HAMILTON'S

UNIVERSAL TUNE-BOOK;

A COLLECTION OF THE

MELODIES OF ALL NATIONS,

ADAPTED FOR

VIOLIN, FLUTE, CLARIONET, ETC.

EDITED BY JAMES MANSON.

Not harsh and crabbed, ...
But musical as is Apollo's lute,
And a perpetual feast of nectar'd sweets,
Where no crude surfeit reigns.—COMUS.

VOL. II.

GLASGOW:
W. HAMILTON, RENFIELD STREET;
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INDEX.

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	PAGE
* Adelphi Quadrille, *M'Cann*,	148
Adieu my native land adieu, *Chandler*,	113
* Aerial Quadrilles, The	106
A Friar he loved a fair Maid well, *old ballad air*, (1)	81
Ah! Bella a mi Ritorno, from "Norma," *Bellini*,	147
Ah Colin why, *old air*,	50
Ah Perdona, DUET, *Mozart*, (2)	156
Air by Bellini,	134
Air from "La Dame Blanche," *Boildieu*, (3)	80
Alles Schweige, *German air*,	71
* Alice Gray, *Mrs. Philip Millard*,	178
All my life is joy and pleasure, DUET, *Bellini*, (4)	98
Anacreon in Heaven,	33
* Andrew Hofer, *March, James Manson*,	184
Annie Laurie, *Scotch air*,	151
An thou wert my ain thing, *Scotch air*, (5)	31
Antwerp Waltz, The, *Labitzsky*,	113
Aria, *Auber*,	63
Aria, *Haydn*,	51
Argyle is my name, *Scotch air*,	85
Arise lovely beam of the Tweed, *John Ross*, (6)	91
* Arietta, *D. T. Williams*,	155
A smile from the Girl of my heart, *Shield*,	57
Assist me ye lads who have hearts void of guile, *Irish air*,	61
Athol Cummers, *Strathspey, Scotch*,	12
Auf Brueder! lasst uns lustig Leben, *German air*,	54
Aurora Waltzes, The, *Labitzsky*,	97
* Auld Brig o' Doon, The, *John Turnbull*, (7)	123
Awa' Whigs, awa', *Jacobite air*, (8)	9
Auld Langsyne, *Scotch air*,	180
Balinamona Ora, *Irish air*,	125
Ball-room Polka, The,	161
Banks of Banna, *Irish air*,	103
Banks of Allan water,	151
Banks of Forth, The, *James Oswald*, (9)	10
Banks of Nith, The, *Scotch air*, (10)	62
Banks of Loch Ness, *Gaelic air*,	65
Banks of Tweed, *Hook*,	150
Bannocks of Barley Meal, *Scotch air*, (11)	85
Battle of Shirra Muir, *Scotch air*,	60
* Barney Brallaghan's courtship, *Blewitt*,	164
Beautiful Venice, *Rondo*,	27
Be all silent, *German air*,	71
Beauty, *Pleyel*,	127
Belleisle March, The,	169
Beds of Sweet Roses, The, *Scotch air*, (12)	110
Betty Pringle's Pig, *J. B. Sale*,	63
Benny Side, *Scotch air*, (13)	13
Bhlian Ur, *Gaelic strathspey and song*,	83
Billy O'Rourke's ramble, *Irish air*,	178
Black Eagle, The,	65
Black eyed Susan, *Leveridge*, (14)	151
* Blewitt's Jig,	164
Blue Bell of Scotland, *Scotch air*,	53
Do. do. AS A DUET,	102
Blue Bonnets over the Border, *Scotch air*.	182
Blue eyed lassie, The, *Scotch air*, (15)	44
Boatie Rows, The,	169
Bob of Fettercairn, The, *Reel, Scotch*,	21
Bohemian Melody,	54
Bohemian Waltz, *Lanner*, (16)	125
Bonnie grey-eyed Morn, The, *Old air*, (17)	26
Bow-wow-wow, *English air*,	71
Braes o' Locheil, *Scotch air*, (18)	17
Braes o' Marr, The, *Strathspey*,	137
Braw braw lads, *Scotch air*, (19)	170
Brechin Castle, *Strathspey*,	126
Britons to Arms,	70
Brier bush, The,	179
British Grenadiers, The,	166
Broom of Cowdenknowes, *Scotch air*,	158
Bruachan Loch Neish, *Gaelic air*, (20)	65

PAGE

Bruce's Address, *Scotch air*, . . . 144
Bud of the Rose, The, *Shield*, . . 157
Bumper for Luck, A, *Irish air*, . . 86
* Burns' Festival March, *John Turnbull*, . 30
By the gaily circling Glass, *Dr. Arne*, (21) . 76
By the margin of Zurichs' fair Waters, *Swiss air*, 150

Ca! ca! Geschmauset, *German air*, . . 24
Caledonian Hunt's Delight, *Scotch air*, . 69
Caller Herring, *Nathaniel Gow*, . . 126
Camelia Waltz, *Mozart*, . . . 81
Cameronian's Rant, *Scotch air*, . . 60
Cameron's got his Wife again, *Strathspey*, . 159
Canaries, A 49
Captain's Lady, The, *Scotch air*, (22) . 24
Captain Megan, *Irish air*, . . . 41
Captain Ross' Reel, *Scotch*, . . . 56
Captain Keeler, *Reel*, ... 170
Captain O'Kane, *Irish air*, . . . 170
Carle now the King's come, *Scotch air*, . 53
Carle's Rant, The, *Strathspey*, . . 110
Carolan's Cap, The, *Irish air*, . . 141
Cauld Kail in Aberdeen, *Scotch air*, . 163
C'est l'amour, *French air*, . . . 4
Ce fut une nuit solennelle, *French air*, . 59
Chanson elegiaque, ... 19
Chapter of Fashions, The, *Old air*, . . 15
Charlie is my Darling, *Jacobite air*, . . 13
Charlie Yet, *Jacobite air*, . . . 125
Cheer up my Men, *German soldier's song*, . 88
Cheshire Cheese, The, . . . 95
Chinese air, ... 67
* Chinese March, *James Bickers*, . . 40
Chiu-ri-ruo, *North Highland air*, . . 21
Clydeside Lasses, *Reel Scotch*, . . 25
Cold and Raw, (23) 171
Come under my Plaidie, *Scotch air*, (24) . 109
Coming thro' the Rye, *Scotch air*, (25) . 44
Connaught-man's Ramble, *Irish air*, . 175
Constant Shepherdess, The, . . : 46
Coolun, *Irish air*, ... 163
Corn Rigs are bonnie, *Scotch air*, . . 179
Cornwallis' Lament for Colonel Muirhead *Scotch air*, ... 100
Could I each fault remember, *from "the Duenna,"* (26) 5
Country Dance, *Old English*, . . . 99
Crambambuli, *German air*, . . . 138
Croppies lie down, *Irish air*, . . . 168
Cuckoo's Nest, The, *Hornpipe*, . . 12
Culloden, *Scotch air*, . . . 140

Dainty Davie, *Scotch air*, (27) . . 105
Dark Phantom, The, *Irish air*, . . 92
* Do. do. *arranged as a* DUET, . 116
* Death of Kosciusko, *German air arranged as a* TRIO, ... 154
Demon Lover, The, *Old Ballad air*, . . 95
* Deil's Elbow, The, *Reel, John Turnbull*, . 4
* Departed Friends, *James Manson*, . . 17
Der Freyschutz Waltz, *Weber*, (28) . . 135
Des Reitenden Jägers Abschied, *German air*, . 116
Deuks dang o'er my Daddie, The, (29) . 158
Devil take the Peelers, The, *Irish air*, . 87
Donald, *supposed Irish air*, . . . 158
Donald Caird, *Scotch air*, . . . 159
Donnybrook Row, A, *Irish air*, . . 86
Dorset Quadrille, The, . . . 72
Down the Burn Davie, *Scotch air*, (30) . 2
Do. do. second set, *Hook*, . . 164
Drops of Brandy, *Jig*, ... 180
Druid's March, from "Norma," *Bellini*, . 62
Drunk at Night and Dry in the Morning, . 174
Drunken Peasant, The, *Irish air*, . . 87
Duet from the Golden Pippin, *Monsignier*, . 114
Duet from the Opera of the Pirates, *Storace*, 129
DUETS, 98, 102, 103, 114, 116, 124, 129, 136, 138, 146, 149, 156, 162, 178, 183
Duke of Gloucester's New March, . . 37
Duke of Kent's Reel, *Scotch*, . . 83
Duncan M'Queen's *Strathspey*, second set, . 175
* Duncan's Election, *John M'Glashan*, . 21
Dunkeld House, *Neil Gow*, . . . 116
Dusty Miller, The, *Scotch air*, (31) . . 20
Dutchess of Buccleuch, *Strathspey, Neil Gow*, 172

Earl Douglas Lament, *Scotch air*, (32) . 69
Echo Catch, The, TRIO, *Herschell*, (33) . 118
Edinburgh Hornpipe, The, . . . 169
Emerald Isle, The, *Irish air*, . . . 26
Engel Waltzer, *Strauss*, . . . 99
Es Zog aus Berlin ein Muthiger Held *German air*, ... 74

Fairy Galop, *Strauss*, . . . 125
Fal de ral Tit, ... 84
Farewell to Minna, ... 29
Farewell to Whiskey, *Neil Gow*, . . 182
Fee him Faither, (Saw ye Johnnie comin), . 94
Fete du Village, ... 35
Florentine air, ... 148
* Flower of the West, The, *T. Henderson*, . 89
Flowers of the Forest, The, *Scotch air*, (34) 82
Forgive me if I do not trust those eyes of heavenly blue, *Canzonet, Haydn*, (35) . 11
Fourth Dragoon's March, . . . 60
* Freedom I serve thee, *German air, arranged as a* DUET, ... 120
French Air, ... 31
French Melody, . . . 62, 70, 80
Freut euch des Lebens *H. G. Nägeli*, . 54

	PAGE
Frisch auf mein Volk! *German air*,	88
From thee Eliza I must go, *supposed Irish air*,	158
• Gaberlunzie's March, *Dounieso*,	2
Gala Water, *Scotch air*,	170
Galop des Juifs,	128
Galop from the "Corsair" *Bochsa*, (36)	51
Gardener's March, *Scotch air*,	8
Gardener wi' his paidle, *Scotch air*, (37)	8
Garry Owen, *Irish air*,	181
Gi'e me a lass wi' a lump o' land, *Scotch air*,	37
Gin a body meet a body, *Scotch air*, (38)	44
• Gipsey Quadrilles, The,	18
Gladsmuir, *William M'Gibbon*, (39)	35
Glengary, *Strathspey*,	111
Gloomy Winter's now awa, *Scotch air*,	93
• Gnome Waltz, *T. Henderson*,	4
God preserve the Emperor, TRIO, *Haydn*,	104
God save the Queen, *National Anthem*,	178
Going out a Shooting, *Comic song*,	21
Golden Farmer, The, *Hornpipe*,	45
Golden Pippen, DUET from the, *Monsignier*,	114
Go to Berwick Johnnie, *Scotch air*,	181
Grand March, *Findon*,	127
Grand March from "Norma," *Bellini*,	49
• Grave of Burns, The,	65
Grey Cock, The, *Scotch air*, (40)	3
Greig's Strathspey,	175
Grotesque Dance,	59
Groves of Blarney, The, *Irish air*,	131
Hail, all hail, thou merry month of May, DUET, *Weber*,	162
• Half-past Twelve,	58
Hanoverian Waltz,	3
Hardy Sailor, The, *Dr. Arnold*,	41
Hark! the bonnie Christ church Bells, *Aldrich*,	37
Hark! the Vesper hymn is stealing, *Russian air*,	144
Harvest Home, The, *Hornpipe*,	40
Haughs of Cromdale, *Gaelic air*, (41)	13
Heaving of the Lead, The, *Pearce*,	170
Hen's March, The, DUET, (42)	149
Her absence will not alter me,	55
• Herman Boaz, *Country dance*,	74
Hermit's song from "Der Freyschutz," *Weber*,	30
He stole my tender heart away,	4
He winna do for me, *Dr. Arne*,	96
Hey for a lass wi' a Tocher, *Irish air*,	125
Hey then up go we, *Jacobite air*,	50
Hey tuttie, taitie, *Scotch air*, (43)	144
Highland Baloo, *Gaelic air*,	155
Hodgart's Delight, *Scotch air*,	14
• Hop o' my Thumb, *Johnson Seyton*,	84
Hornpipe,	155
How can I be sad on my Wedding Day,	43
How long and dreary is the Night, *Gaelic air*, (44)	10
Humours of Glasgow Fair, *Comic song*,	151
Hunting the Hare, *Irish air*,	49
Huntsman's Farewell, The, *German air*,	116
I could never lustre see, from the "Duenna,"	27
I dream'd I lay where flowers were springing,	141
I gae'd a waefu' gate yestreen, *Scotch air*,	44
I learnt a pretty song in France,	84
I lo'e na a laddie but ane, *Scotch air*, (45)	105
I'm as smart a lad as you'd wish to see, *Attwood*,	38
I'm not to be stinted in love,	54
Inch Laggan, *North Highland air*,	123
Indian Air,	53
In the dead of the Night, *M. P. King*,	53
Irish Jig, (46)	1
Is your graith in order? *Strathspey*,	49
Ivy Green, The, *Russell*,	74
I was d'ye see a Waterman,	76
I Wont be a Nun,	160
Jack a Tar, *Hornpipe*,	12
Jack at Greenwich, *Dibdin*,	15
Jack's Alive, *Irish air*,	135
Jamie Gay, *Berg*, (47)	24
Jock o' Hazledean, *Scotch air*,	180
• Jock Tamson's Hornpipe, *James Manson*,	25
John Anderson my Jo,	183
Johnnie Armstrong, *Old ballad air*, (48)	67
Johnnie M'Gill, *Scotch air*,	109
• Johnnie Peep, *John M'Kenzie*,	150
John o' Badenyon, *Scotch air*,	123
John of Paris,	3
Jolly Beggar, The, *Scotch air*, (49)	3
Just like love is yonder Rose, *J. Davy*,	155
Kenmure's on and awa Willie, *Jacobite air*,	76
Kitty of Coleraine, *Irish air*,	177
Knitter's Waltz, The,	42
Kommt Bruder, *German air*,	102
Krakoviak dance, The, *Bochsa*,	68
Labitzsky's Aurora Waltzes,	97
L'Abrotone, *Contre danse*,	60
La Chocaillon, *Quadrille*,	44
Laddie lie near me, *Scotch air*,	167
Ladies' Club, The,	3
Ladies of Carrick, The, *Irish air*,	112
Lady Ann Hope's Favourite, *Scotch*,	56
Lady Badinscoth's Reel, *Scotch*,	138
Lady Baird's delight, *Reel, Scotch*,	14
Lady Belhaven, *Reel*,	168
Lady Charlotte Bruce's Favourite, *N. Gow*.	25
Lady Charlotte Murray, *N. Gow*, (50)	165
Laird of Cockpen, The, *Scotch air*, (51)	138

	PAGE
Lady Elgin's Strathspey,	55
La Esmeralda Polka,	145
La Fleur de la Rose, *French air*, DUET,	102
La Folatrerie, *Gallopade*,	111
La Gitana,	113
La Gitana Polka,	161
Lament for M'Gregor of Ruro, *Gaelic air*,	174
Langolee, New, *Irish air*,	174
La Poste Quadrilles, *Camille Schubert*, (53)	152
L'Arc en Ciel Quadrille,	105
La Recette, *Romance, M. Bonnay*,	79
Lasses look behind you, *Reel, Scotch*,	137
Lasses of the Ferry, *Strathspey*,	70
Lass of Gowrie, The, *Scotch air*,	179
Lass of Livingston, The, *Scotch air*, (54)	22
La Suissesse au bord du Lac, *French air*,	77
La Tricoteuse Waltz,	42
Lawers House, *Scotch air*,	16
Le Champignon Gallopade,	53
Leewaerden Waltzer, *J. W. Oelfingen*,	14
Leeze me on my bonnie Lass, *Scotch air*,	14
Le Garcon Volage, *French air*,	72
Le Gentil Husard, *French air*,	184
* Le Gobelin Valse, *James Warden*,	23
Leith Assembly, *Country dance*,	165
Le Pont Neuf,	15
Le Printemps Waltz,	22
Le Ramonneur, *French air*,	27
* Les Souvenirs Quadrilles, *R. Stewart*,	120
Let's seek the bower of Robin Hood,	177
* Let the Toast be dear Woman, TRIO, (55)	154
Life let us Cherish, *H. G. Nägeli*,	54
Lightly Tread 'tis hallowed Ground, *G. Berg*,	74
Do. do. *as a* TRIO,	176
Lilla's a Lady, *German air*,	68
Lillibulero, *Durfey's Pills*, (57)	7
Little, A, *Dibdin*,	89
* Little Nell's Requiem,	69
Lochaber no more, *Gaelic air*, (58)	59
Loch Erroch side, *Scotch air*,	179
Logie o' Buchan, *Scotch air*,	80
London March, The,	44
Looney Mactwolter, *Irish air*,	174
Lord Balgownie's favourite, *Scotch air*,	93
Lord Beechan, *Old ballad air*, (59)	101
Lord Eglinton's Auld man, *Scotch air*,	48
Lord Gregory, *Scotch air*, (60)	17
Lord Ronald, *Scotch ballad air*, (61)	77
L'Oriflamme March,	52
Love, Good Night, *English air*,	7
Love's Young Dream, *Irish air*,	182
Love Links, The, *Country dance*, (62)	70
Lugton Brig Waltz,	90
Lullaby, The, *Storace*, (63)	43
Lützow's Wild Chase, *Weber*,	141

	PAGE
Macgregor's Gathering,	39
Macgriogair an Ruaro, *Gaelic air*,	174
Mackenzie's Rant, *Strathspey, Scotch*,	14
Mac Mhic Alastair, *Strathspey*,	111
Madam Fig's Gala, *Comic song*,	180
Madame Vandercourt, *Dibdin*,	6
Madrigal, The,	79
Maid of Selma, *Scotch air*,	8
Maid's Complaint, The, *James Oswald*, (65)	92
Maid that tends the Goats, The, *Gaelic air*,	107
March from " La Donna del Lago," *Rossini*, (66)	8
March from the Opera of " La Gazza Ladra," *Rossini*,	92
Market Girl, The, (67)	149
Marquis of Bowmont's Reel, *Marshall*, (68)	7
Mary's Dream, *Scotch air*, (69)	59
Match Boy, The, DUET,	124
May Flower Waltz, *Mozart*,	103
May we ne'er want a friend nor a Bottle to give him, *John Davy*,	10
Mazourka,	19
Meg of Wapping, (Pull away), *Attwood*,	96
Methvin Castle,	51
Miller, The, *Scotch air*,	166
Mill Mill, O, The, *Scotch air*, (70)	100
Minuet, *Corelli*,	22
Minuet, *Hook*,	73
Minuet from " Porus,"	121
Minute Gun at Sea, DUET, *M. P. King*,	146
Miss Forbes' Farewell to Banff, *Isaac Cooper*,	166
Miss Janet Drennan's Waltz,	63
Miss Margaret M'Dougal of Ardbeg, *Strathspey, Alexander M'Kay*,	117
Miss Rae's Strathspey,	93
Miss Sharpe's Fancy, *Mr. Sharpe of Hoddam*,	42
* Miss Skeen's Strathspey, *P. Virtue*,	30
Miss S. Murray's Reel, *Scotch*,	91
Miss Stewart's Reel, *J. Pattison*,	126
Molly Brallaghan, *Irish air*,	181
Money in both Pockets, *Country dance*,	34
Monie Musk, *Strathspey*,	168
Morning Star, The, *Waltz*,	6
Moudiewart, The, *Scotch air*,	167
Mr. Busby Maitland's Reel, *Nathaniel Gow*,	150
Mr. James M'Nicol Inverary, *A. M'Kay*,	85
Mrs. Christie's Rant, *Scotch*,	31
Mrs. Dempster, *Strathspey*,	159
Mrs. M'Casey, *Irish air*,	179
Mrs. Nicol's Fancy,	64
Mrs. Weymis of Cuttle Hill, *Strathspey*,	64
Muir Mackenzie's favourite, *Sharpe of Hoddam*,	35
My ain fireside, *Scotch air*,	43
My days have been so wondrous Free,	95
My heart's in the Highlands, *Gaelic air*,	33
My Lodging is on the cold ground, *Irish air*,	19

	PAGE
My Love she's but a lassie yet,	138
My true Love far away, *Dr. Arnold*,	26
Naval Pillar, The, *J. Morehead*,	172
Neil Gow's Farewell to Whisky,	182
Neil Gow's Lament for his Brother,	64
* New Bridge of Glasgow, *Strathspey, Porteus*,	171
New Bumpkin,	160
New French Stop Waltz,	128
New Langolee, *Irish air*,	174
New Rigged Ship, *Country dance*,	23
New Year's Day, *Gaelic air*,	83
Night Cap, The,	28
Nobody coming to marry me,	41
No words can Poet find, *Weber*,	138
Nymph, The,	42
O are ye sleeping Maggie? *Scotch air*,	140
O dear what can the matter be, *Irish air*,	62
O for ane and twenty Tam, *Scotch air*,	167
* O gi'e me back my Ring,	75
O haste and leave this sacred Isle, DUET, *Irish*,	160
O hey Johnnie Lad, *Scotch air*,	70
Oh no my love no, *Michael Kelly*,	45
Oh say simple maid, *Dr Arnold*,	58
Old English Country Dance,	99
O let me in this ae Night, *Scotch air*,	131
O Mary ye'se be clad in Silk, *Scotch air*,	17
O Megan ee! from the "Castle Spectre," *Kelly*,	78
O merry may the maid be, *Scotch air*,	166
O mirk mirk, is this midnight hour, (*Lord Gregory*)	17
O my love is like a red red Rose,	177
On a bank of Flowers, *Scotch air*,	109
One bottle more, *Irish air*,	61
On yonder Stile,	51
O Pescator del' Onda, *Venetian air*,	22
Opera Hornpipe,	82
Opera Polka, The,	145
Oran Gaoil,	167
O rare London Town, *Hook*,	5
Original Stop Waltz, The, *French*,	99
O the moment was sad when my love and I parted, *Irish air*,	177
O 'tis Love, *French air*,	4
O 'tis pleasant to float on the sea, from "Oberon," *Weber*,	10
* Our friends in Castleweerock, *James Manson*,	39
Ower the Hills and far awa, *Scotch air*,	100
Ower the Muir amang the Heather, *Scotch air*,	117
Ox's Minuet, *Haydn*,	79
Oyster Girl, The,	21
* Do. do. *as a* TRIO,	101
Paddy Foorshane's Fricassee,	61
Paddy now wont you be easy, *Irish air*,	39
Pastoral Symphony from the "Messiah," TRIO, *Handel*,	142
Peaceful slumbering on the Ocean, *S. Storace*,	43
* Peep-bo! Auld Tow-wig, *John Turnbull*,	40
Peep of Day, The,	71
Philander was a merry Swain, *Playford's col.*	82
Planxty Drury, *Irish air*,	29
Polish Dance,	70
* Polka Quadrilles, The, *T. B. Brett*,	132
Polonaise, *J. Kuffner*,	32
* Poor heart-broken Weaver, *James Manson*,	5
Port a Bhodich, *Strathspey*,	110
Port na Fainne,	64
Posie, The,	103
Prague Waltz, The,	77
Priest in his boots, The, *Irish air*,	42
* Princess Royal's Polka,	68
Pull away, pull away, pull away I say, *Attwood*,	96
Puss in a Corner, from "Durfey's Pills,"	80
Quadrille,	20,52
Quadrille Rondo, *Henri Herz*,	90
* Queen, The, *Jig, Hugh Gilmour*,	172
Queen's Anthem, The, *English National air*,	178
* Queen's Triumph, The, *Reel, Hugh Gilmour*,	172
Quick step of the Twelfth Regiment,	55
Rainbow Quadrille, The,	105
* Rambler, The, *Hornpipe, James Manson*,	25
* Randy Wives o' Greenlaw, *Reel, J. King*,	48
Ranz des Vaches, *Swiss air*,	88
Ranting Highlandman, The, *Scotch air*,	105
Rattle the Bottles, *Irish air*,	86
Rattling Roaring Willie, *Jig*, 2d. set,	173
* Real Irish Quadrilles, The,	86
Red Red Rose, The, *Scotch air*,	176
* Reel of Achareidh, *James Wylson*,	23
Request, The, *G, Vogler*,	166
Ringan's Isle, *Strathspey*,	95
Rise Brothers! Let us enjoy a life of Pleasure, *German air*,	54
* Robertson's Quick Step, *Charles Robertson*,	85
Robin Adair, DUET, *Irish air*,	178
Rocks of Cashel, The, *Irish air*,	124
Rondo,	20
Rondo, after "Beautiful Venice," *Dounieso*,	27
Roses blaw, *Northumbrian air*,	140
Rose Tree, The,	182
Rousseau's Dream, *French air, Jean Jacques Rousseau*,	163
Roy's Wife o' Aldivalloch, *Scotch air*,	180
Rule Britannia, *Dr. Arne*,	158
Runaway Bride, The,	1

	PAGE
Russian Hymn,	144
Sadler's Wells Tumbling Minuet,	83
Sailor's Hornpipe, The,	179
Sally in our Alley, *Carey*, (71)	136
Sally Roy, *Shield*, (72)	164
Savourna Deelish, *Irish air*,	177
Sawney's Pipe, *Scotch air*,	96
Saw ye Johnnie comin', *Scotch air*,	94
Saw ye my Faither, *Scotch air*,	3
Saxe Cobourg Waltz,	112
Saxon Air, DUET,	103
Scots Recluse, The, *James Oswald*,	34
Scots wha hae, *Scotch air*,	144
See what a conquest love has made, *Playford's col.*	16
Sensibility how charming, *Scotch air*,	100
Sherriff Muir, 2d. set.	173
Shipwrecked Boy, The, *J. Moulds*,	33
Sich a getting up Stairs, *Negro air*,	168
Silly Boy 'tis full Moon yet.	71
Single Blessedness, *Old air*,	13
Sir John Henderson, *Neil Gow*,	169
Sir Ralph Abercrombie's March,	56
Sir W. Watkyn Wynn, *Welsh air*,	183
* Sisters, The,	35
Siubhal an t'sneachd tra Oiche', *Gaelic air*,	93
Slow Air,	69
Slow Air, *Mozart*,	69
Slow Air, *Rode*,	103
* Slow Air, *John M'Glashan*,	55
* Slow March, *Thompson Aimers*,	61
Soldier's Return, The, *Scotch air*,	100
Some Love to Roam, *Henry Russell*,	139
Song of a Finlandish Peasant Girl,	9
Sonnambula Waltz, *Strauss*,	177
Speed the Plough, *J. Morehead*,	172
Staaten Island Hornpipe,	148
Stack in Virgo, *Irish air*,	72
Stop Waltz,	94
Stop Waltz, New French,	128
Stop Waltz, The original, *French*,	99
St. Patrick was a Gentleman,	64
St. Pierre Hornpipe,	9
Struan Robertson's Raut, *Strathspey*,	109
Stu mo Run, *Gaelic air*,	16
Sul margine d'un Rio, *Paisiello*,	1
Sun Flower, The, *Moore's Irish Melodies*,	19
Sunny Rays of Morning, The, *Danish air*,	59
Swiss Air,	78
Swiss Boy, The, *Swiss air*,	128
Tak your auld Cloak about ye, *Old air*,	170
Taste Life's glad Moments, *H. G. Nageli*,	54
Tell me babbling Echo, *G. Vogler*,	166
* Tell me fair Maid, *W. Smellie, M. D.*	73
The Bride cam out o' the byre, (Woo'd and married and a') *Scotch air*,	167
The crimson Morn, from the "Duenna,"	10
The fair Maid with her milking pail, *English air*,	39
The Girl that I love is a mortal like me,	75
The lazy mist hangs on the brow of the hill,	111
The morn returns, DUET, from "Rosina," *Paxton*, (91)	136
There grows a bonnie brier bush,	178
* There is a Form, *W. Smellie, M.D.*	80
There was aince a May and she loed na men, *Scotch air*,	15
There went from Berlin a brave Hero, *German air*,	74
This Life is a lottery, *Dibdin*,	58
Tho' prudence may press me,	111
Thou bonnie wood of Craigielee, *R. A. Smith*, (73)	77
Thou hast left me ever Jamie, (Saw ye Johnnie comin)	94
* Three fat Mice, *Reel, John Turnbull*,	57
* Three Ghosts, The, *James Manson*,	45
Three years a Sailor's life I led,	85
Thy fatal shafts unerring prove,	88
Tibbie Fowler, *Strathspey*,	140
Tipsey Hibernian, The, *Reeve*,	91
Toddlin but, *Scotch air*,	43
To, ho, man, ho to, *Medley Country dance*,	36
Toll, toll the Knell, *Stephen Storace*,	38
Tom Thumb, *Hornpipe*,	127
Traveller benighted in snow, The, *Gaelic air*,	93
Trio from the Comic Opera of the "Cooper," *Dr. Arne*,	122
Trios, 101, 104, 118, 122, 138, 142, 154,	176
Turn Out, *M. P. King*,	71
'Twas within a mile of Edinburgh Town, *Scotch air*,	163
'Twas when the seas were roaring, *Old ballad air*,	141
'Twere vain to tell thee all I feel, *Waltz*,	75
Tyrant soon I'll burst thy Chains, *Rossini*,	66
Una Voce, air by "Rossini,"	66
Up amang yon Cliffy rocks, *Gaelic air*,	107
Up in the Morning Early,	171
Vain Pursuit, The,	40
Valse de Lord Liverpool, *Musard*,	112
Vienna Polka, The,	161
Village Festival, The,	35
Waefu' heart, The,	50
Waes of Scotland, The, *Jacobite air*,	141
Waltz, *Henri Herz*,	83
Waltz, *Johann Strauss*,	84
Waltz, *M. P. King*,	34

	PAGE
* Waltz, *T. Strickland Tyson*,	148
Walker the Twopenny Postman, *Comic song*,	181
Wandering Willie, *Scotch air*,	159
Was blasen die Trompeten? *German air*,	47
Was ist des Deutschen Vaterland? *German air*,	34
Waters of Elle, *French air*,	100
Weary pun' o' tow, *Jacobite air*,	50
Wedding Day, The,	43
Wedding of Ballyporeen, The, *Irish air*,	125
Wedding Ring, The,	64
Weel may the Keel row,	173
Were na my heart licht I wad die, *Scotch air*,	15
What wad I do gin my Hoggie wad die, *Scotch air*,	28
Wha'll be King but Charlie, *Jacobite air*,	119
When first I cam to be a Man, *Scotch air*,	123
When I hae a sixpence under my Thumb, *Scotch air*,	43
When I hang on thy bosom distracted to leave thee, *Michael Kelly*,	45
* When Maggie gangs awa, *Strathspey, Turnbull*,	16
When she came ben she bobbit, *Scotch air*,	138
When the Rosy Morn, SOLO, DUET and TRIO, from "Rosina,"	138
When wild war's deadly blast was blawn, *Scotch air*,	100
Where are you going sweet Robin?	151
Where is the German's Fatherland? *German air*,	34
Where will bonnie Ann lie, *Scotch air*,	110
Whistle o'er the lave o't, *Scotch air*,	56
Whilst happy in my native Land,	24
White Cockade, The, *Jacobite air*,	61
Who to gain the laurel crown, *Old English air*,	2
Why weep ye by the tide Lady? *Scotch air*,	180
Why sounds the Trumpet? *German air*,	47
* Widow Mahoney, *J. Blewitt*,	9
Widow of Wareham, *Country dance*,	32
Willie Cameron, *Scotch air*,	165
Willie's Rare and Willie's Fair, *Scotch air*,	88
Will Watch, *J. Davy*,	48
Woo'd and Married and a', *Scotch air*,	167
* Woodcockstank Brig, The,	6
Woodman spare that Tree, *Russell*,	68
Wounded Hussar, The, *Irish air*,	170
Yankee Doodle, *American air*,	140
Ye Banks and braes o' bonnie Doon, *Scotch air*,	69
Do. do. do. DUET,	183
Yes I will leave my Father's Halls,	30
Yestreen I had a pint of Wine, *Irish air*,	103
Young May Moon, *Irish air*,	180
Young Philander, *Scotch air*,	81
Young Troubadour, The, *Henry Herz*,	78
Young William was a Seaman true,	43
* You're the beam of my eye, *J. Harkin*,	31
Youth's the season made for Joy,	89

NOTES.

1. *A Friar he loved a fair Maid well.*—We noted this air from the singing of a friend, a native of Kilwinning, Ayrshire; like many others of the unpublished popular strains, it has been associated with villanous verses.

2. *Ah Perdona.*—Wolfgang Amadeus Mozart was born at Salzburg, Jan. 27, 1756. At eight years old he played a concerto on the piano-forte at Munich. The year following he made a musical tour. At this time he came to England and played before the Royal family. His fame is spread as wide as the confines of civilization. He died 4th Dec. 1792.

3. *Air from "La Dame Blanche."*—Adrien François Boildieu was born at Rouen in 1775. He produced many clever operas. "La Dame Blanche" was one of his latest, for which the order of the Legion of Honour was conferred upon him. He died in 1834.

4. *All my life is joy and pleasure.*—Vincenzo Bellini was born at Catania in Sicily in 1805. He died in Paris, 1835. His operas have been among the most fashionable of any modern composer.

5. *An' thou wert my ain thing.*—This air has been attributed to David Rizzio, but we think from insufficient evidence. It was printed by Thomson in 1725 as an ancient air. The editor of "Johnson's Musical Museum" says that it is found in an ancient MS. Lute Book, written at Aberdeen by Robert Gordon of Straloch in the year 1627, and named, "An' thou wer myn own thing."

6. *Arise lovely beam of the Tweed.*—John Ross, the composer of this air, was sometime organist at Aberdeen, where he composed many songs.

7. *The Auld Brig of Doon.*—John Turnbull, the composer of this and several other airs which are printed

in this work, was a native of Paisley. Early in life he commenced the study of music. He resided for some time in Ayr as a teacher and seller of music. Here he first became known as a composer. His song "Love and our ocean home" was very successful. After he left Ayr he came to Glasgow, where he conducted the Psalmody in St. Georges' Established Church. He was an excellent harmonist, but his melodies generally want simplicity. He died in the year 1845, aged 42.

8. *Awa', Whigs, Awa'.*—This is one of the oldest of our airs. The Jacobites selected this melody for a song entitled "The Earl of Mar's Men." The ancient air, "Oh, silly soul alace," says the editor of Johnson's Musical Museum, "is evidently the progenitor of this air." We have examined the air so named as published by Mr. Dauney in the Skene MS., and we are disposed to think that it must have been another air which he refers to, because there is not enough of similarity between the air in the Skene MS. and "Awa', Whigs, awa'," to warrant us in supposing that they are the same.

9. *The Banks of Forth.*—This air, the composition of James Oswald, was first published in his Pocket Companion, 1741.

10. *The Banks of Nith.*—This air was composed by Robert Riddel of Glenriddel, for Burns' song, "The Thames flows proudly to the sea."

11. *Bannocks of Barley Meal.*—This old air was formerly called "The Killogie." It is printed twice in "Oswald's Caledonian Companion"—the first time with the title "Bannocks of Bear Meal;" next, "There was a lad and a lass in a Killogie," from the first line of the old song.

12. *The Beds of Sweet Roses.*—This is a border melody. Burns mentions that when he was a boy it was very popular in Ayrshire, and he has heard those fanatics the Buchanites sing some of their nonsensical rhymes, which they dignified with the name of hymns, to it. For an account of this sect, see Blackwood's Magazine, vol. vi. p. 663.

13. *Benny Side.*—This air, with the song beginning "My loved Celestia is so fair," which is set to it in Johnson's Musical Museum, were both furnished by Dr. Blacklock for that work about the close of 1785, and were copied for the Doctor by Allan Masterton.

14. *Black-eyed Susan.*—Richard Leveridge was born in 1670. He was a singer, and celebrated for his fine bass voice. In 1727 he published a collection of songs in two volumes, which were exceedingly popular. He died in 1758.

15. *The Blue-eyed Lassie.*—This air was composed by Robert Riddel of Glenriddel, for Burns' song, "I gaed a waefu' gate yestreen."

16. *Bohemian Waltz.*—Lanner was a native of Germany. He died in Vienna about two years ago.

17. *The Bonnie Grey-eyed Morn.*—The song in the Beggars' Opera, "'Tis Woman seduces all Mankind," is sung to this air. In the "Musical Biography" it has been attributed to Jeremiah Clark, organist of St. Paul's, but it has been held that this opinion was given without sufficient evidence. The tune appears in Playford's Wit and Mirth in 1698. Sir William's song in the Gentle Shepherd is sung to this air.

18. *Braes o' Lochiel.*—This is a Gaelic air, and is preserved in R. A. Smith's Scottish Minstrel.

19. *Braw Braw Lads.*—This tune was greatly admired by Haydn, who harmonised it for Mr. Wm. Whyte's Collection of Scottish Songs. On the MS. of the music Haydn expressed his opinion of the melody in the best English he was master of, in the following short but emphatic sentence—"This one Dr. Haydn favourite song."

20. *Bruachan Loch Neish.*—Captain Frazer, who has this air in his very excellent collection, says, "The words and music of the 'Banks of Lochness' are the composition of a very obscure individual, whom the editor remembers;" and this is all. In the same way hundreds of beautiful airs and songs have been dropped upon the stream of time, and because they were in many cases the composition of "very obscure individuals," their names were not deemed worthy of being chronicled. Shakspere and Burns were at one time very obscure individuals, and had their works been left to be gathered by such men as Captain Frazer, their names would have been allowed to slip out of the chronicle, that the fame of the collector might not be dimmed by their lustre.

21. *By the gaily circling Glass.*—Dr. Arne was born in London, 1710. He was educated at Eton, and bred to the law, which he seemed to have no taste for. At eighteen he composed music for Addison's Rosamond. His Comus was produced in 1738; Artaxerxes in 1762; and Love in a Village in 1763. He received the degree of Doctor in Music from the College of Oxford in 1769. He received seven gold medals from the Catch Club for his glees and catches. He died in 1778.

22. *The Captain's Lady.*—This air in Oswald's "Pocket Companion" is named "Mount your Baggage;" in Walsh's "Country Dance Book," published more than a hundred years ago, it is called "The Caddie Laddie;" in the third volume of Gow's "Complete Repository" it is altered into a strathspey, and named "Dalry House." Burns' song "Mount and go" is sung to this air.

23. *Cold and Raw.*—This air was called "Catch that Catch can" in a collection published by John Hilton, 1652, where it appears in the shape of a Catch. The same tune is introduced in Purcell's "Orpheus Brittanicus," in the form of a bass to an Ode in honour of Queen Mary, the consort of William III.

24. *Come under my Plaidie.*—The proper name of this air is "Johnny Macgill," after the composer, who was a musician in Girvan, Ayrshire.

25. *Coming thro' the Rye.*—This air was altered in the first measure from an old set of the same tune by Mr. John Watlen, musician and music-seller, and he published it with new words. The original air was taken from the third and fourth strains of a tune called the Miller's Daughter. The song became popular.

26. *Could I each fault remember.*—Charles Dibdin was born at Southampton in 1745, and educated at

Winchester for the clerical profession. He was the author of an immense number of songs, to which he composed music. These songs have had the greatest popularity. He died in 1814.

27. *Dainty Davie.*—This tune is inserted in Playford's Dancing-master, first published in 1657.

28. *Der Freyschutz Waltz.*—Carl Maria von Weber was born at Holstein in 1776. He received a liberal education. His operas have erected for him a fame that must endure while music is held in estimation. He died in London in 1826.

29. *The Deuks dang ower my Daddie.*—Burns' song, "The bairns got out wi' an unco shout," is sung to this air. This tune was probably introduced into England about the union of the crowns in 1603. It was published in Playford's Dancing-master in 1657, under the title of "The Buff Coat."

30. *Down the Burn Davie.*—Burns says, speaking of this air, "I have been informed that the tune 'Down the Burn Davie' was the composition of David Maigh, keeper of the blood slough hounds belonging to the Laird of Riddell, in Tweeddale." This must be a mistake, as the tune, note for note, appears in the Orpheus Caledonius. The 2d set was composed by James Hook, father of the late Theodore Hook.

31. *The Dusty Miller.*—In Mr. Blaikie's MSS. 1682 and 1693 this tune is called Binny's Jig.

32. *Earl Douglas' Lament.*—This air is supposed to be the progenitor of "When I ha'e a saxpence under my thumb;" Robie donna Goradh," &c., and is very old.

33. *The Echo Catch* was composed by Sir John Herschell, whose name and memory are illustrious from his astronomic discoveries.

34. *The Flowers of the Forest.*—This fine air is found in the Skene MS. The old set of the air in this celebrated MS. is exceedingly pathetic and beautiful, and we do not think that the modern set is by any means an improvement upon the more venerable copy.

35. *Forgive me if I do not trust those eyes of heavenly blue.*—Dr. Joseph Haydn was born at Rohrau, near Vienna, on 31st March, 1732. He visited England in the years 1791 and 1795. His Oratorio of the "Creation" was brought out in 1798. His "Seasons" in 1800. It is impossible for us here to enumerate all his works. He died at Vienna, May 29, 1809.

36. *Galop, from the Corsair.*—Bochsa visited Britain some years since, and made a tour through the provinces as a harpist, on which instrument he was a dexterous performer.

37. *The Gardener wi' his paidle.*—Burns' song, "When rosy May comes in wi' flowers," is sung to this air. The old name is the Gardener's March.

39. *Gladsmuir.*—Wm. M'Gibbon was well known and celebrated in his time for his great execution on the violin. He was many years leader of the orchestra of the Gentlemen's Concerts at Edinburgh. He died at Edinburgh, October 3d, 1756.

40. *The Grey Cock.*—This air is evidently old, though it does not seem to have been published in any collection prior to 1772. The song sung to this air was printed in the collections of Herd and Hersfield.

41. *The Haughs o' Cromdale.*—The old name of this tune appears to have been "Wat ye how the play began?" as it appears with this title in Oswald's Caledenian Pocket Companion.

42. *The Hen's March.*—The subject of this air appears in the Comic Pantomime called "Fortunatus," which was composed by James Oswald. The music of "Fortunatus" was meant for an opera, but being unfinished at the time of Oswald's death, was made to do service as a Pantomime.

43. *Hey tuttie taitie.*—The editor of Johnson's Musical Museum says that the more ancient name of this air was "Hey now the day daws," from the first line of a song which had been popular in Scotland many centuries ago. Burns says that he had met with a tradition universally over Scotland, and particularly about Stirling, that this air was Robert the Bruce's March at the battle of Bannockburn, which was fought in 1314. Ritson disputes this traditional account, and quotes Froissart, to prove that the Scots had no martial music at that period, because the old historian states "that they would make such a noise, blowing upon a little horn, of which instrument it seems every man bore one, as if all the devils in hell had been amongst them." The editor mentioned above, says that from the figures on numerous ancient sculptures, there is reason to believe that the Scots had as great a variety of musical instruments as any nation whatever, long before the Battle of Bannockburn, and he refers further to the venerable Bede and others to prove that Scotland not only rivalled but surpassed Ireland in the musical art. There can be no doubt but that this air is of very great antiquity; but the above references only prove that the Scots were a musical people before the time of Bruce, but do not establish the truth of the tradition.

44. *How long and dreary is the night.*—This air was picked up by Burns while on his tour through the North Highlands, and sent for insertion to Johnson's Musical Museum, where it may be found, with the first set of verses which he wrote to it. He afterwards extended the song, and had it set to the air of "Cauld kail in Aberdeen."

45. *I lo'e na a laddie but ane.*—Burns said that this air was composed by Mr. Clunie, who was minister of Borthwick, Midlothian. He died at Greenend, 1819, in the 62d year of his age, and 29th of his ministry. This air bears a striking similarity to the Irish air "My lodging is on the cold ground." We think it is only an altered set of the Irish air.

46. *Irish Jig.*—We wrote this air from the singing of Mr. Robert Cooper, and have never seen it in any collection.

47. *Jamie Gay.*—This melody was composed by Mr. Berg. The song sung to this air, which begins "As Jamie Gay gang'd blythe his way," is an English imitation of Scotch lyrical poetry. George Berg gained the first prize medal given by the Catch Club in 1763, and two others in the following years.

48. *Johnnie Armstrong.*—The air of this ballad, commemorating an event that happened in 1529, is in

Oswald's "Pocket Companion."—It is evidently the original *of* "*Toddlin Hame*," &c.

49. *Jolly Beggar.*—This air has been usually attributed to James V., King of Scotland; this, Mr. Dauney, editor of the Skene MS., thinks there is no good ground for.

51. *Laird of Cockpen,*—"When she came ben she bobbet." This air is in Oswald's "Pocket Companion;" also in Mr. Crockat's MS. Book of Tunes, 1709.

53. *La Poste Quadrilles.*—Camille Schubert is a living German composer, whose Quadrille and Waltz music has gained considerable popularity.

54. *The Lass of Livingstone.*—Allan Ramsay, who was born in 1684, calls this an ancient tune. Copies of it exist in MS. and otherwise from nearly as remote a period.

55. *Death of Kosciusko.*—This air is so similar in some of its movements to the popular song "Let the toast be dear woman" that we cannot overlook the curious fact—although we dare not say that the composer of the English air has plagiarised from the German melody. The note appended to the song must therefore be taken "cum granu."

57. *Lillebulero* and *Bullen-a-lah* were the passwords of the Irish Roman Catholics in the struggles of 1641. This air has gained considerable notoriety from the circumstance that "My Uncle Toby" appeases his conscience by the frequent whistling of it, in the wordy contests which occur between him and my father—*vide* "Tristram Shandy."

58. *Lochaber no more.*—This tune was formerly named "King James' March to Ireland." We have an old collection of music, published by J. Wright, London, in the early part of the 18th century, where this tune is called "The Irish Lamentation," and we have seen an old copy of it where it is titled "The Battle of Aughrim."

59. *Lord Beechan.*—This old ballad air we noted from the singing of an old man upwards of 75 years of age, who resided in the Rottenrow of Glasgow. Its simplicity speaks for its antiquity.

60. *Lord Gregory.*—This is a very ancient Gallowegian melody.

61. *Lord Ronald.*—Burns says, "This air, a very favourite one in Ayrshire, is evidently the original of Lochaber. In this manner many of our finest more modern airs have had their origin. Some early minstrel or musical shepherd composed the simple original air, which being picked up by the more learned musician took the improved form it bears."—*Reliques.* These remarks are strictly correct.

62. *The Love Links.*—This tune is from an old volume of the "Lady's Magazine."

63. *The Lullaby.*—Stephen Storace was born in England in 1763. When young he studied in Naples. In 1787 he returned to England with his sister, who was celebrated as a singer. He was engaged as composer to the Drury-lane Theatre, for which he composed his operas of The Haunted Tower; Pirates; Lodoiska; No song no supper, &c. He died in 1796 while his opera of Mahmoud was in rehearsal.

65. *The Maid's Complaint.*—James Oswald was originally a dancing-master in Dunfermline, and afterwards settled in Edinburgh, where he taught music and dancing. This was from 1724 to 1740. He went to London, and was appointed chamber-composer to the King, where he died. He was the composer of many excellent airs, and collected and published several volumes of Scottish melodies.

66. *March from "La Donna del Lago."*—Gioachino Rossini was born at Pisaro in 1792. His first opera, "Tancredi," was produced in 1813—"Semiramide" in 1823. He came to Britain in 1824. His last work, the Stabat Mater, was produced two years ago in Paris.

67. *The Market Girl.*—We have never met with this air in any collection of music, manuscript or otherwise. The set we have inserted was taken down from the singing of an Irish pedlar. The song is licentious in the extreme, but we thought the air worthy of preservation.

68. *Marquis of Bowmont's Reel.*—Wm. Marshall of Keithmore, who, in Burns' time, was butler to the Duke of Gordon, is known over Scotland as being the composer of some of our most popular reels and strathpeys, amongst others, "Wishaw's Favourite," "Madam Frederick," "Of a' the airts the win' can blaw," &c.

69. *Mary's Dream.*—The first part of the old melody was composed by Mr. John Lowe, a native of Kenmore, in Galloway. The modern set, which is the one we have printed, is supposed to have been composed by Mr. Schetky, the celebrated violin-player, who resided some time in Edinburgh.

70. *The Mill, Mill, O.*—This air is ancient; it appears in Mr. Crockat's M.S., 1709.

71. *Sally in our Alley.*—Henry Carey, the composer of this air, was a supposed illegitimate son of the Marquis of Halifax. He produced two farces in 1715. The second edition of his "Musical Century, in one hundred English ballads," is dated 1740. He was both poet and musician. His "Sally in our Alley" obtained him Addison's praise for the words, and Geminiani's for the music. He was a blameless unfortunate genius, and in a fit of despair destroyed himself in 1743.

72. *Sally Roy.*—The late Mr. Incledon got great applause for singing this song in his entertainment, which he gave in different parts of the country, called the Wandering Minstrel. The words are a sorry imitation of the simple ballad. Wm. Shield, the composer, was born in the county of Durham about 1749. He was apprenticed to a boat-builder, but the violin was more in accordance with his taste than ship carpentry. His fame stands high as the composer of many excellent and popular airs. He died in 1829.

