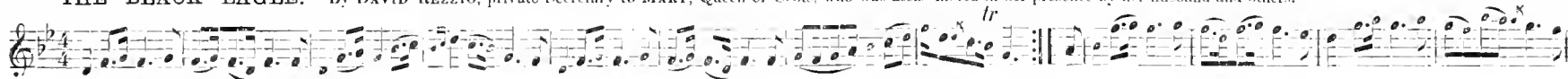
A MINOR.



## MISS WARRENDER OF LOCHEND'S. A Strathspey.



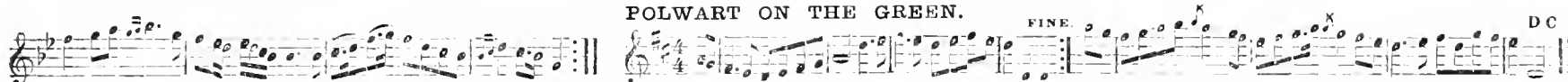
## THE BLACK EAGLE. By DAVID REZZIO, private Secretary to MARY, Queen of Scots, who was assassinated in her presence by her husband and others.



## POLWART ON THE GREEN.

FINE.

D C



## SUCH A PARCEL OF ROGUES IN THE NATION.



## KISS ME SWEETLY.



## JOHNNIE COPE.



## ARGYLE IS MY NAME.



## PEGGY'S LOVE.

FINE.

D C



## HE THAT GETS A BONNIE LASSIE. Reel.



## SALLY KELLY. Reel.



# SCOTCH AIRS.

## SCOTCH BONNET.



## BONNIE BRIER BUSH.



## THE DEUKS DANG O'ER MY DADDIE.



## GREEN GROW THE RUSHES O.



## CALLUM BEG.



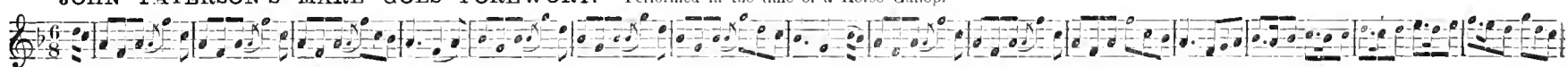
## LASS OF PATIE'S MILL.



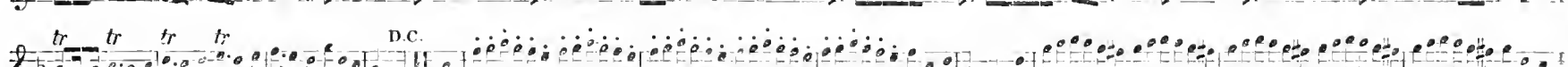
## KELVIN GROVE.



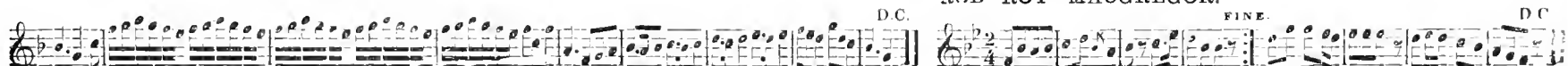
## JOHN PATERSON'S MARE GOES FOREWORT. Performed in the time of a Horse Gallop.



FINE.



## ROB ROY MACGREGOR.



JENNIE BAUBEE, or MOLLY PUT THE KETTLE ON.

EAST NUKE OF FIFE.

Musical notation for two pieces. The first piece, 'JENNIE BAUBEE, or MOLLY PUT THE KETTLE ON.', is in 4/4 time and consists of two staves of music. The second piece, 'EAST NUKE OF FIFE.', is also in 4/4 time and consists of two staves of music.

HITHER O YOU. Scotch Dance.

Musical notation for 'HITHER O YOU. Scotch Dance.' in 2/4 time, consisting of two staves of music.

WE'RE ALL A NID NOD NODDIN.

Musical notation for 'WE'RE ALL A NID NOD NODDIN.' in 4/4 time, consisting of two staves of music. The word 'FINE.' is written above the second staff, and 'D.C.' is written at the end of the second staff.

ATHOL HIGHLANDER'S MARCH.

Musical notation for 'ATHOL HIGHLANDER'S MARCH.' in 4/4 time, consisting of two staves of music.

FIFE HUNT REEL.

Musical notation for 'FIFE HUNT REEL.' in 4/4 time, consisting of two staves of music.

O LASSIE, ART THOU SLEEPING YET?

Musical notation for 'O LASSIE, ART THOU SLEEPING YET?' in 6/8 time, consisting of two staves of music.

CALEDONIAN HUNT. Reel.

Musical notation for 'CALEDONIAN HUNT. Reel.' in 4/4 time, consisting of two staves of music.

ANNIE IS MY DARLING.

Musical notation for 'ANNIE IS MY DARLING.' in 4/4 time, consisting of two staves of music.

BANNOCKS O' BARLEY MEAL.

Musical notation for 'BANNOCKS O' BARLEY MEAL.' in 6/8 time, consisting of two staves of music.

BONNIE SCOTLAND.

Musical notation for 'BONNIE SCOTLAND.' in 4/4 time, consisting of two staves of music.



## LA BOULANGERE.

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

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

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

After which the lady dances the same figure.



## LE CARILLON DE DUNKERQUE.

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

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

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

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

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

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



## POLKA MAZOURKA.

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

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

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



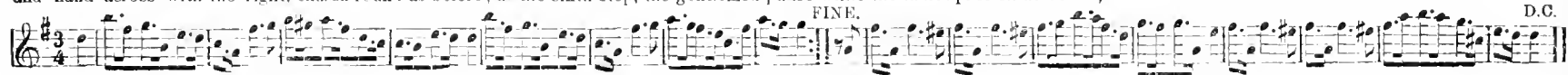
## THE CAZORTI.

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

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

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

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





### LA MADRILAINNE.

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

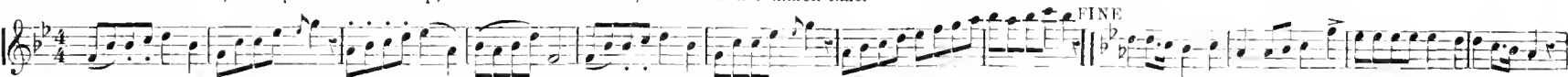


The gentleman begins with left foot, the lady with her right, the position the same as in the Waltz or Polka. Slide to the side, point the other, and bring it near to the first (one bar) repeat, and two pas de basques in turning once round (two bars,) side again, point the other, and bring it up to the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



### L' IMPERIALE. A New Parisian Dance.

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



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



### THE ESMERALDA.

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



### THE SICILIENNE. In Waltz Time.

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



### ZULMA L' ORIENTALE.

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

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

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



## JOHN ANDERSON ON THE OLD CUSHION DANCE.

A celebrated Dance very fashionable in great Britain about 1800.

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

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

The same words are used by the lady, 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 began the Dance, takes the Cushion as before, lays it as before, at the feet of any Lady he pleases and salutes her; then raising up the Lady, bows to her and leaves the circle, the Lady saying,—“Farewell! Sir.”

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

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



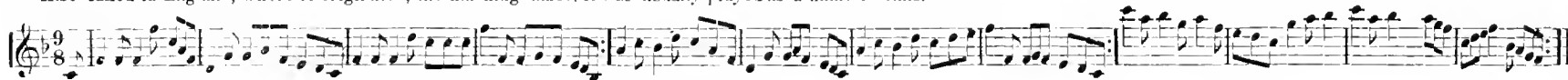
## \*SIR ROGER DE COVERLY.

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

First lady and foot gentleman forward and allenande 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 Schettisch turn. In the first place avoid stamping the first four steps, as it is exceedingly vulgar, and does not belong to the dance. Slide the left foot forward; then draw the right close up in the third position; perform this forward movement four times; then slide in the contrary direction, eight galop steps. Repeat the forward and back again, twice (16 bars). Then dance the two step waltz or the Schottisch; turn (16 bars). Then recommence with the first part.



## PIRATES CHORUS. (Ever be happy.)



O WOULD I WERE A BOY AGAIN.



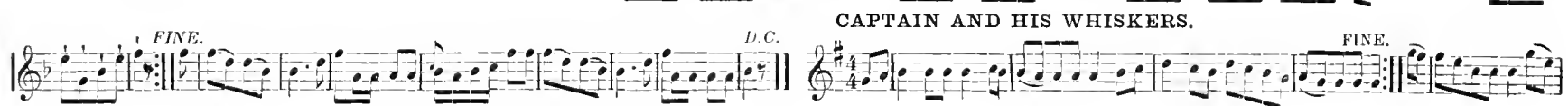
## WOUNDED HUSSAR.