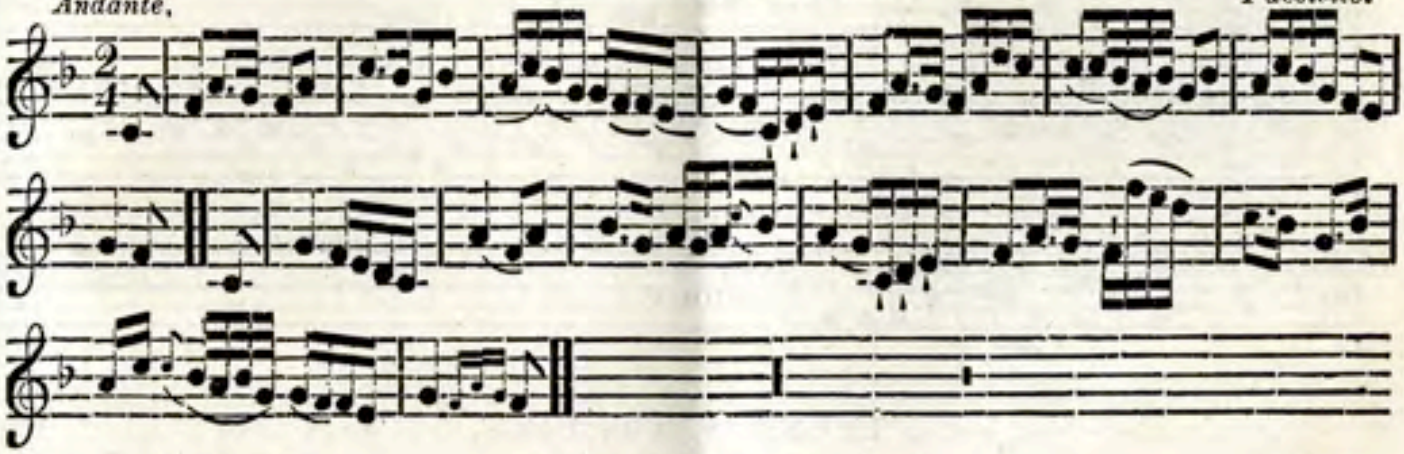
73. *Thou bonnie wood of Craigielee.*—R. A. Smith was a native of England, but removed early in life to Paisley. He was a good musician, and a good man. His fame principally rests on the airs he composed for the songs of Tannahill. In 1823 he removed from Paisley to Edinburgh, where he died in 1829.

HAMILTON'S

UNIVERSAL TUNE-BOOK.

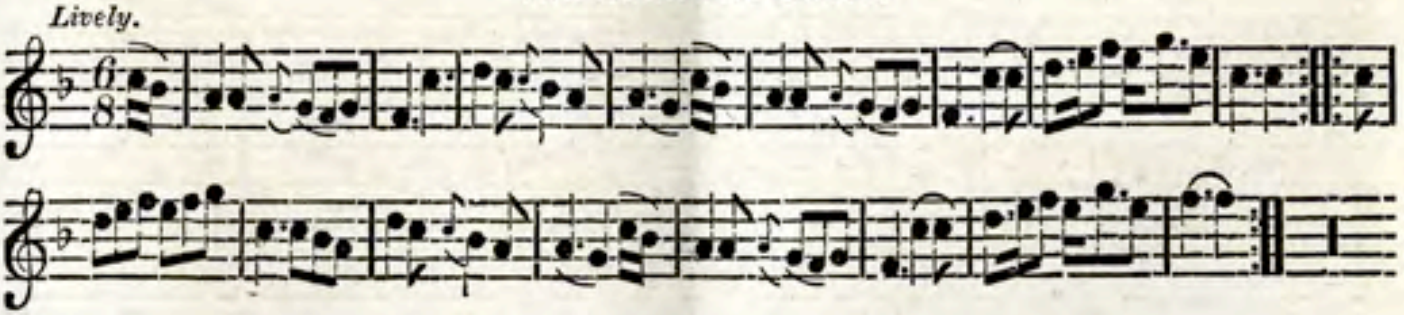
SUL MARGINE D'UN RIO.

Andante. *Paesiello.*

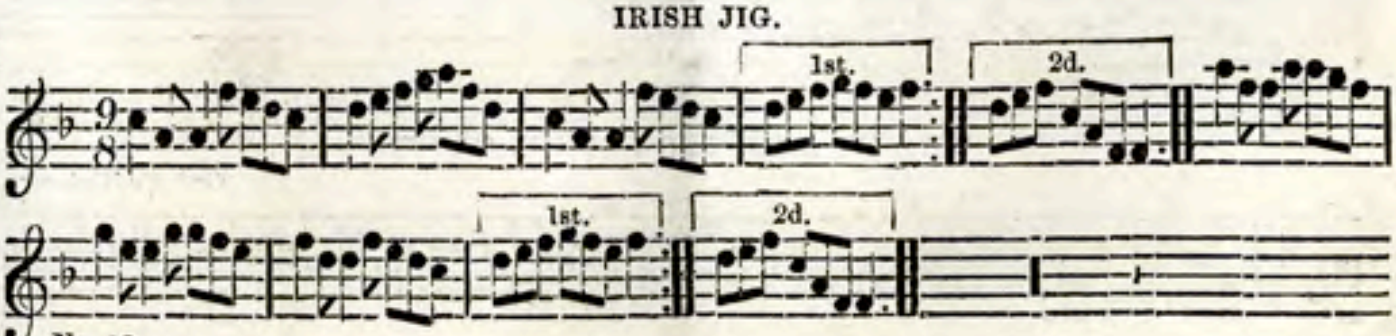


THE RUNAWAY BRIDE.

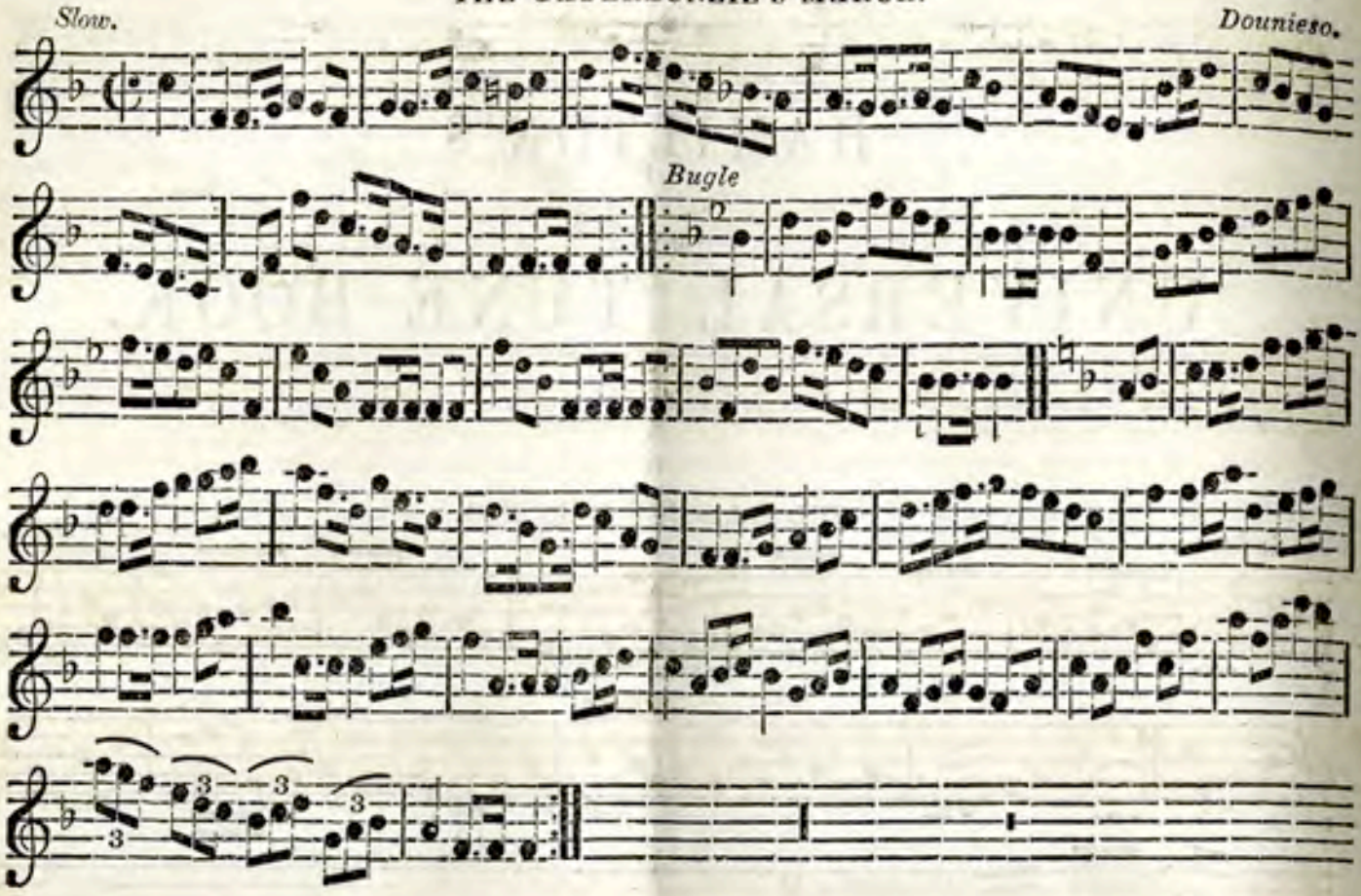
Lively.



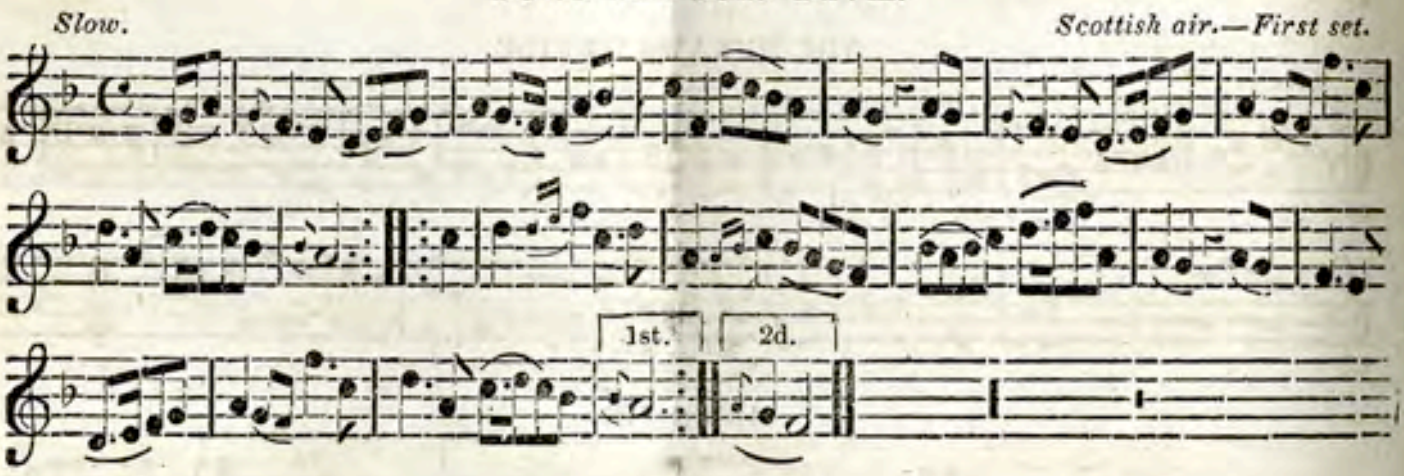
IRISH JIG.



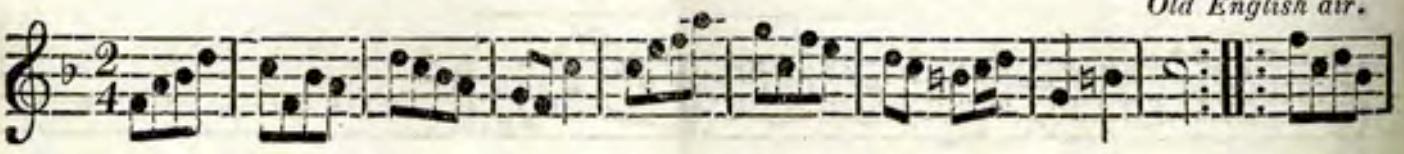
THE GABERLUNZIE'S MARCH.

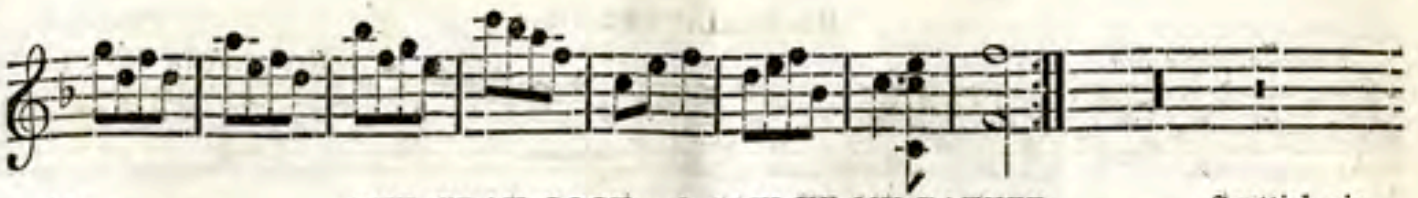


DOWN THE BURN DAVIE.

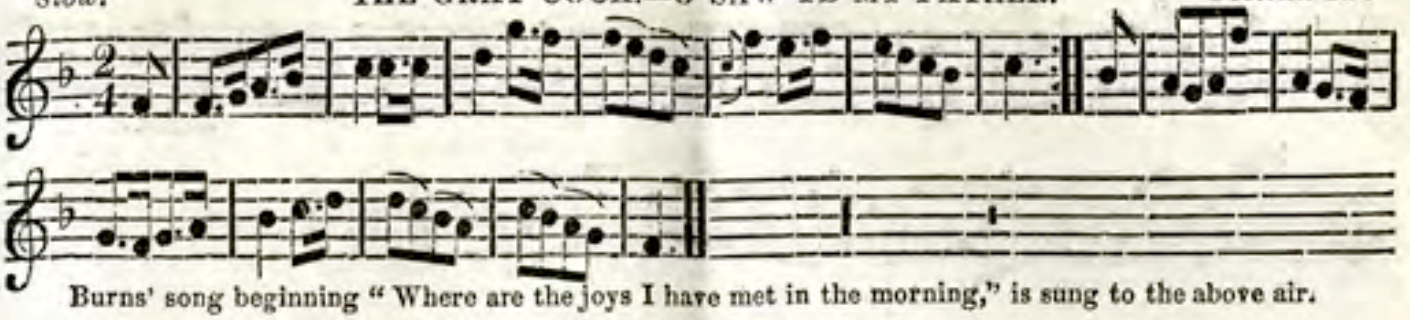


WHO TO GAIN THE LAUREL CROWN.





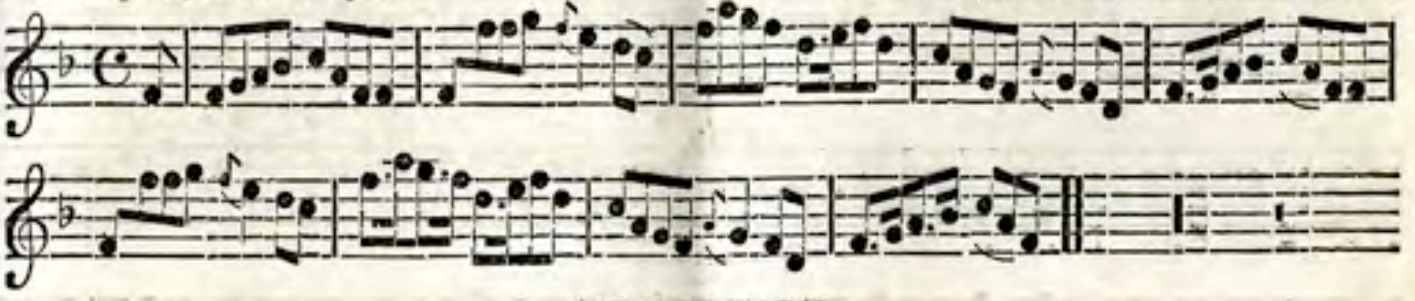
S.ow. THE GRAY COCK.—O SAW YE MY FATHER. *Scottish air.*



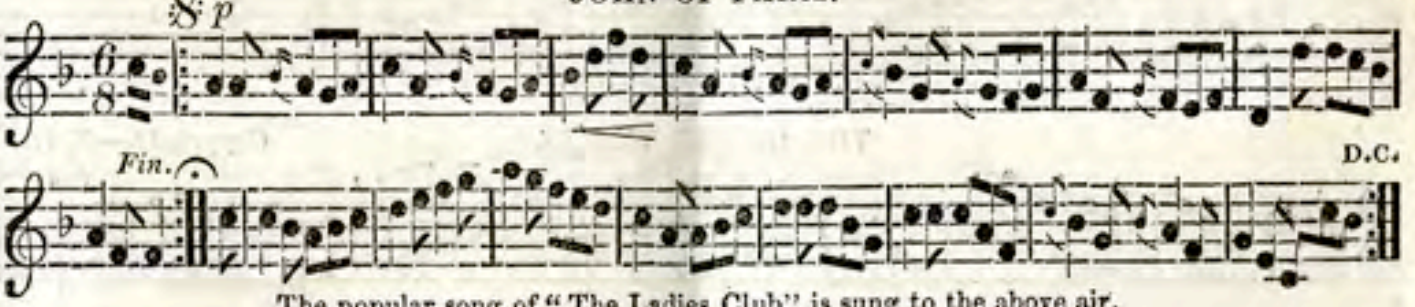
Burns' song beginning "Where are the joys I have met in the morning," is sung to the above air.

THE JOLLY BEGGAR.

With spirit, but not too fast. *Scottish air, attributed to King James V.*

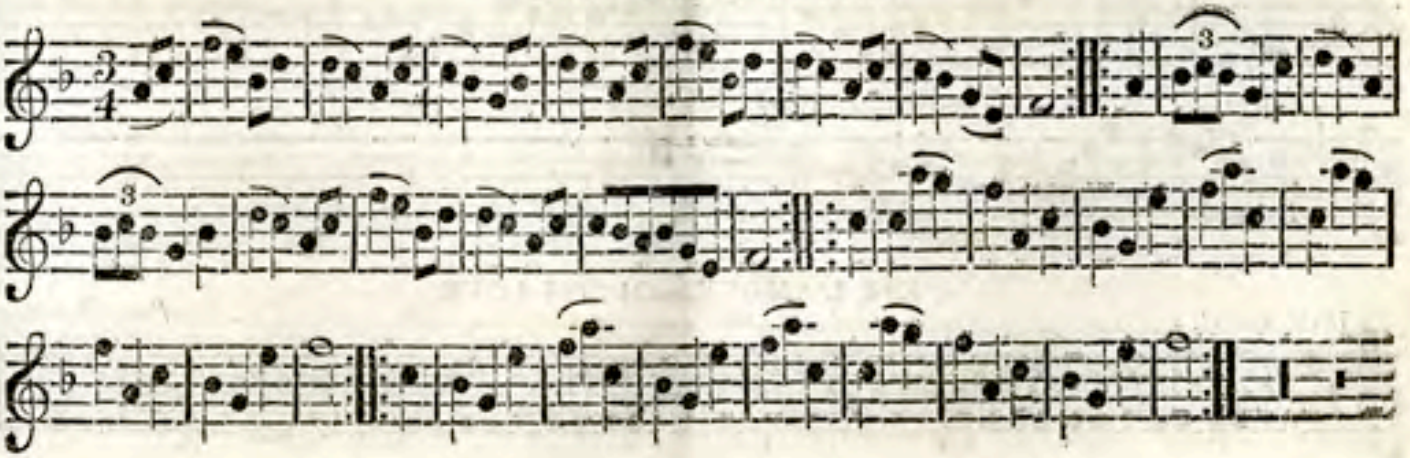


JOHN OF PARIS.



The popular song of "The Ladies Club" is sung to the above air.

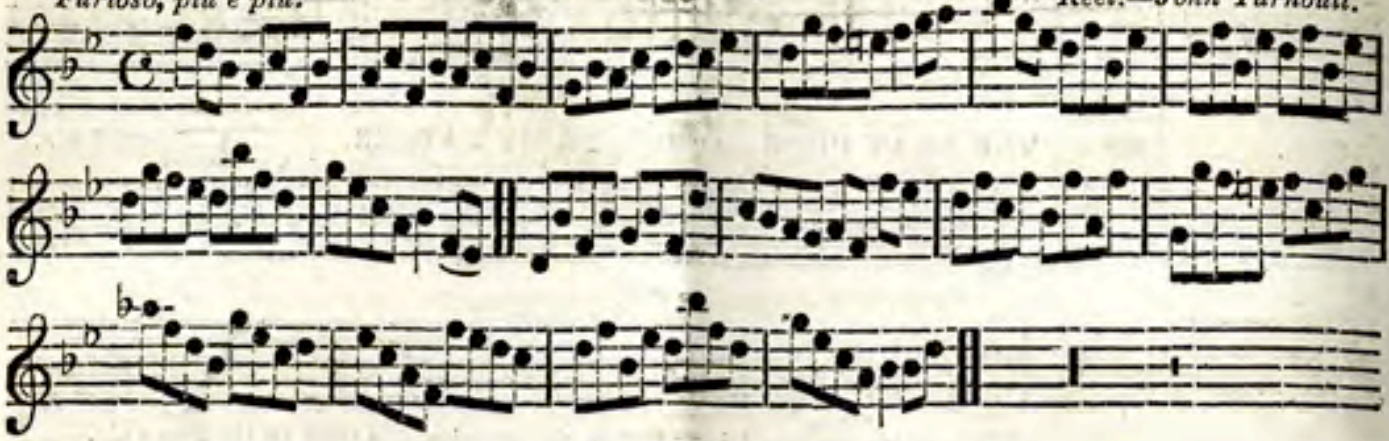
HANOVERIAN WALTZ.



THE DEIL'S ELBOW.

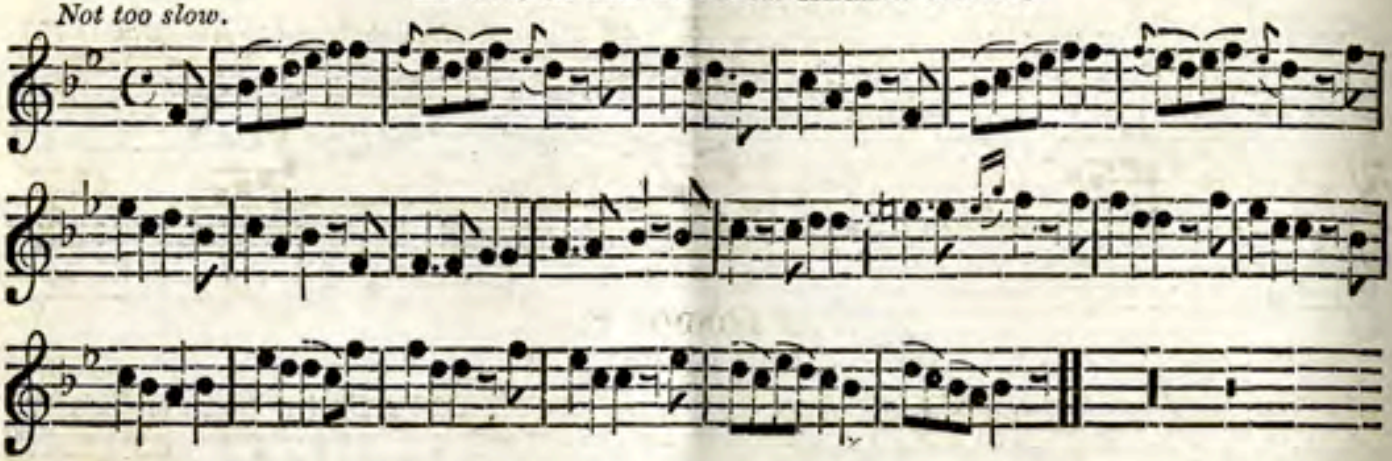
Copyright.

Furioso, piu e piu. *Reel.—John Turnbull.*



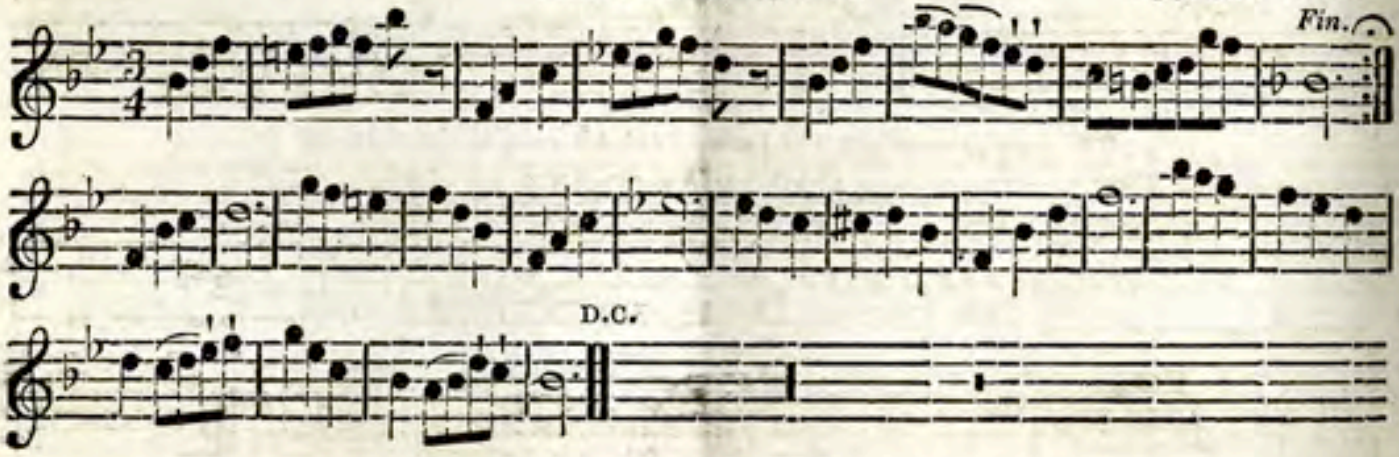
HE STOLE MY TENDER HEART AWAY.

Not too slow.



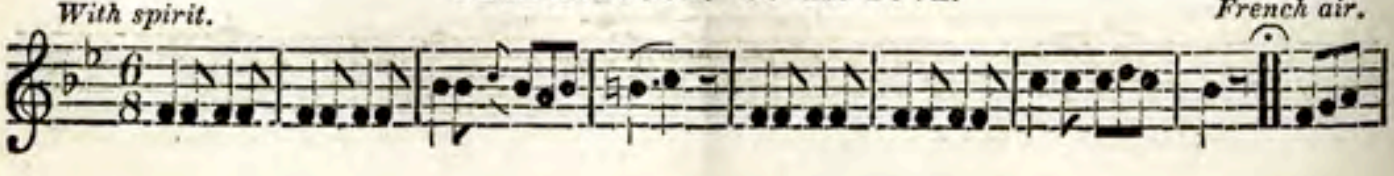
THE GNOME WALTZ.

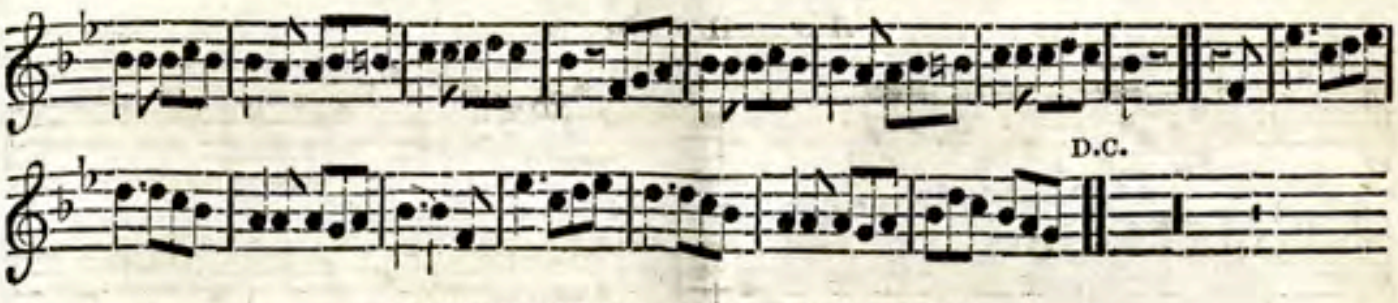
Copyright.—T. H.



C'EST L'AMOUR.—O! 'TIS LOVE.

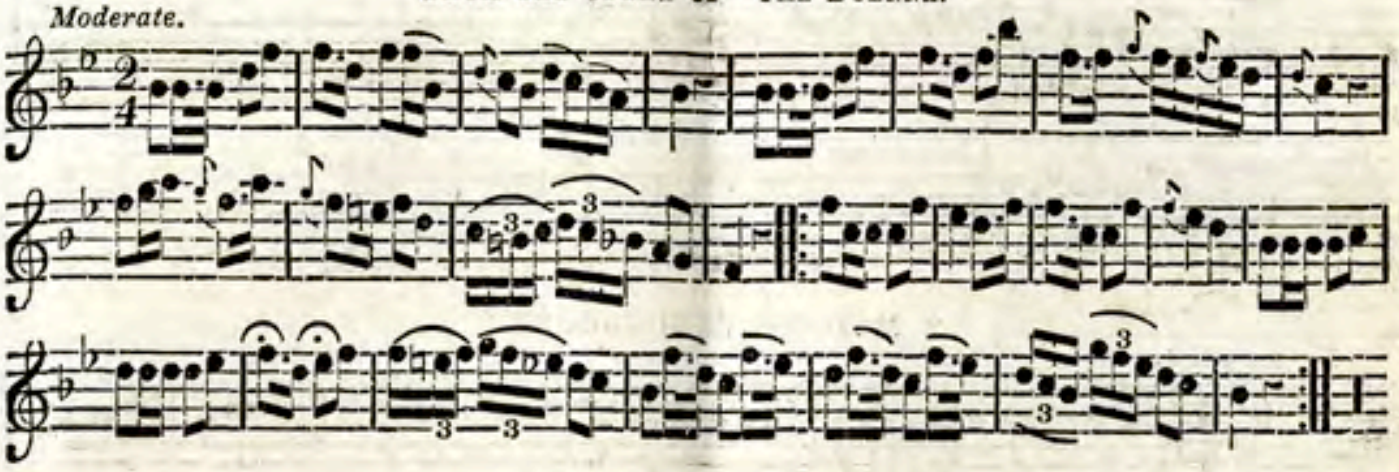
With spirit. *French air.*



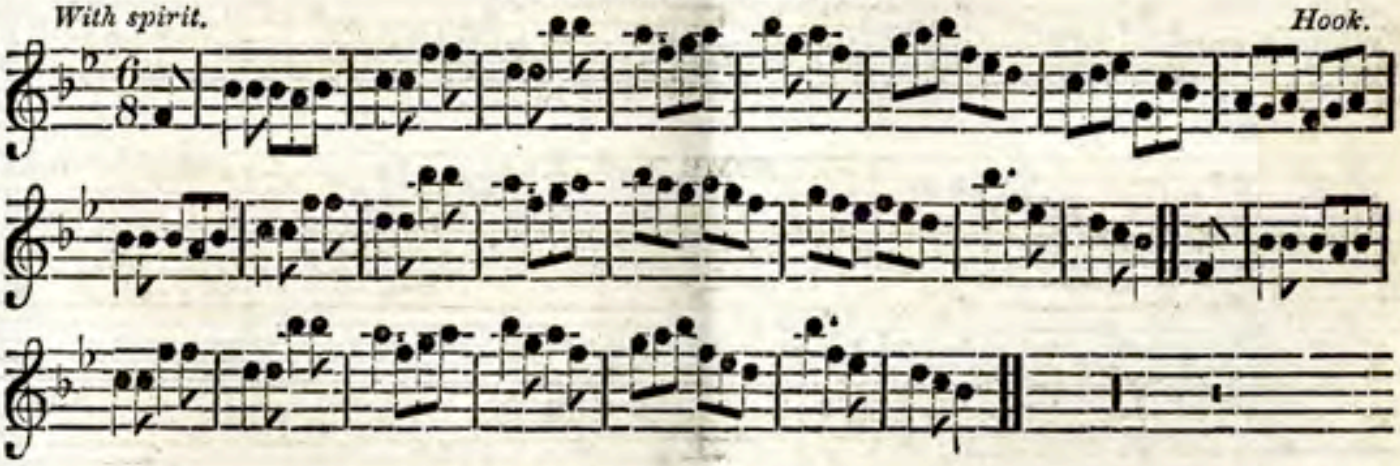


COULD I EACH FAULT REMEMBER.

FROM THE OPERA OF "THE DUENNA."

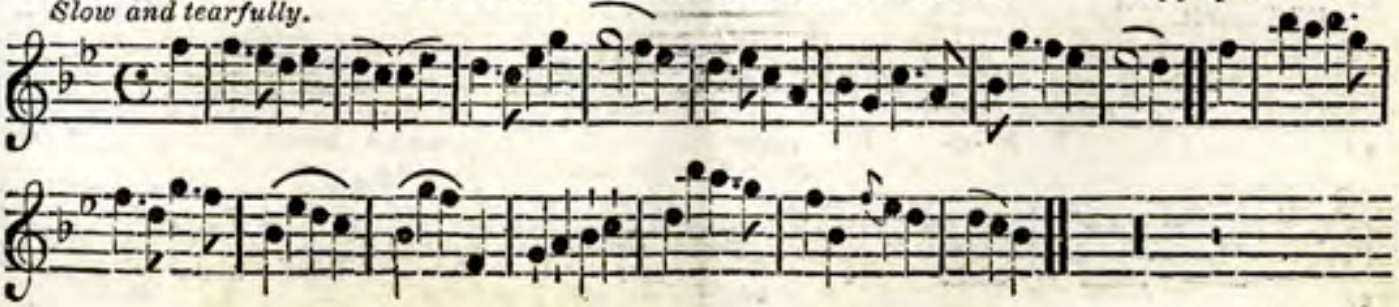


O RARE LONDON TOWN.



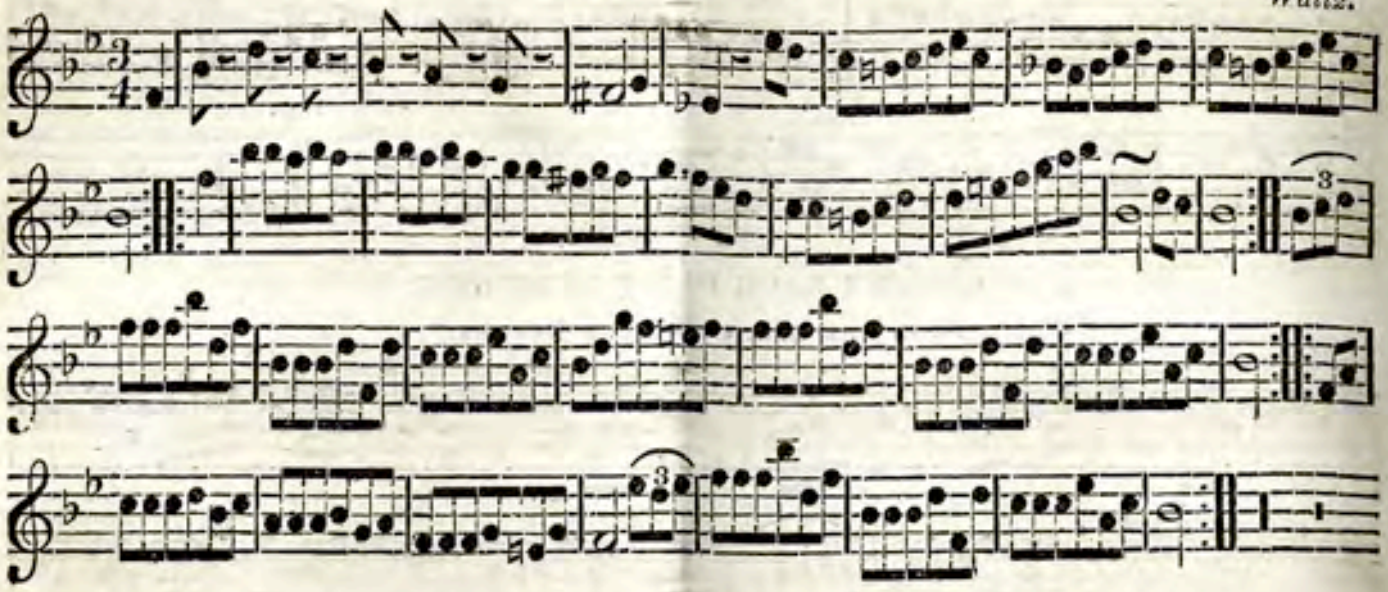
THE POOR HEART-BROKEN WEAVER.

Copyright.—J. M.



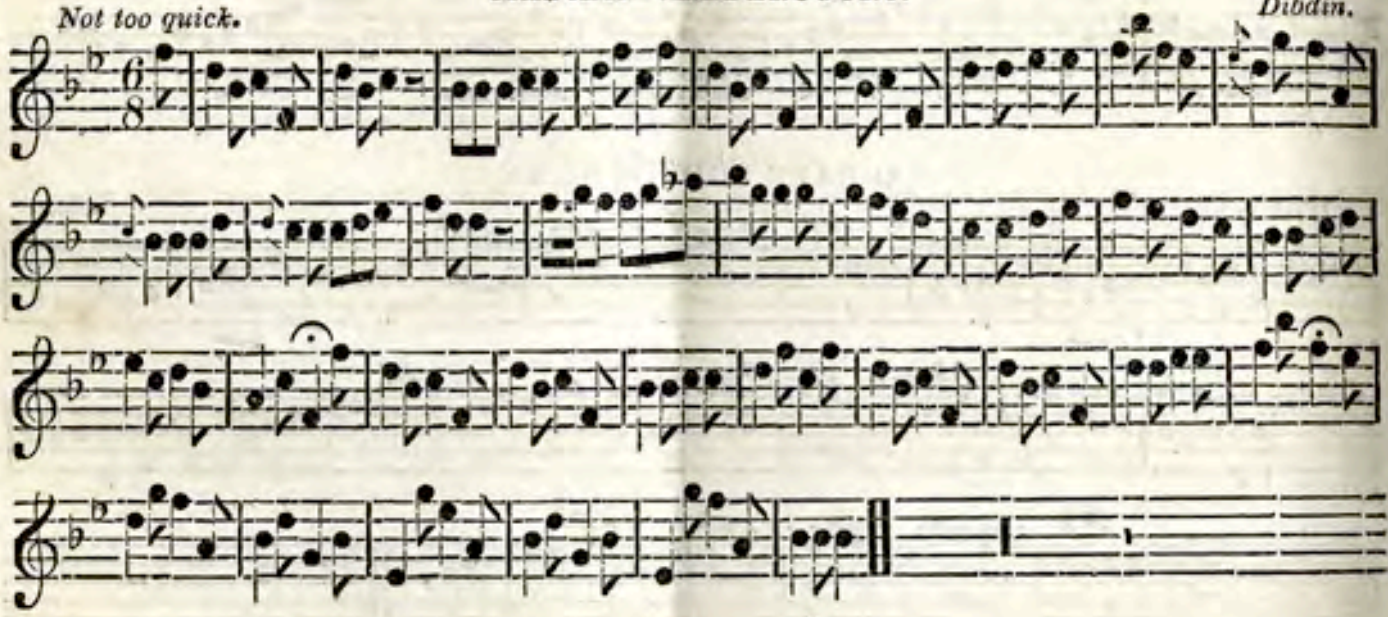
THE MORNING STAR.

Waltz.



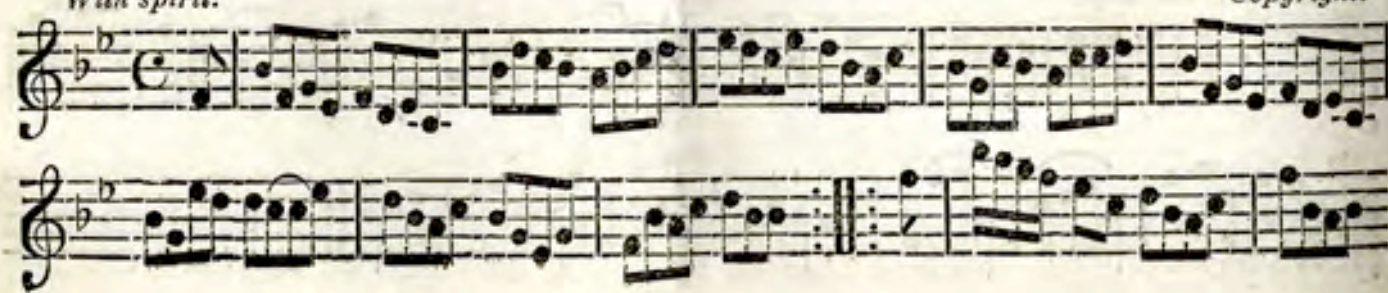
MADAME VANDERCOURT.

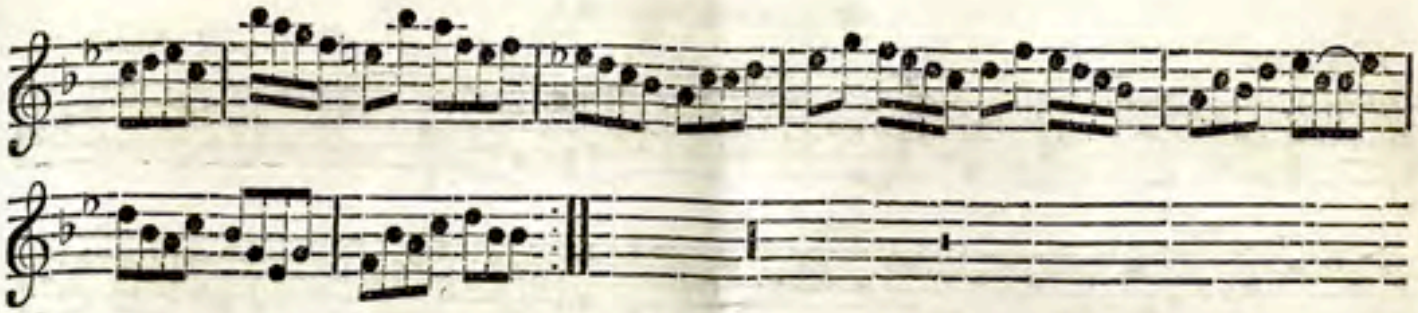
Not too quick. *Dibdin.*



THE WOODCOCKSTANK BRIG.

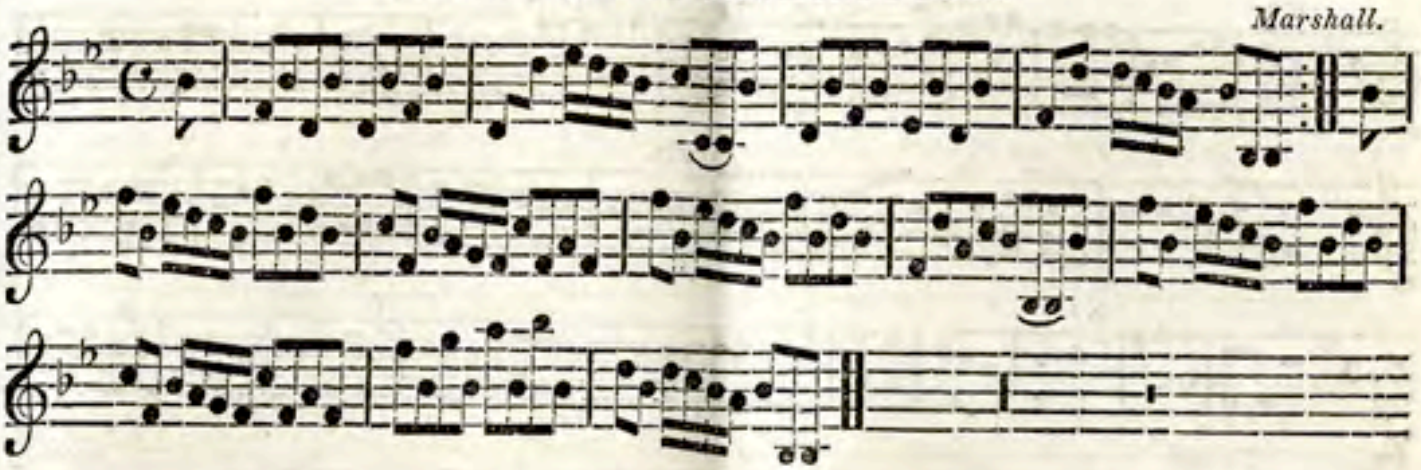
With spirit. *Copyright.*





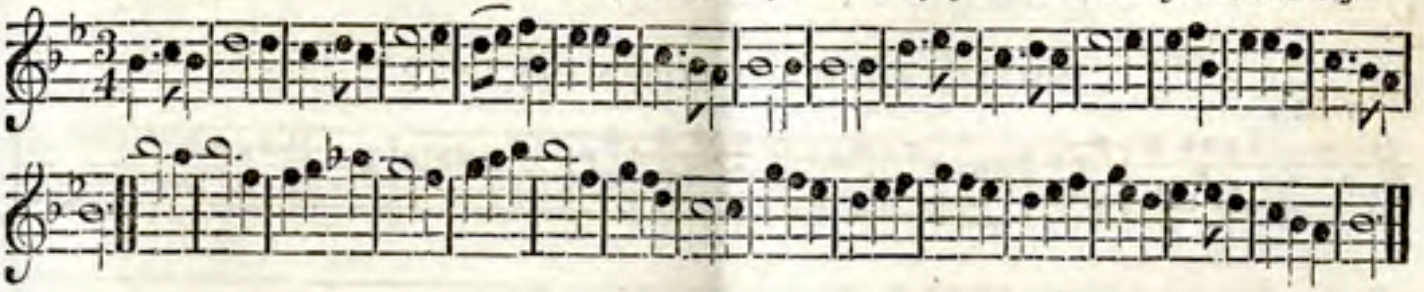
THE MARQUIS OF BOWMONT'S REEL.

Marshall.



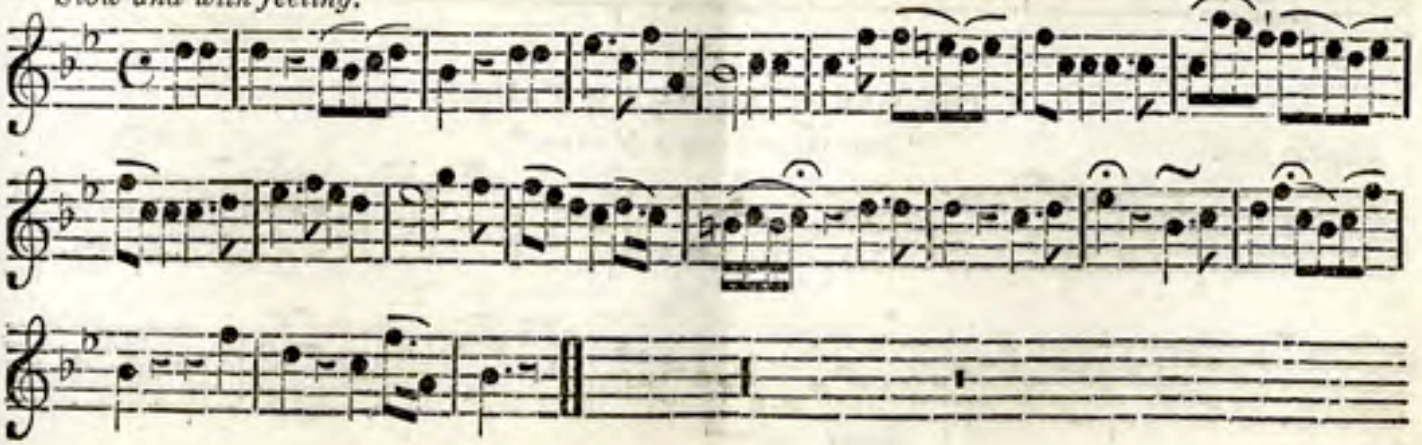
LILLIBULLERO.

With spirit. *This set of the air is from "Durfey's Pills to Purge Melancholy."*



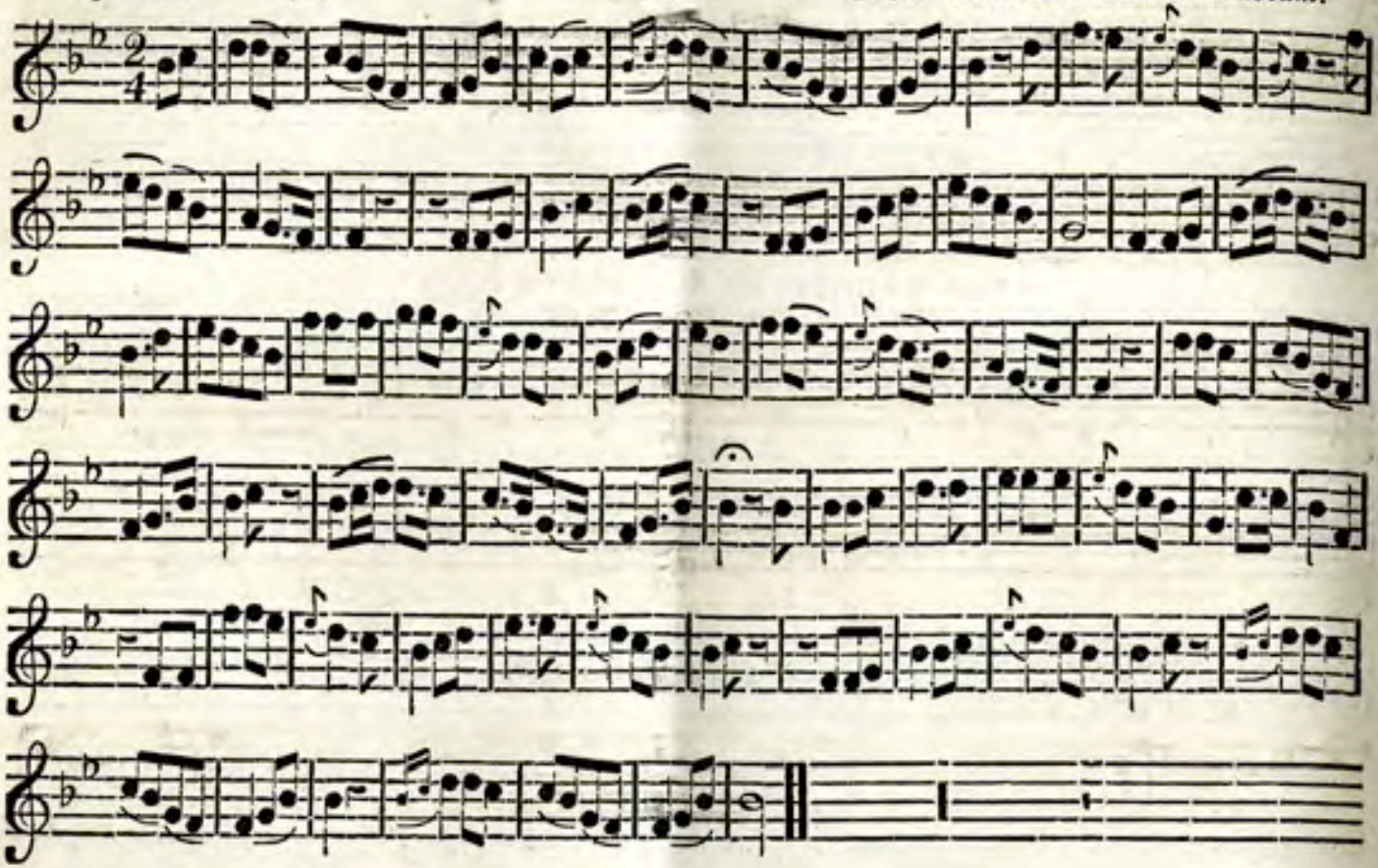
LOVE! GOOD NIGHT!