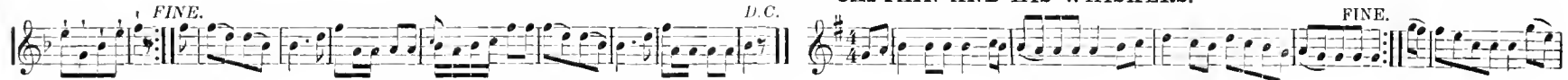
## SHANGHAI POLKA, or the Chinese dance.



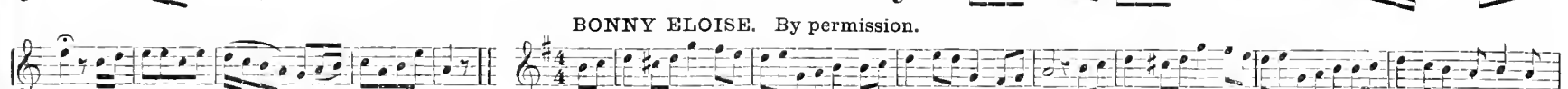
## GERMAN POLKA.



## CAPTAIN AND HIS WHISKERS.



## D.C. HAM FAT MAN.



## A Minor. PEA NUT GAL.



## BONNY ELOISE. By permission.



## FAIRY BELLE. By permission.



IN HAPPY MOMENTS. From Maritana.



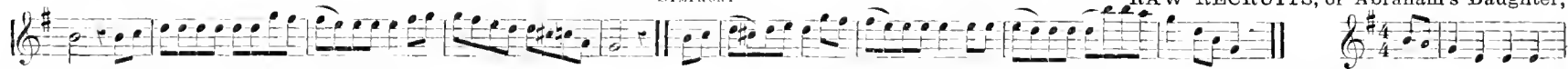
NETTY MOORE, or Far, Far across the Sea.

CHORUS.



SYMPHONY

RAW RECRUITS, or Abraham's Daughter,

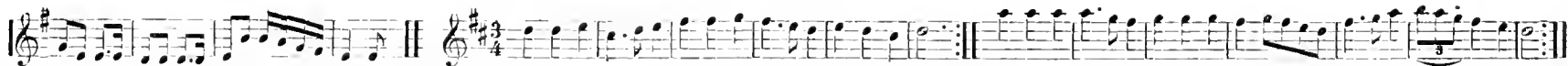


FINE.

D.C. RAW RECRUITS. No.2.



GOD SAVE THE QUEEN. National Air of England.



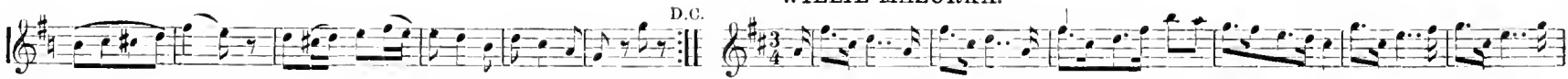
HAND ORGAN POLKA.



D.C.



WILLIE MAZURKA.



## LE REINE DE NAVARE QUADRILLE.

D'Albert.

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

No. 1.



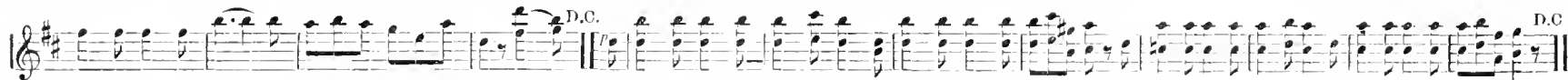
No. 2. (2 strains.) First couple chassa to couple on their right, bow and courtesy to each other twice, moving right and left across each other at each salutation; right and left with same couple; chassa to next couple, next, next; other couples the same.

No. 2.



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

No. 3.



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

No. 4.



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

No. 5.



## NINE PINS QUADRILLE.

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

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

## No. 1.

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

## CHERUBIM QUADRILLE.

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

No. 1.

*f* D.C.

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

No. 2.

*p* D.C.

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

No. 3.

*p* D.C.

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

No. 4.

*p* D.C.

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

No. 5.