Slow and with feeling. *English air.*



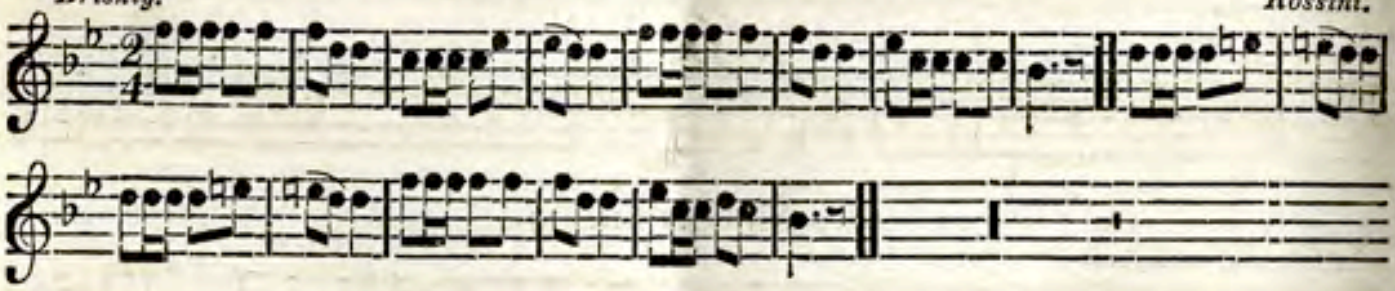
THE MAID OF SELMA.

Very slow. *From "Johnson's Musical Museum."*



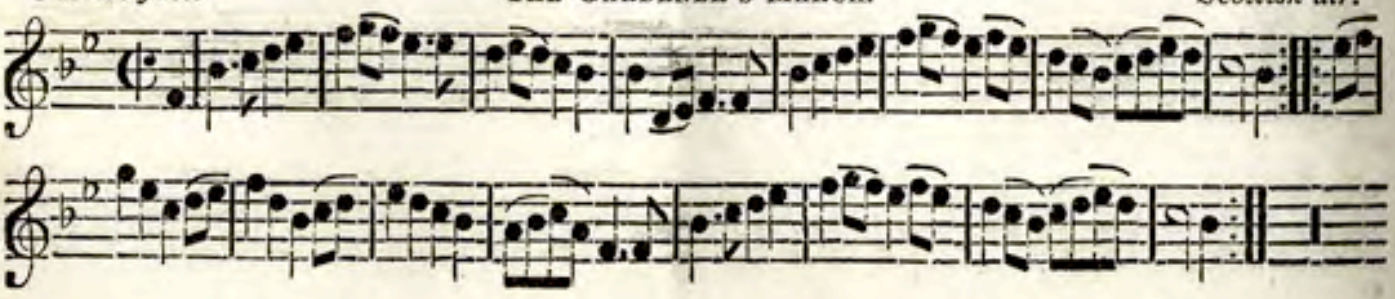
MARCH FROM "LA DONNA DEL LAGO."

Briskly. *Rossini.*



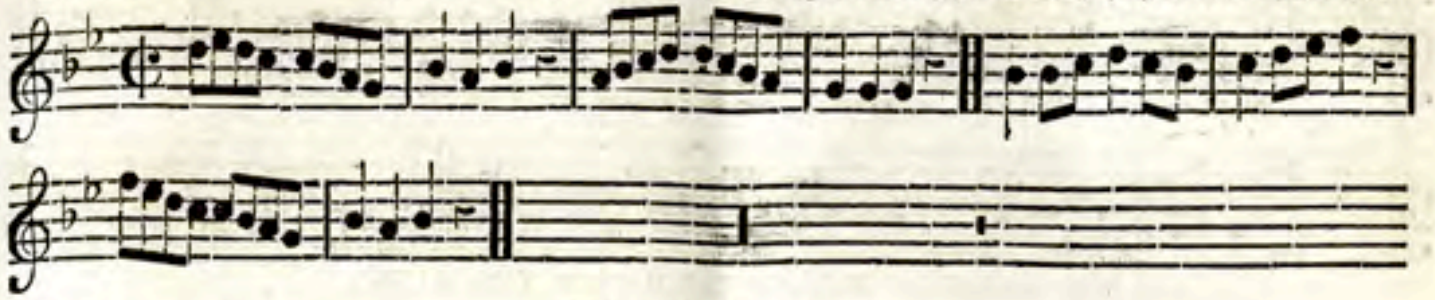
THE GARDENER WI' HIS PAIDLE.

Not too fast. "The Gardener's March." *Scottish air.*



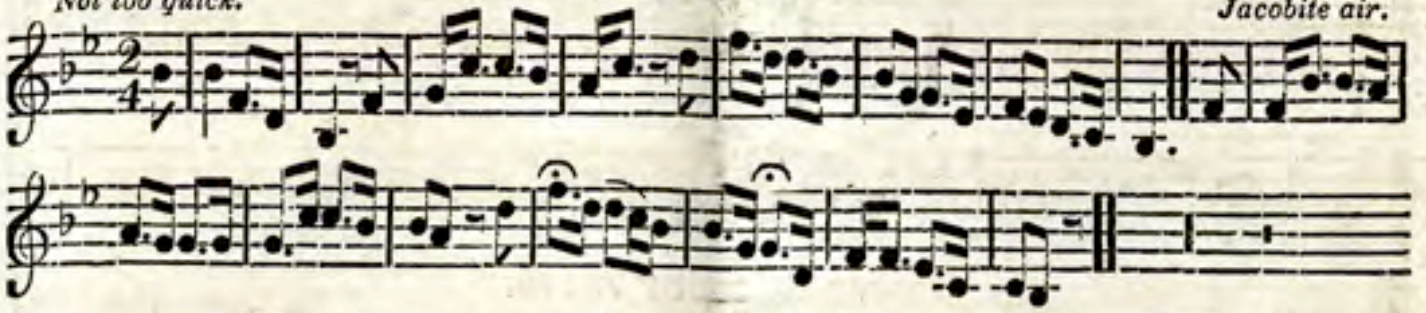
SONG OF A FINLANDISH PEASANT GIRL.

Andante. *From "Acerbi's Travels through Sweden, Finland, &c., in 1798 and 1799.*



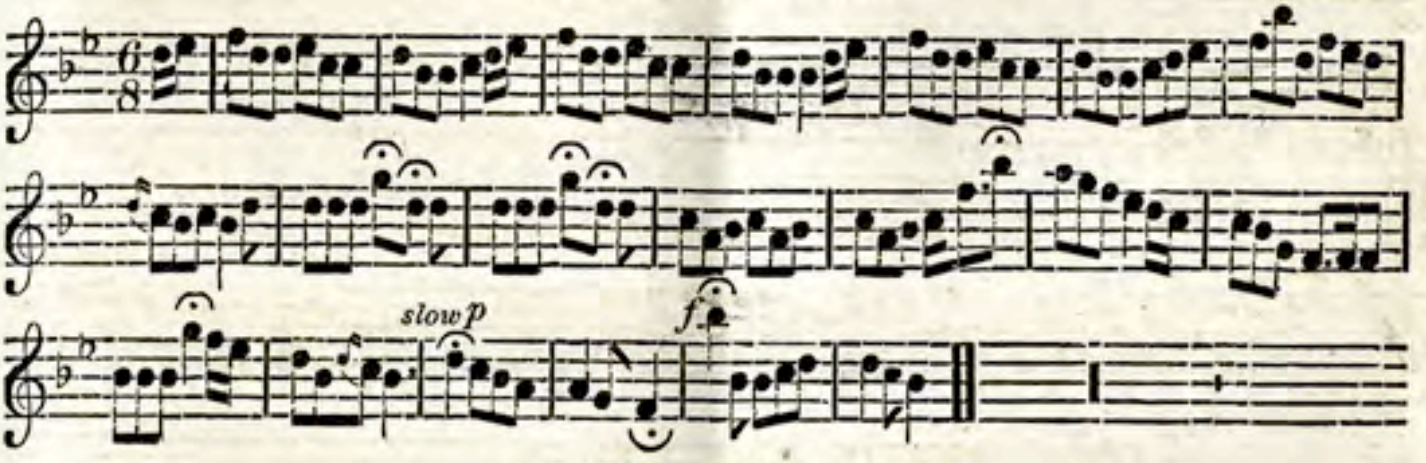
AWA, WHIGS, AWA!

Not too quick. *Jacobite air.*

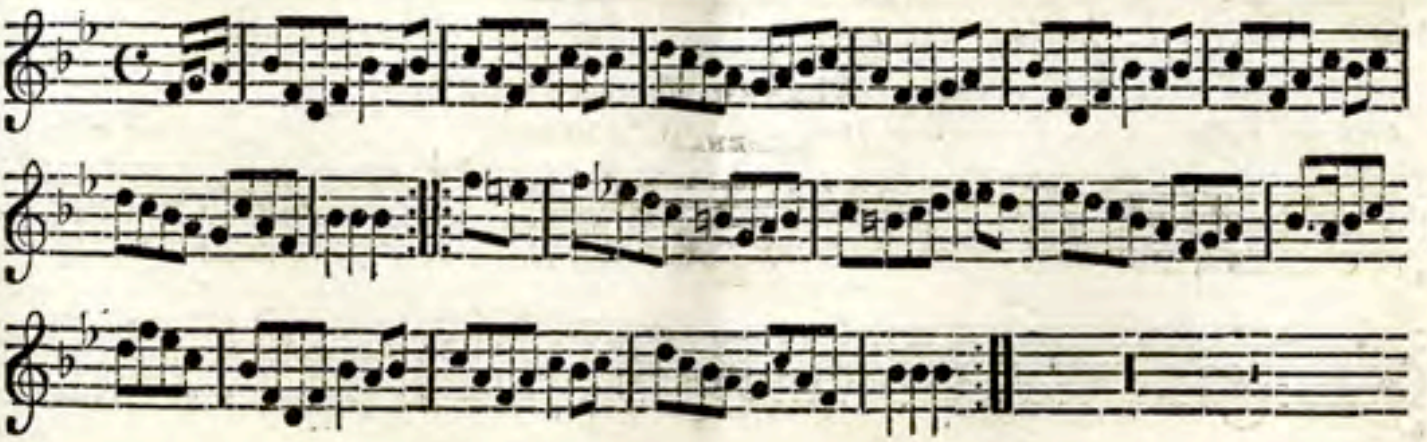


THE WIDOW MAHONEY.

Irish air.

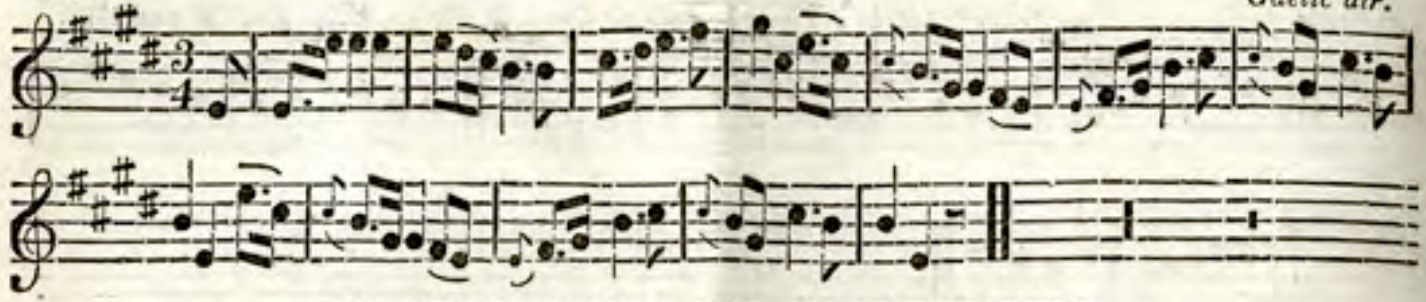


ST. PIERRE HORNPIPE.



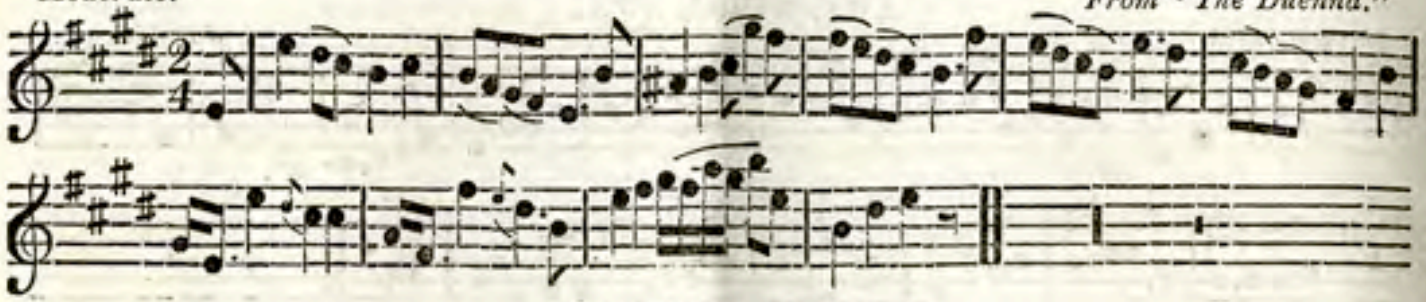
HOW LONG AND DREARIE IS THE NIGHT.

Slow. *Gaelic air.*



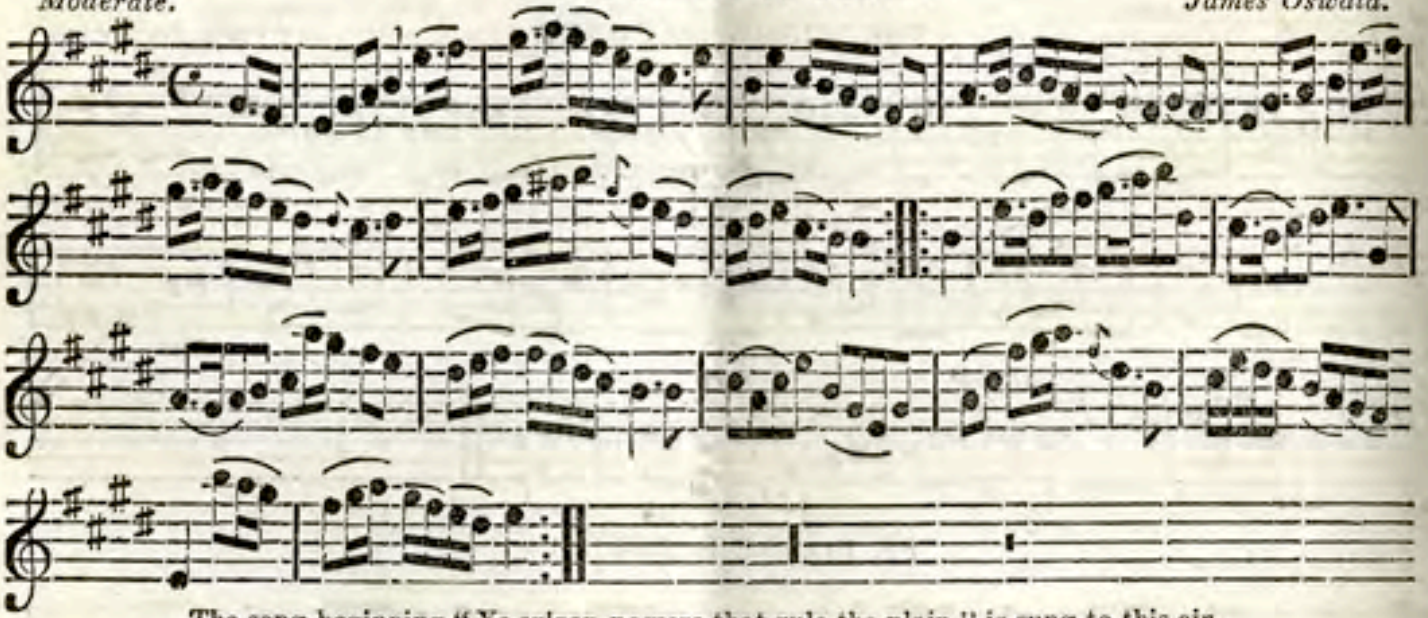
THE CRIMSON MORN BIDS HENCE THE NIGHT.

Moderate. *From "The Duenna."*



THE BANKS OF FORTH.

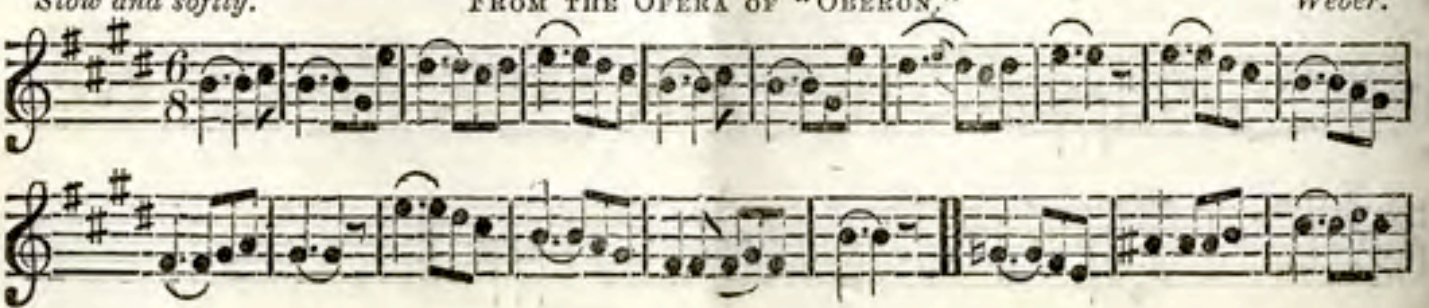
Moderate. *James Oswald.*

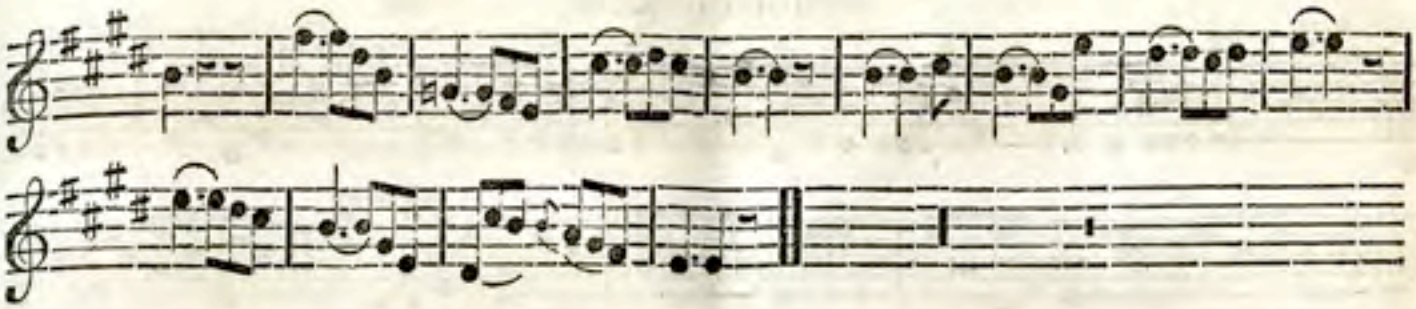


The song beginning "Ye sylvan powers that rule the plain," is sung to this air.

O 'TIS PLEASANT TO FLOAT ON THE SEA.

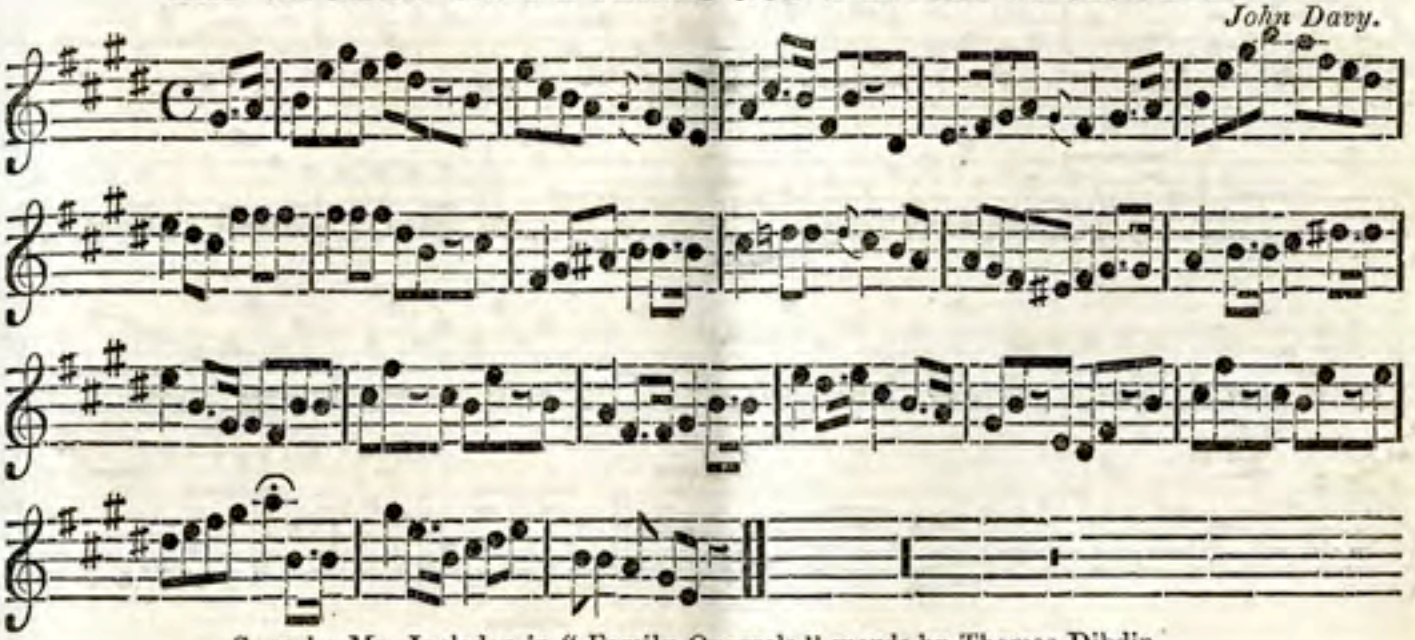
Slow and softly. FROM THE OPERA OF "OBERON." *Weber.*





MAY WE NE'ER WANT A FRIEND NOR A BOTTLE TO GIVE HIM.

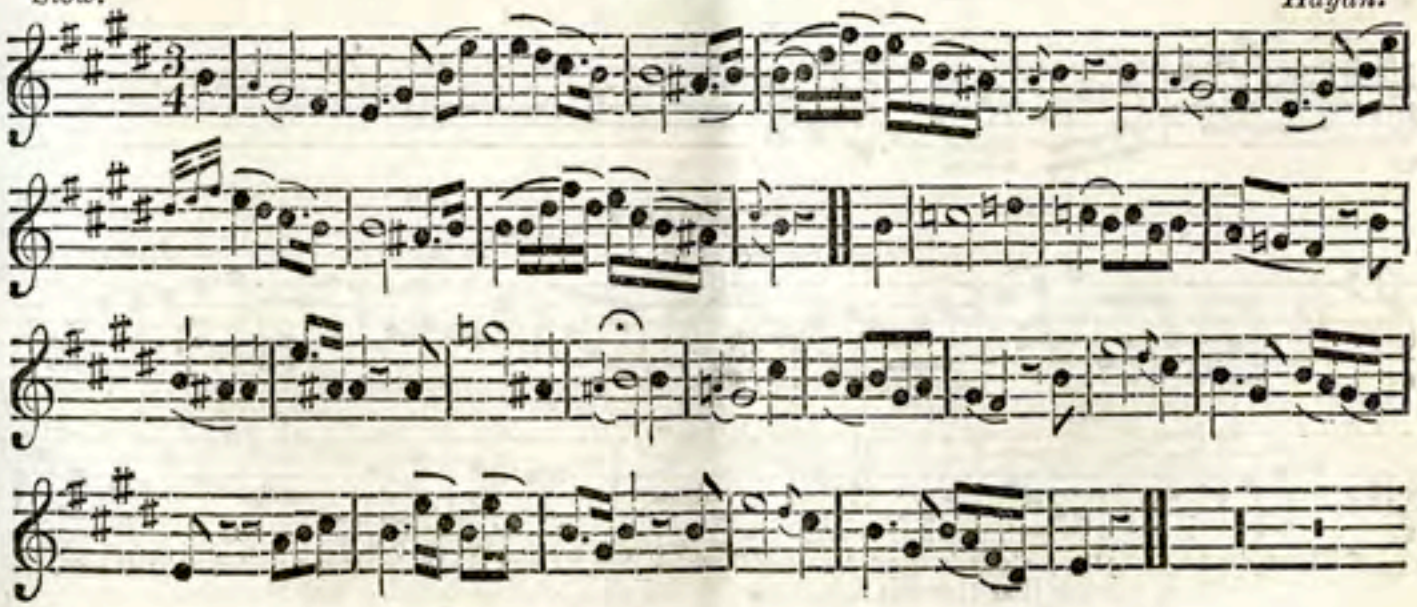
John Davy.



Sung by Mr. Incledon in " Family Quarrels," words by Thomas Dibdin.

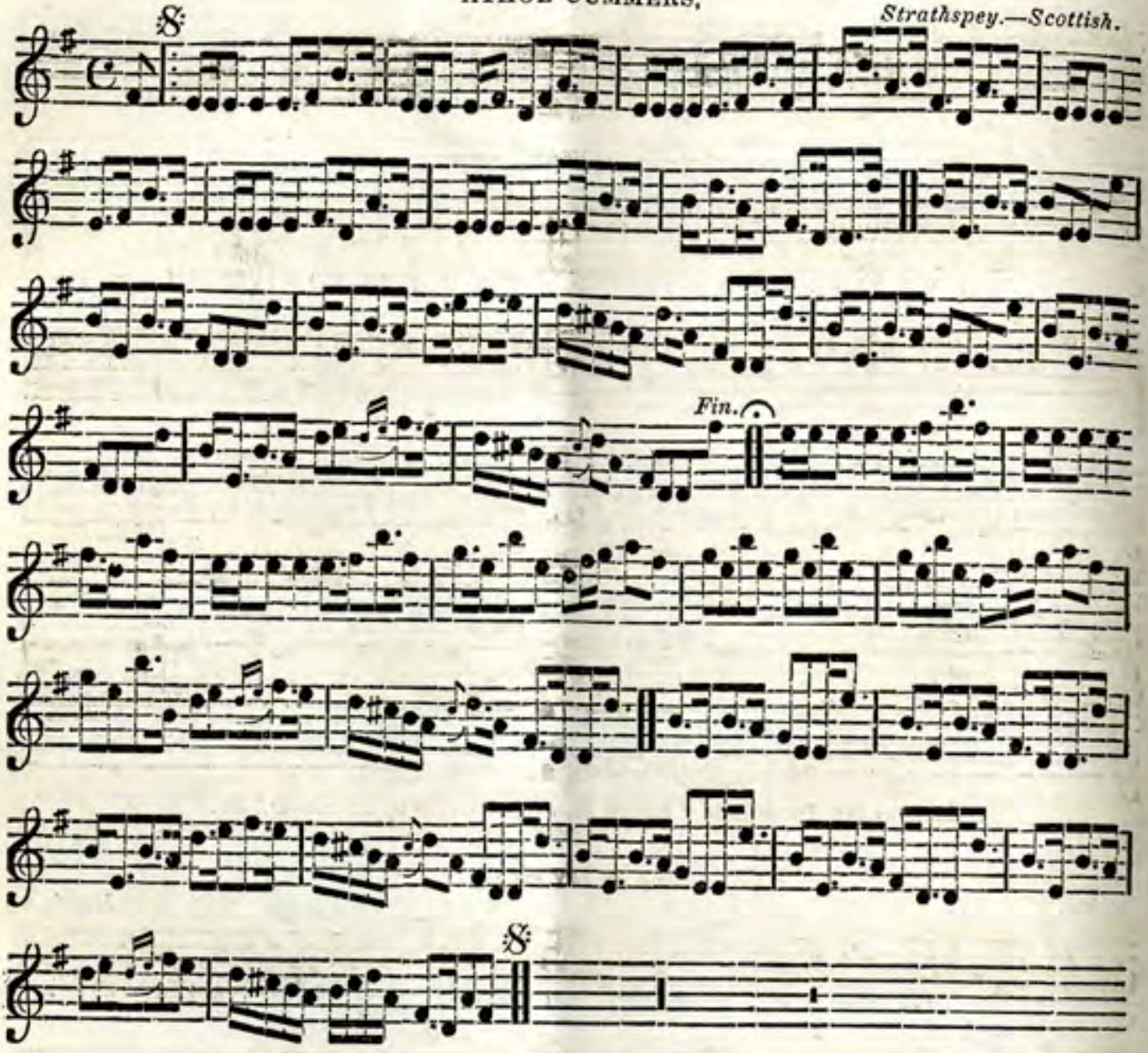
FORGIVE ME.

Slow. *Haydn.*



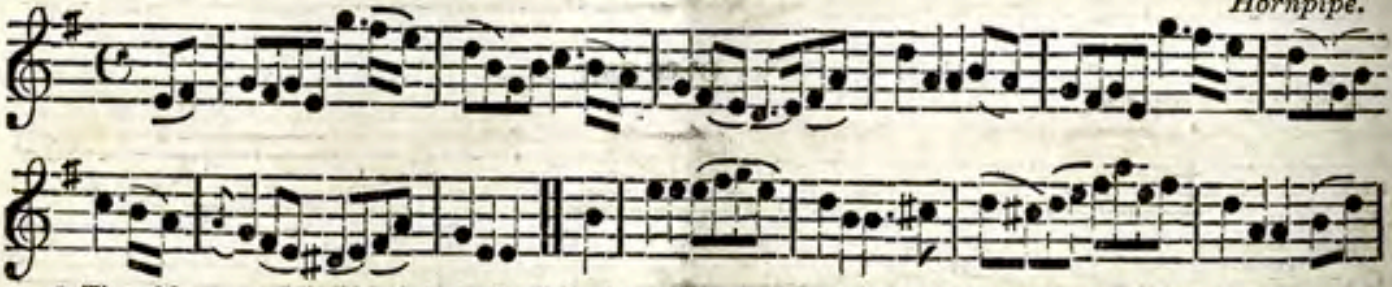
ATHOL CUMMERS,

Strathspey.—Scottish.

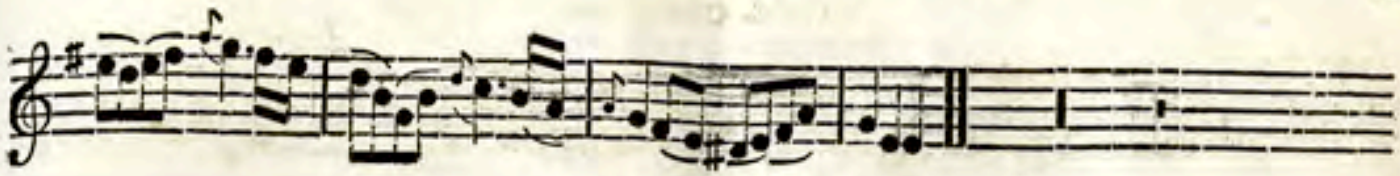


JACKY TAR.*

Hornpipe.

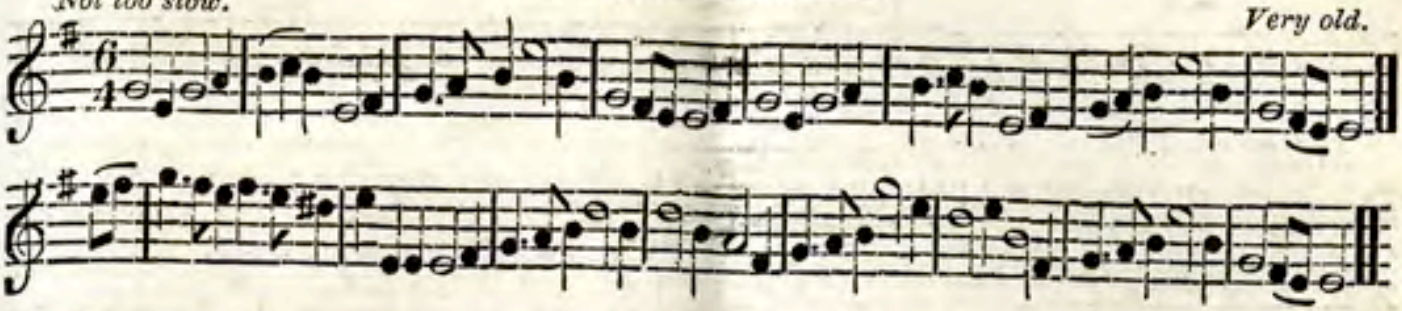


* The old name of this melody is the "Cuckoo's Nest." Sir Robert Ayton's song, as altered by Burns, "I do confess that thou art fair," is set to this tune in Johnson's Musical Museum.



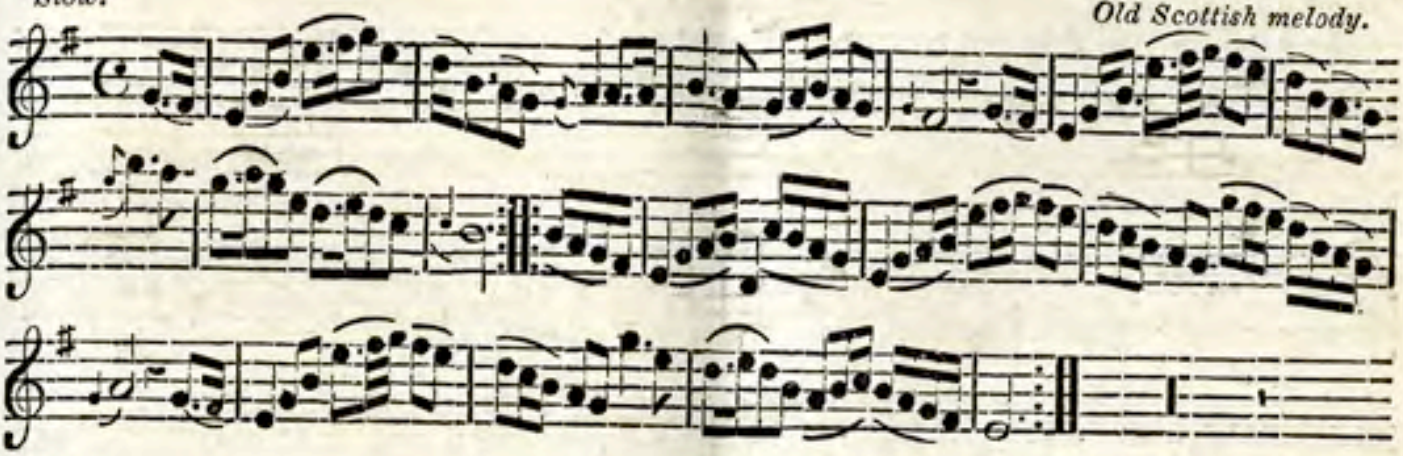
SINGLE BLESSEDNESS.

Not too slow. *Very old.*



BENNY SIDE.

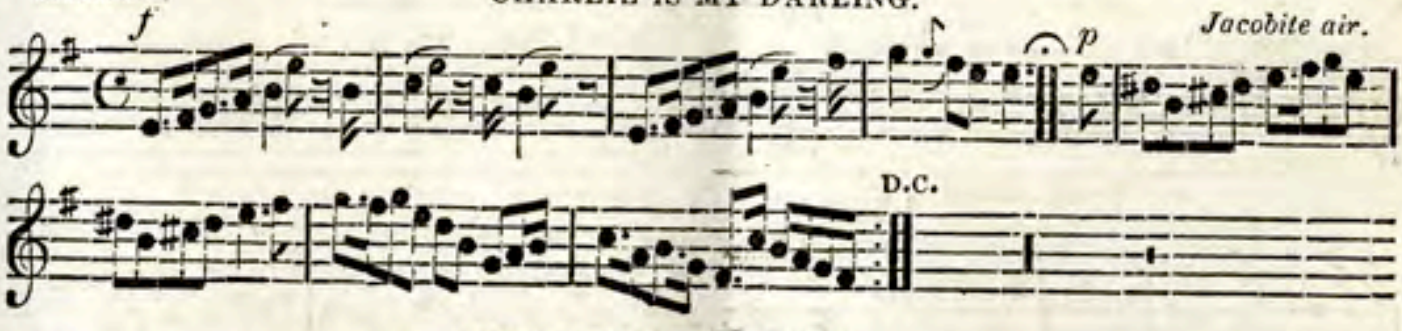
Slow. *Old Scottish melody.*



CHARLIE IS MY DARLING.

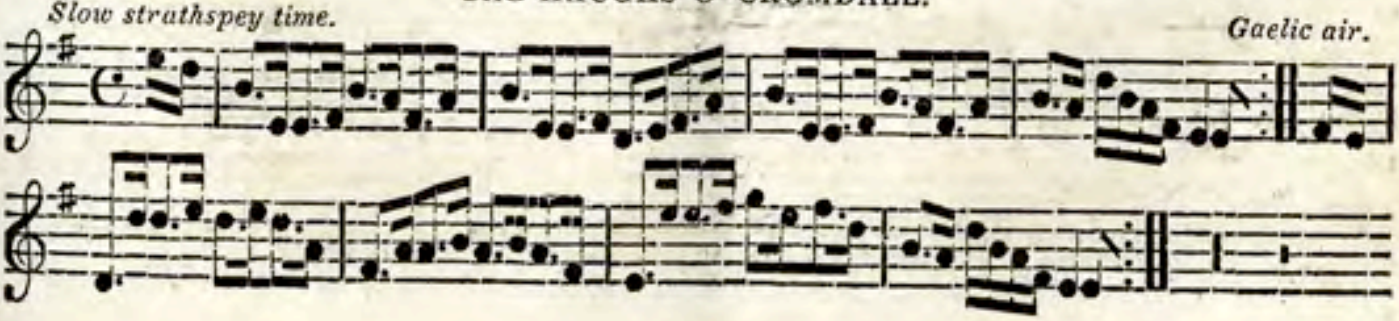
Moderate. *f* *p* *Jacobite air.*

D.C.



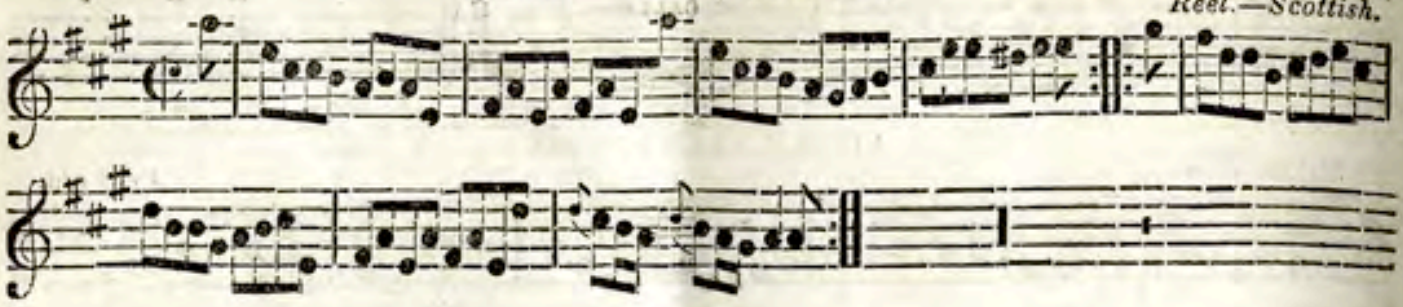
THE HAUGHS O' CROMDALE.

Slow strathspey time. *Gaelic air.*



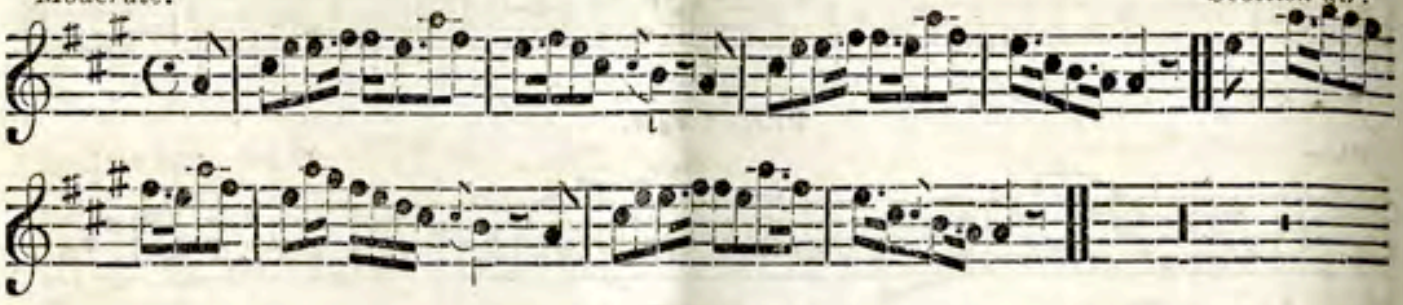
LADY BAIRD'S DELIGHT.

Reel.—Scottish.



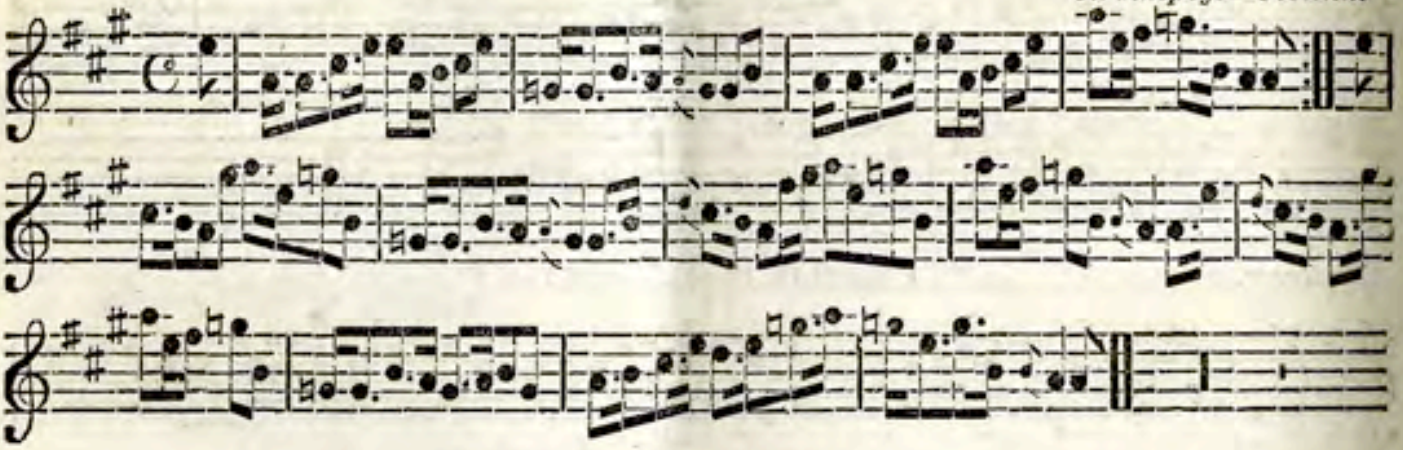
HODGART'S DELIGHT.—"O LEEZE ME ON MY BONNIE LASS."

Moderate. *Scottish air.*



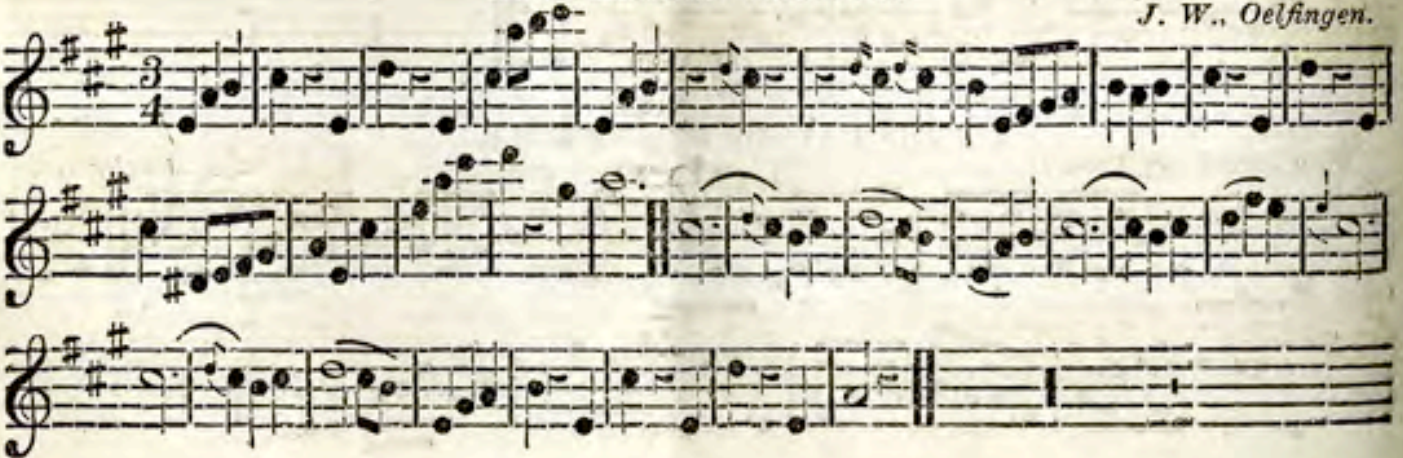
MACKENZIE'S RANT.

Strathspey.—Scottish.



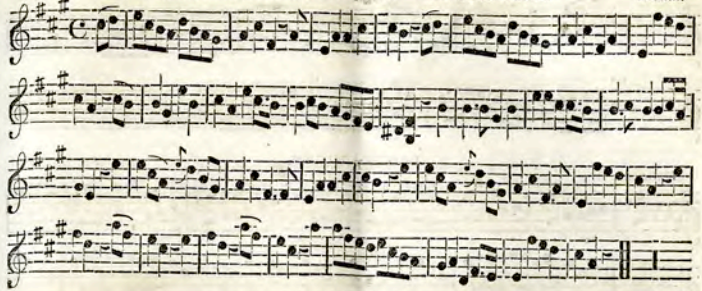
LEEWAERDEN WALTZER.

J. W., Oelfingen.



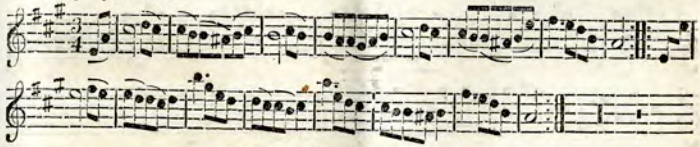
JACK AT GREENWICH.

Briskly. FROM THE ENTERTAINMENT CALLED "THE CAKE-HOUSE." *Dibdin.*



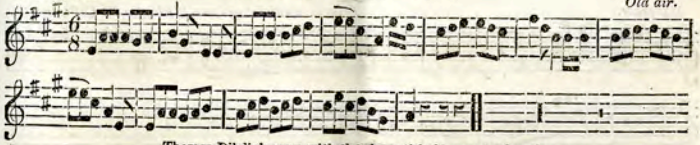
LE PONT NEUF.

In the style of a waltz.



THE CHAPTER OF FASHIONS.

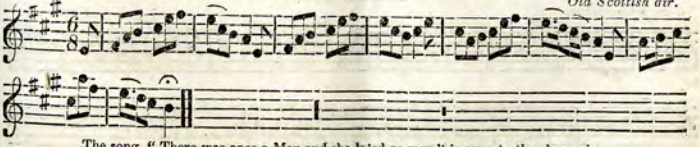
With spirit. *Old air.*



Thomas Dibdin's song with the above title is sung to this air.

WERE NA MY HEART LICHT I WAD DIE.