*pp* D.C.

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

N. B. In each figure the dancers all have a new partner, and is repeated four times, which will bring all back again to their own places

If this be all repeated, the second time the gentlemen should balance to the left and hands all round.



## PUNCH AND JUDY SET.

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

No. 1. 8:



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

2. 8:



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) chassé by couples—all balance and turn to places.

3.



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

4. 8:



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, gentlemen all round the ladies—ladies fall back, gentlemen all forward and stop, first and second ladies and third and fourth ladies, join hands and promenade to seats.

5. 8:



SALLY COME UP SCHOTTISCHE.\*

Musical score for 'SALLY COME UP SCHOTTISCHE.\*' in 4/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with many beamed eighth notes. The fourth staff concludes the piece with a final cadence. The word 'FINE' is written above the first staff, and 'D.C.' (Da Capo) is written above the second and fourth staves.

GOLDEN ROBIN POLKA.

Musical score for 'GOLDEN ROBIN POLKA.' in 2/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with many beamed eighth notes. The fourth staff concludes the piece with a final cadence. The word 'D.C.' (Da Capo) is written above the second and fourth staves.

IRRESISTIBLE POLKA.

Musical score for 'IRRESISTIBLE POLKA.' in 2/4 time, key of D major. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence. The word 'FINE.' is written above the first staff, and 'D.C.' (Da Capo) is written above the second and third staves.

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

FANCY DANCES

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.

1st. 2nd.

SVA

CLARA MAZOURKA.

Musical notation for Clara Mazourka, featuring treble and bass staves with various musical notations including triplets and slurs.

TRAINEAUX MAZOURKA.

Musical notation for Traineaux Mazourka, including a 'FINE.' marking and 'D.C.' (Da Capo) instructions.

WANDA POLKA MAZOURKA.

Musical notation for Wanda Polka Mazourka, featuring treble and bass staves with '1st' and '2nd' endings.

MUSIDORA MAZOURKA.

Musical notation for Musidora Mazourka, including a 'D.C.' (Da Capo) instruction.

LES SOUPIRS MAZOURKA.

Musical notation for Les Soupirs Mazourka, including a 'FINE.' marking.

GAVOT DE VESTRIS.

Musical notation for Gavot de Vestris, including a 'D.C.' (Da Capo) instruction and '1st' and '2nd' endings.

FAVORITE FRENCH MAZOURKA.

Musical notation for Favorite French Mazourka, featuring treble and bass staves.

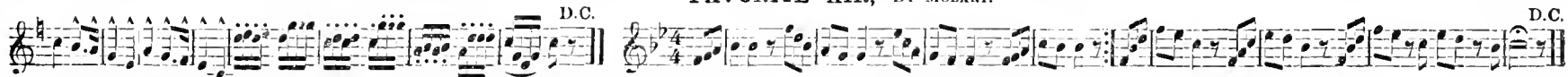
CARNIVAL OF VENICE.

Musical notation for Carnival of Venice, including a 'D.C.' (Da Capo) instruction and a 'FINE.' marking.

## VAILLANCE POLKA MILITAIRE.



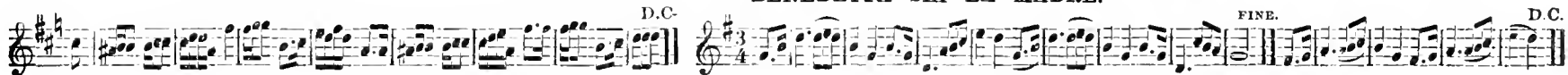
## FAVORITE AIR, By MOZART.



## DIAMOND SCHOTTISCHE.



## BENEDETTA SIA LA MADRE.



## POLONESE GAVOTTE.



## SOLDIER'S DANCE.



## LA MANOLA.



## RAINBOW SCHOTTISCHE. [By permission.]



## THE SISTERS.



## POST-HORN WALTZ.



MAYFIELD POLKA.

Musical notation for Mayfield Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The piece concludes with a 'FINE.' marking and a 'D.C.' (Da Capo) instruction.

LEIPZIG POLKA.

Musical notation for Leipzig Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The piece concludes with a 'D.C.' (Da Capo) instruction.

DRAWING-ROOM POLKA.

Musical notation for Drawing-Room Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The piece concludes with a 'D.C.' (Da Capo) instruction.

EVERLASTING POLKA.

Musical notation for Everlasting Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature and includes triplet markings. The second staff is in bass clef. The piece concludes with a 'FINE.' marking and a 'D.C.' (Da Capo) instruction.

EXQUISITE POLKA.

Musical notation for Exquisite Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature and includes triplet markings. The second staff is in bass clef. The piece concludes with a 'FINE.' marking.

NIGHTINGALE WALTZ.

Musical notation for Nightingale Waltz, consisting of two staves. The first staff is in treble clef with a 3/4 time signature and includes '1st TIME' and '2d TIME' markings. The second staff is in bass clef. The piece concludes with a 'D.C.' (Da Capo) instruction.

PRINCE OF WALES WALTZ.

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

CLEONE WALTZ.

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

FANCY DANCES.

GALLOP IN GUSTAVUS.

Musical notation for GALLOP IN GUSTAVUS. Key signature: one flat, time signature: 2/4. Includes 'FINE.' and 'D.C.' markings.

ITALIAN AIR.

Musical notation for ITALIAN AIR. Key signature: one flat, time signature: 4/4. Includes 'FINE.' and 'D.C.' markings.

PRIMA DONNA WALTZ.

Musical notation for PRIMA DONNA WALTZ. Key signature: one flat, time signature: 3/4. Includes 'FINE.' and 'D.C.' markings.

RIVER WALTZ.

Musical notation for RIVER WALTZ. Key signature: one flat, time signature: 3/8. Includes 'FINE.' and 'D.C.' markings.

ENGLISH MAZOURKA.

Musical notation for ENGLISH MAZOURKA. Key signature: one flat, time signature: 3/8. Includes 'D.C.' marking.

ADELINE WALTZ.

Musical notation for ADELINE WALTZ. Key signature: one flat, time signature: 3/4.

RICCI'S WALTZ.

Musical notation for RICCI'S WALTZ. Key signature: one flat, time signature: 3/8. Includes 'FINE.' and 'D.C.' markings.

SPANISH DANCE. No. 1.

Musical notation for SPANISH DANCE. No. 1. Key signature: one flat, time signature: 3/4.

SPANISH DANCE. No. 2.

Musical notation for SPANISH DANCE. No. 2. Key signature: one flat, time signature: 3/4.

THE WITCHES' DANCE. By PAGANINI.

Musical notation for THE WITCHES' DANCE. By PAGANINI. Key signature: one flat, time signature: 6/8.

LE ROSSIGNOLO WALTZ.

Musical notation for LE ROSSIGNOLO WALTZ. Key signature: one flat, time signature: 3/4. Includes 'K' and '3' markings.

Musical notation for LE ROSSIGNOLO WALTZ. Key signature: one flat, time signature: 3/4. Includes 'K' and '3' markings.



# FANCY DANCES.

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

FINE.

**ANNIE POLKA REDOWA.**

D.C.

FINE.

D.C.

D.C.

**PEARL POLKA.\*** H. KLEBER.

D.C.

**CALLY POLKA.\*** A. DODWORTH.

**ADELAIDE POLKA REDOWA.**

D.C.

FINE.

D.C.

**HATTIE SCHOTTISCHE.** JORDAN.

D.C.

**LIZZIE POLKA REDOWA.**

D.C.

FINE.

D.C.

BAY OF BISCAY POLKA.



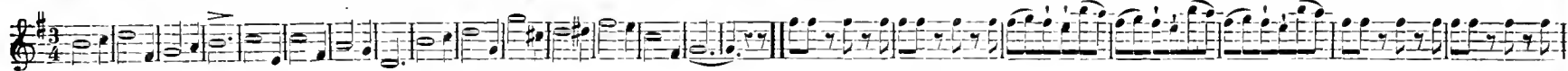
WILSON'S FANDANGO. Very popular in London in 1816.



MAY ROSE WALTZ.



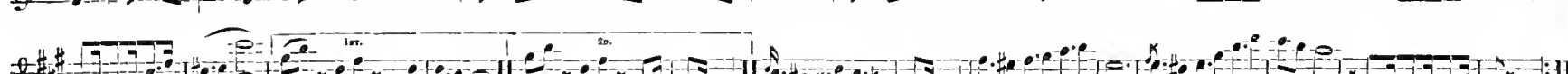
AMELIA WALTZES. No. 1. H. G. LUMBYE.