Slow. *Old Scottish air.*

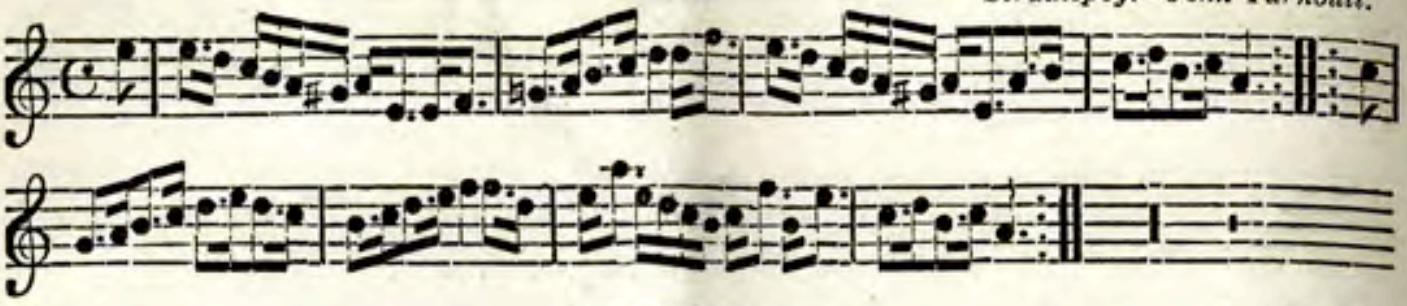


The song, "There was ance a May and she lo'ed na men," is sung to the above air.

WHEN MAGGIE GANGS AWA.

Copyright.

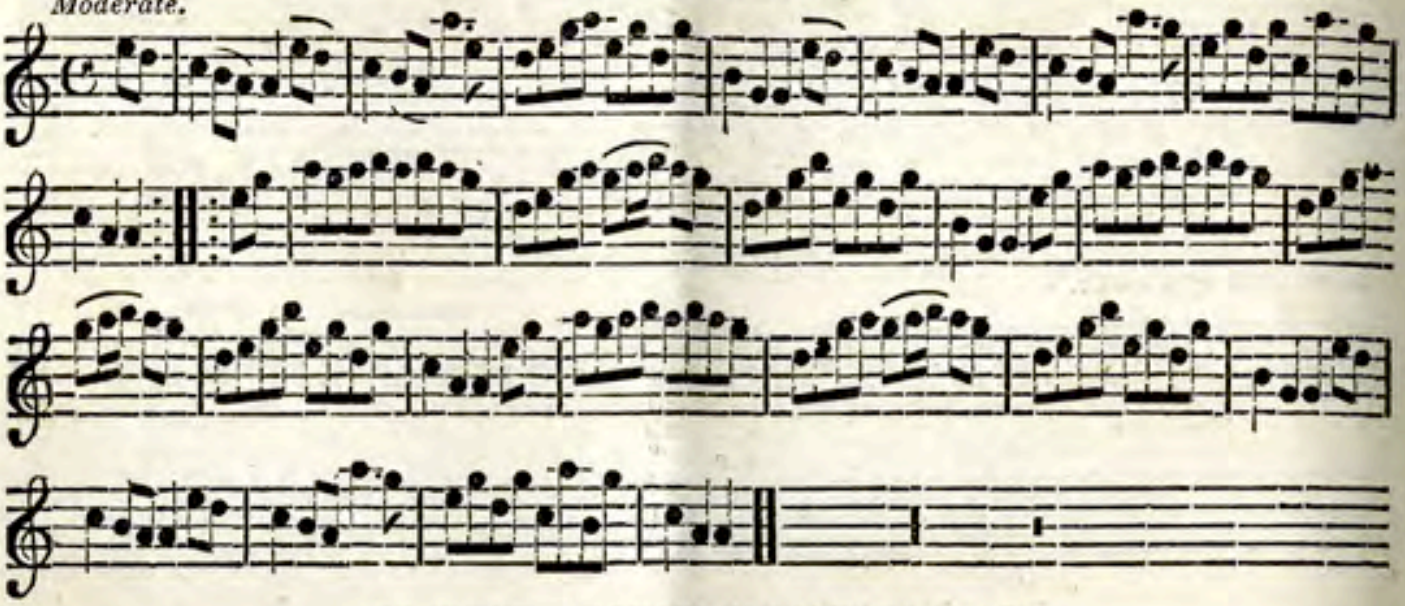
Strathspey.—John Turnbull.



LAWERS HOUSE.

Scottish air.

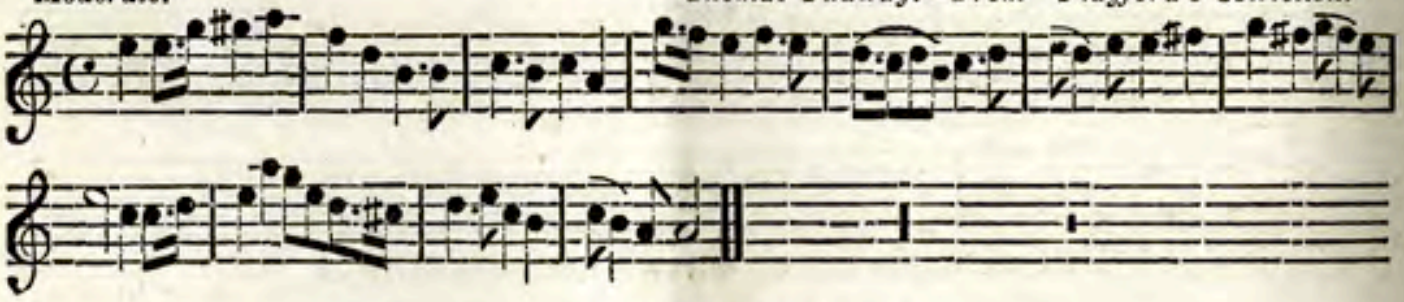
Moderate.



SEE WHAT A CONQUEST LOVE HAS MADE.

Moderate.

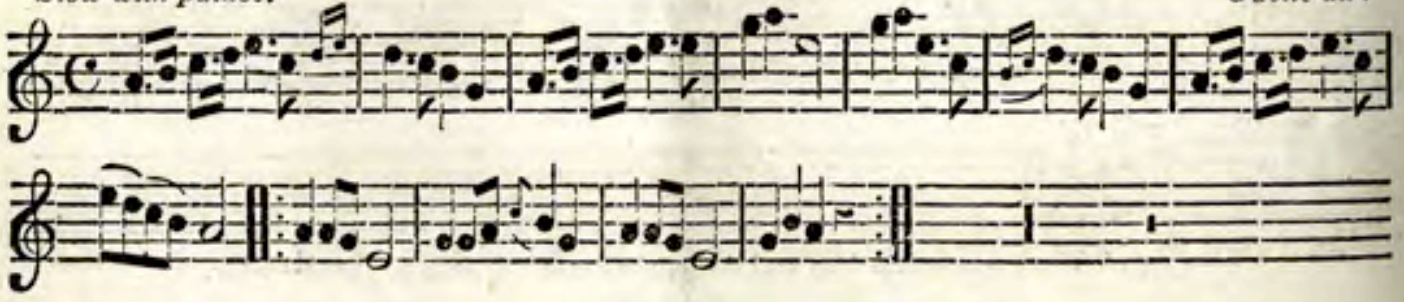
Thomas Tudway.—From "Playford's Collection."



STU MO RUN.

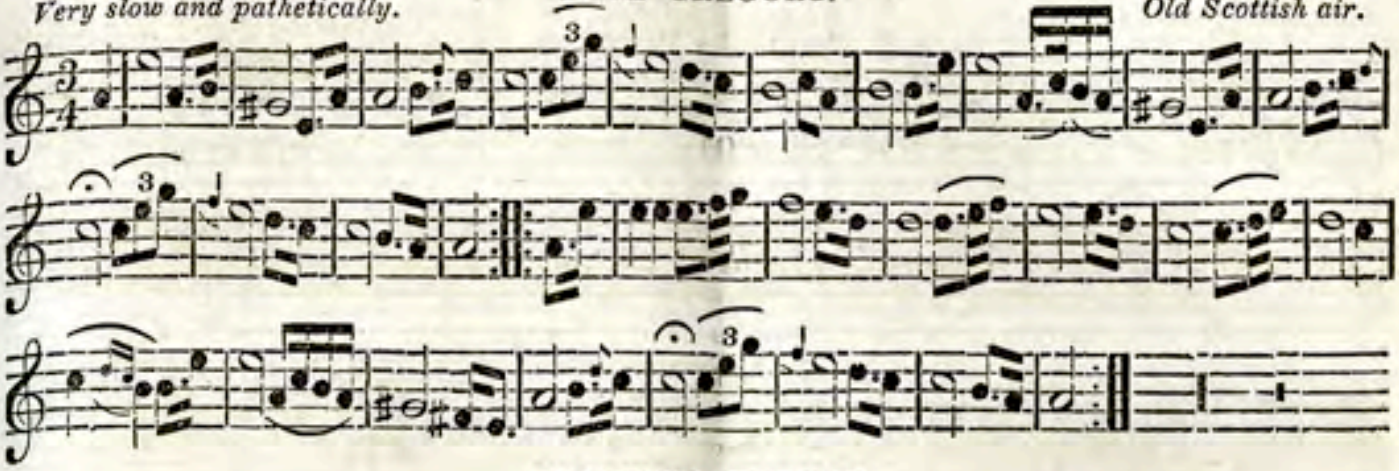
Slow with pathos.

Gaelic air.



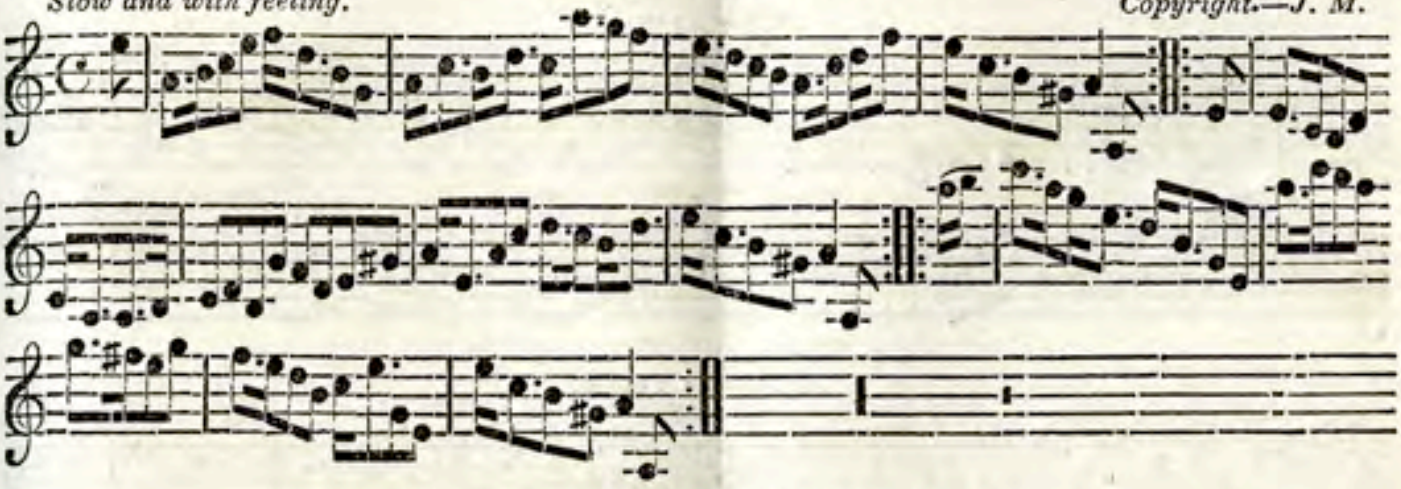
LORD GREGORY.

Very slow and pathetically. *Old Scottish air.*



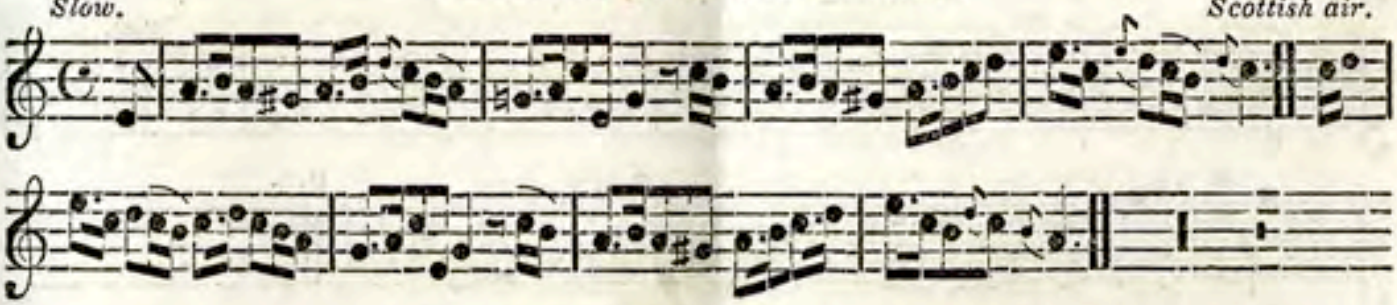
DEPARTED FRIENDS.

Slow and with feeling. *Copyright.—J. M.*



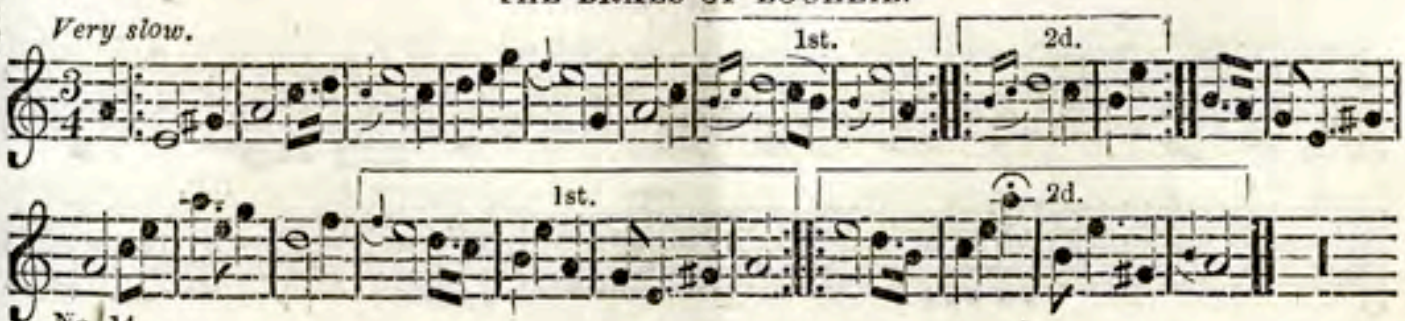
O MARY YE'SE BE CLAD IN SILK.

Slow. *Scottish air.*



THE BRAES OF LOCHEIL.

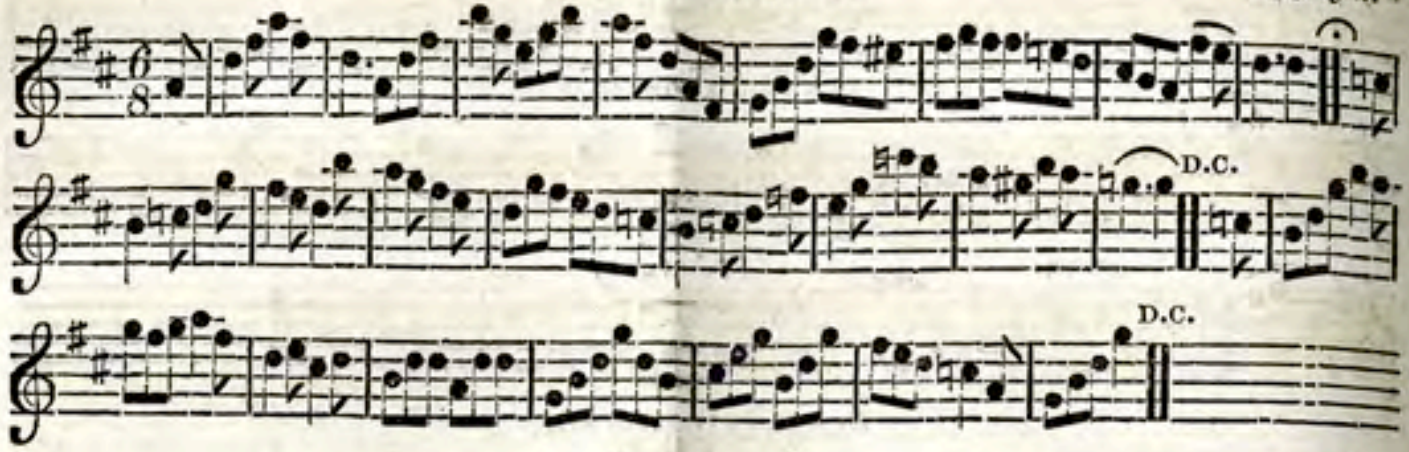
Very slow.



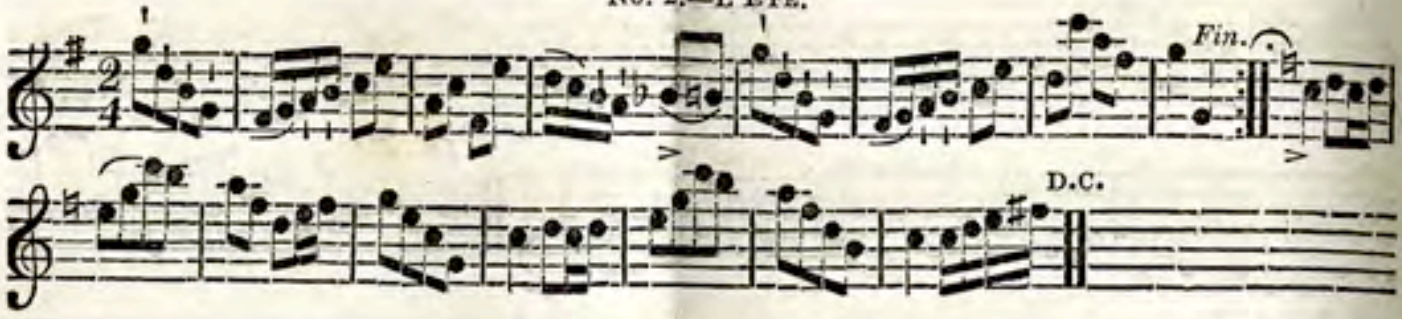
GIPSY QUADRILLES.

No. 1.—La Pantalon.

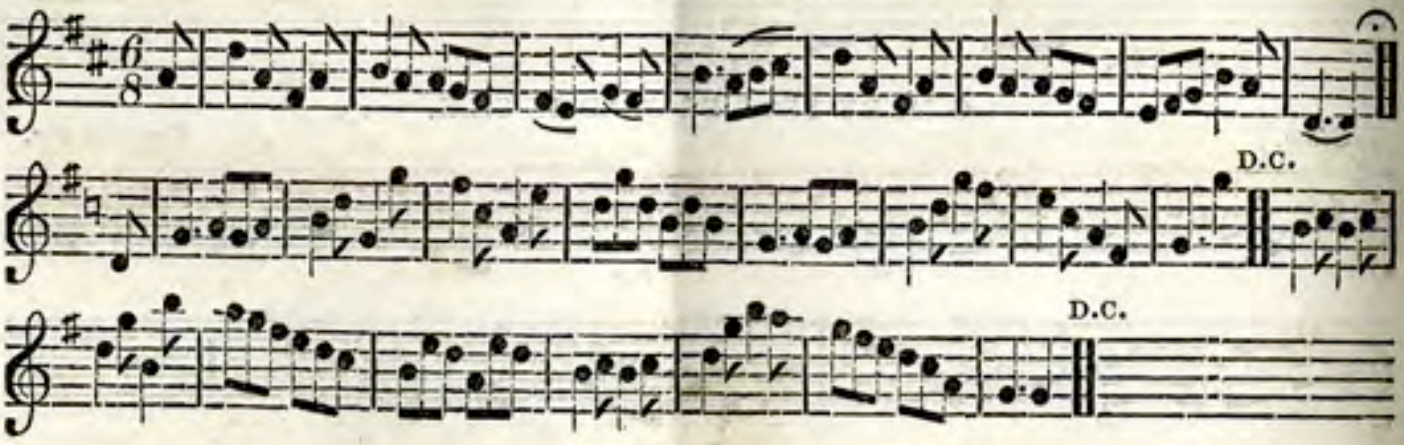
Copyright.



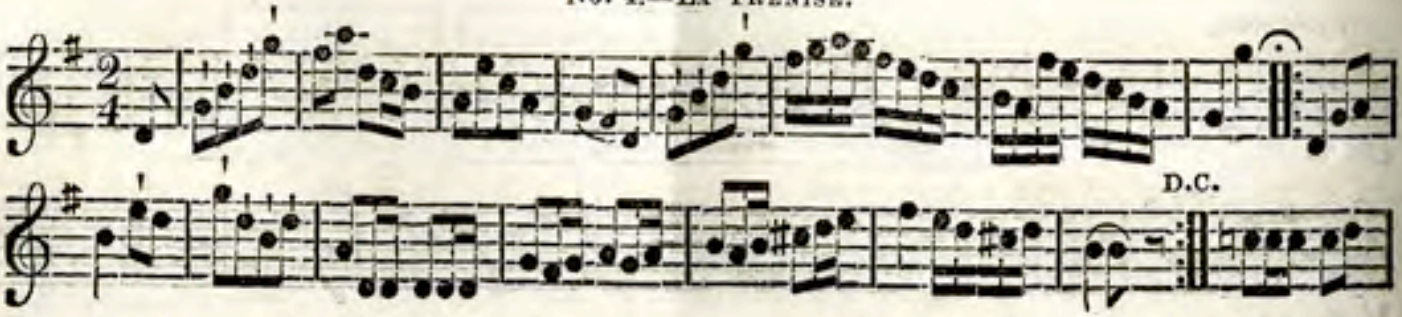
No. 2.—L'Ete.

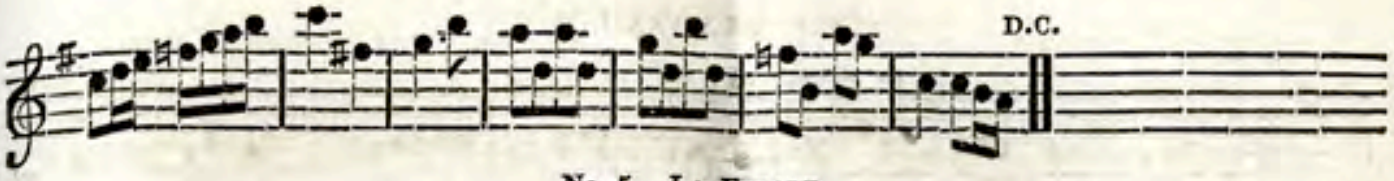


No. 3.—La Poule.

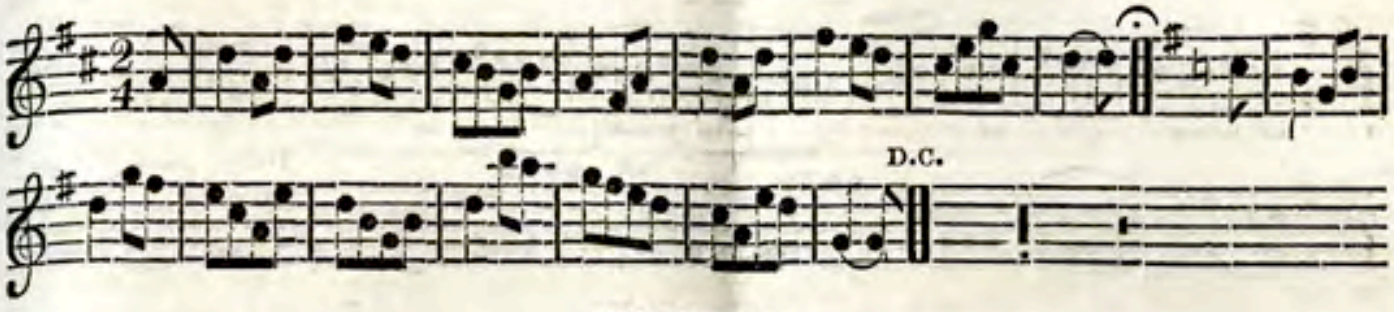


No. 4.—La Trenise.

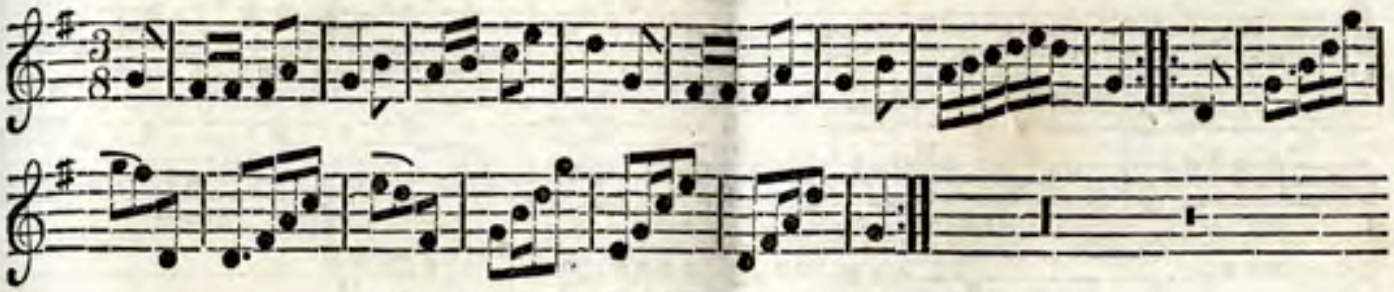




No. 5.—La Finale.

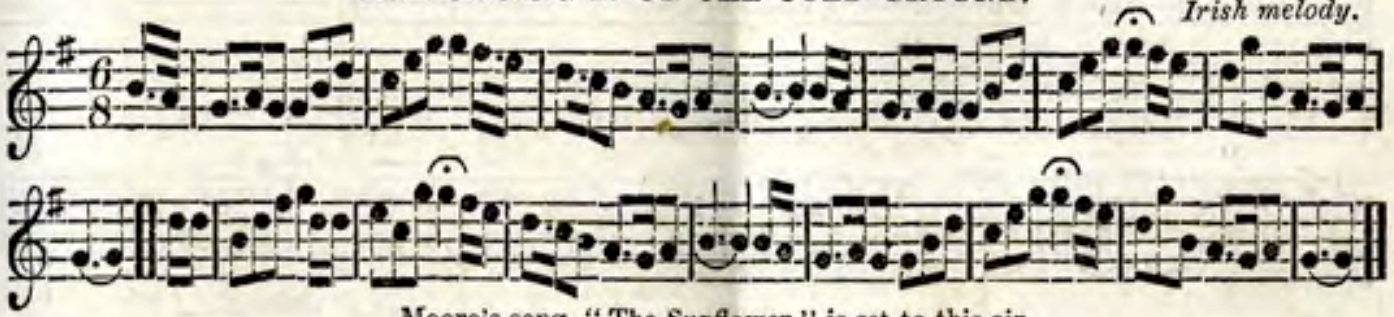


MAZOURKA.



MY LODGING IS ON THE COLD GROUND.

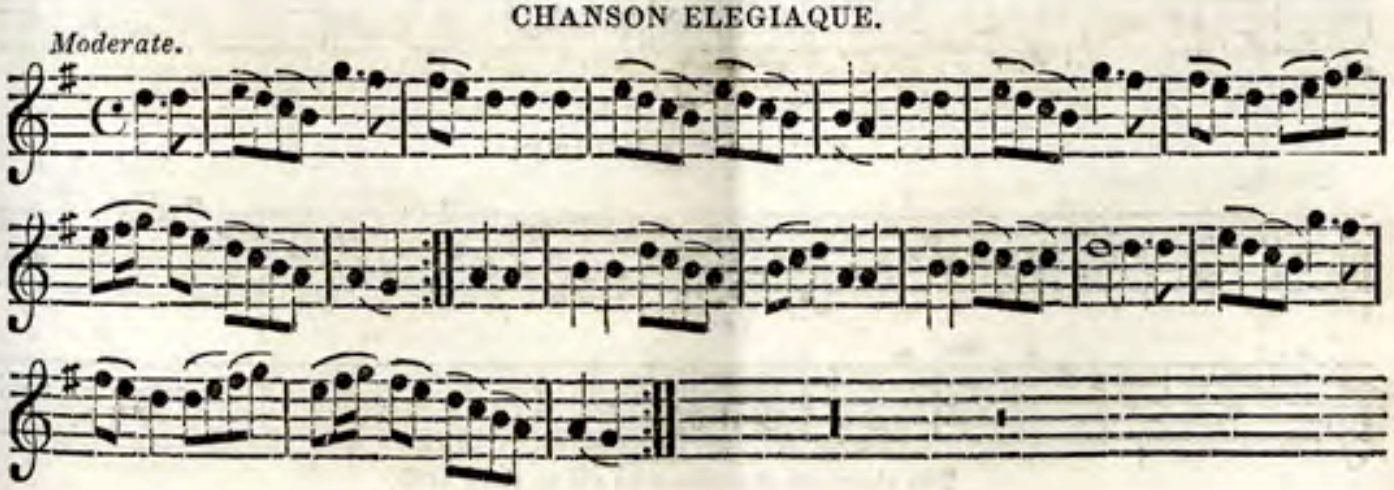
Irish melody.



Moore's song, "The Sunflower," is set to this air.

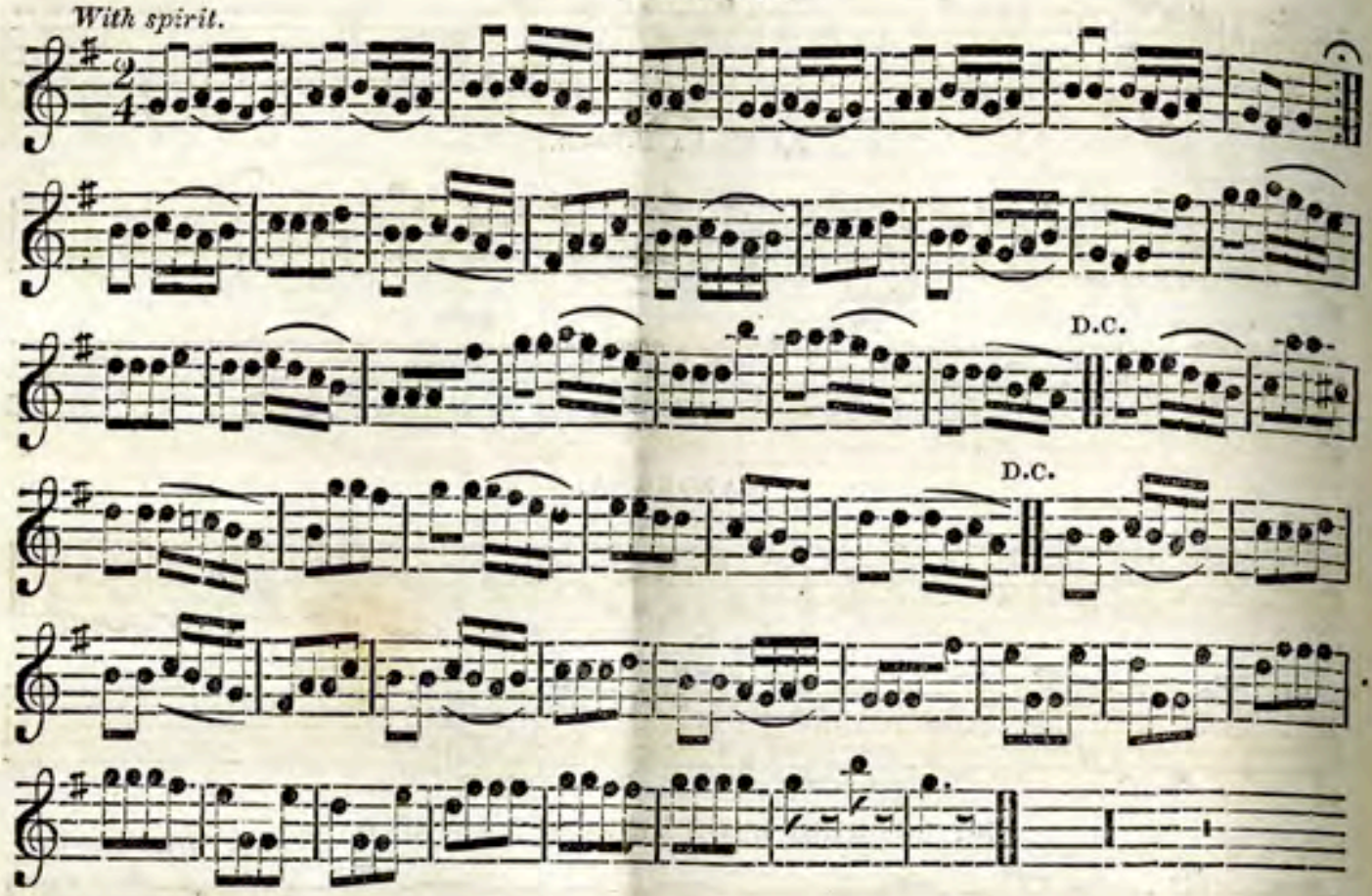
CHANSON ELEGIAQUE.

Moderate.

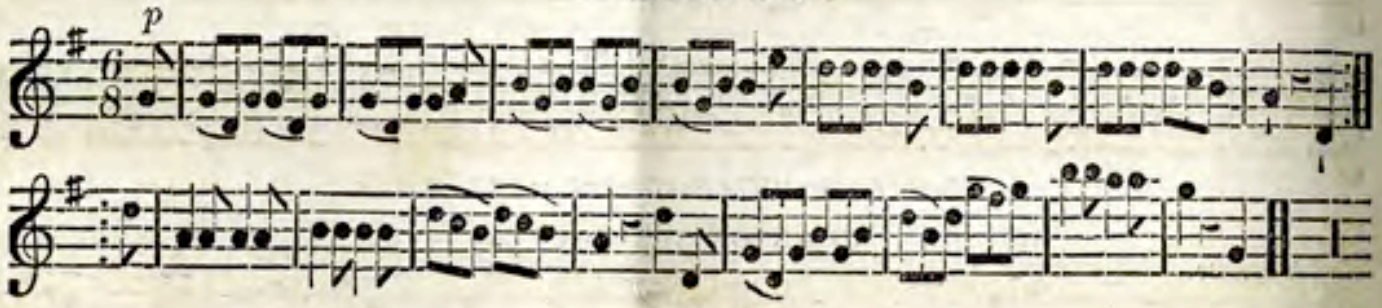


RONDEAU.

With spirit.

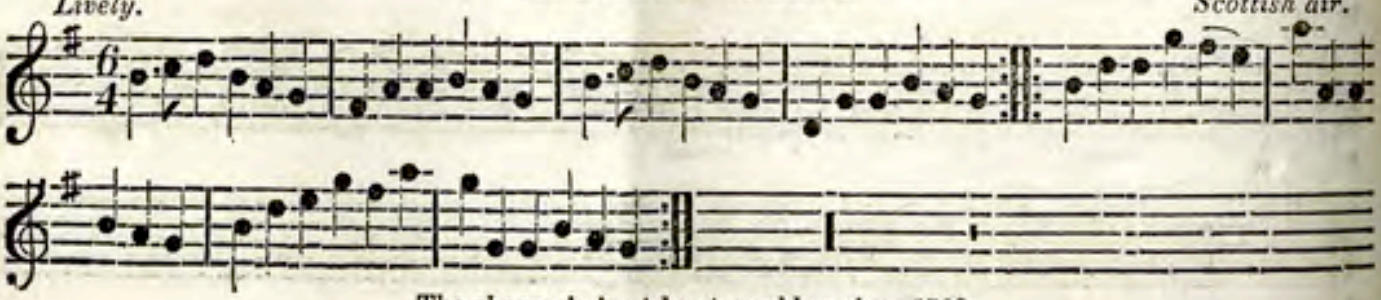


QUADRILLE.



THE DUSTY MILLER.

Lively. *Scottish air.*



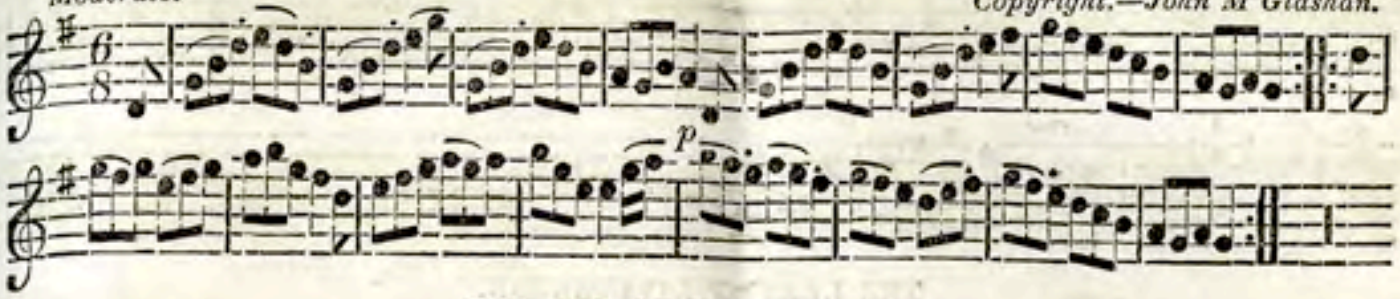
The above air is at least as old as since 1709.

DUNCAN'S ELECTION.

Composed on the election of G. Duncan, Esq., M.P., as Grand Master of a lodge of Masons in Dundee.

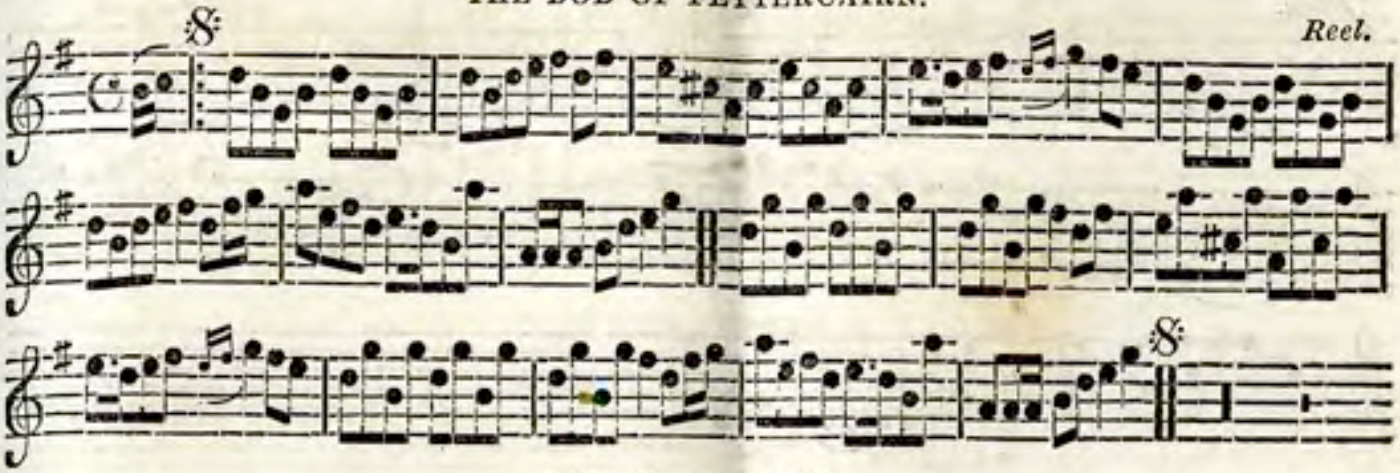
Moderate.

Copyright.—John M'Glashan.



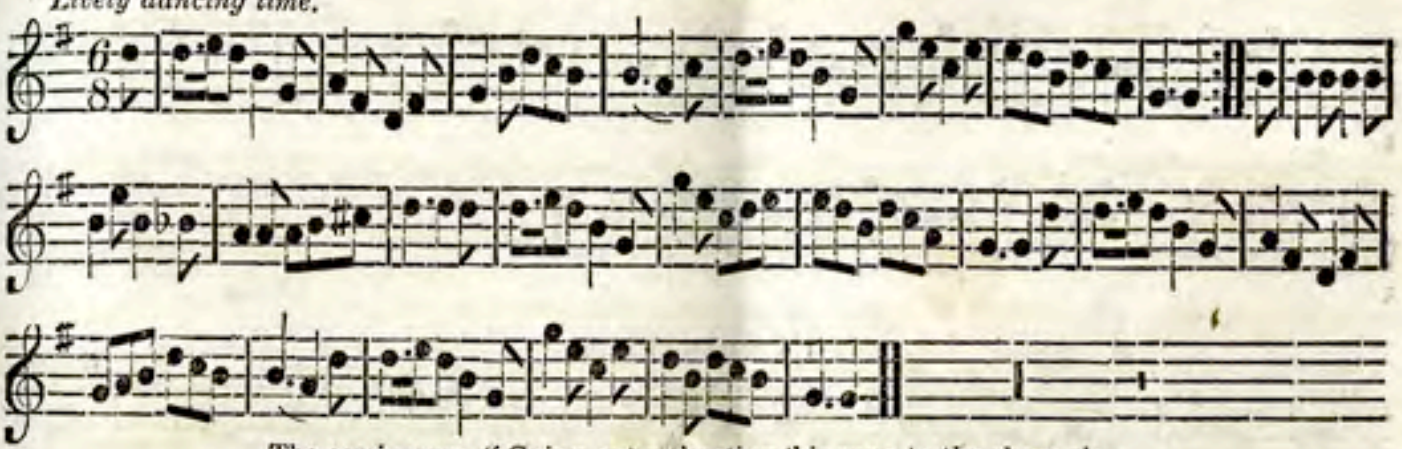
THE BOB OF FETTERCAIRN.

Reel.



THE OYSTER GIRL.

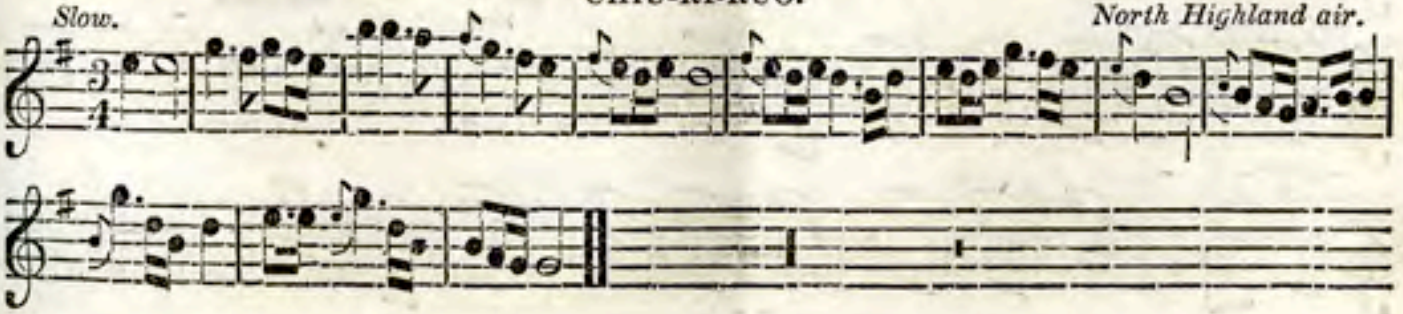
Lively dancing time.



The comic song, "Going out a shooting," is sung to the above air.

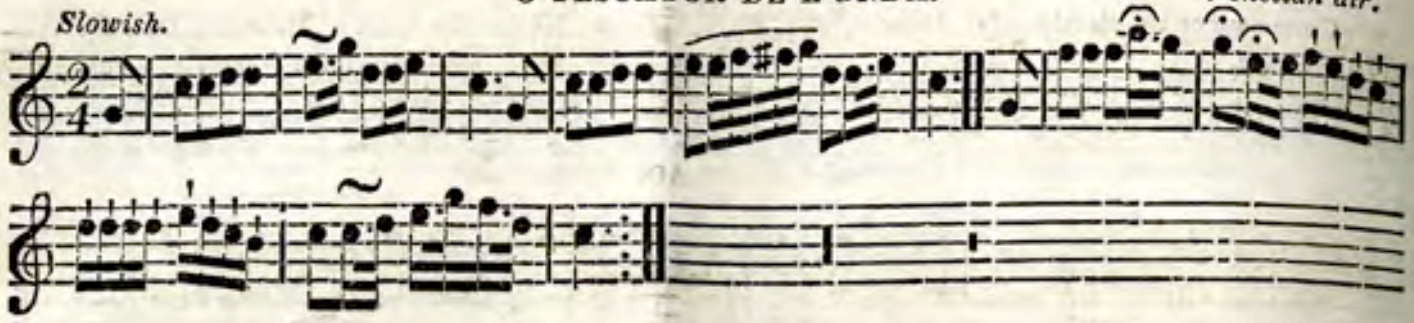
CHIU-RI-RUO.

Slow. *North Highland air.*



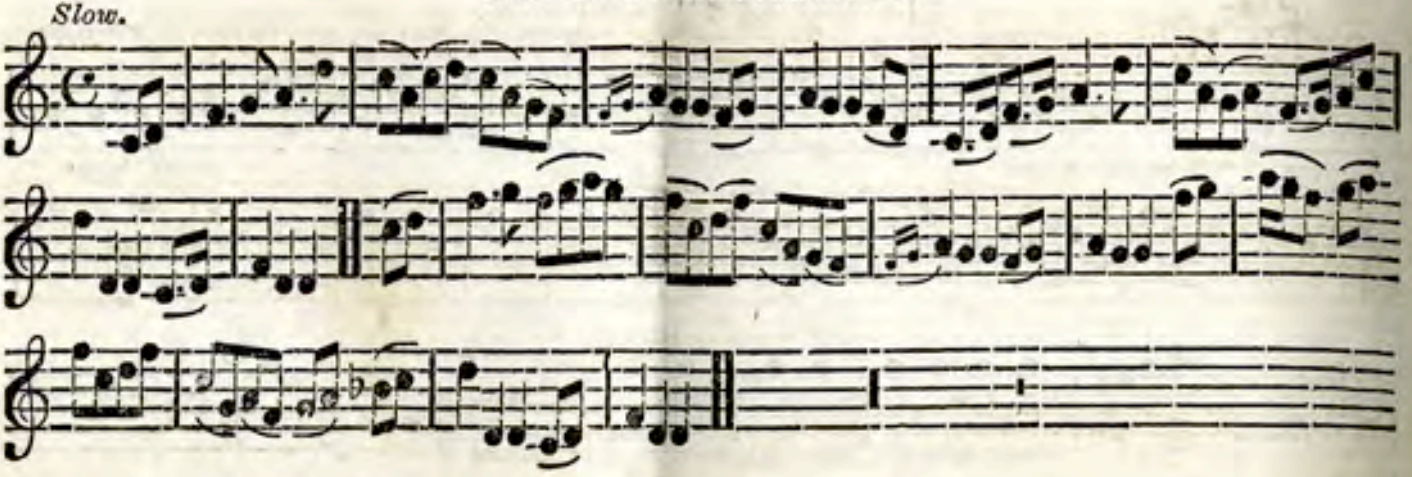
O PESCATOR DE L'ONDA.

Slowish. *Venetian air.*



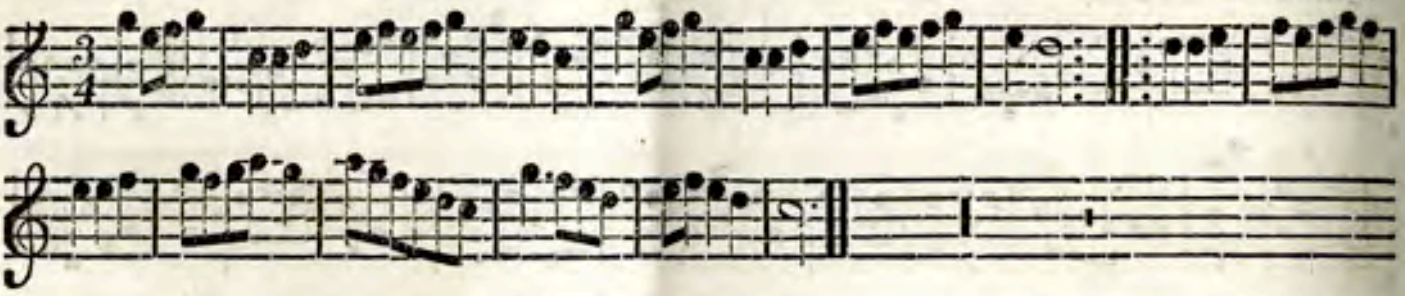
THE LASS OF LIVINGSTON.

Slow.



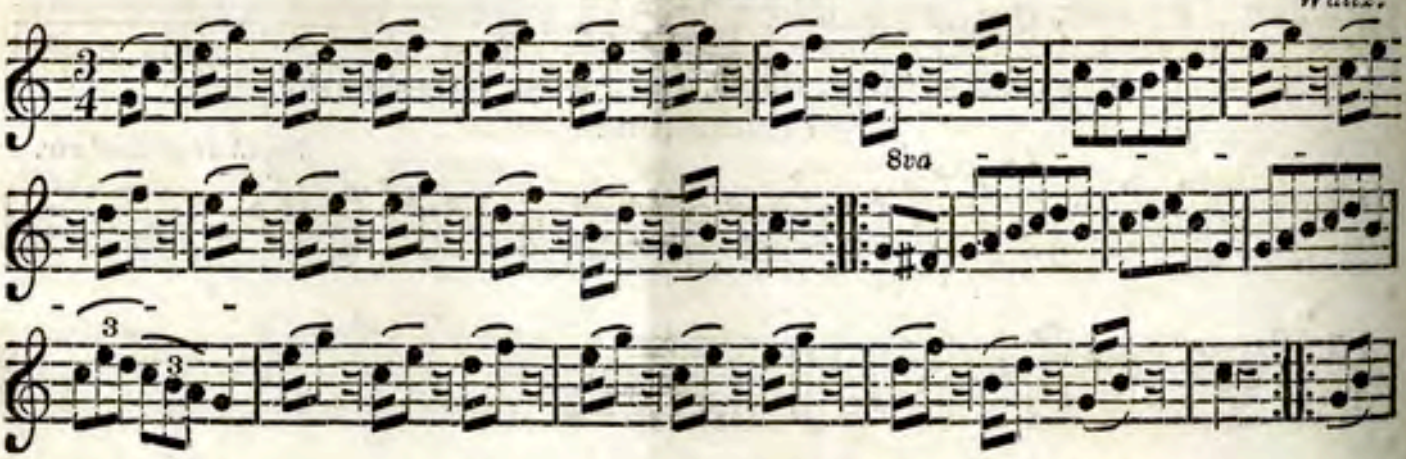
MINUET.

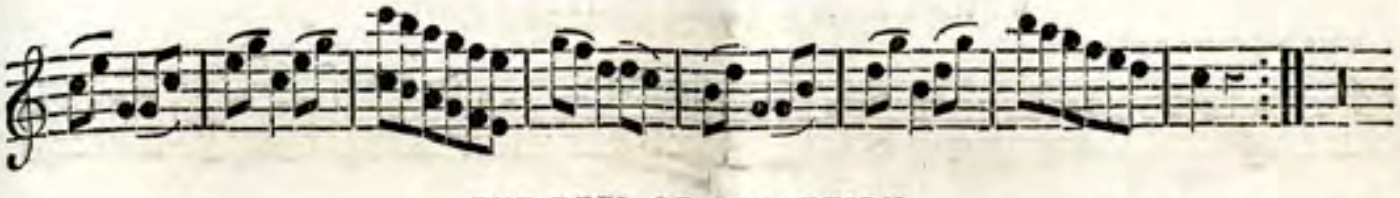
Corelli.



LE PRINTEMPS.

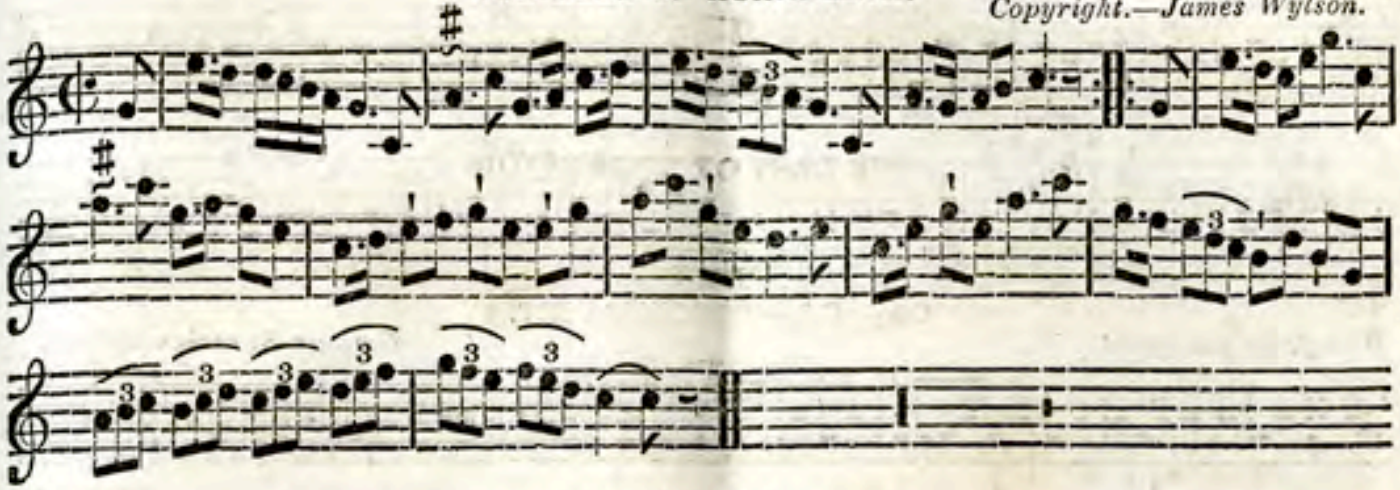
Waltz.





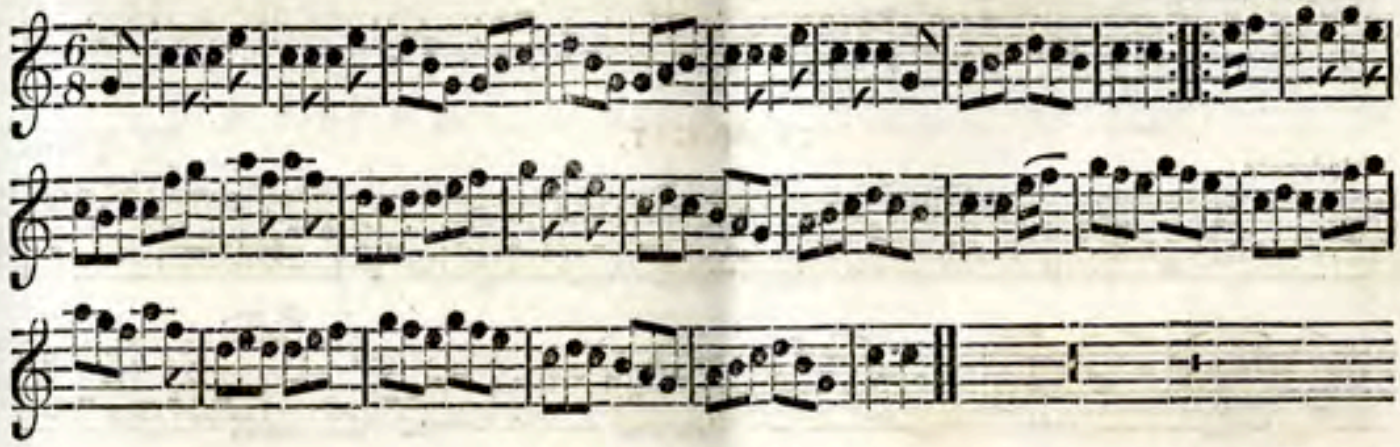
THE REEL OF ACHAREIDH.

Copyright.—James Wylson.



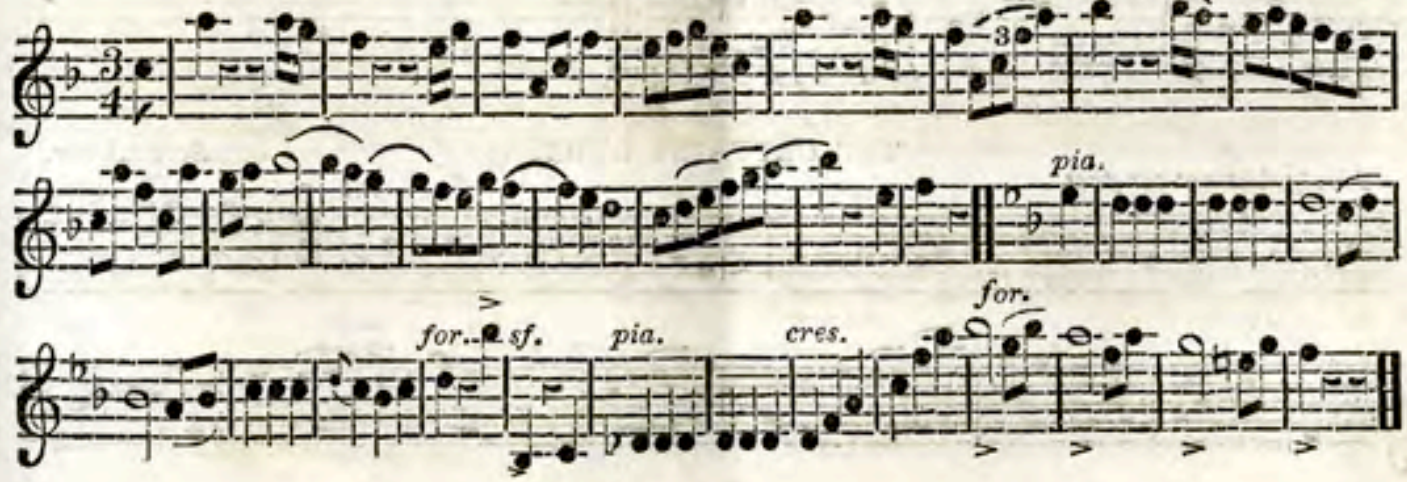
THE NEW RIGGED SHIP.

Country dance.



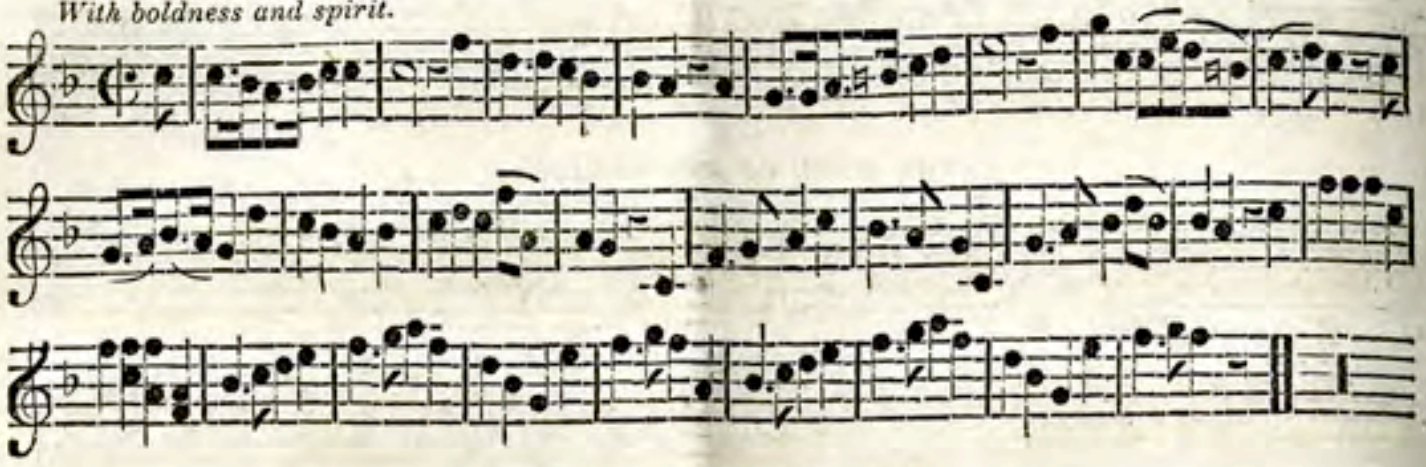
LE GOBELIN VALSE.

Copyright.—J. Warden.



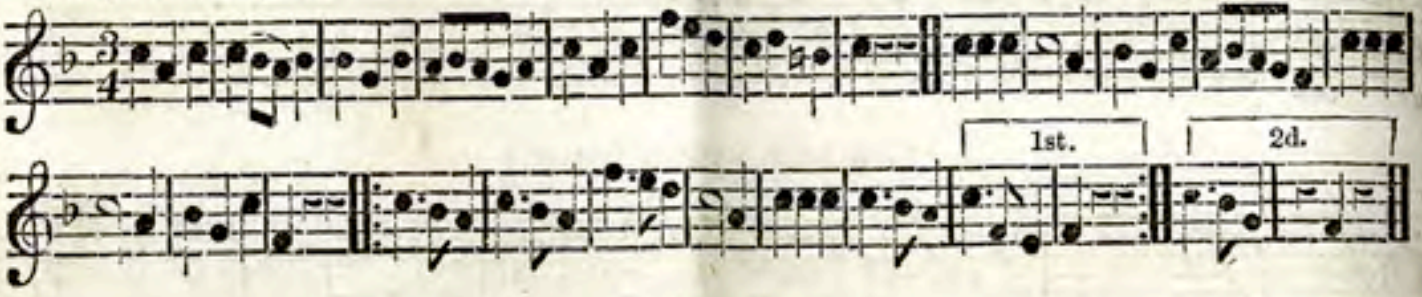
WHILST HAPPY IN MY NATIVE LAND.

With boldness and spirit.



CA— CA— GESCHMAUSET.

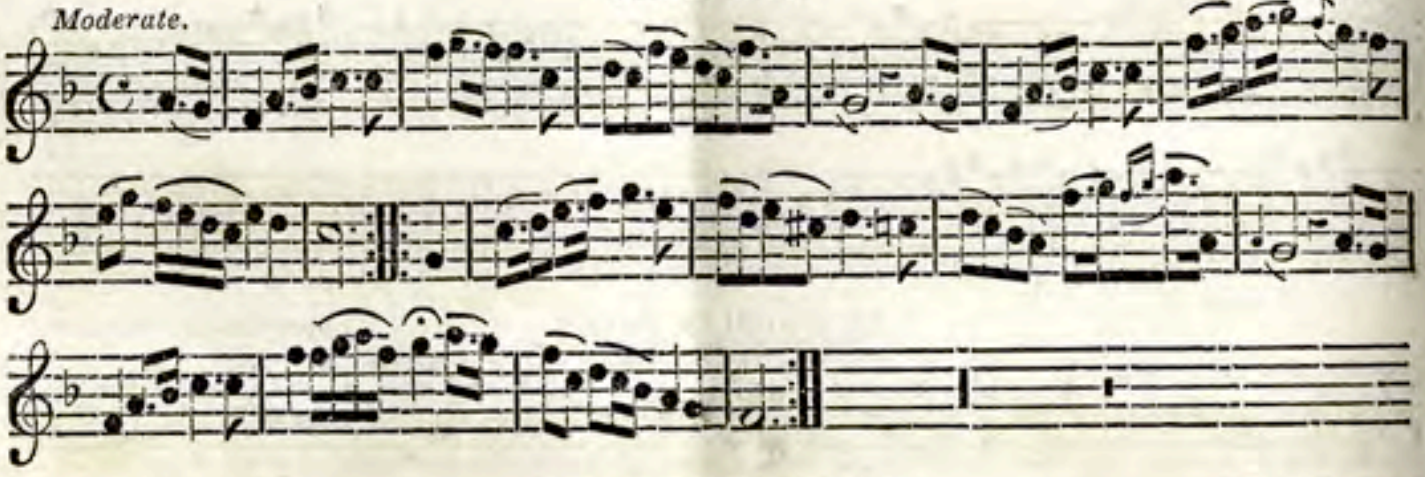
With force and spirit. *German Burschen melody.*



JAMIE GAY.

Mr. Berg.

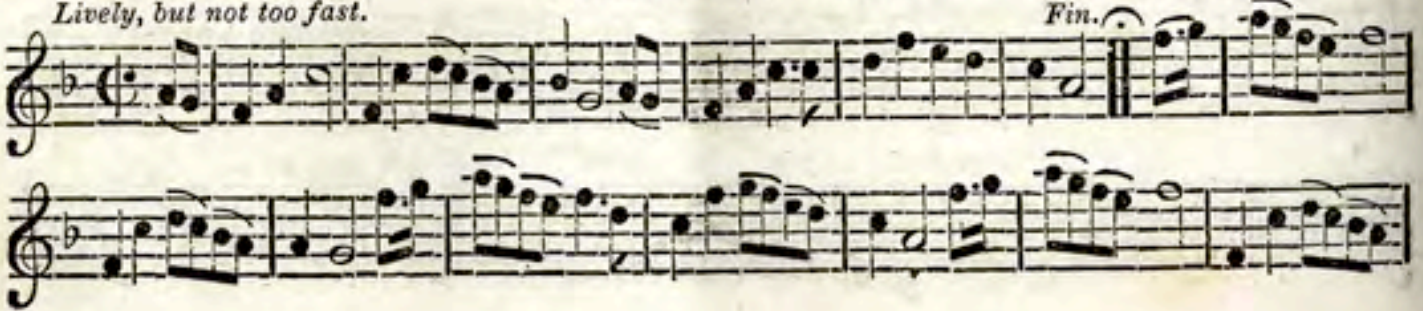
Moderate.



THE CAPTAIN'S LADY.

Scottish air.

Lively, but not too fast. *Fin.*



D.C.

LADY CHARLOTTE BRUCE'S FAVOURITE.

Slow. *Nath. Gow.*

CLYDE-SIDE LASSES.

1st. 2d. *Reel.*

D.C.

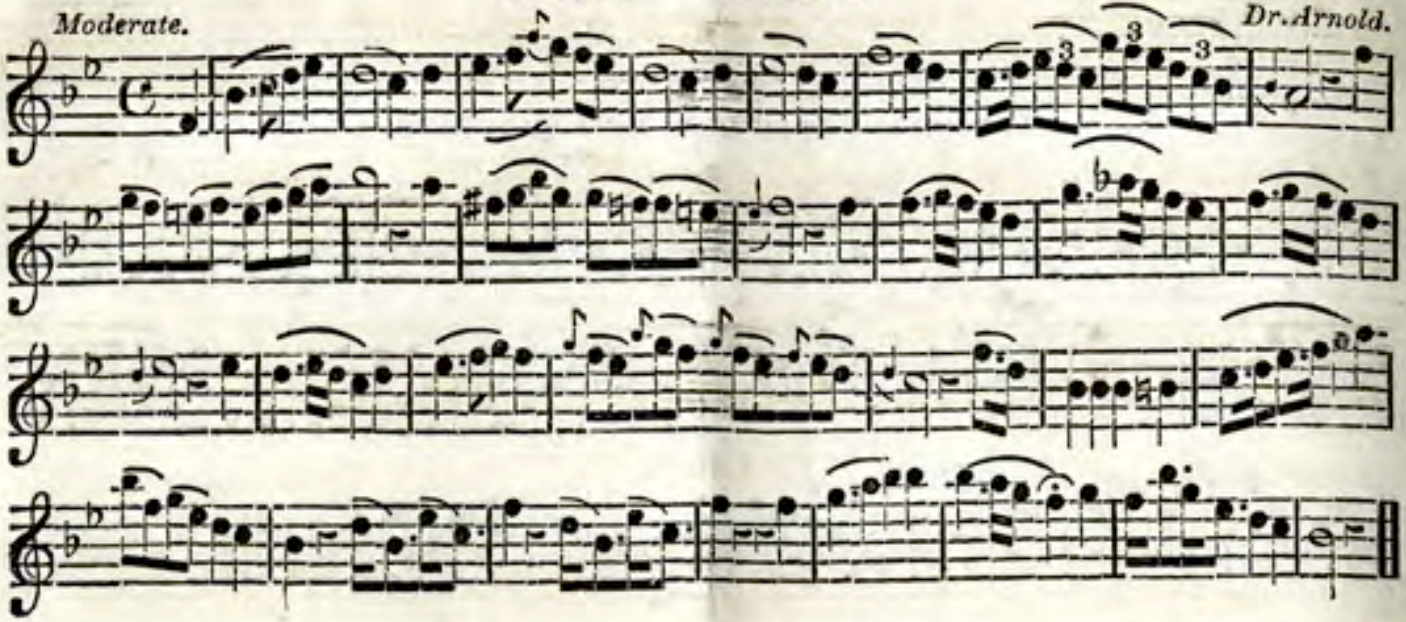
THE RAMBLER; OR JOCK TAMSON'S HORNPIPE.

Copyright.—J. M.

MY TRUE LOVE FAR AWAY.

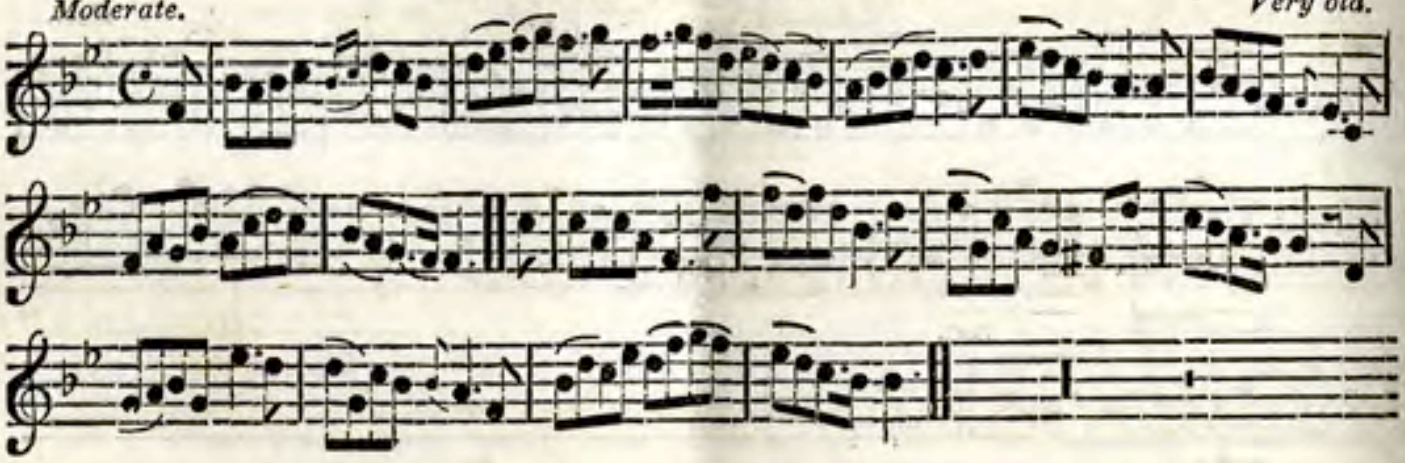
From "The Son-in-Law,"

Moderate. *Dr. Arnold.*



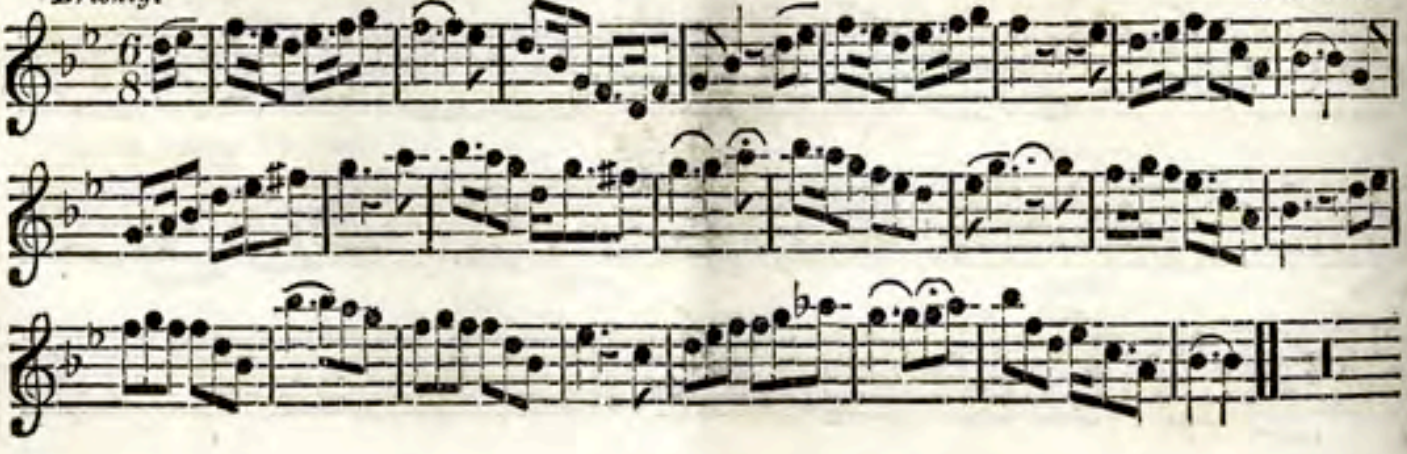
THE BONNIE GREY EYED MORN.

Moderate. *Very old.*



THE EMERALD ISLE.

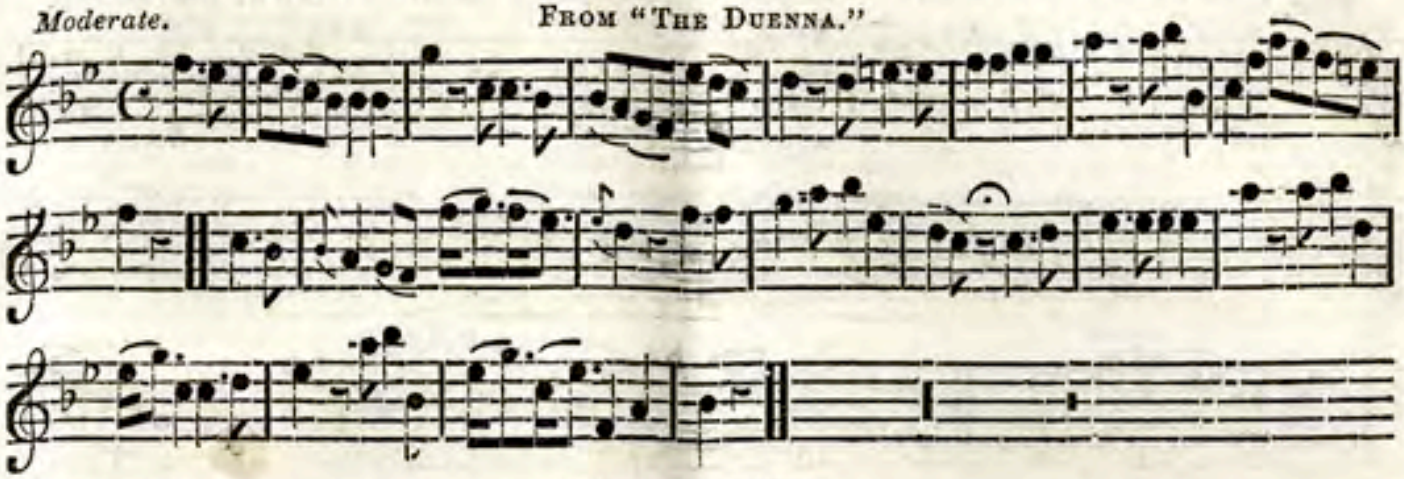
Briskly. *Irish air.*



I COULD NEVER LUSTRE SEE IN EYES THAT WOULD NOT LOOK ON ME.

Moderate.

From "The Duenna."

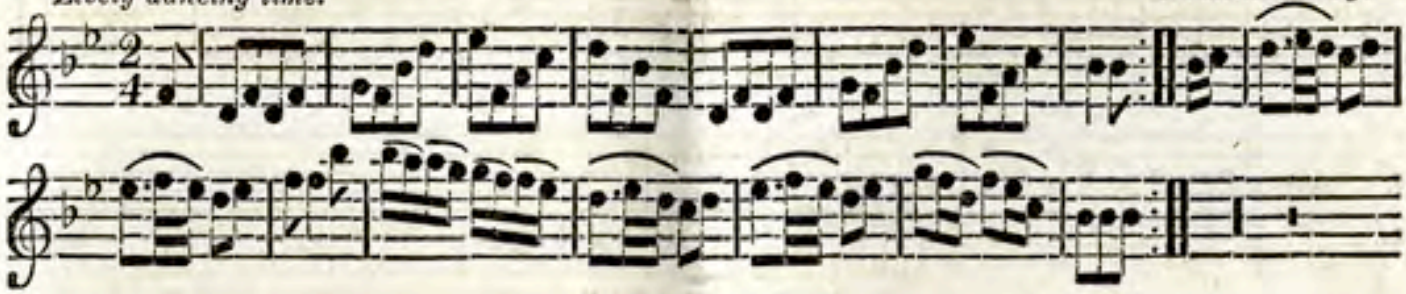


Repeat 8va.

Lively dancing time.

LE RAMONNEUR.

French melody.

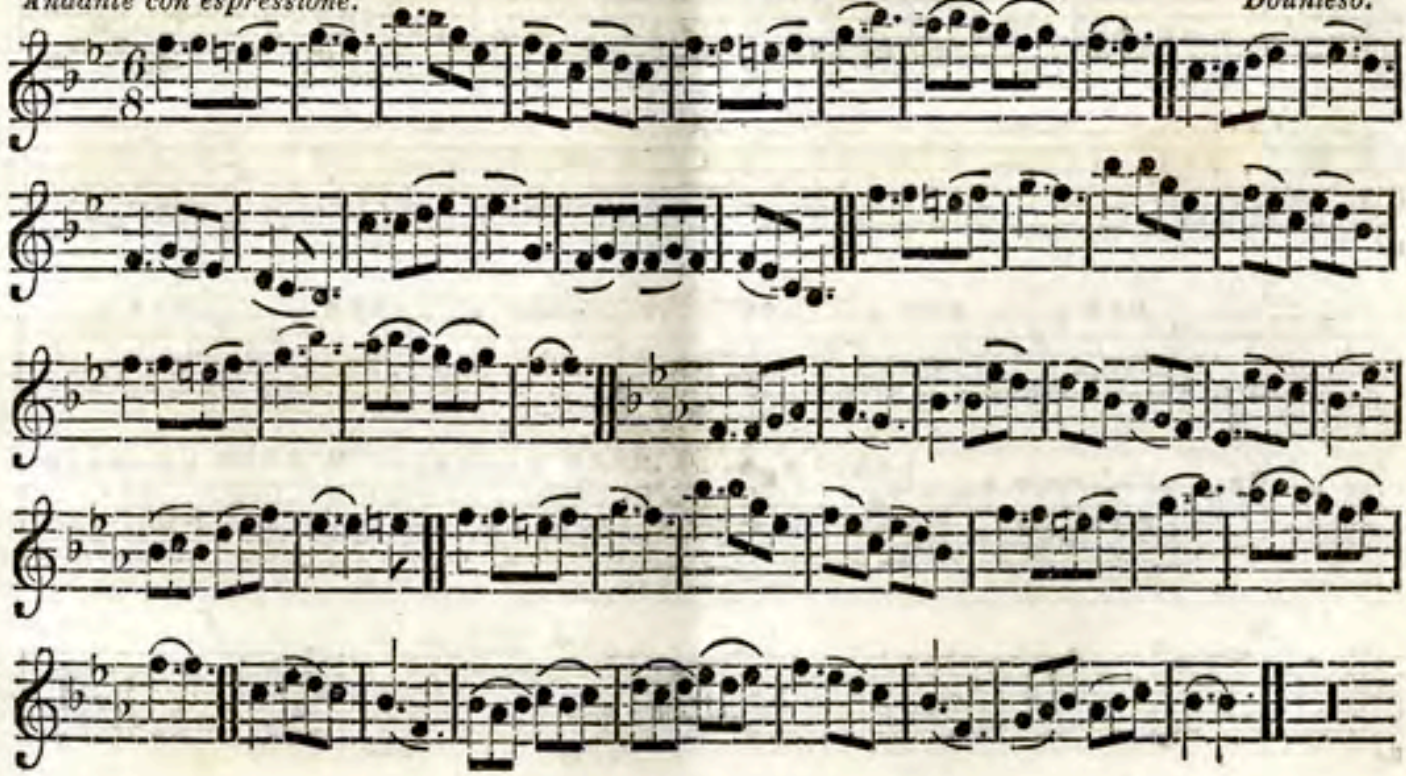


RONDO.

Suggested by J. P. Knight's air, "Beautiful Venice."

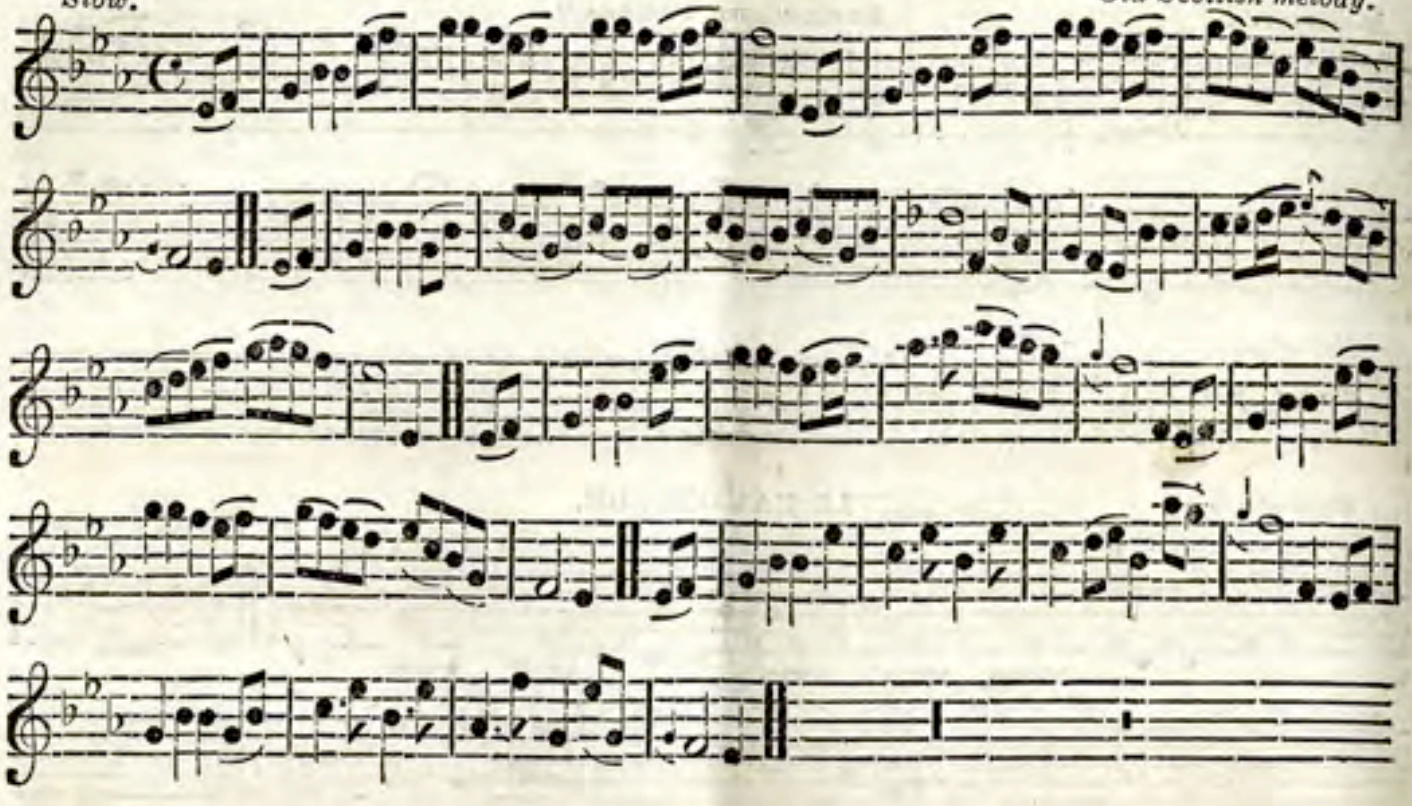
Andante con espressione.

Dounieso.



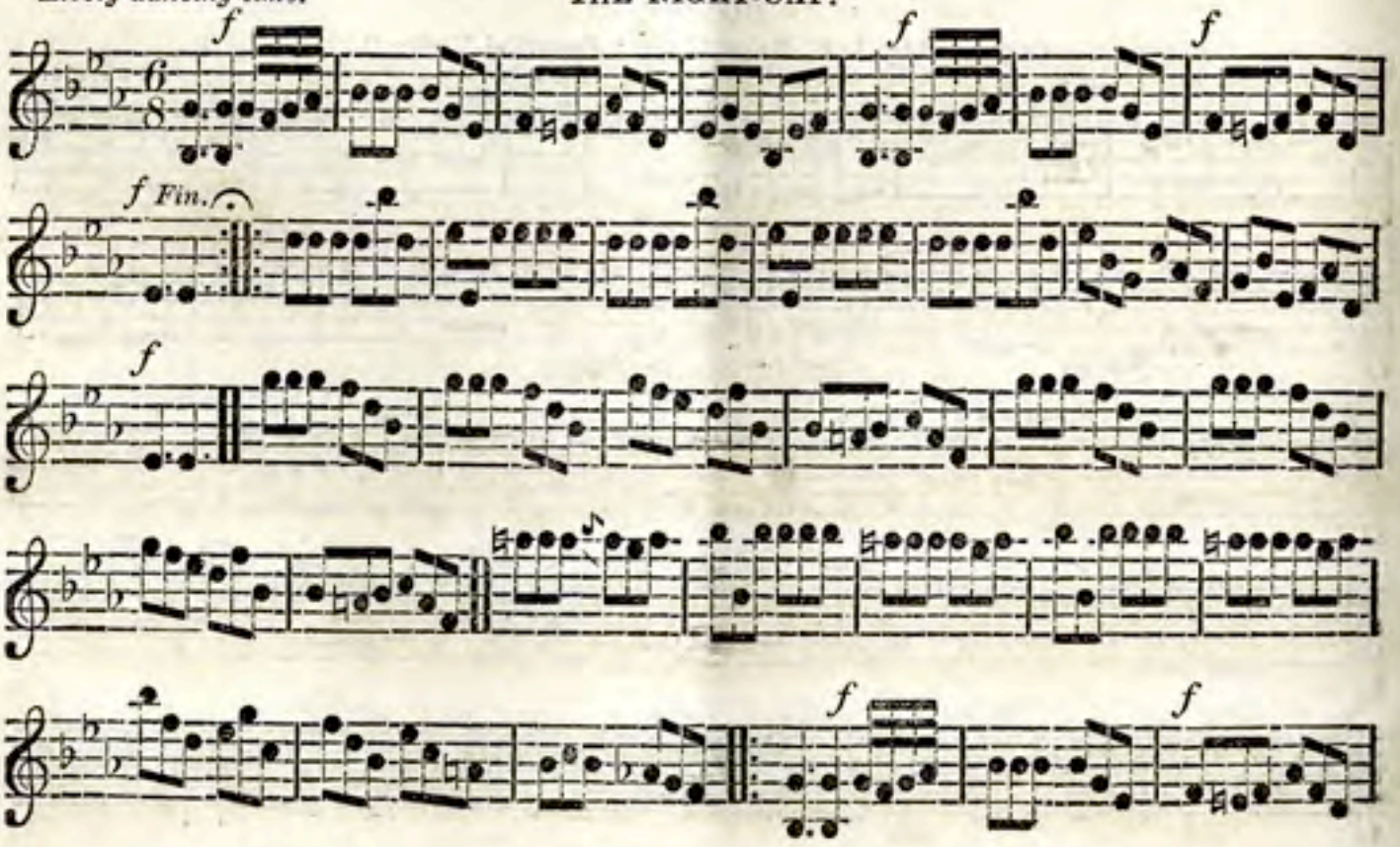
WHAT WILL I DO GIN MY HOGGIE WAD DIE.

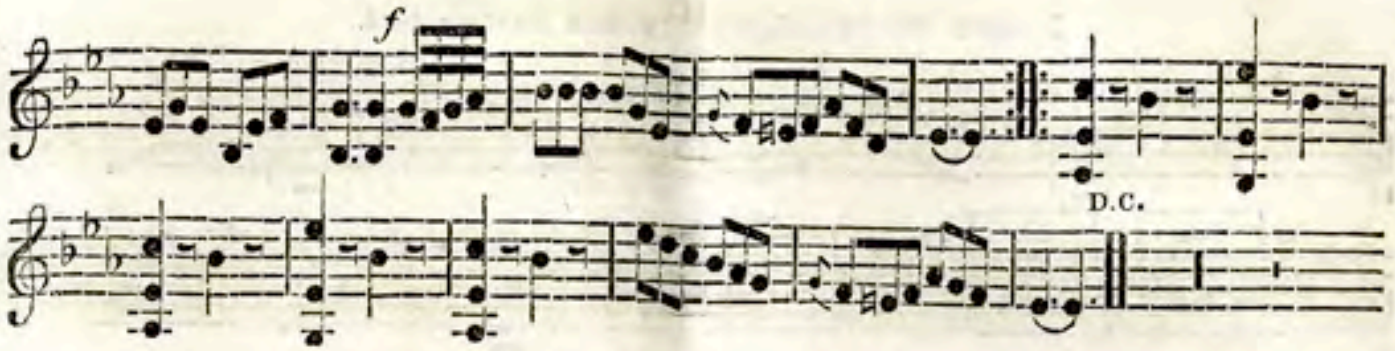
Slow. *Old Scottish melody.*



THE NIGHT-CAP.

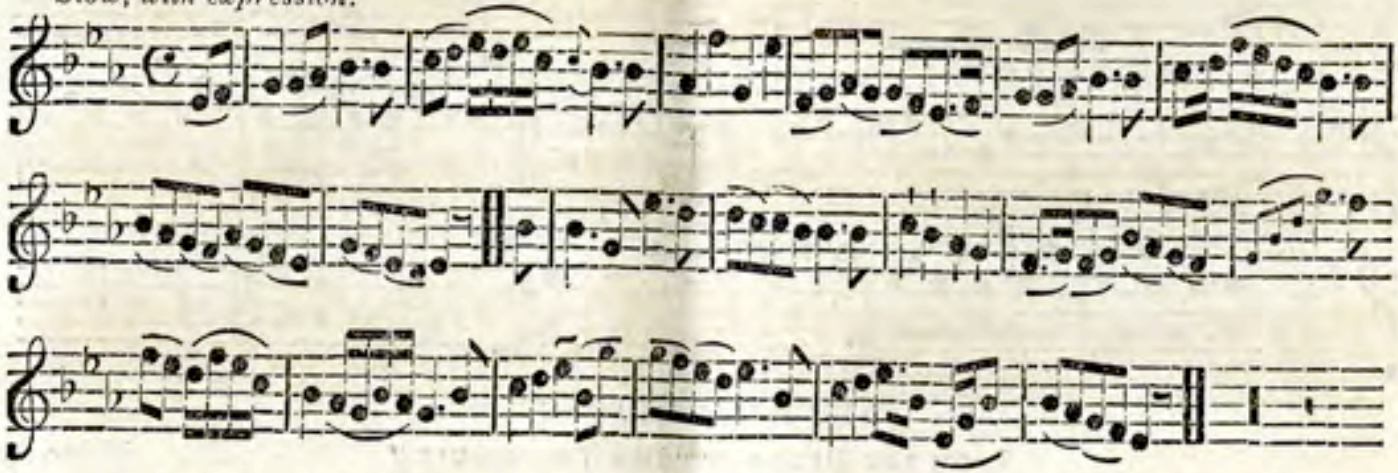
Lively dancing time.





FAREWELL TO MINNA.

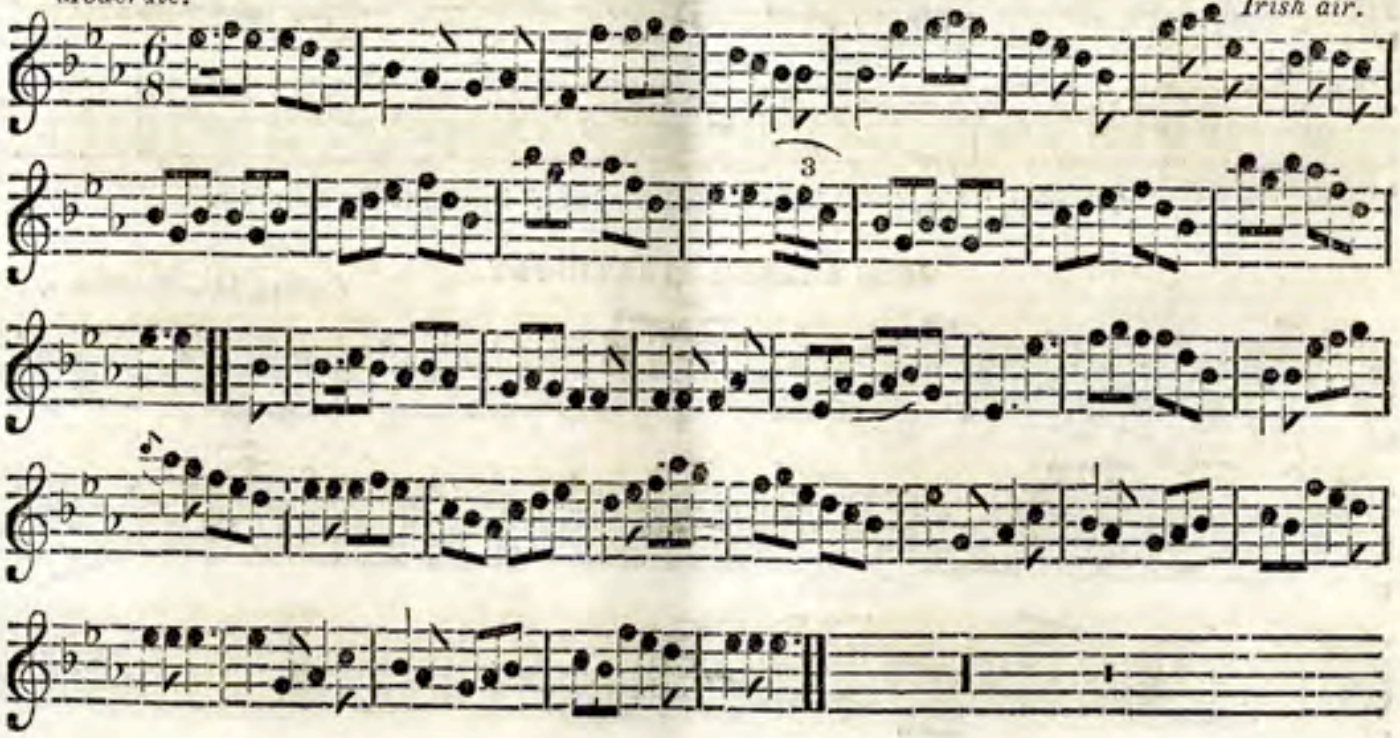
Slow, with expression.



PLANXTY DRURY.

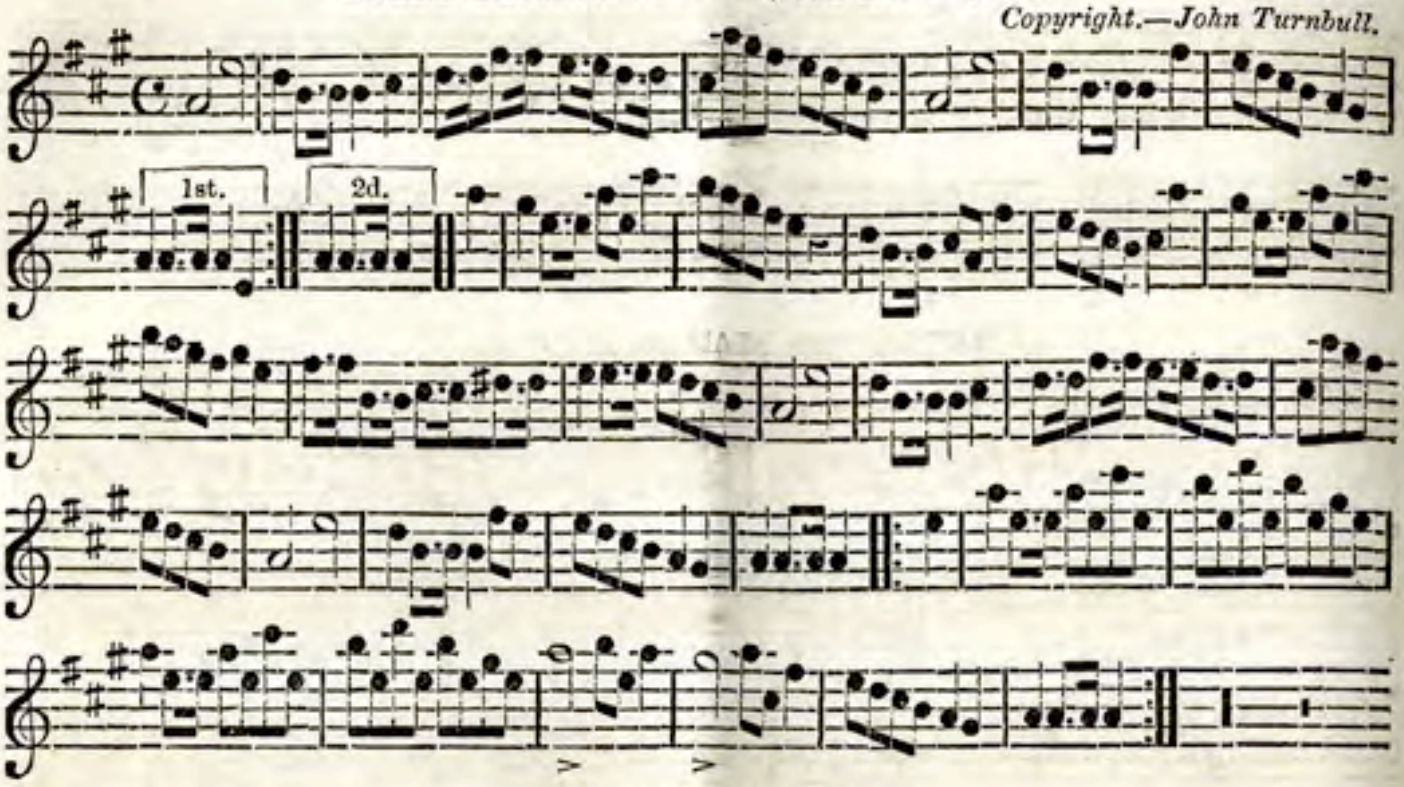
Moderate.

Irish air.



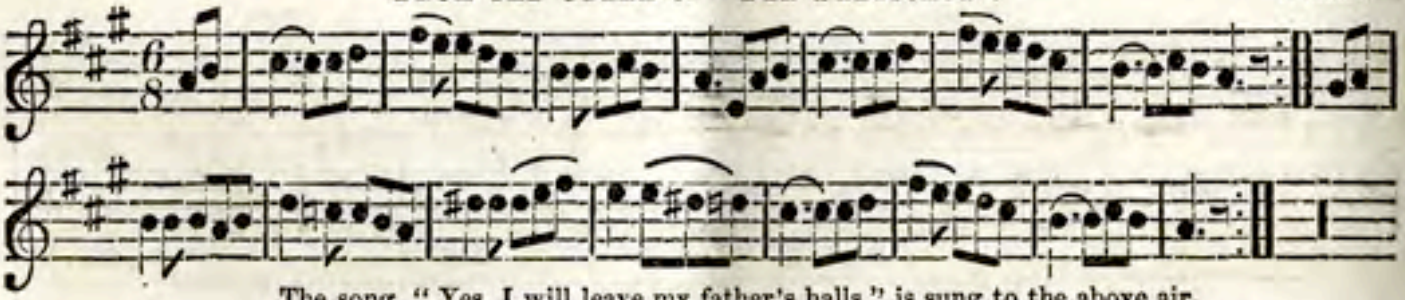
BURNS' FESTIVAL MARCH, 6TH AUGUST, 1844.