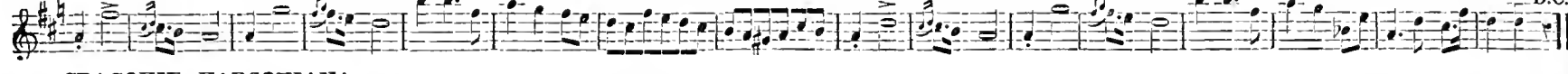
No. 2.



GERMAN REDOWA. CHAS. D'ALBERT.



CRACOVIE VARSOVIANA.



THE BLACK BRIGADE CAMP DANCE.

Musical notation for 'THE BLACK BRIGADE CAMP DANCE' in 4/4 time, featuring a melody with triplets and a bass line.

NELLIE POLKA REDOWA.

Musical notation for 'NELLIE POLKA REDOWA' in 3/4 time, featuring a melody with triplets and a bass line. Includes 'D.C.' markings.

BOLERO. From the Opera of "MASANIELLO."

Musical notation for 'BOLERO' in 6/8 time, featuring a melody with a 'FINE' marking.

AMERICAN EAGLE POLKA. E. K. EATON.

Musical notation for 'AMERICAN EAGLE POLKA' in 2/4 time, featuring a melody with 'SVA' and 'loco' markings and a bass line.

BILLY BOY WALTZ.

Musical notation for 'BILLY BOY WALTZ' in 3/4 time, featuring a melody with a 'FINE' marking and a bass line. Includes 'D.C.' markings.

PIC NIC REDOWA. E. K. EATON.

Musical notation for 'PIC NIC REDOWA' in 3/4 time, featuring a melody with a 'D.C.' marking and a bass line.

TITANIA'S FAVORITE POLKA. JULES NORMANN.

Musical notation for 'TITANIA'S FAVORITE POLKA' in 2/4 time, featuring a melody with triplets and a bass line. Includes 'tr' and 'D.C.' markings.

LA PIROUETTE POLKA. PASELOUP.

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

THE RAT-CATCHER'S POLKA JULES NORMANN.

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

LAUGHING EYES POLKA.

Musical notation for Laughing Eyes Polka, featuring a treble clef, 2/4 time signature, and 'D.C.' and 'FINE.' markings.

FORT SUMTER REDOWA. E. K. EATON.

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

SOUNDS FROM HOME WALTZES. No. 1.

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

No. 2.

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

No. 3.

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

No. 4.

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

THE GREAT EXHIBITION POLKA.

Musical notation for The Great Exhibition Polka, featuring a treble clef, 2/4 time signature, and 'FINE.' and 'D.C.' markings.

LINDA REDOWA.

Musical notation for Linda Redowa, featuring a treble clef, 3/4 time signature, and '1st' and '2d' markings.

POLISH MAZURKA.

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

DUVAL'S POLKA REDOWA.

Musical notation for Duval's Polka Redowa, featuring a treble clef, 3/8 time signature, and a key signature of one sharp (F#). The piece concludes with a 'FINE.' marking and a 'D.C.' instruction.

LA FAVORITA REDOWA.

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

EMILIE REDOWA. Kroskwriz.

Musical notation for Emilie Redowa, featuring a treble clef, 3/4 time signature, and a key signature of two flats (Bb, Eb). The piece includes a 'Repeat third strain, and D.C.' instruction and concludes with '1st.' and '2d.' markings.

EVANGELINE POLKA.

Musical notation for Evangeline Polka, featuring a treble clef, 2/4 time signature, and a key signature of two flats (Bb, Eb). The piece includes a '2d TIME' section and concludes with a 'FINE.' marking and a 'D.C.' instruction.

GAZELLE REDOWA. C. LANGROTH.

Musical notation for Gazelle Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The piece includes dynamic markings such as *f*, *pp*, and *p*, and concludes with a 'D.C.' instruction.

FAIR STAR WALTZ. CHAS. D' ALBRET.

Musical notation for Fair Star Waltz, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The piece includes dynamic markings such as *p* and *f*, and concludes with a 'D.C.' instruction.

LA BELLE SWISS WALTZ.

Musical notation for La Belle Swiss Waltz, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The piece includes dynamic markings such as *p* and concludes with '1st.' and '2d.' markings.

THE VIENNA POLKA.

Musical notation for THE VIENNA POLKA. Key signature: one sharp (F#), time signature: 4/4. The piece concludes with a double bar line and the word "FINE" above it.

CELEBRATED SPANISH MAZURKA. No. 1.

Musical notation for CELEBRATED SPANISH MAZURKA, No. 1. Key signature: one sharp (F#), time signature: 3/8. The piece concludes with a double bar line and the word "FINE" above it.

No. 2.

Musical notation for CELEBRATED SPANISH MAZURKA, No. 2. Key signature: one sharp (F#), time signature: 3/8. The piece concludes with a double bar line and the word "FINE" above it.

BRONZE HORSE GALLOP.

Musical notation for BRONZE HORSE GALLOP. Key signature: one sharp (F#), time signature: 2/4. The piece concludes with a double bar line and the word "FINE" above it.

CARRIE POLKA REDOWA.

Musical notation for CARRIE POLKA REDOWA. Key signature: one sharp (F#), time signature: 3/4. The piece concludes with a double bar line and the word "FINE" above it.

HATTIE POLKA REDOWA.

Musical notation for HATTIE POLKA REDOWA. Key signature: one sharp (F#), time signature: 3/4. The piece concludes with a double bar line and the word "FINE" above it.

OTIS' POLKA QUICKSTEP.

Musical notation for OTIS' POLKA QUICKSTEP. Key signature: one sharp (F#), time signature: 6/8. The piece concludes with a double bar line and the word "FINE" above it.

JACK AND PEGGY POLKA.

Musical notation for JACK AND PEGGY POLKA. Key signature: one sharp (F#), time signature: 2/4. The piece concludes with a double bar line and the word "FINE" above it.

BEETHOVEN'S LAST WALTZ.

Musical notation for BEETHOVEN'S LAST WALTZ. Key signature: three sharps (F#, C#, G#), time signature: 3/4. The piece concludes with a double bar line and the word "FINE" above it.

ZAPELADO.

Musical notation for ZAPELADO. Key signature: one sharp (F#), time signature: 3/4. The piece concludes with a double bar line and the word "FINE" above it.

Repeat Octave higher.



LUCY ANN'S WALTZ. Not too fast.

Musical notation for Lucy Ann's Waltz, consisting of two staves. The first staff is in 3/4 time with a key signature of one sharp (F#). It features a melody with various note values and rests. The second staff continues the melody, ending with a double bar line. The word "FINE." is written above the first staff, and "D.C." is written above the second staff.

LA TRICOTEUSE, or the Knitter's Waltz.

Musical notation for La Tricoteuse, consisting of two staves. The first staff is in 3/4 time with a key signature of one sharp (F#). The second staff is in 3/4 time with a key signature of one flat (Bb). The notation includes a double bar line and a repeat sign.

RUSSIAN MAZURKA.

Musical notation for Russian Mazurka, consisting of two staves. The first staff is in 3/4 time with a key signature of one sharp (F#). The second staff is in 3/4 time with a key signature of one sharp (F#). The notation includes a double bar line and the word "FINE." above the second staff.

ITALIAN MONFRINA.

Musical notation for Italian Monfrina, consisting of two staves. The first staff is in 6/8 time with a key signature of one sharp (F#). The second staff is in 6/8 time with a key signature of one sharp (F#). The notation includes a double bar line and the word "FINE." above the second staff.

JACKSON'S WALTZ.

Musical notation for Jackson's Waltz, consisting of two staves. The first staff is in 3/8 time with a key signature of one flat (Bb). The second staff is in 3/8 time with a key signature of one flat (Bb). The notation includes a double bar line.

LEMON HILL WALTZ.

Musical notation for Lemon Hill Waltz, consisting of two staves. The first staff is in 3/4 time with a key signature of two sharps (F# and C#). The second staff is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes a double bar line and the word "D.C." above the second staff.

KANSAS WALTZ.

Musical notation for Kansas Waltz, consisting of two staves. The first staff is in 3/4 time with a key signature of two sharps (F# and C#). The second staff is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes a double bar line.

LA GRANGE WALTZ. LYON.