Copyright.—John Turnbull.



THE HERMIT'S SONG.

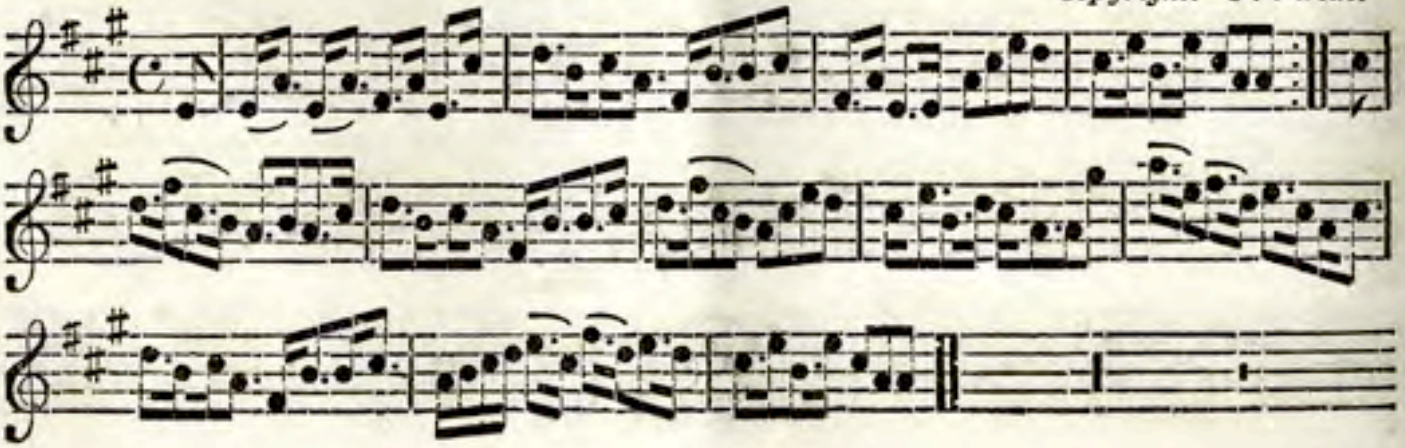
FROM THE OPERA OF "DER FREYSCHUTZ." *Weber.*



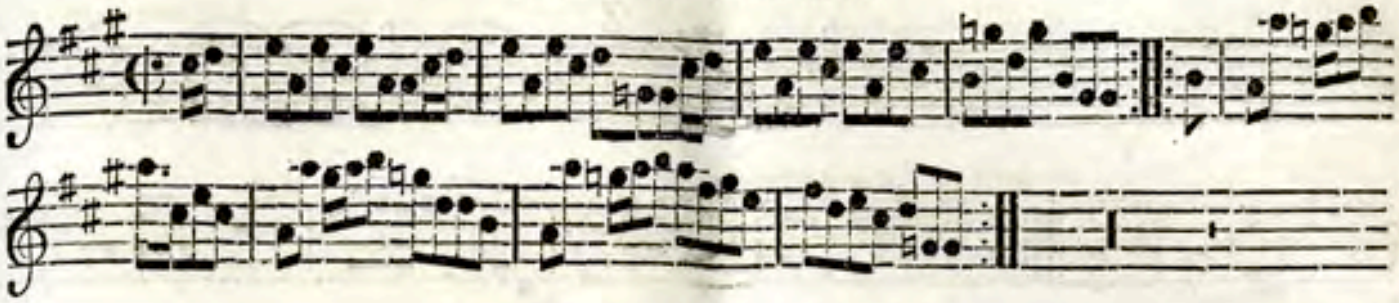
The song, "Yes, I will leave my father's halls," is sung to the above air.

MISS SKEEN'S STRATHSPEY.

Copyright.—P. Virtue.



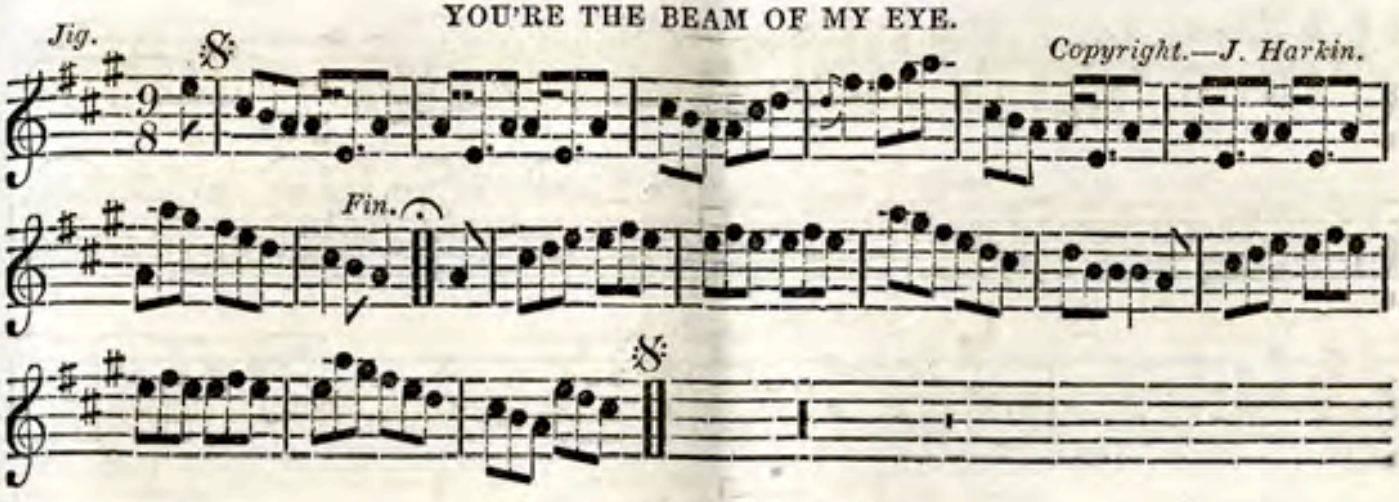
MRS. CHRISTIE'S RANT.



YOU'RE THE BEAM OF MY EYE.

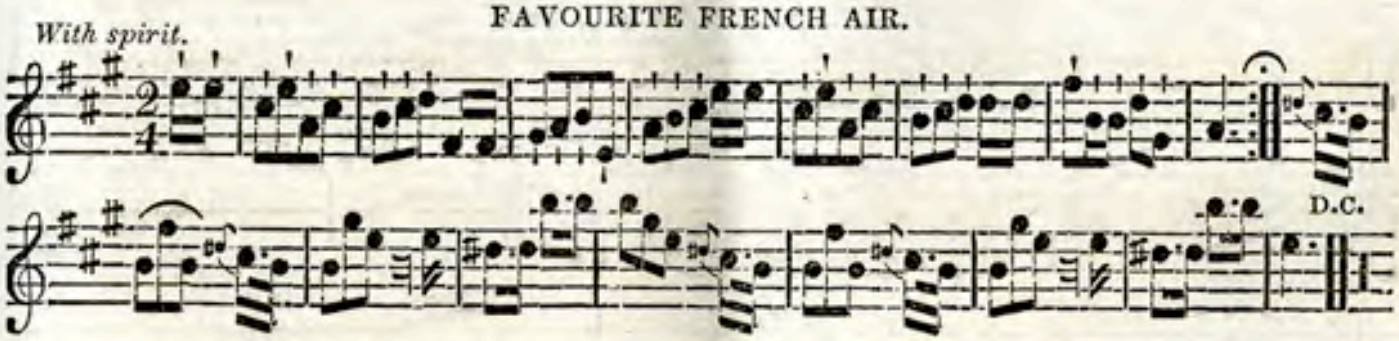
Jig.

Copyright.—J. Harkin.



FAVOURITE FRENCH AIR.

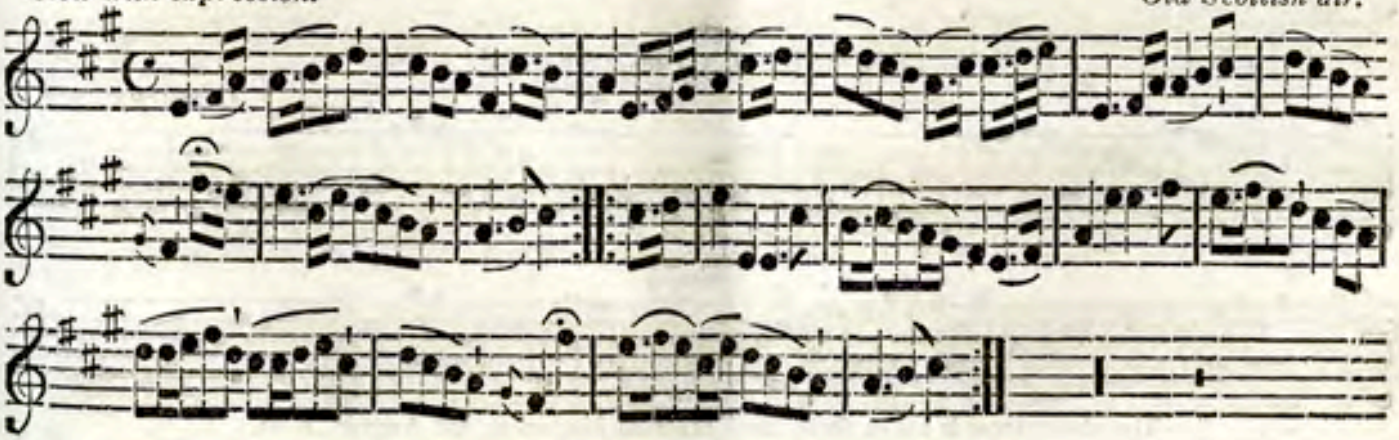
With spirit.



AN THOU WERT MY AIN THING.

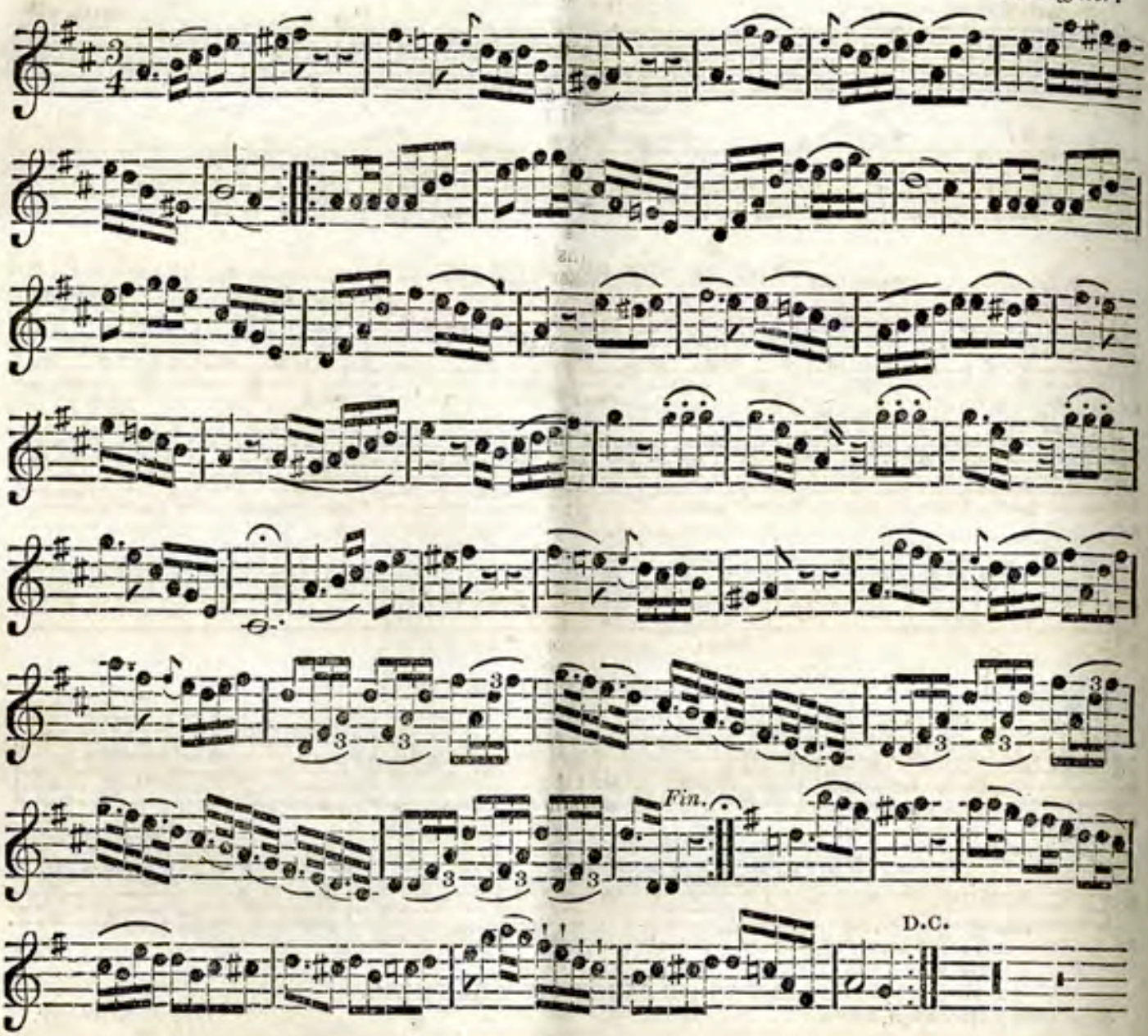
Slow with expression.

Old Scottish air.



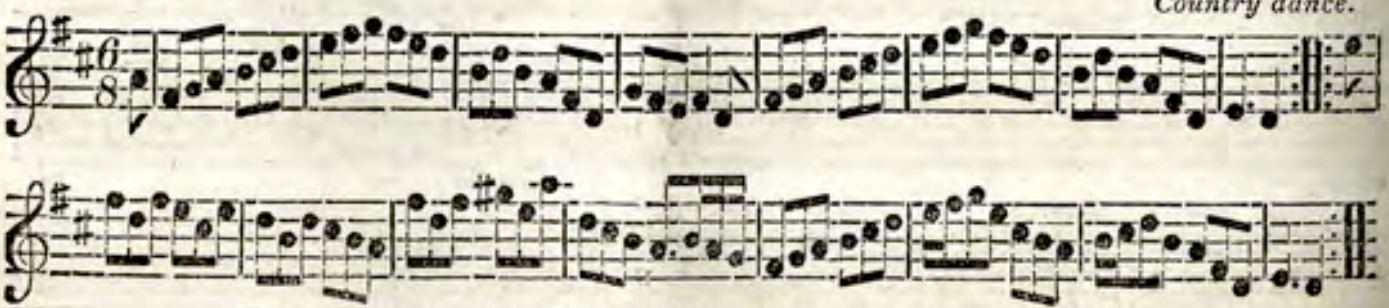
POLONAISE.

J. Kuffner.



THE WIDOW OF WAREHAM.

Country dance.

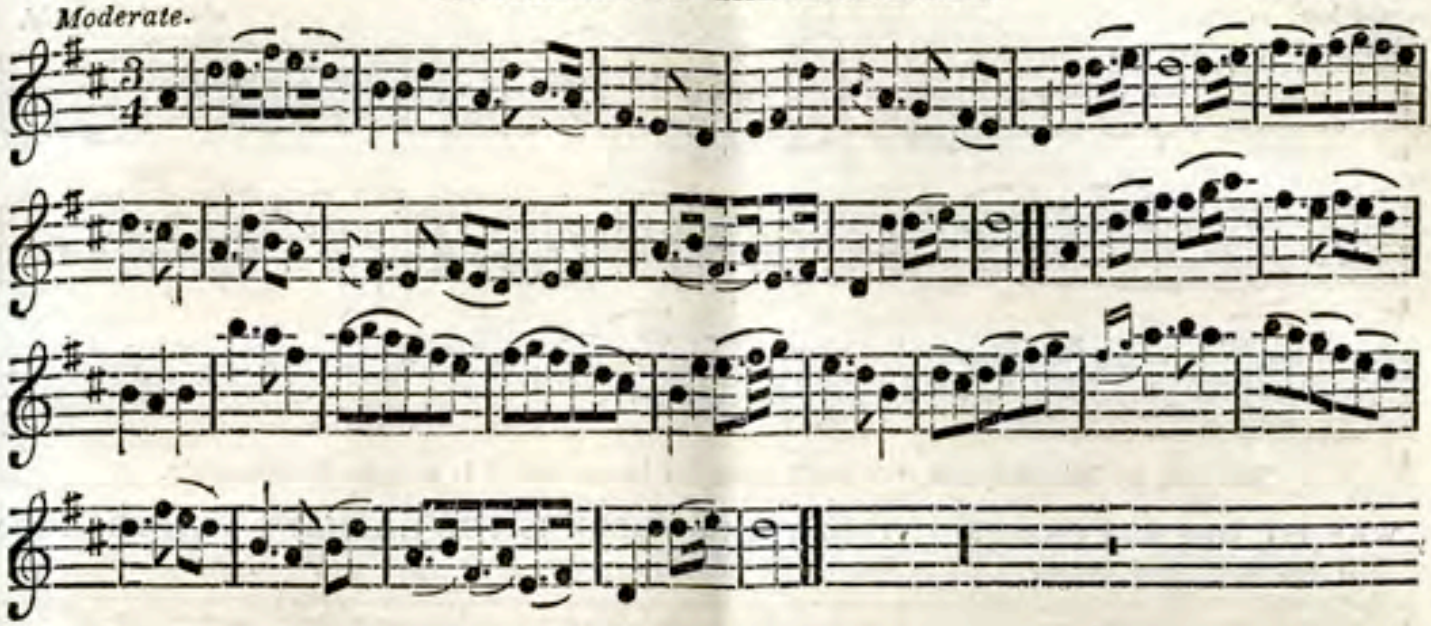


The above tune is taken from the Universal Magazine, for August, 1760.

MY HEART'S IN THE HIGHLANDS.

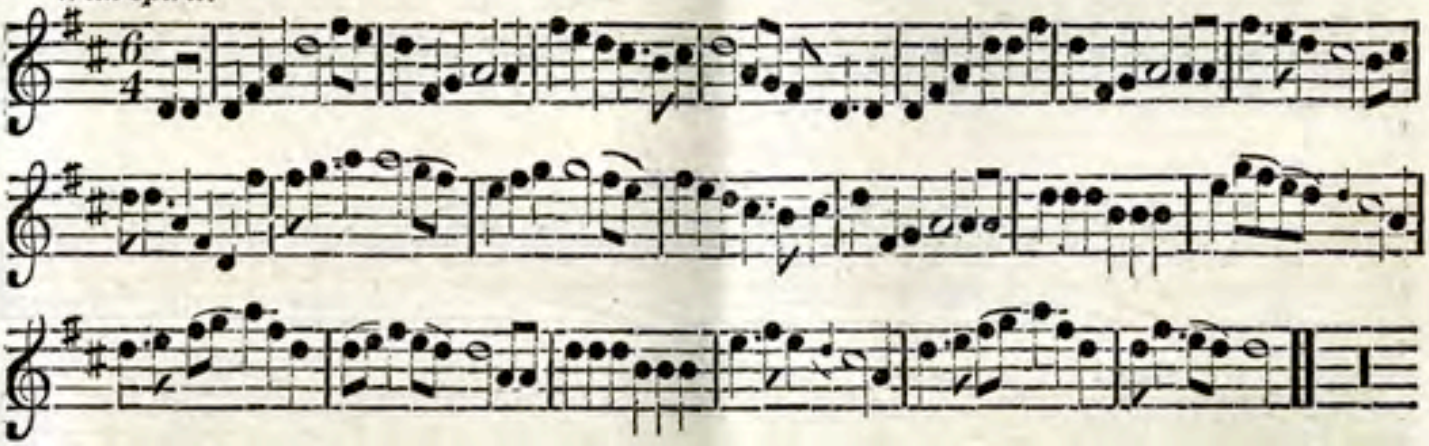
Gaelic air.

Moderate.



ANACREON IN HEAVEN.

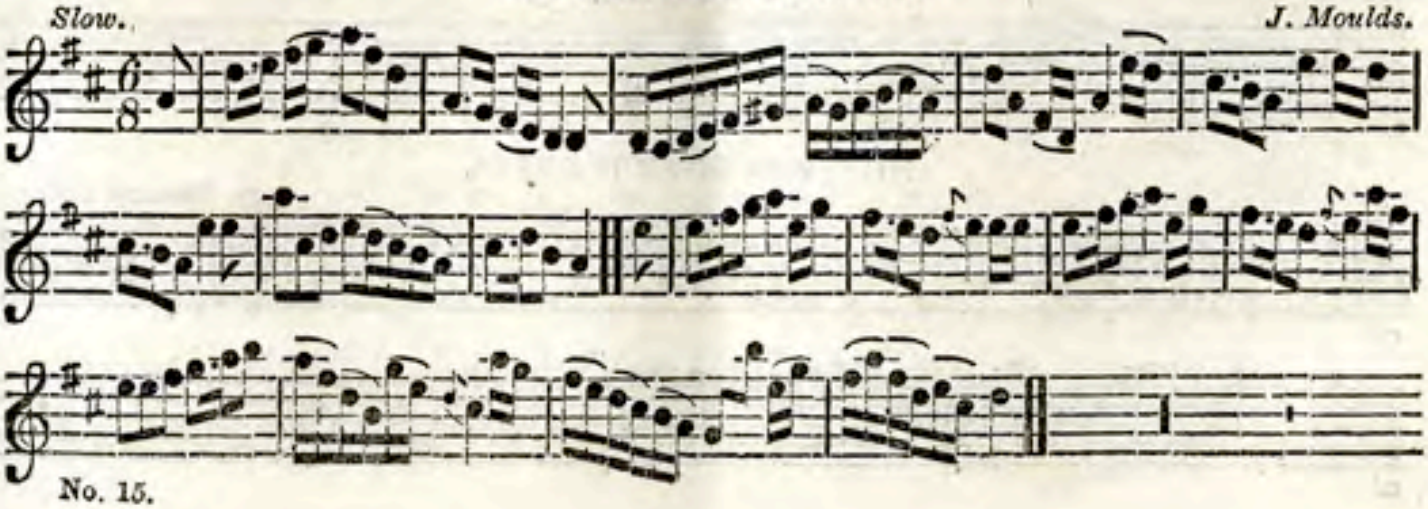
With spirit.



THE SHIPWRECKED BOY.

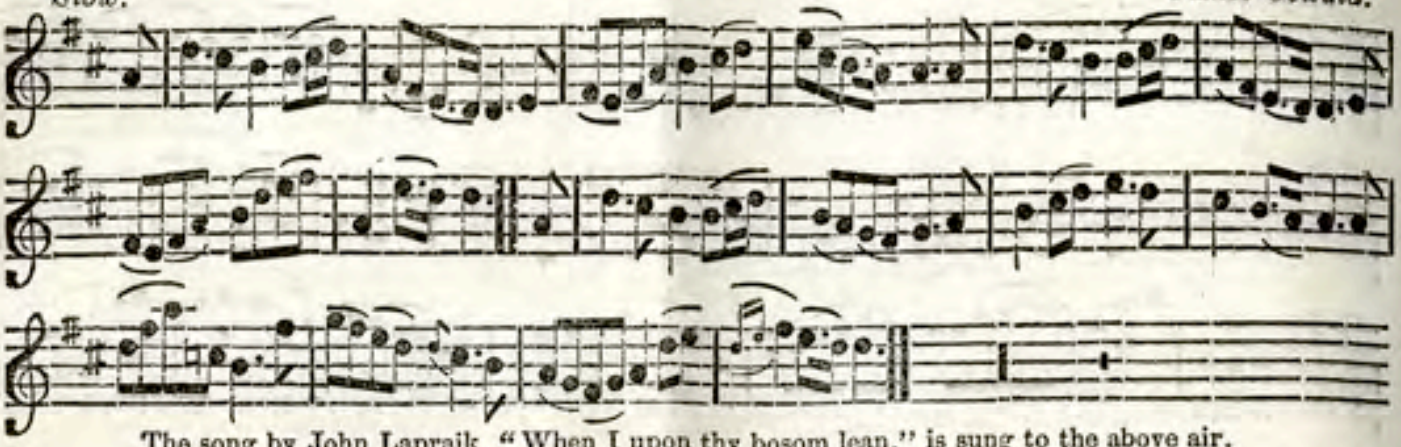
Slow.

J. Moulds.



THE SCOTS RECLUSE.

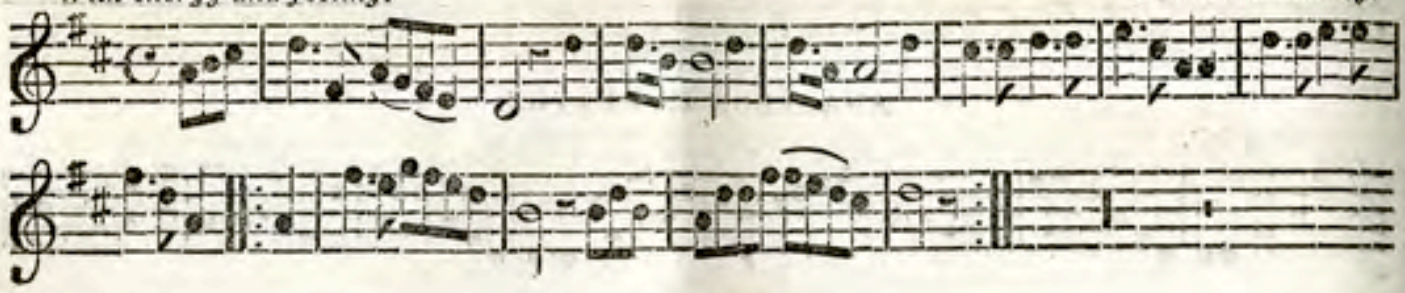
Slow. *James Oswald.*



The song by John Lapraik, "When I upon thy bosom lean," is sung to the above air.

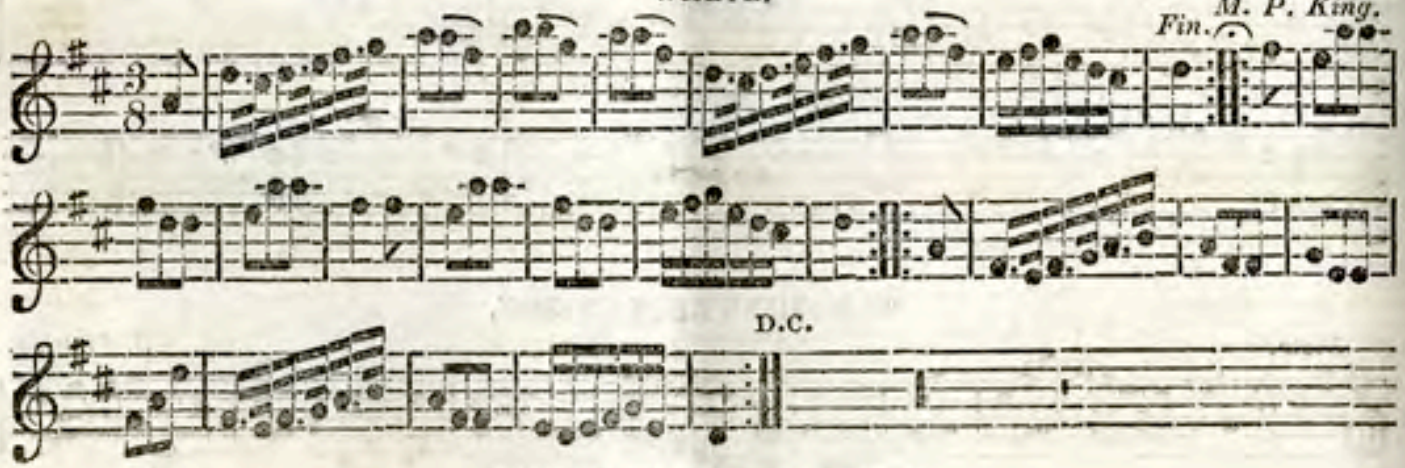
WAS IST DES DEUTSCHEN VATERLAND?—WHERE IS THE GERMAN'S FATHERLAND?

With energy and feeling. *Burschen melody.*



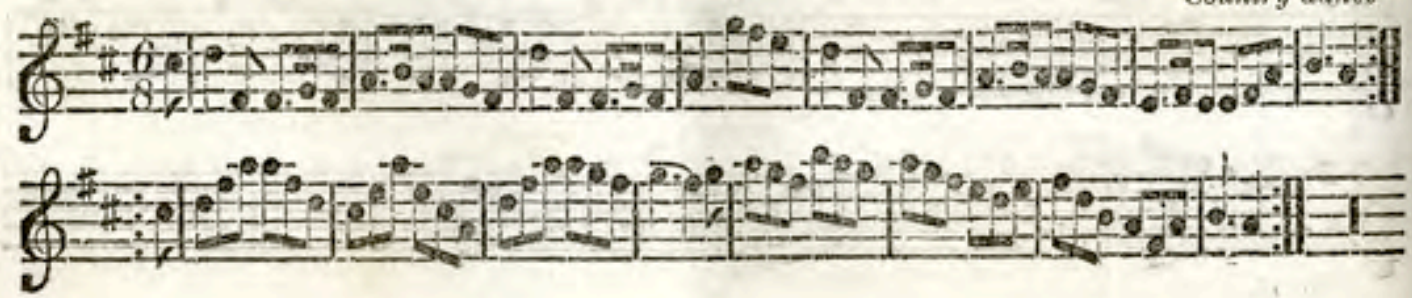
WALTZ.

M. P. King.



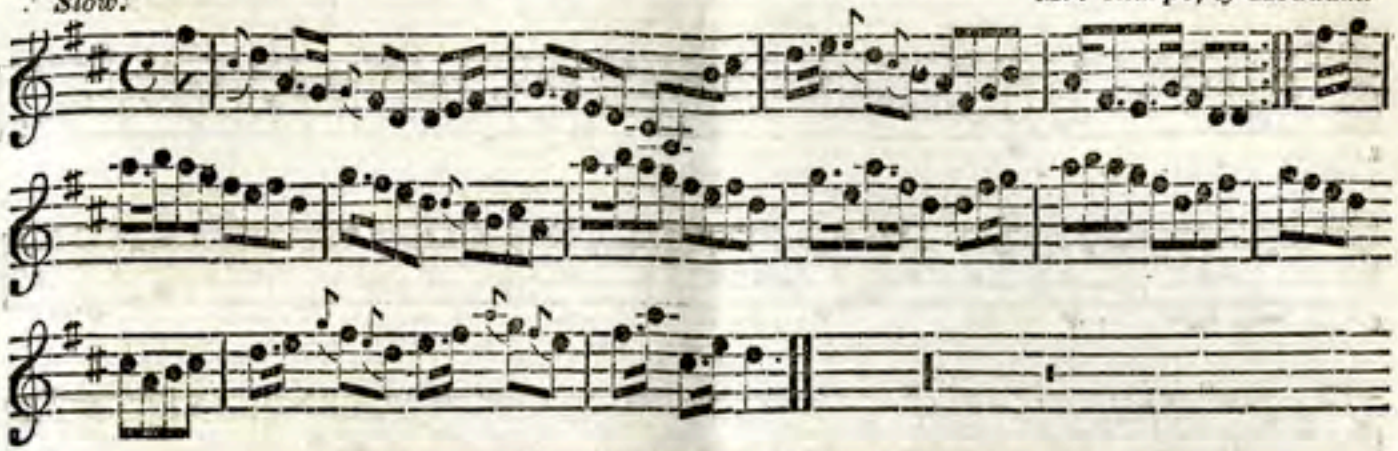
MONEY IN BOTH POCKETS.

Country dance



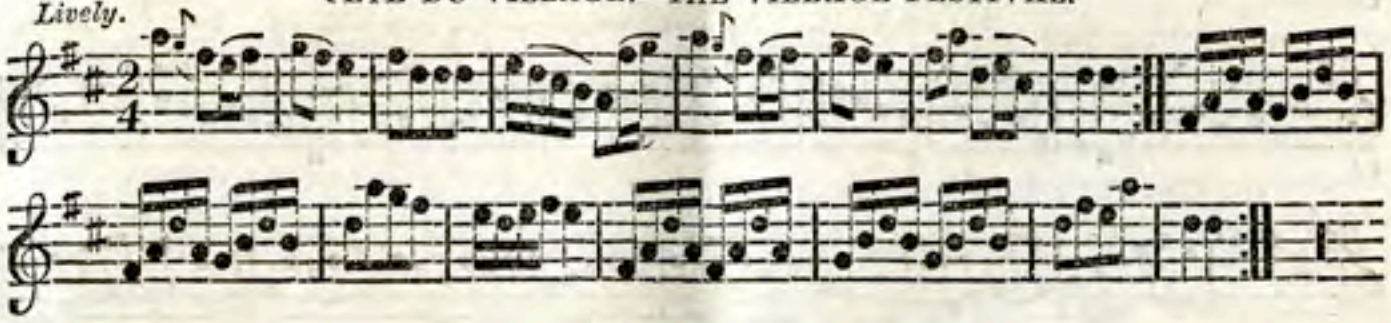
MUIR MACKENZIE'S FAVOURITE.

Slow. *Mr. Sharpe, of Hoddam.*



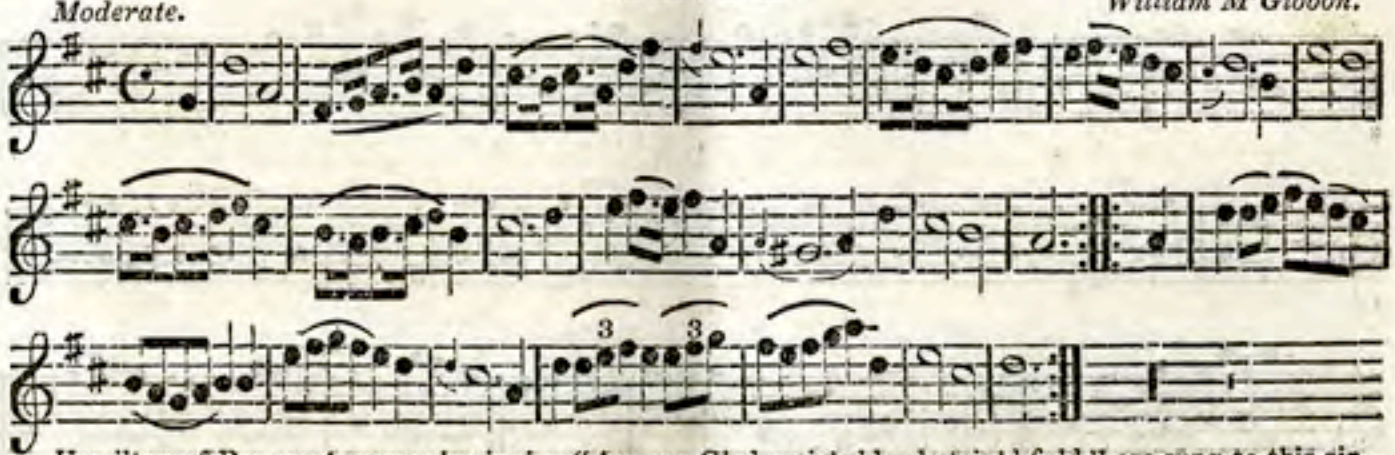
FETE DU VILLAGE.—THE VILLAGE FESTIVAL.

Lively.



GLADSMUIR.

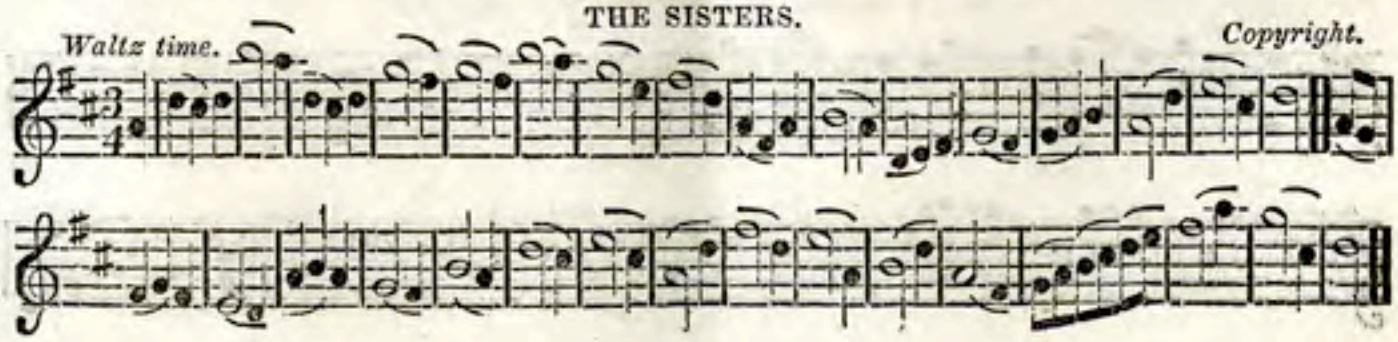
Moderate. *William M'Gibbon.*



Hamilton of Bangour's verses beginning "As over Gladsmuir's blood-stain'd field," are sung to this air.

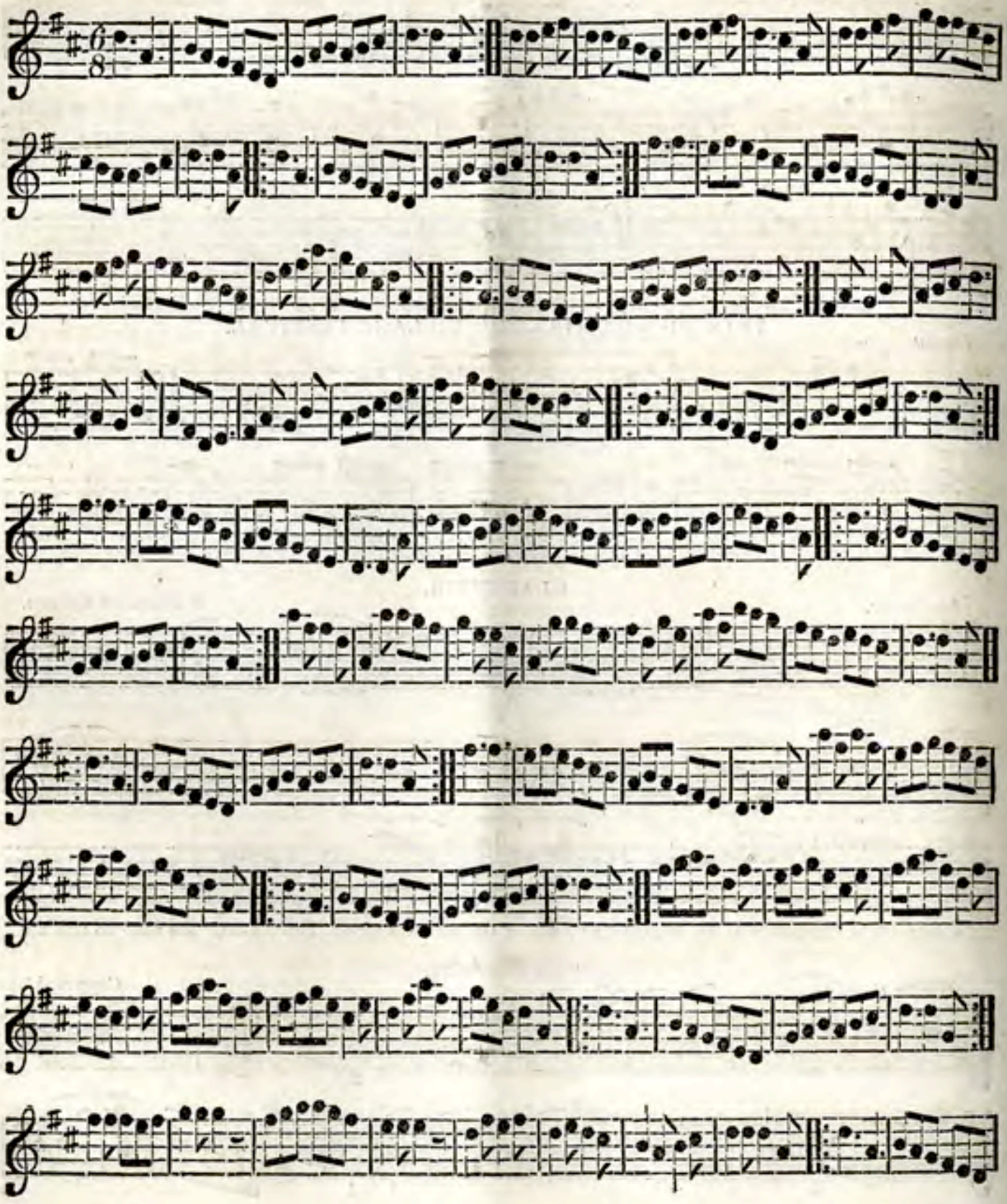
THE SISTERS.

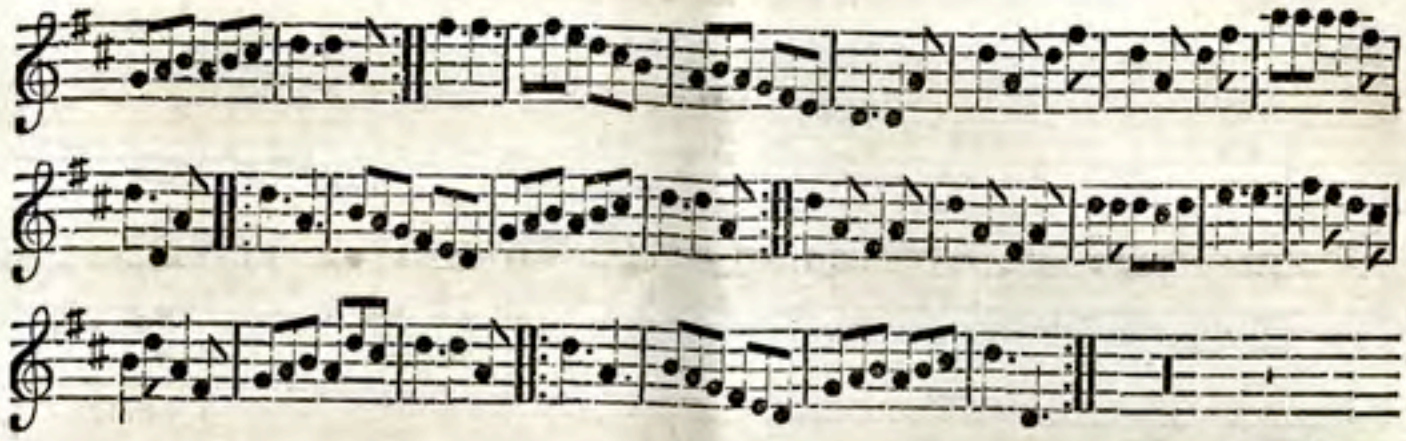
Waltz time. *Copyright.*



TO—HO—MAN—HO—TO.

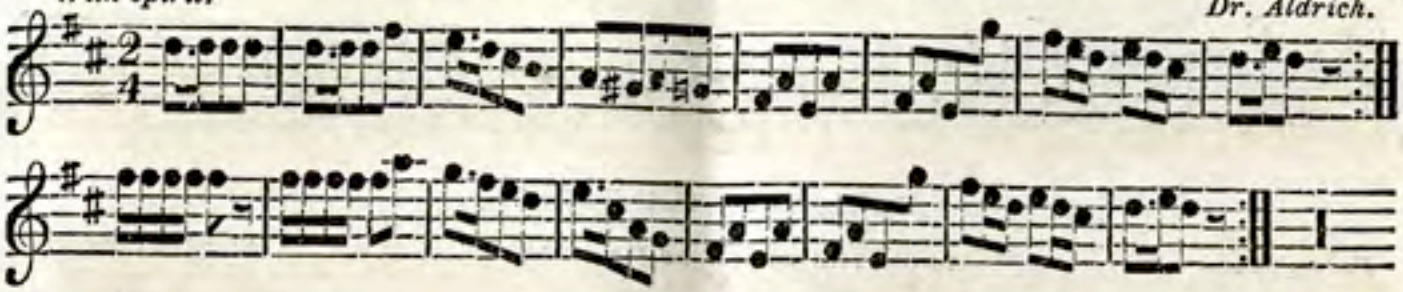
Medley Country Dance.



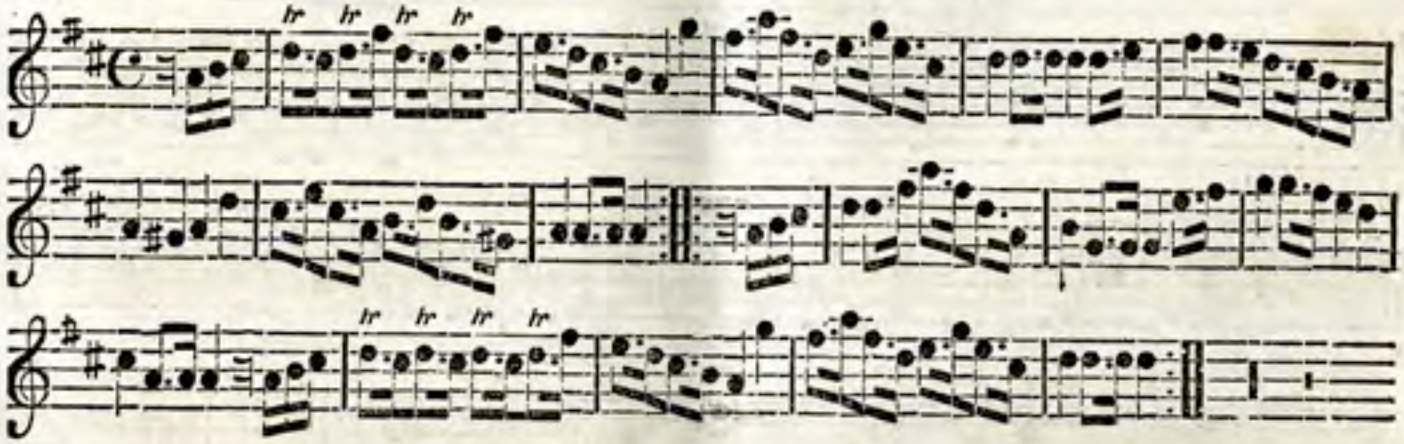


HARK! THE BONNIE HIGH CHURCH BELLS.

With spirit. *Dr. Aldrich.*

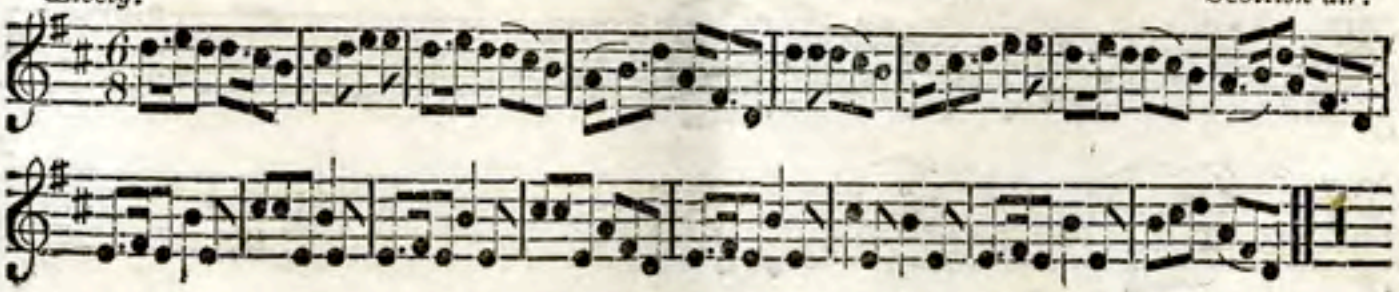


DUKE OF GLOUCESTER'S NEW MARCH.



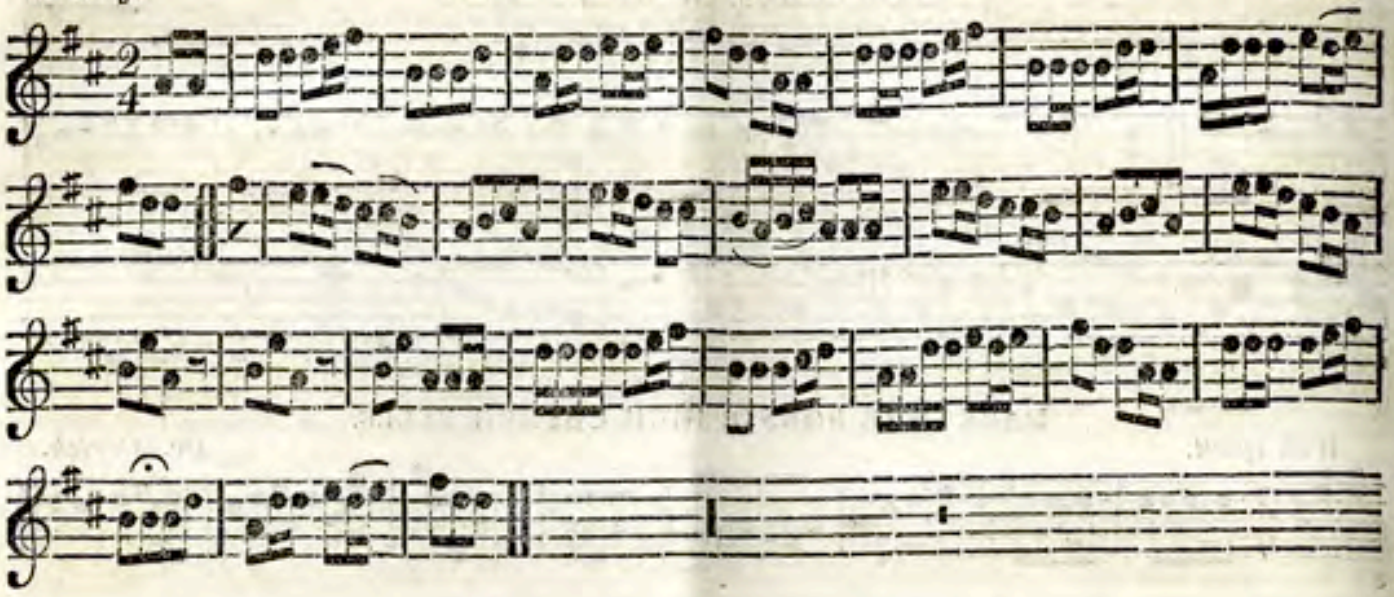
GIE ME A LASS WI' A LUMP O' LAND.