Musical notation for La Grange Waltz, consisting of two staves. The first staff is in 3/4 time with a key signature of one flat (Bb). The second staff is in 3/4 time with a key signature of one flat (Bb). The notation includes a double bar line, the word "FINE." above the first staff, and the word "D.C." above the second staff. There are also markings for "1st." and "2d." above the second staff.



SILVER MINER'S WALTZ.

Musical notation for Silver Miner's Waltz, 3/4 time signature, ending with a FINE instruction.

HAPPY FAMILY REDOWA.

Musical notation for Happy Family Redowa, 3/4 time signature, starting with a D.C. instruction.

LA FILLE DU REGIMENT POLKA. J. STRAUSS.

Musical notation for La Fille du Regiment Polka, 2/4 time signature, ending with a FINE instruction.

GYPSY'S DANCE IN PRECIOSA.

Musical notation for Gypsy's Dance in Preciosa, 2/4 time signature, starting with a D.C. instruction.

L'ALINE. FRENCH CONTRE DANCE.

Musical notation for L'Aline French Contre Dance, 2/4 time signature, ending with a FINE instruction.

IL BONDUCA NI.

Musical notation for Il Bonduca Ni, 4/4 time signature, ending with a FINE instruction.

NEW SPANISH DANCE.

Musical notation for New Spanish Dance, 3/4 time signature, starting with a D.C. instruction.

RACOZI GALLOP.

Musical notation for Racozi Gallop, 2/4 time signature.

AUNT TOBEY'S QUICKSTEP.

Musical notation for Aunt Tobey's Quickstep, 6/8 time signature, ending with a FINE instruction.

Repeat 3d strain.

D.C.

ECLIPSE POLKA, No. 1. KOENIG.

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

No. 2. D.C.

Musical notation for the second part of Eclipse Polka, marked with D.C. (Da Capo).

LA SYLPHIDE WALTZ.

Musical notation for La Sylphide Waltz, including first and second endings and a D.C. marking.

Musical notation for the first part of La Sylphide Waltz, ending with a FINE marking.

LADIES' POLKA. D.C.

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

ROSALINDA WALTZ.

Musical notation for Rosalinda Waltz, featuring dynamic markings like *f* and *p*, and trills.

BINIE'S WALTZ.

Musical notation for Binie's Waltz, including dynamic markings like *f* and *p*, and trills.

LA REVEUSE POLKA REDOWA.

Musical notation for La Reveuse Polka Redowa, including a FINE marking and dynamic markings like *f* and *p*.

THE PEACE OF THE VALLEY. BALFE.

Musical notation for The Peace of the Valley, including a D.C. marking and dynamic markings like *f* and *p*.

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.

DOLCE.

PLUIE DE MAI VALSE. No. 1.

No. 3.

RUBINA POLKA.

HIGHLAND SCHOTTISCHE.

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

MUSIKANTER POLKA. WALLERSTLIN.

Musical notation for Musikanter Polka, Wallerstlin. Includes dynamic markings like *K* and *D.C.*

TRIO.

SOLDIER'S POLKA. CHAS. D' ALBERT.

Musical notation for Soldier's Polka, Chas. D' Albert. Includes first and second endings (1st, 2d) and dynamic markings like *D.C.*

FIRST LOVE REDOWA.

Musical notation for First Love Redowa. Includes dynamic markings like *D.C.* and *FINE.*

LA PARQUETTE POLKA REDOWA.

Musical notation for La Parquette Polka Redowa. Includes dynamic markings like *D.C.* and *FINE.*

LA DOUCE PENSEE POLKA MAZOURKA.

Musical notation for La Douce Pensee Polka Mazourka. Includes dynamic markings like *D.C.*

CONTRABAND'S QUICKSTEP.

Musical notation for Contraband's Quickstep. Includes dynamic markings like *D.C.*, *f*, and *K*

CHAMPAGNE GALLOP.

Musical notation for Champagne Gallop. Includes dynamic markings like *Pop.*, *1st time*, and *2d time*

Musical notation for Champagne Gallop (continued). Includes dynamic markings like *Pop.*, *1st*, and *2d*

Musical notation for Champagne Gallop (continued). Includes dynamic markings like *1st* and *2d*



No. 1. QUINTETTES QUADRILLE BAND, CONTAINS,

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No. 2. QUINTETTE QUADRILLE BAND, CONTAINS,

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No. 3. QUINTETTE QUADRILLE BAND, CONTAINS,

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