Lively. *Scottish air.*



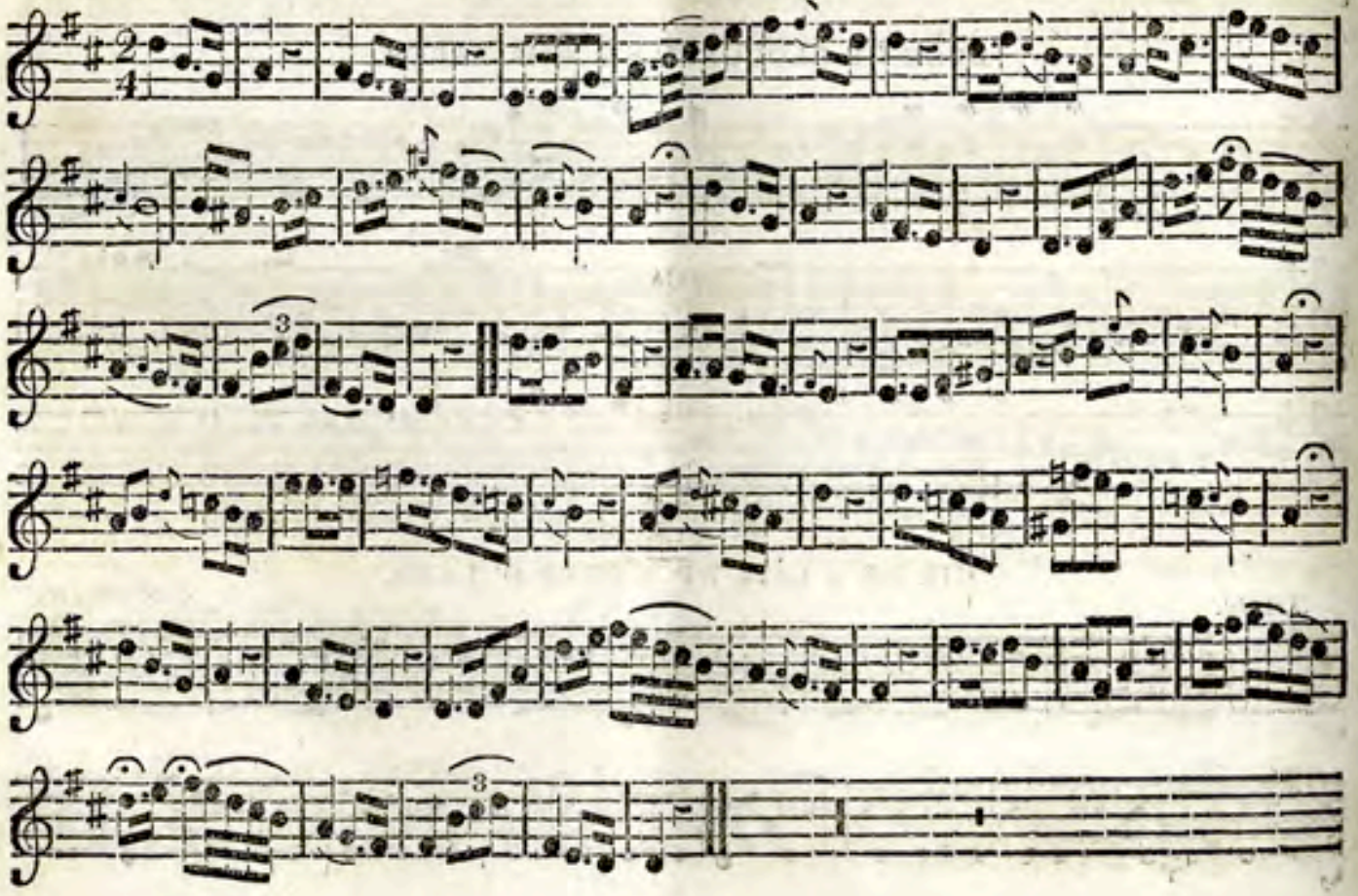
I'M AS SMART A LAD AS YOU'D WISH TO SEE.

Briskly. FROM "THE MOUTH OF THE NILE." *Attwood.*



TOLL, TOLL THE KNELL.

Very slow. FROM THE OPERA OF "MAHMOUD." *Stephen Storace.*



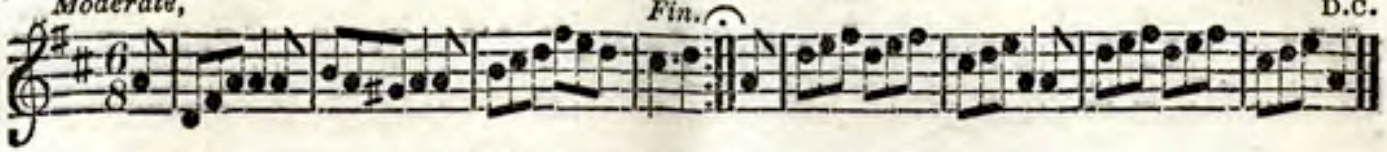
THE FAIR MAID WITH HER MILKING PAIL.

Old English air.

Moderate,

Fin.

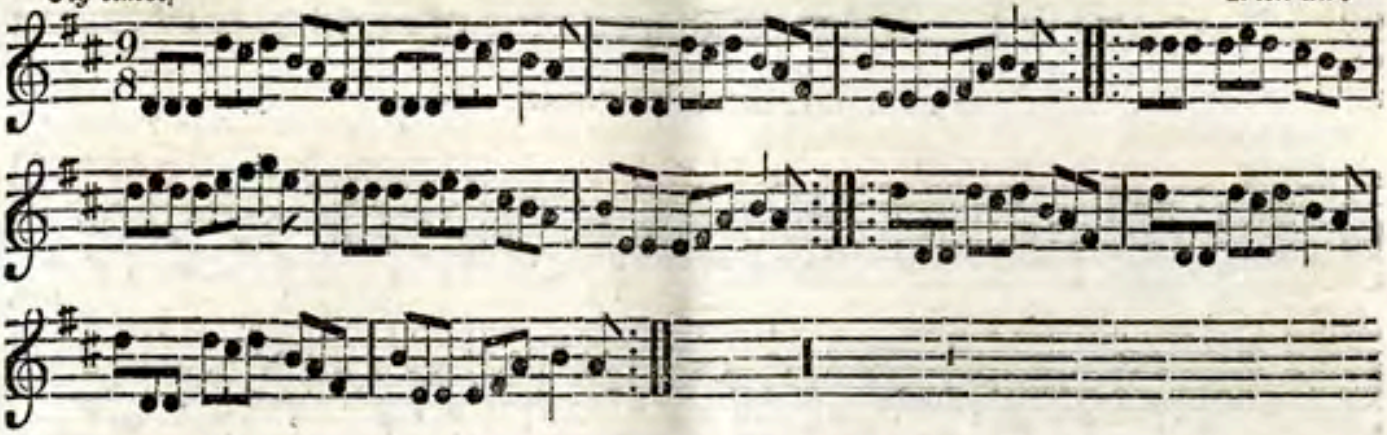
D.C.



PADDY NOW WONT YOU BE EASY.

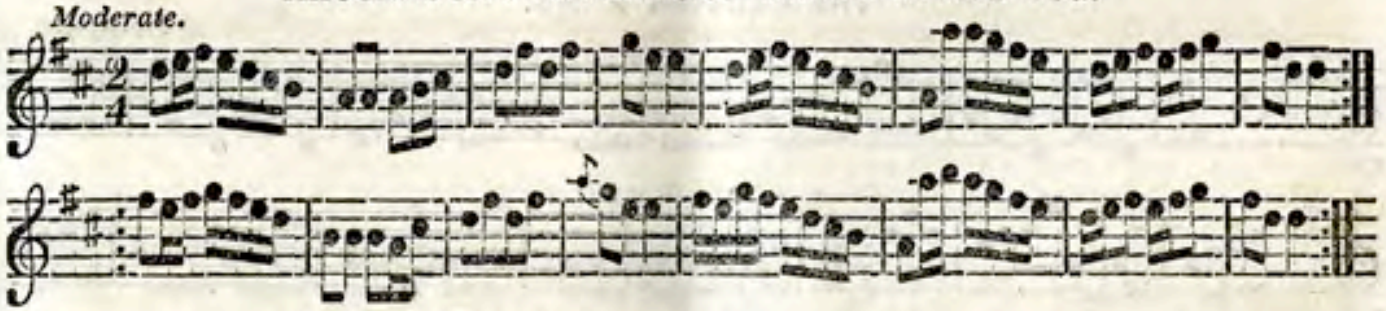
Jig time.

Irish air.



MACGREGOR'S GATHERING.—MARCH IN ROB ROY.

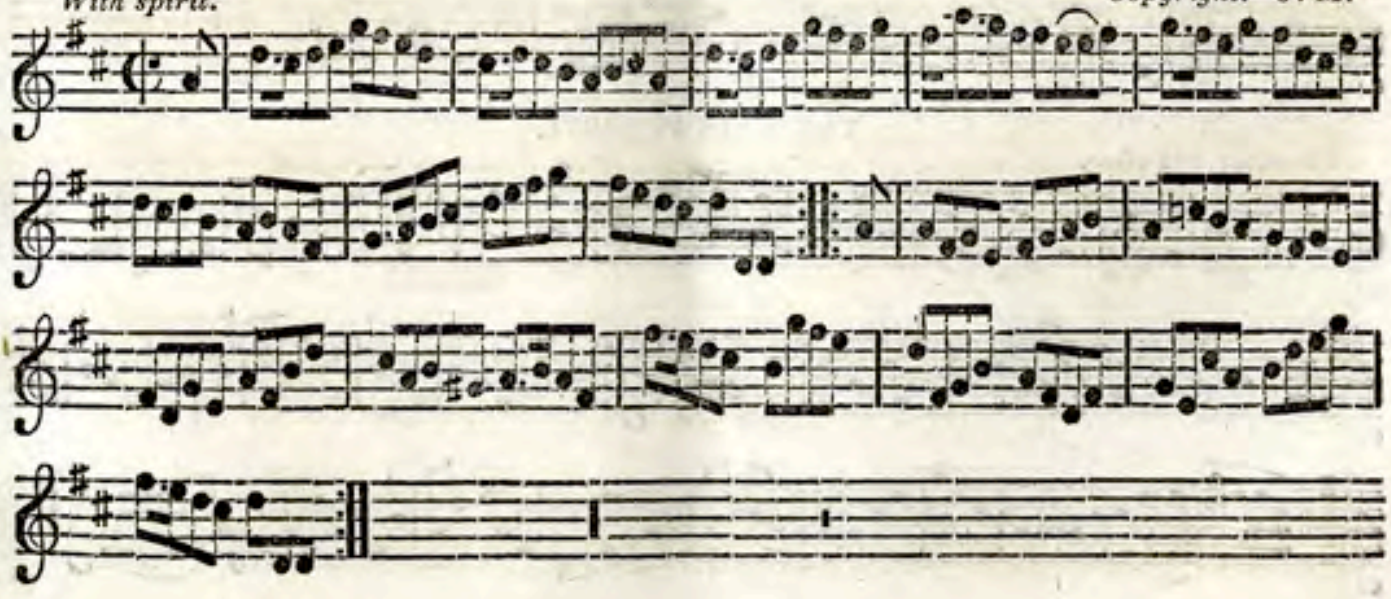
Moderate.



OUR FRIENDS IN CASTLEWEEROCK.

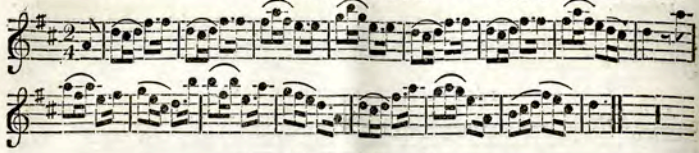
With spirit.

Copyright.—J. M.



CHINESE MARCH.

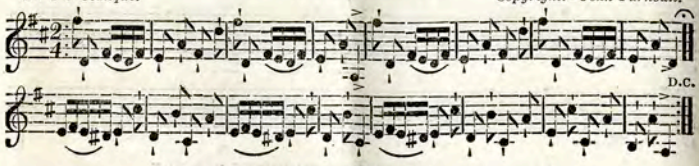
Copyright.—James Bickers.



PEEP-BO! AULD TOW-WIG.

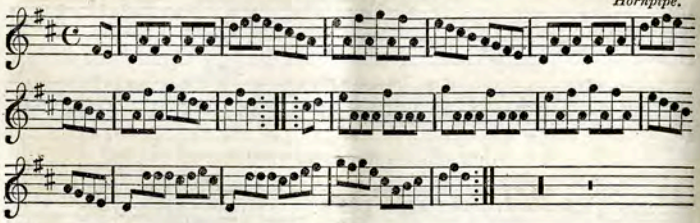
Air à la Comique.

Copyright.—John Turnbull.



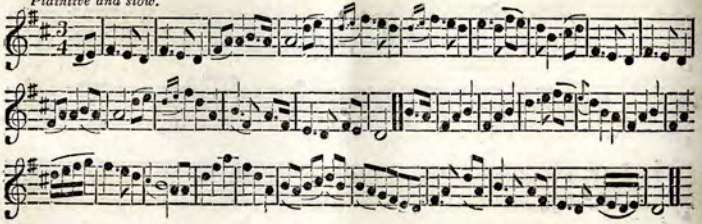
THE HARVEST HOME.

Hornpipe.



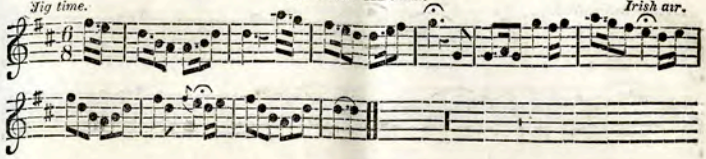
THE VAIN PURSUIT.

Plaintive and slow.



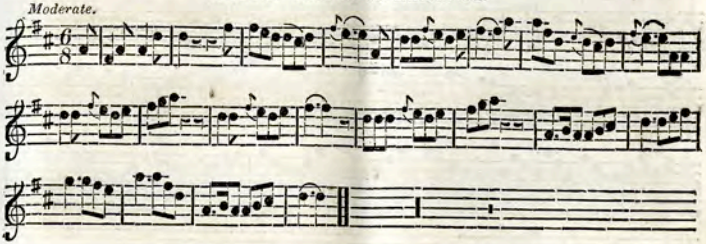
CAPTAIN MEGAN.

Jig time. *Irish air.*



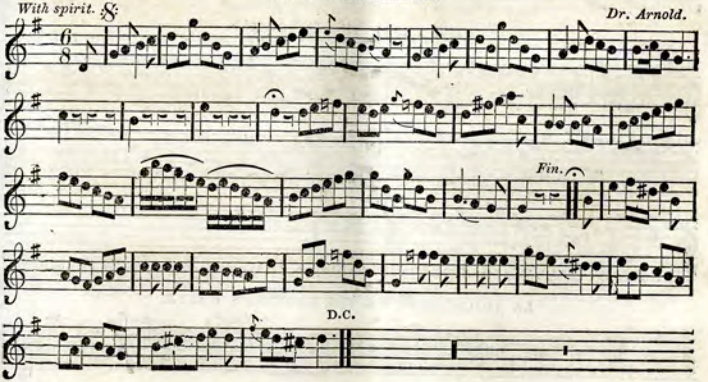
NOBODY COMING TO MARRY ME.

Moderate.



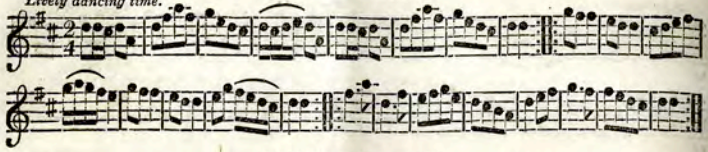
THE HARDY SAILOR.

With spirit. *Dr. Arnold.*



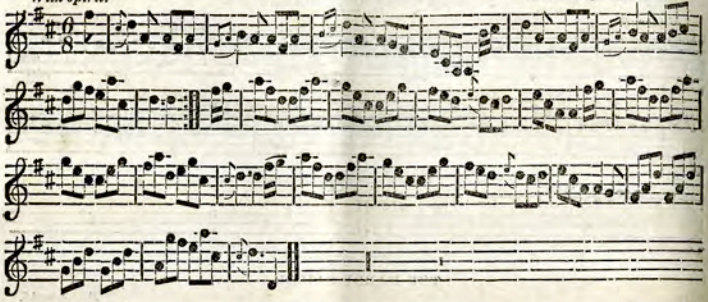
THE NYMPH.

Lively dancing time.



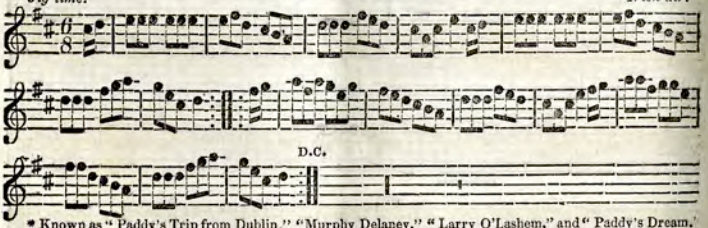
MISS SHARPE'S FANCY.

With spirit. *Mr. Sharpe of Hoddam.*



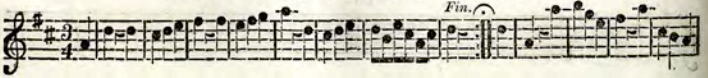
THE PRIEST IN HIS BOOTS.*

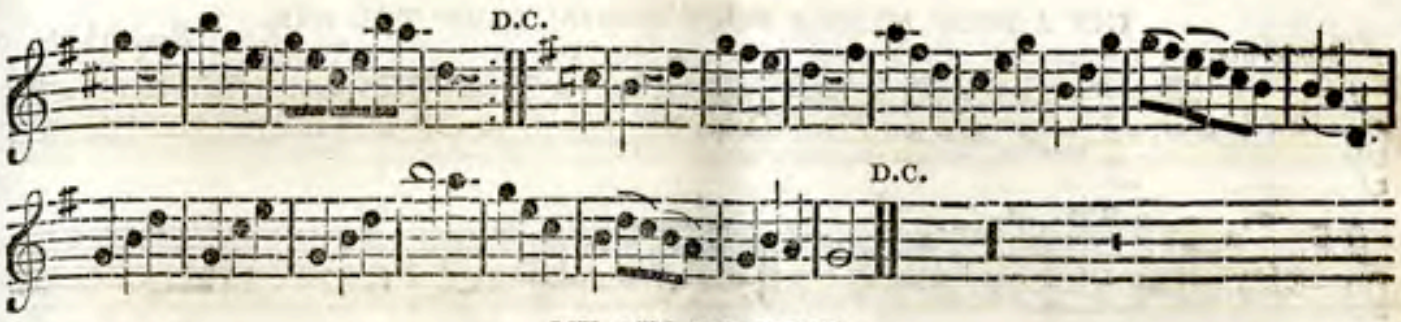
Jig time. *Irish air.*



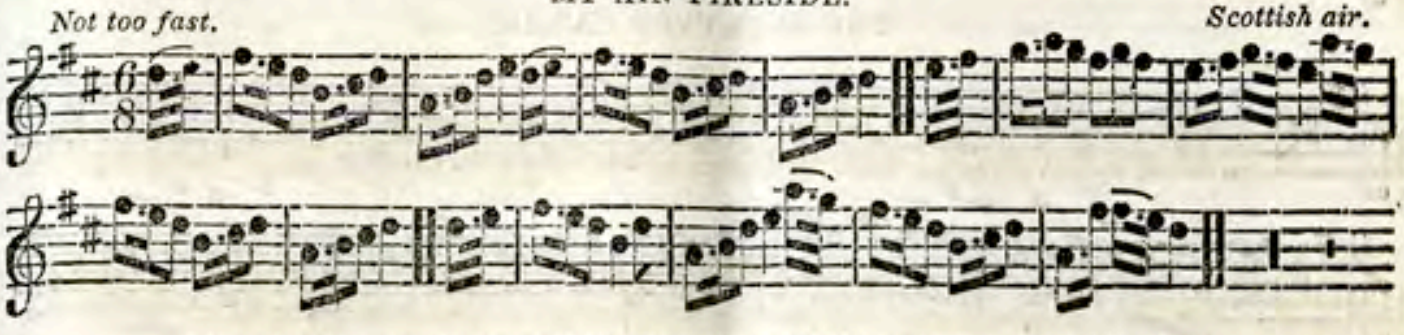
* Known as "Paddy's Trip from Dublin," "Murphy Delaney," "Larry O'Lashem," and "Paddy's Dream."

LA TRICOTEUSE, OR THE KNITTER'S WALTZ.

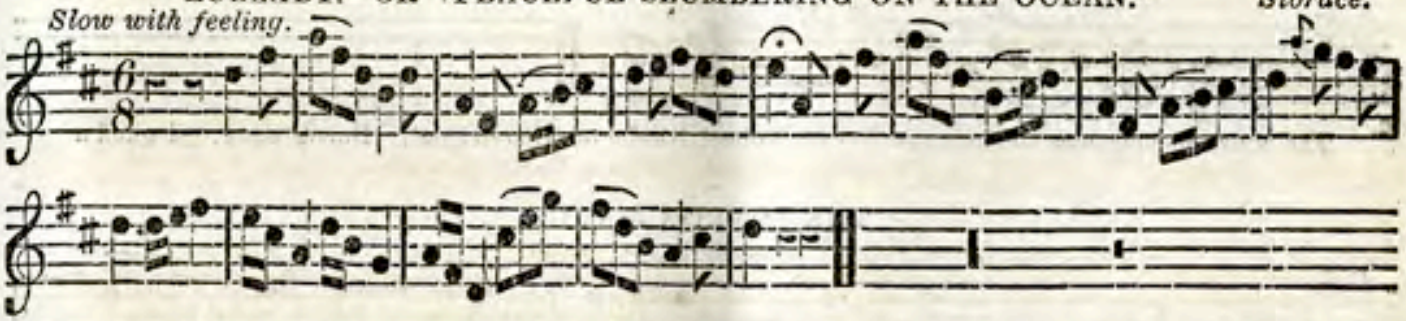




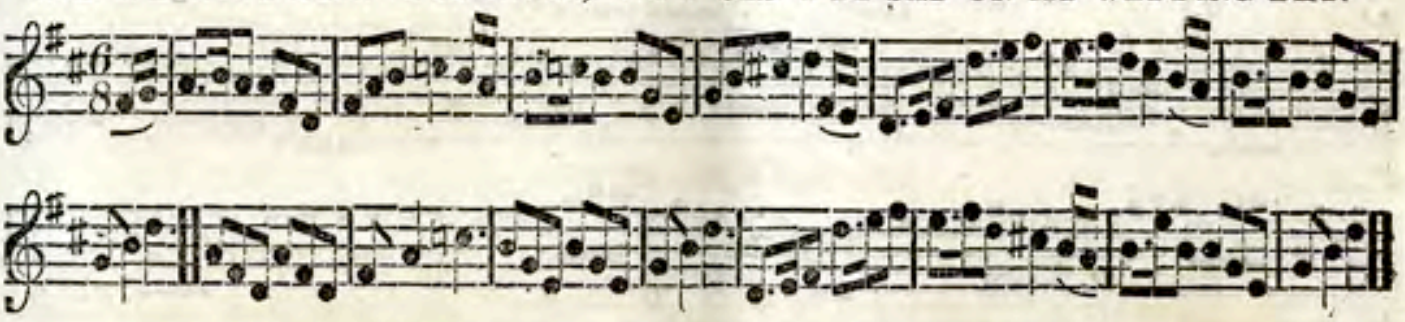
MY AIN FIRESIDE.



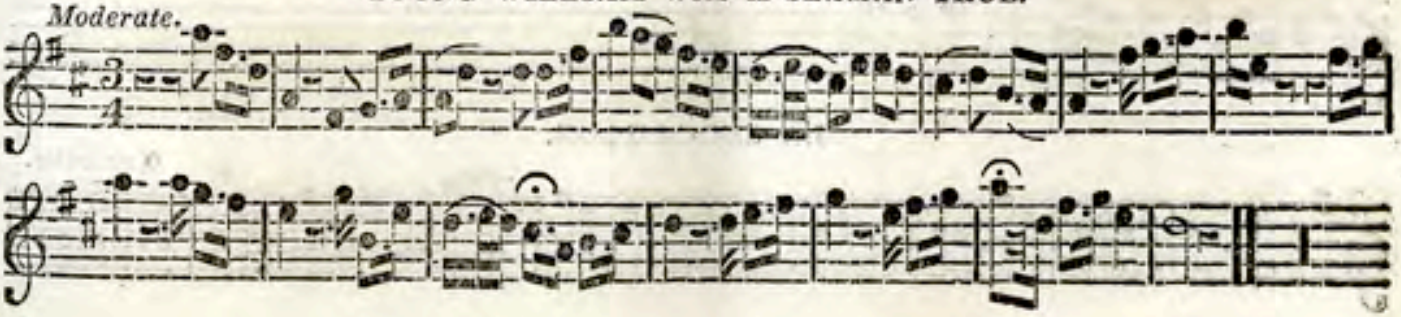
LULLABY.—OR "PEACEFUL SLUMBERING ON THE OCEAN."



THE WEDDING DAY.—OLD NAME, "HOW CAN I BE SAD ON MY WEDDING DAY."

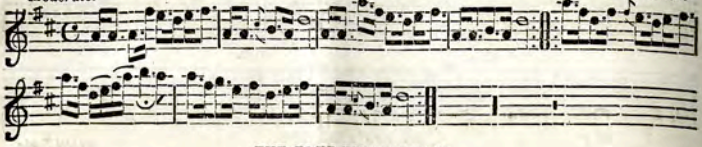


YOUNG WILLIAM WAS A SEAMAN TRUE.

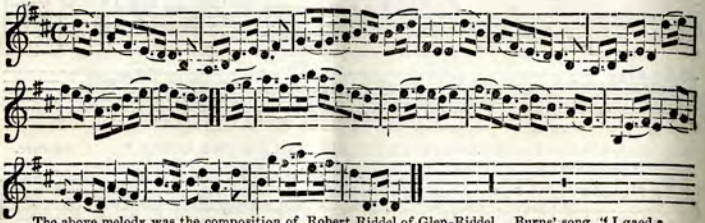


GIN A BODY MEET A BODY COMIN' THRO' THE RYE.

Moderate. *Scottish air.*

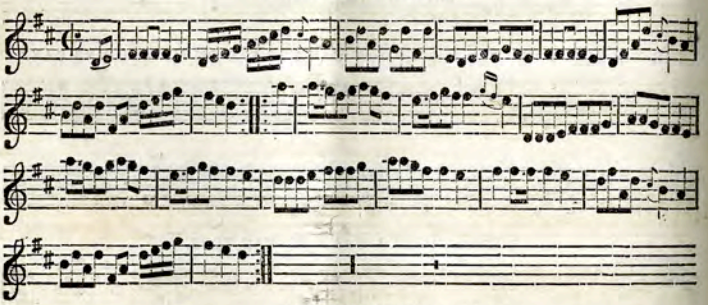


THE BLUE-EYED LASSIE.



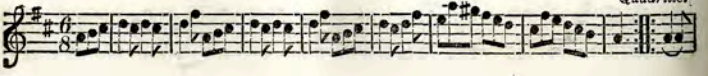
The above melody was the composition of Robert Riddel of Glen-Riddel. Burns' song, "I gaed a waefu' gate yestreen," is sung to this air.

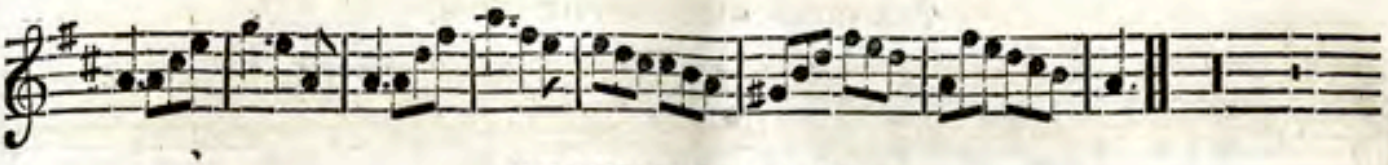
THE LONDON MARCH.



LA CHOCAILLON.

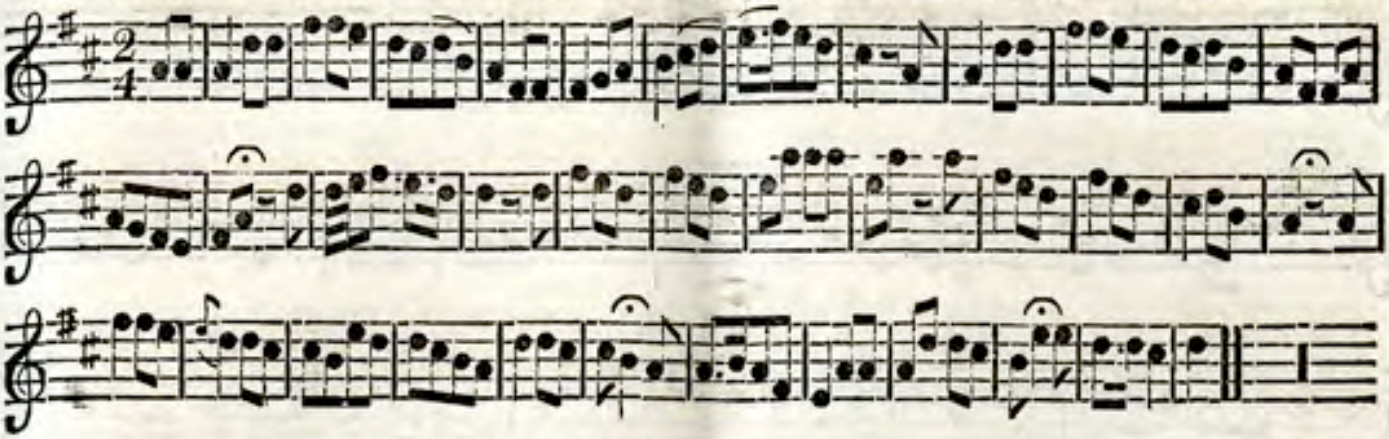
Quadrille.





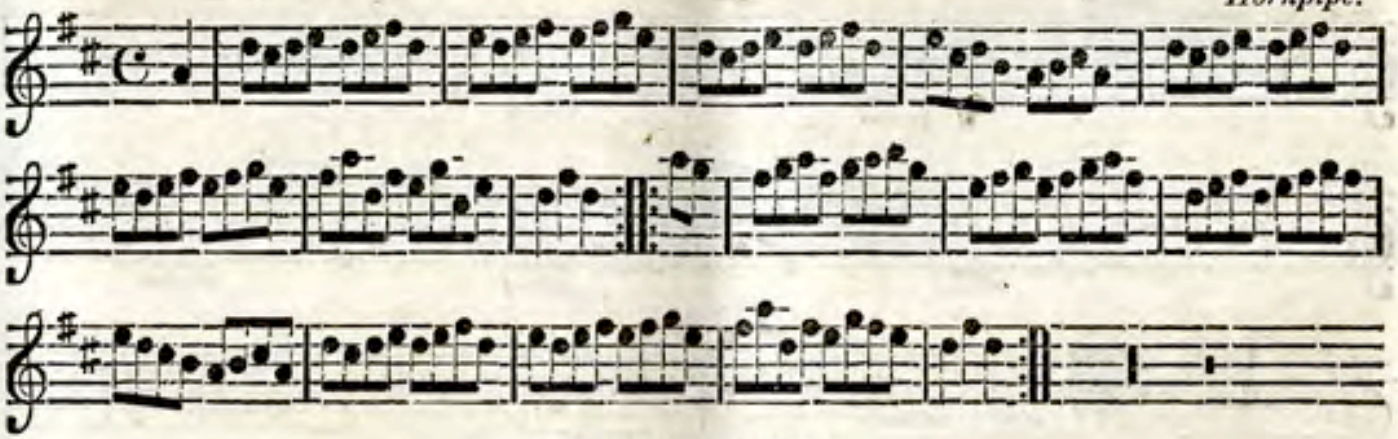
OH NO, MY LOVE, NO.

Moderate. "WHEN I HANG ON THY BOSOM DISTRACTED TO LEAVE THEE." *Michael Kelly.*



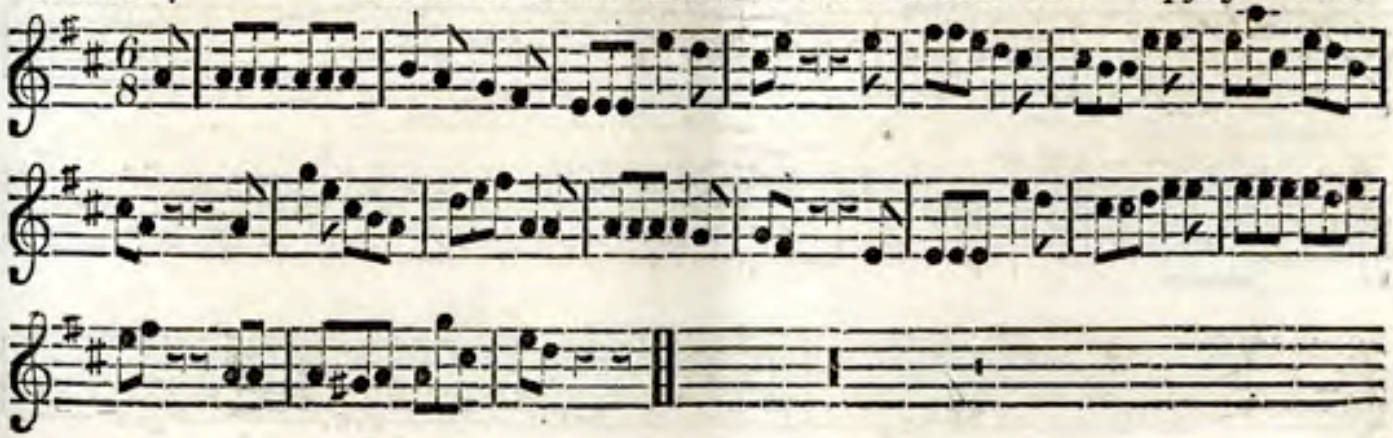
THE GOLDEN FARMER.

Hornpipe.

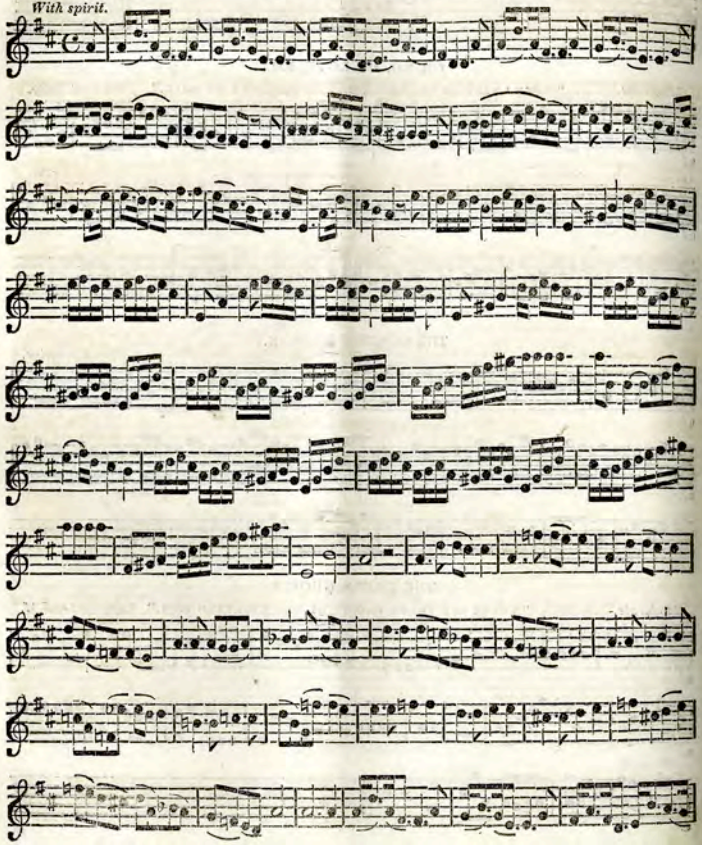


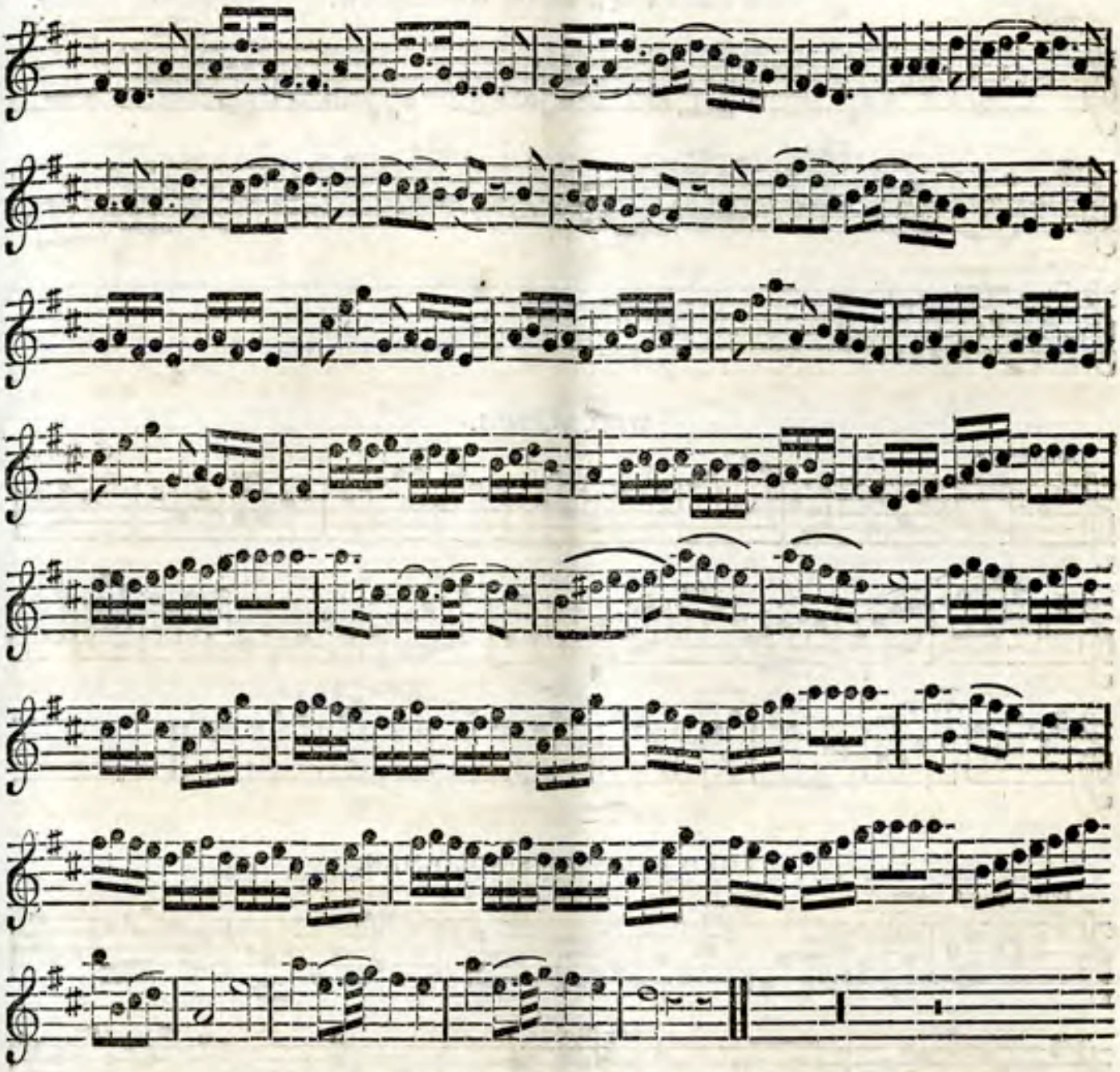
THE THREE GHOSTS.

Moderate. "THERE SAT THREE GHOSTS BY THE KIRKYARD SIDE." *Copyright.—J.M.*



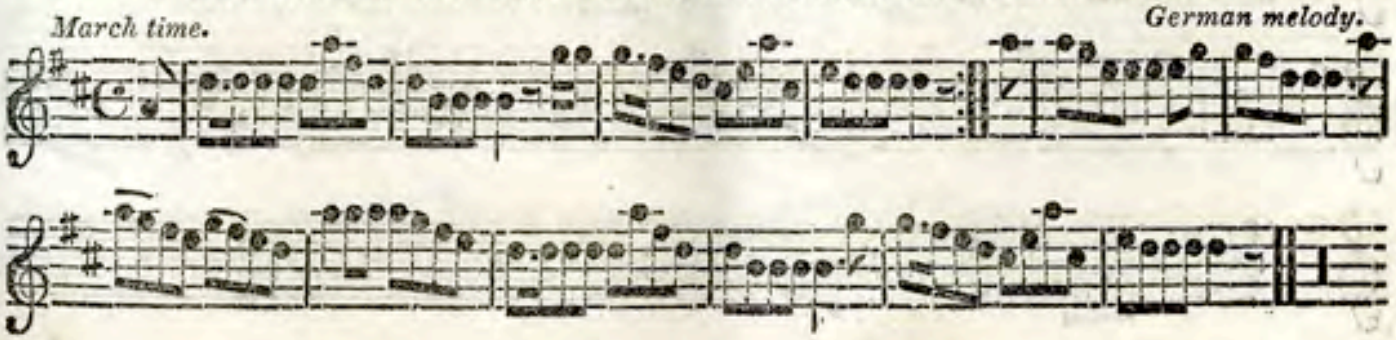
THE CONSTANT SHEPHERDESS.





WAS BLASEN DIE TROMPETEN?—WHY SOUNDS THE TRUMPET?

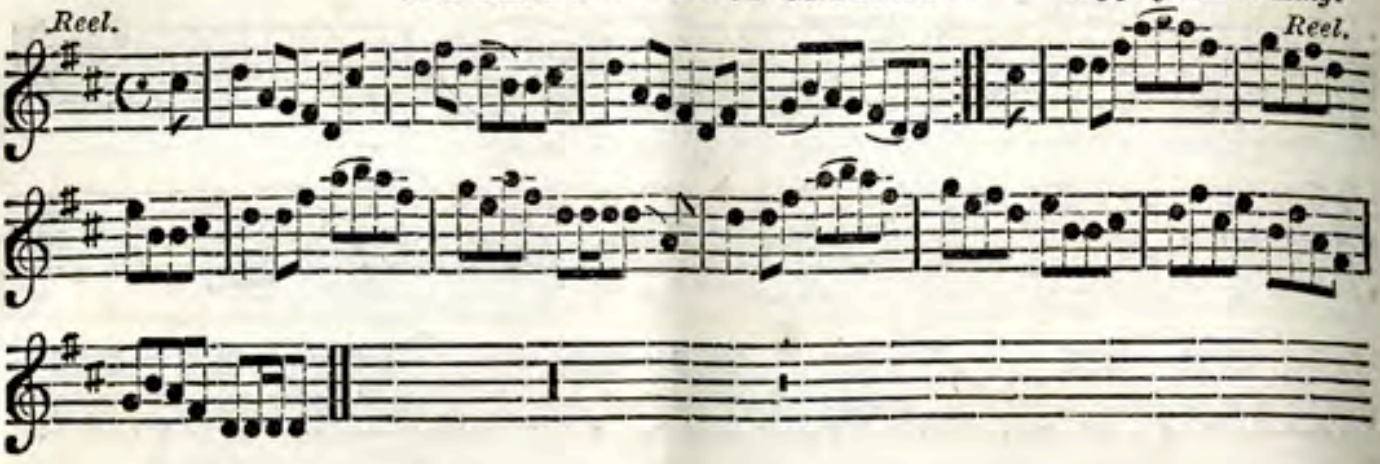
March time. *German melody.*



THE RANDY WIVES OF GREENLAW.

Copyright.—J. King.

Reel.

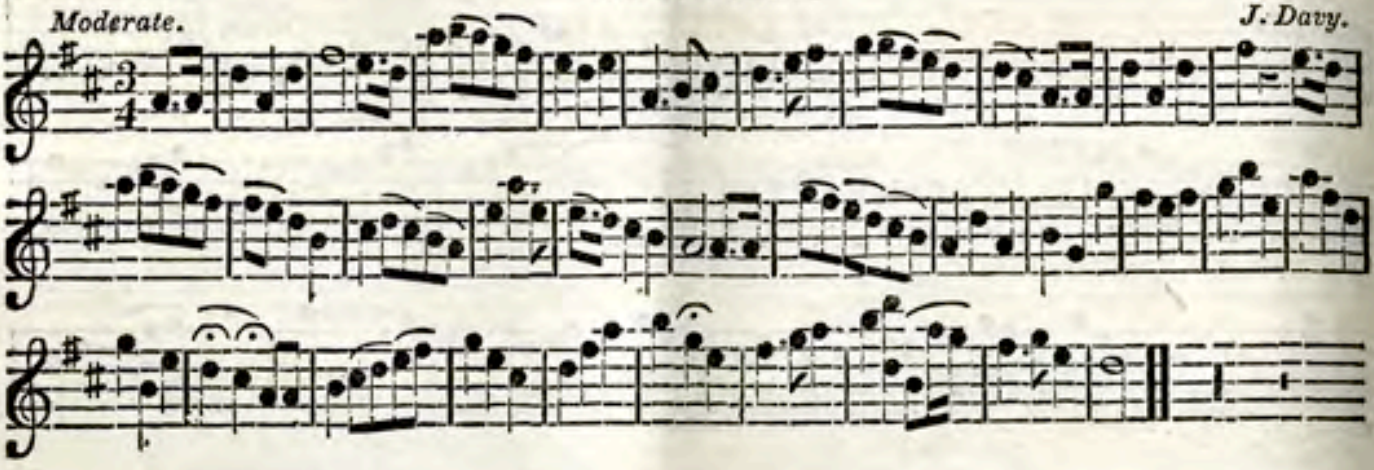


Reel.

WILL WATCH.

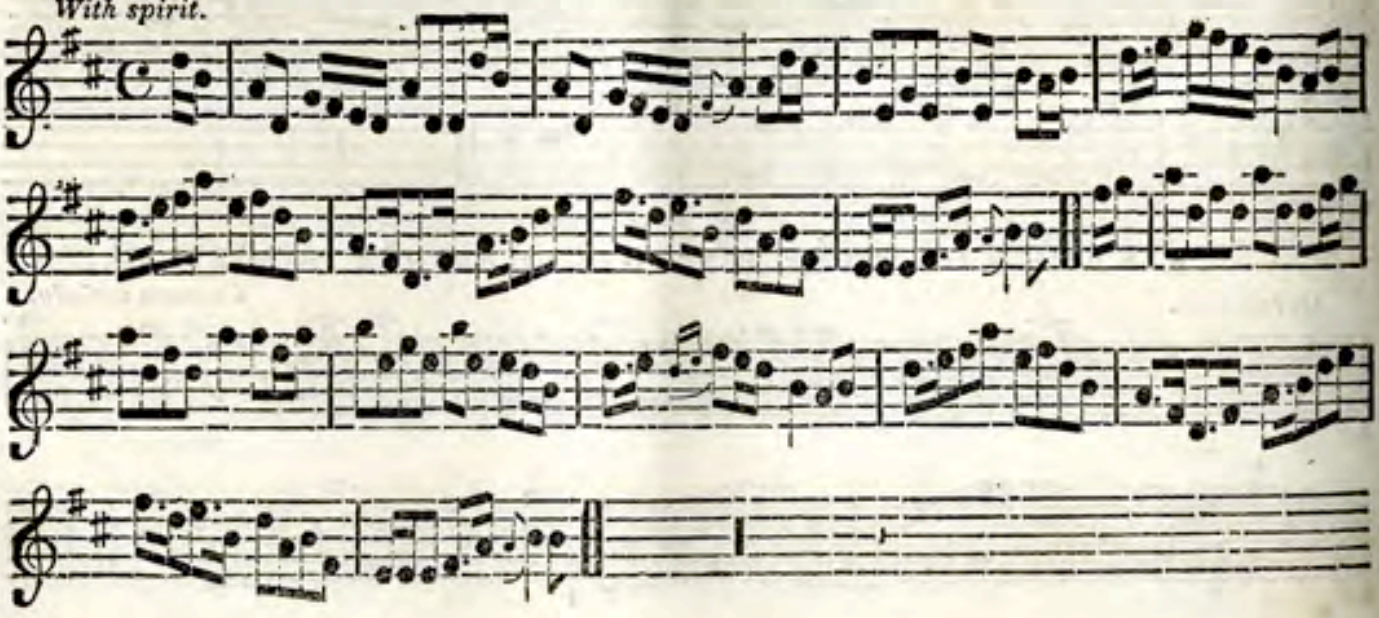
Moderate.

J. Davy.



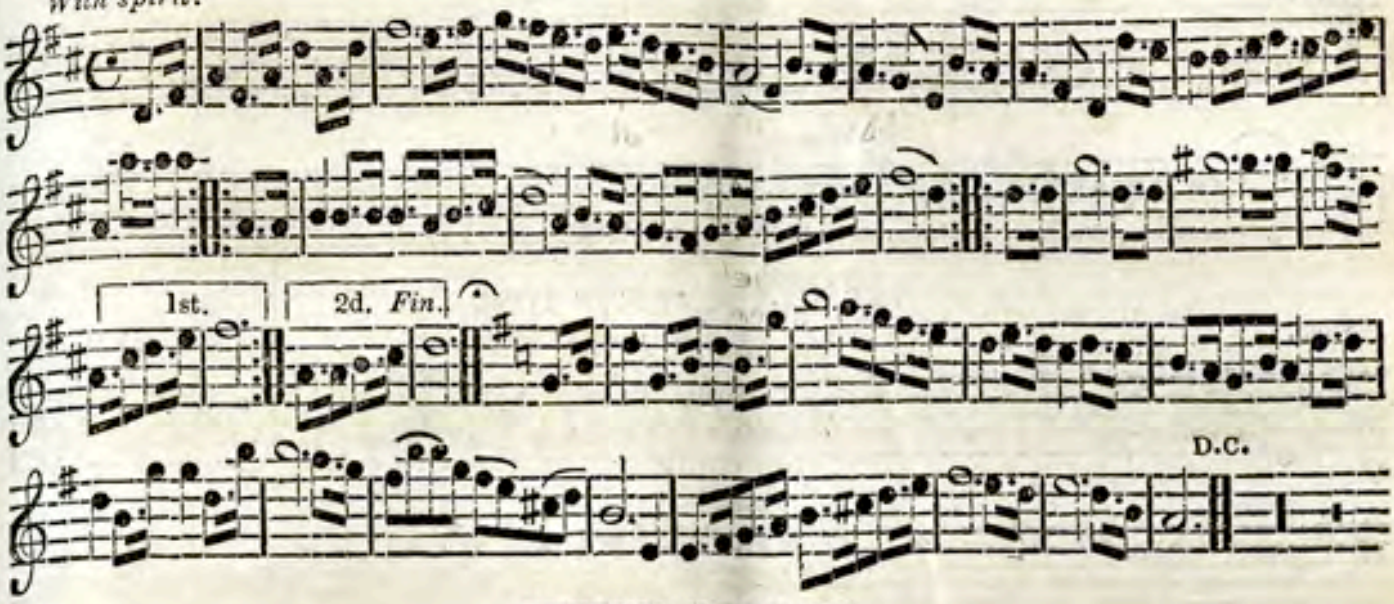
LORD EGLINTON'S AULD MAN.

With spirit.



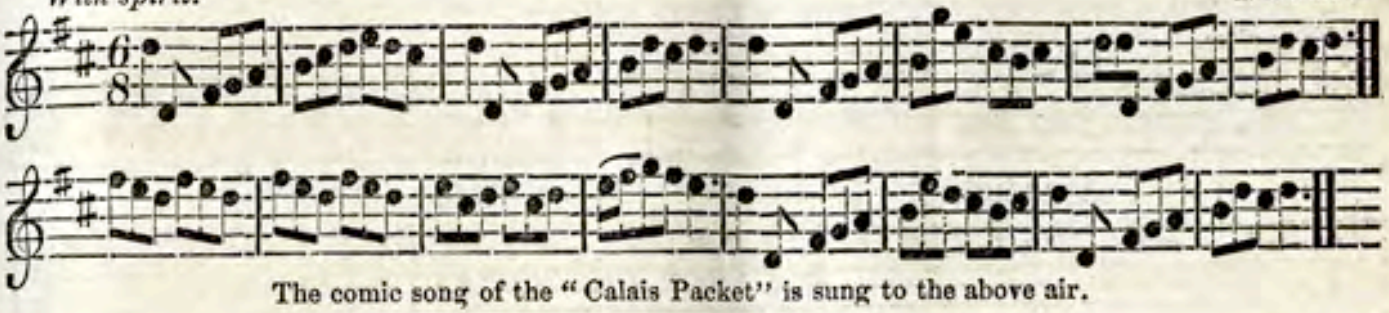
GRAND MARCH FROM THE OPERA OF "NORMA."

With spirit. *Bellini.*



HUNTING THE HARE.

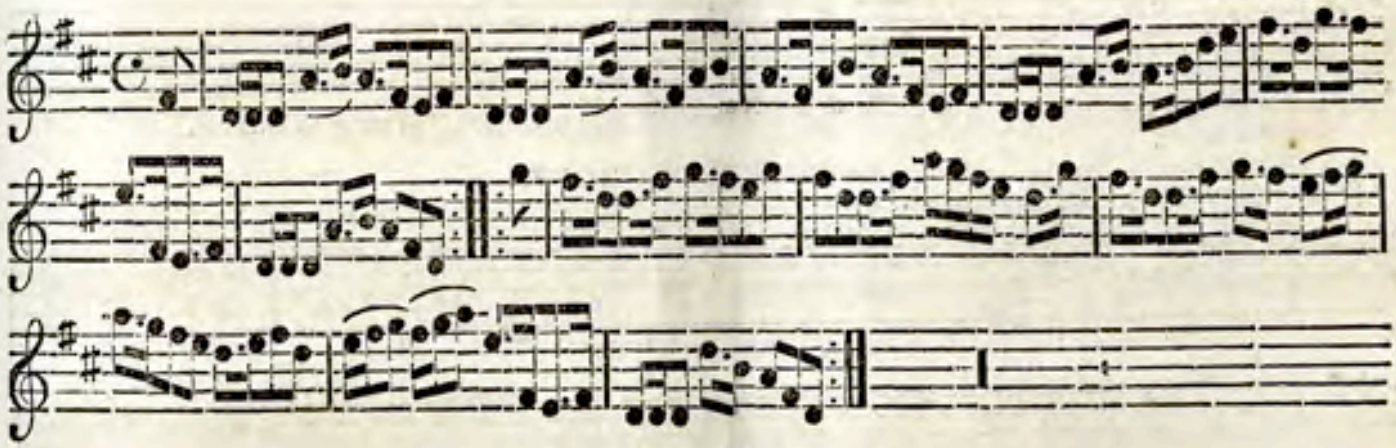
With spirit. *Irish air.*



The comic song of the "Calais Packet" is sung to the above air.

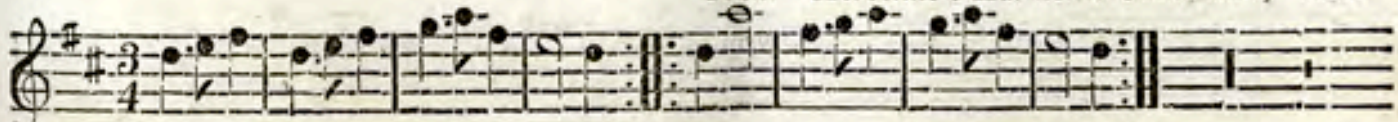
IS YOUR GRAITH IN ORDER.

Strathspey.



A CANARIES.

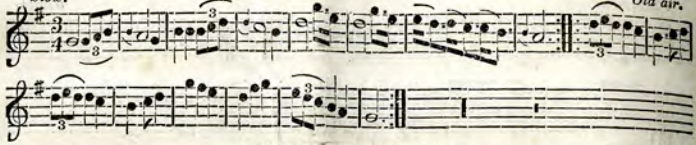
From "Mersenne's Harmonie Universelle," 1636.



No. 16.

AH COLIN, WHY.

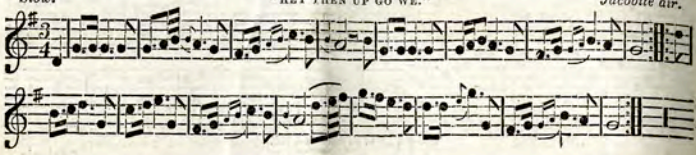
Slow. *Old air.*



THE WEARY PUN' O' TOW.

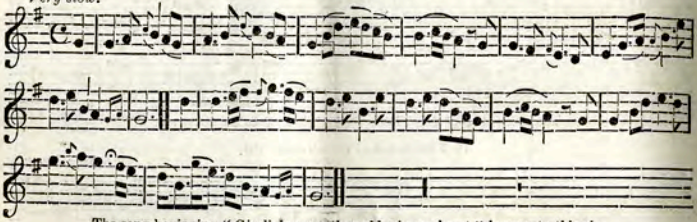
"HEY THEN UP GO WE."

Slow. *Jacobite air.*



THE WAEFU' HEART.

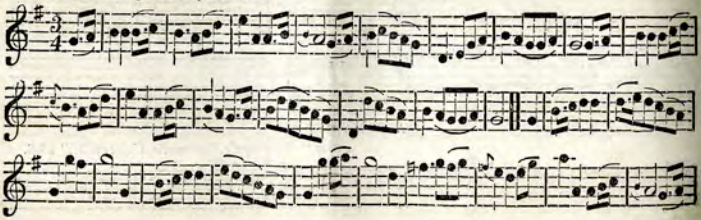
Very slow.



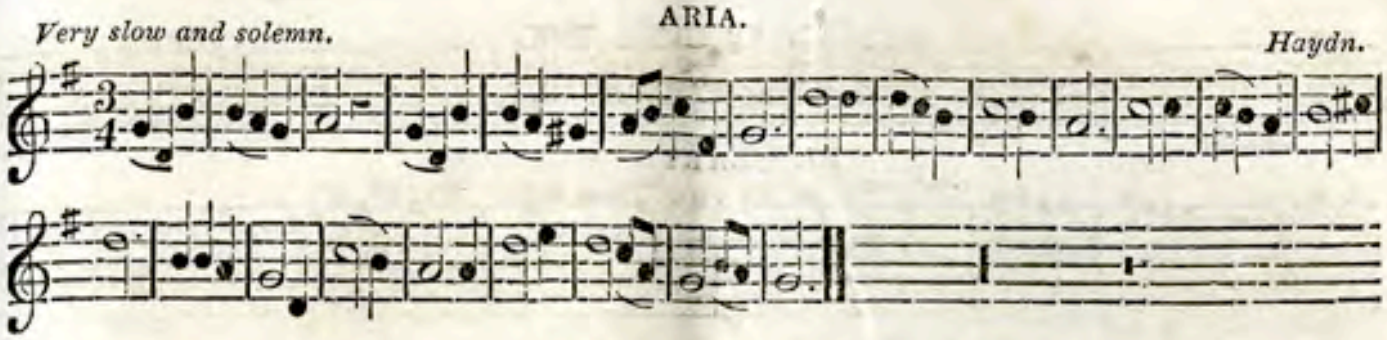
The song beginning "Gin living worth could win my heart," is sung to this air.

LOCHABER NO MORE.

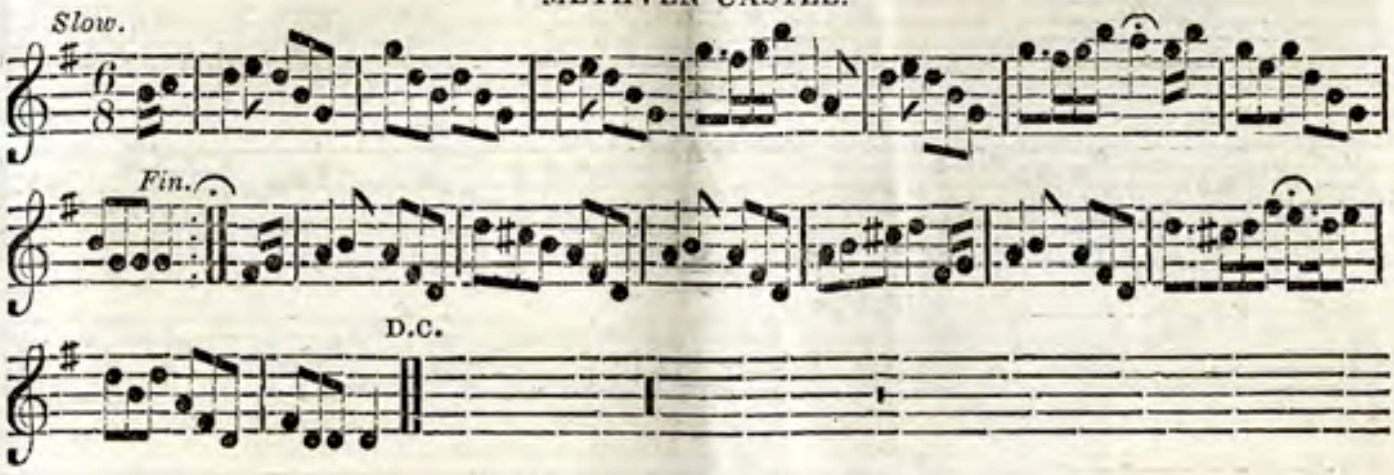
Slow and tenderly with expression.



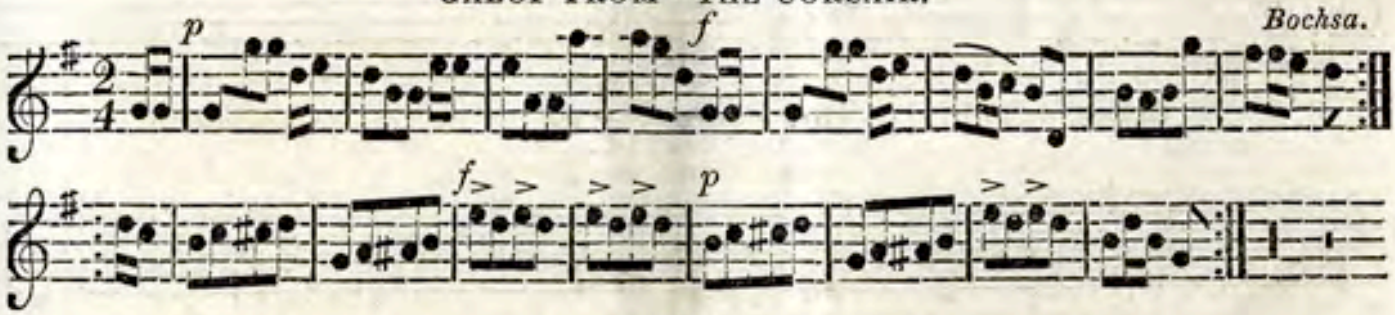
ARIA.



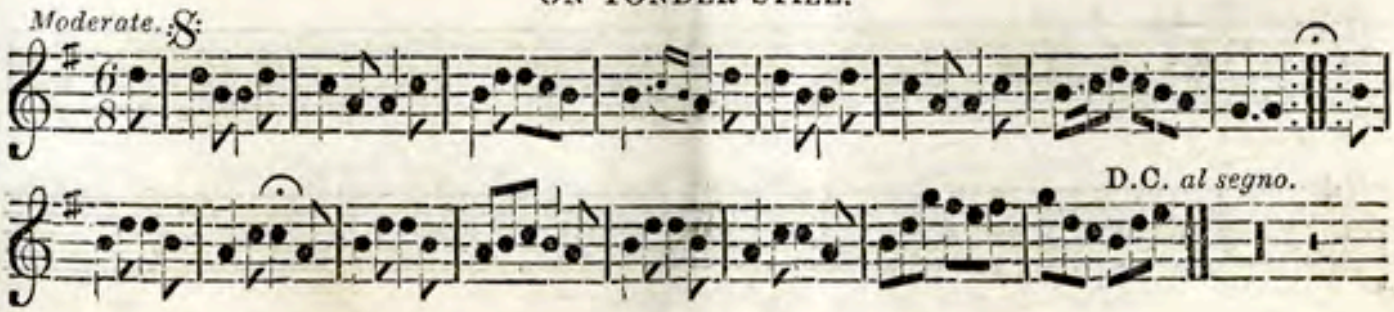
METHVEN CASTLE.



GALOP FROM "THE CORSAIR."

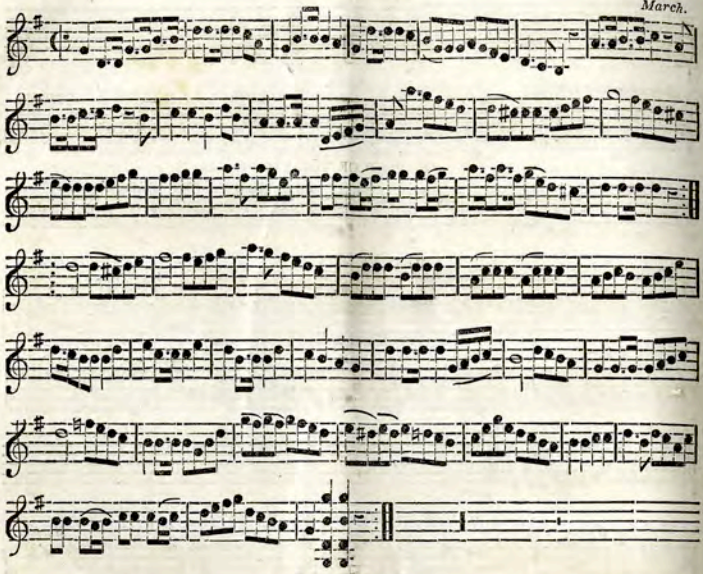


ON YONDER STILE.

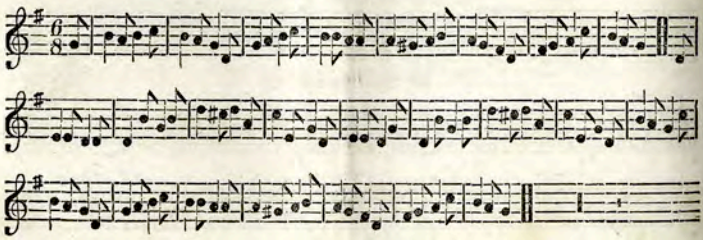


L'ORIFLAMME

March.

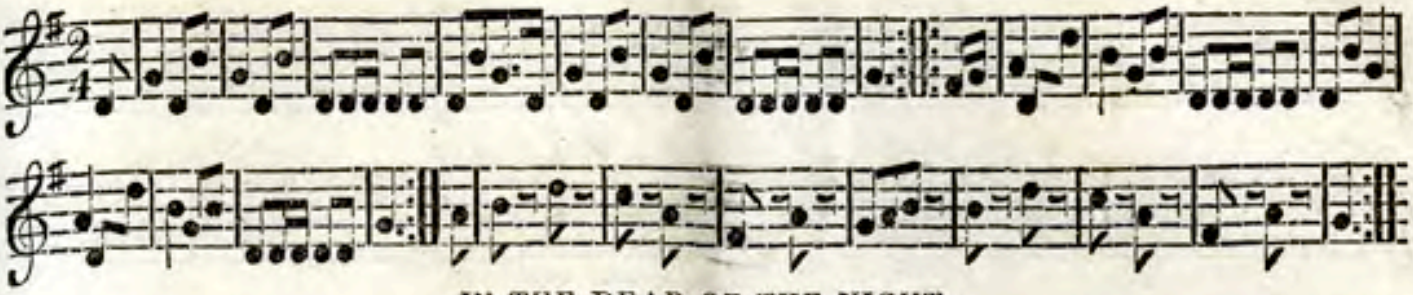


QUADRILLE.



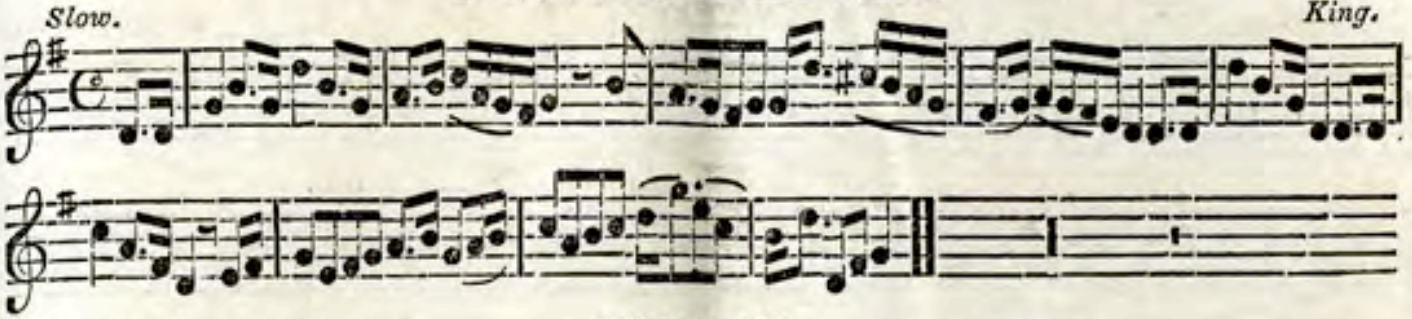
LE CHAMPIGNON.

Gallopade.



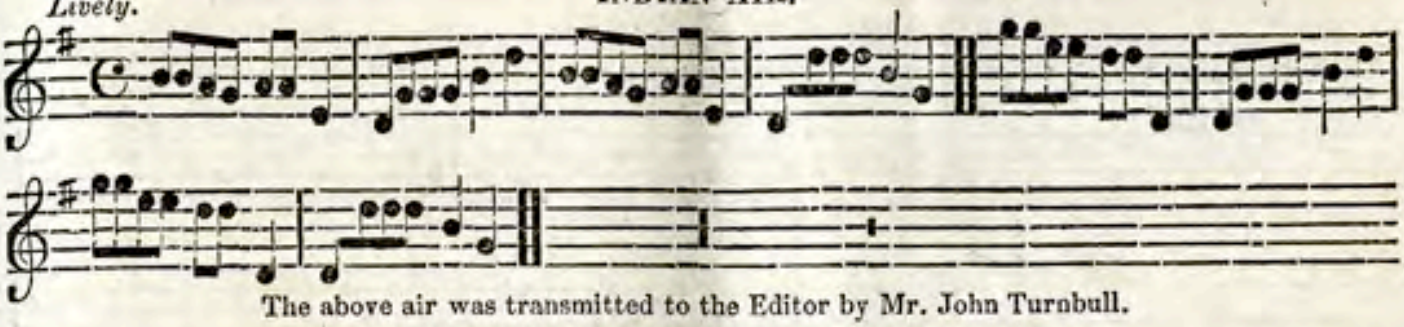
IN THE DEAD OF THE NIGHT.

Slow. *King.*



INDIAN AIR.

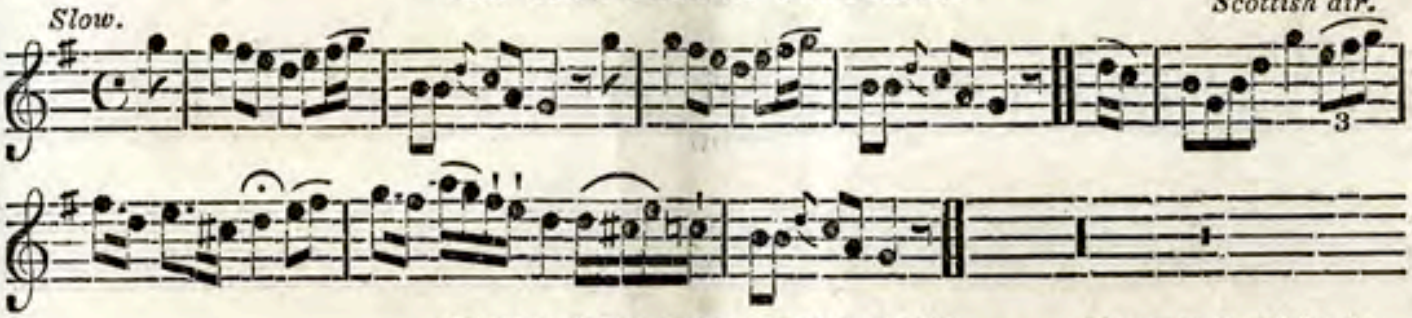
Lively.



The above air was transmitted to the Editor by Mr. John Turnbull.

THE BLUE-BELL OF SCOTLAND.

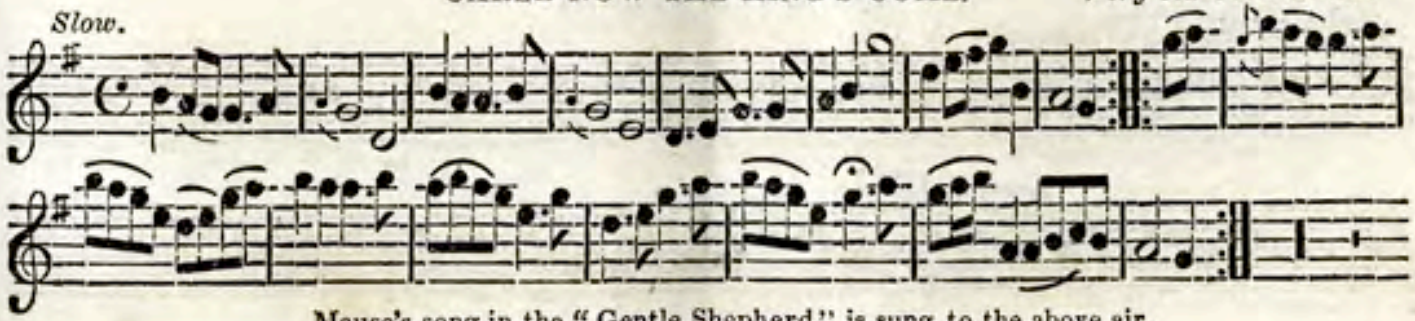
Slow. *Scottish air.*



CARLE NOW THE KING'S COME.

Very old Scottish air.

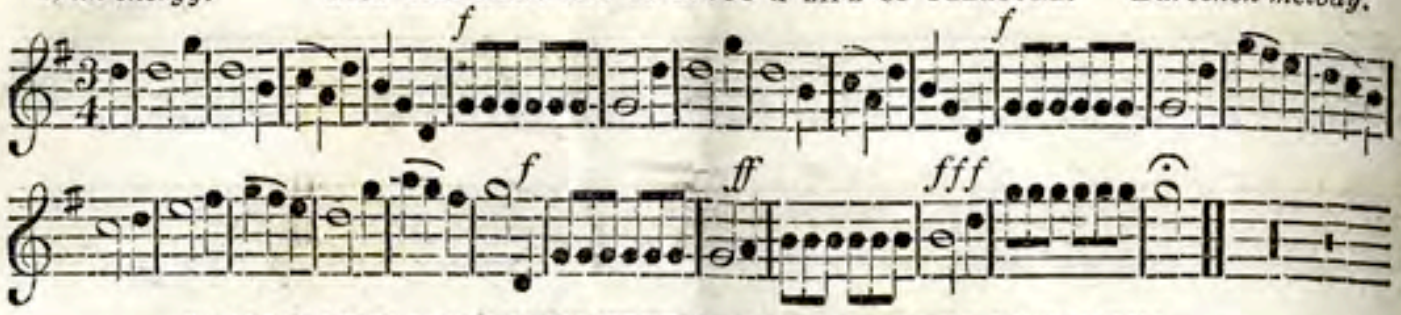
Slow.



Mause's song in the "Gentle Shepherd" is sung to the above air.

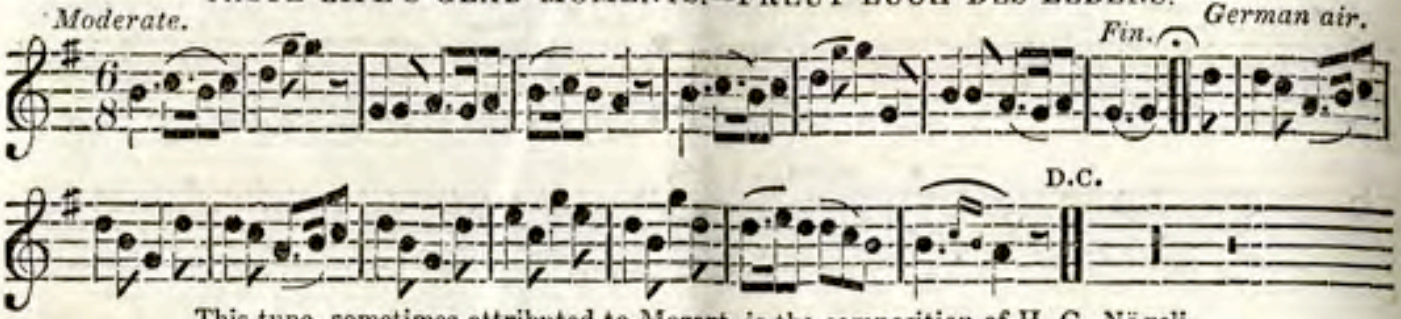
AUF BRUEDER! LASST UNS LUSTIG LEBEN.

With energy. RISE BROTHER! LET US ENJOY A LIFE OF PLEASURE. *Burschen melody.*



"TASTE LIFE'S GLAD MOMENTS.—FREUT EUCH DES LEBENS."

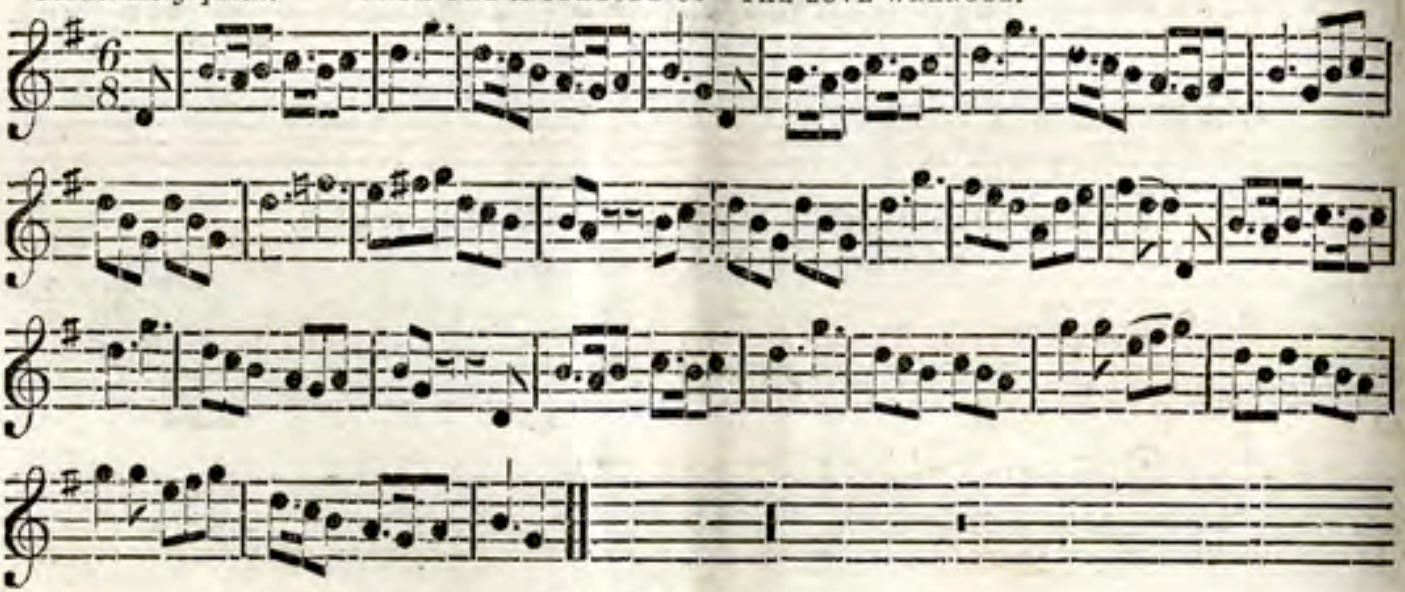
Moderate. *German air.*



This tune, sometimes attributed to Mozart, is the composition of H. G. Nägeli.

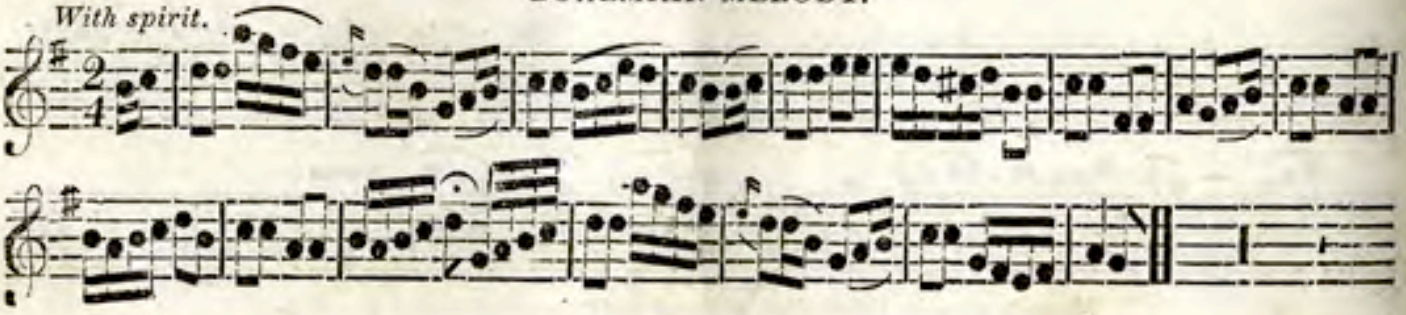
I'M NOT TO BE STINTED IN LOVE.

Moderately quick. FROM THE INTERLUDE OF "THE LOVE WRANGLE."

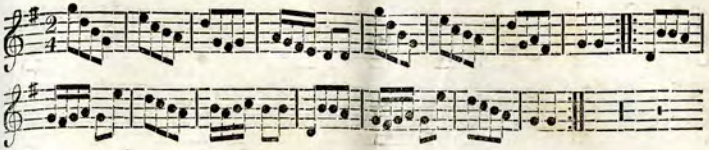


BOHEMIAN MELODY.

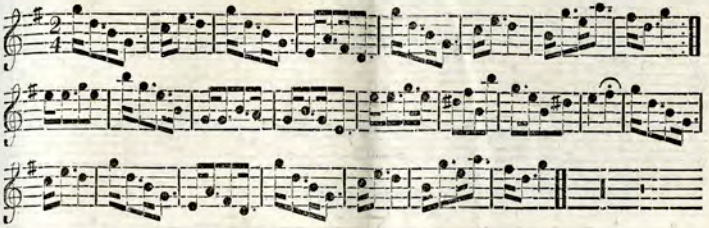
With spirit.



QUICK STEP OF THE TWELFTH REGIMENT.

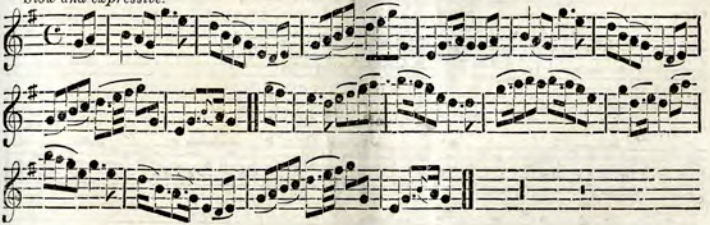


LADY ELGIN'S STRATHSPEY.



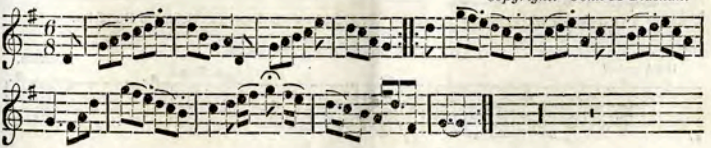
HER ABSENCE WILL NOT ALTER ME.

Slow and expressive.

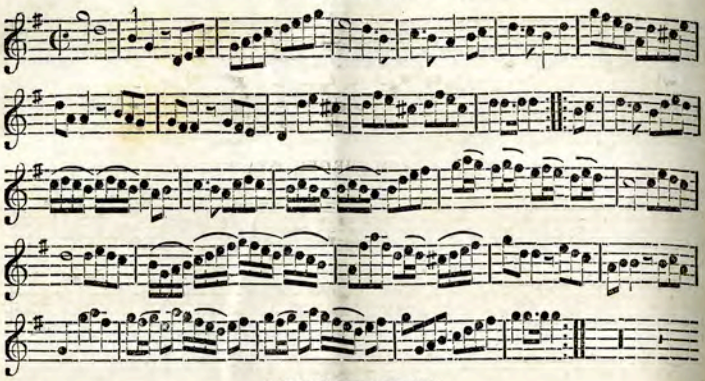


SLOW AIR.

Copyright.—John M'Glashan.

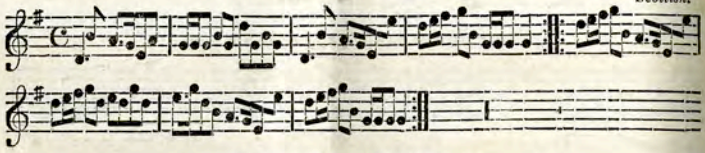


SIR RALPH ABERCROMBIE'S MARCH.



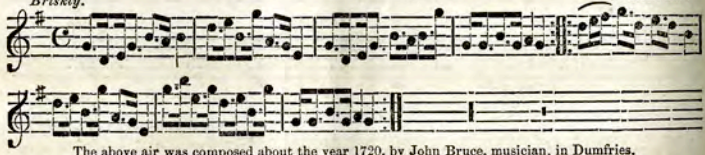
CAPTAIN ROSS' REEL.

Scottish.



WHISTLE O'ER THE LAVE O'T.

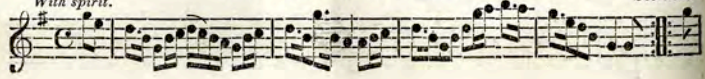
Briskly. *Scottish air.*

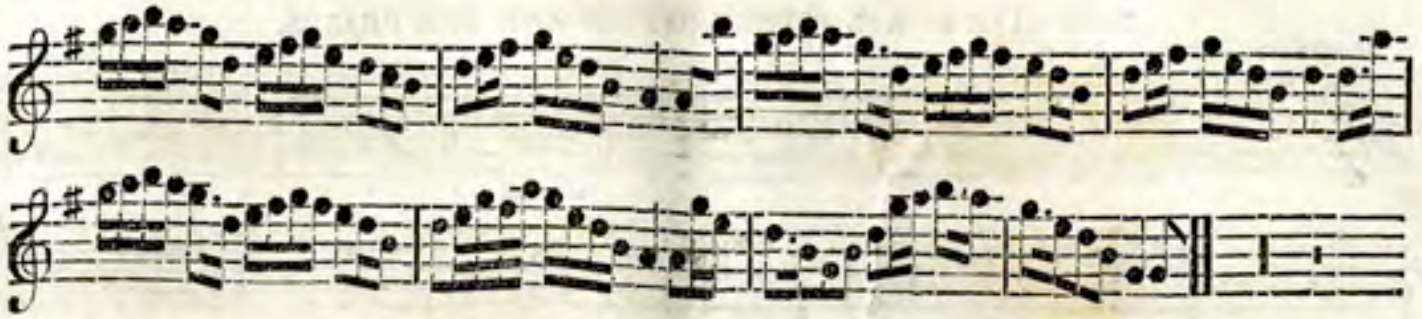


The above air was composed about the year 1720, by John Bruce, musician, in Dumfries.

LADY ANN HOPE'S FAVOURITE.

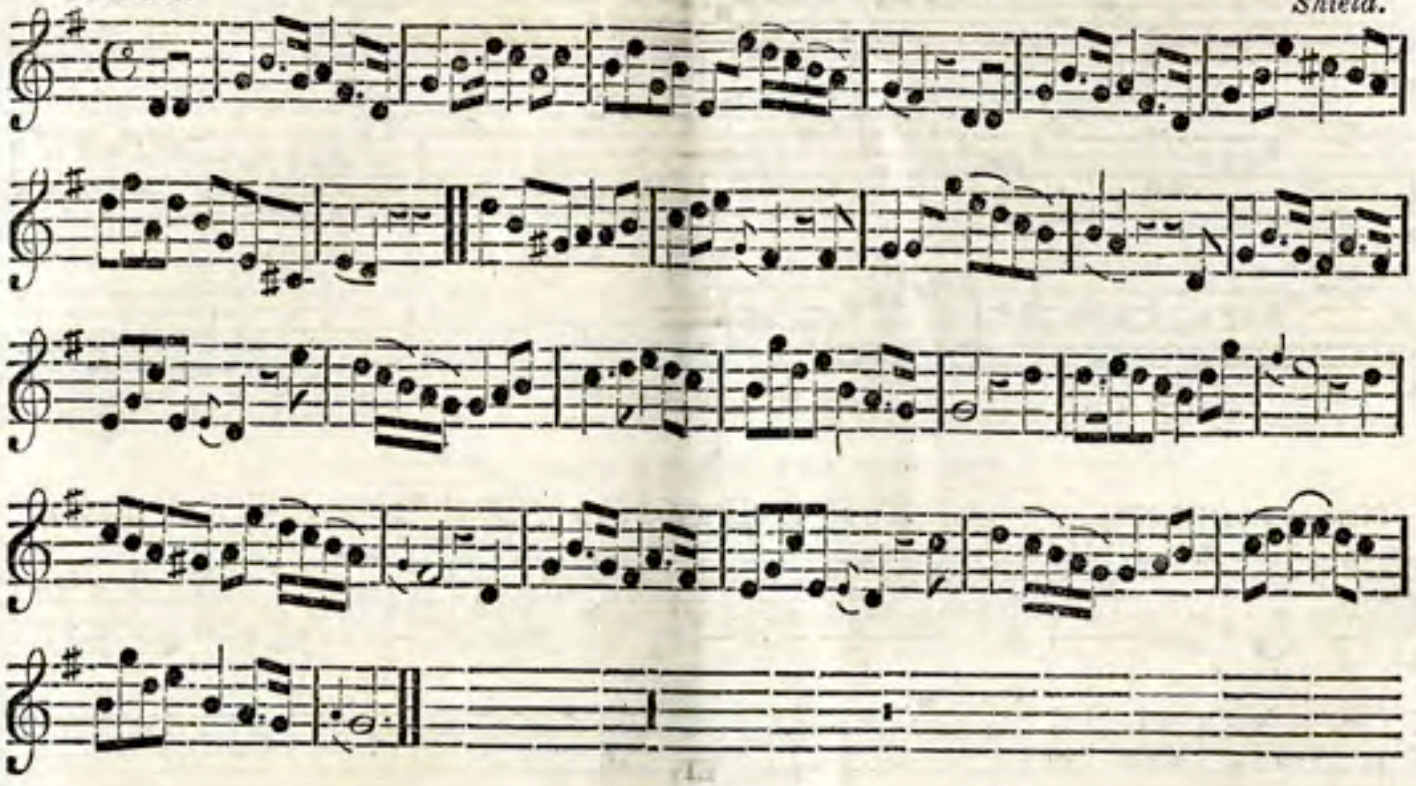
With spirit. *Scottish.*





A SMILE FROM THE GIRL OF MY HEART.

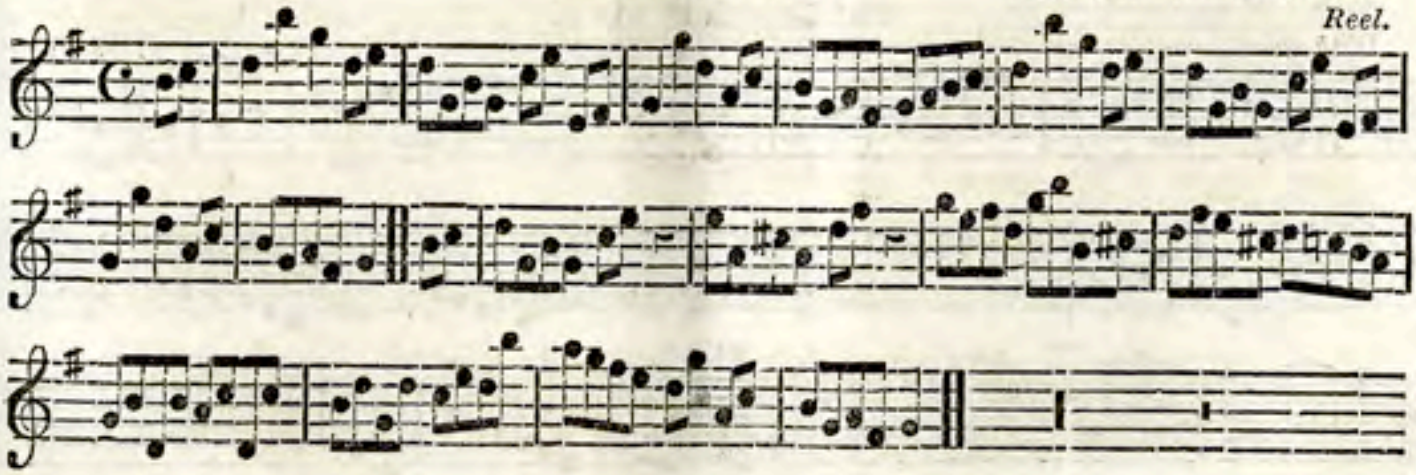
Moderate. *Shield.*



THREE FAT MICE.

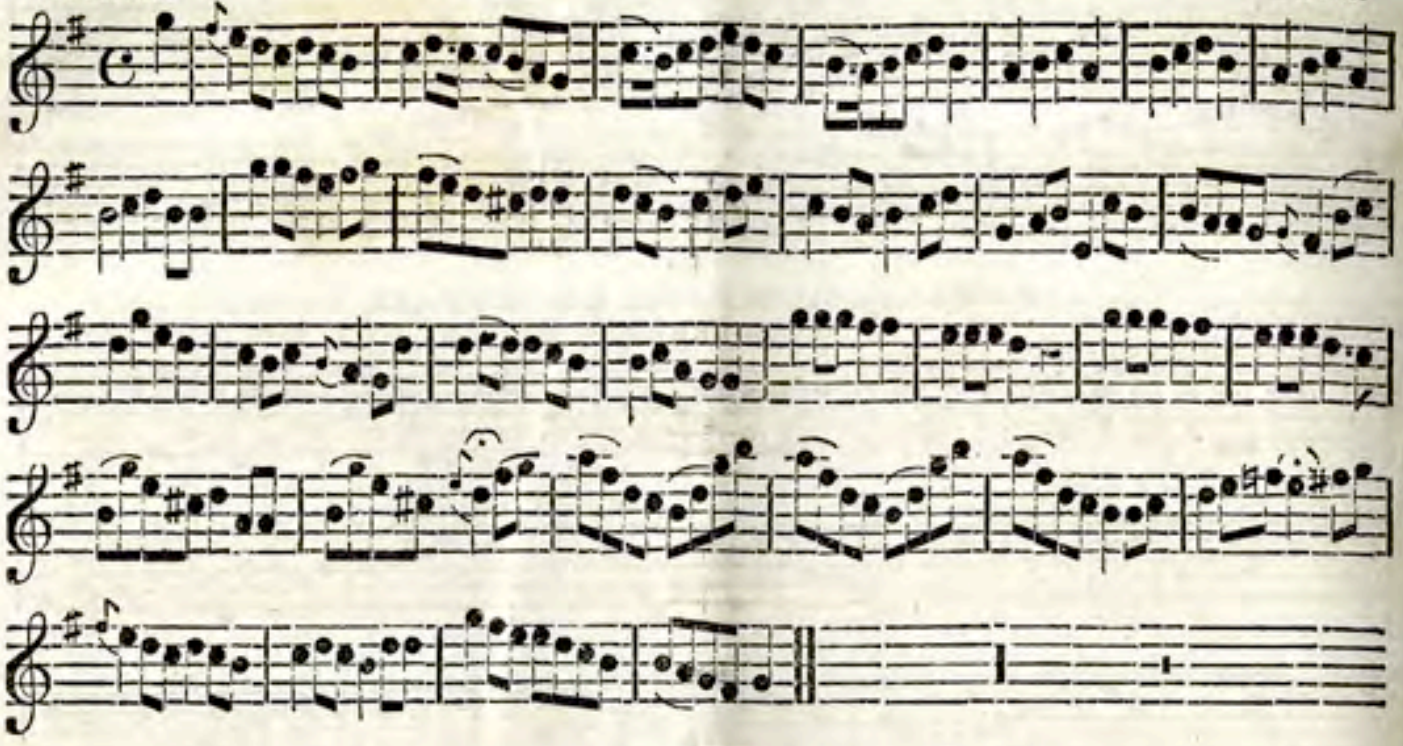
Copyright.—John Turnbull.

Reel.



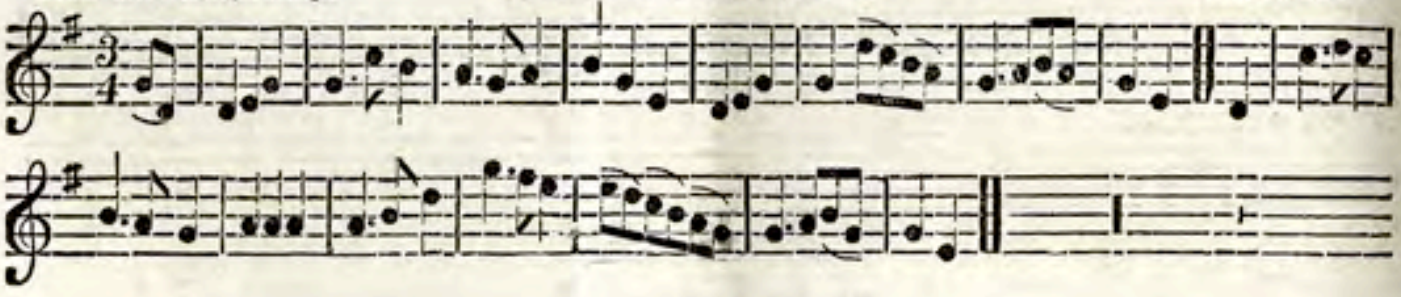
THIS LIFE IS A LOTTERY, WIVES ARE THE PRIZES.

Moderate. *Dibdin.*



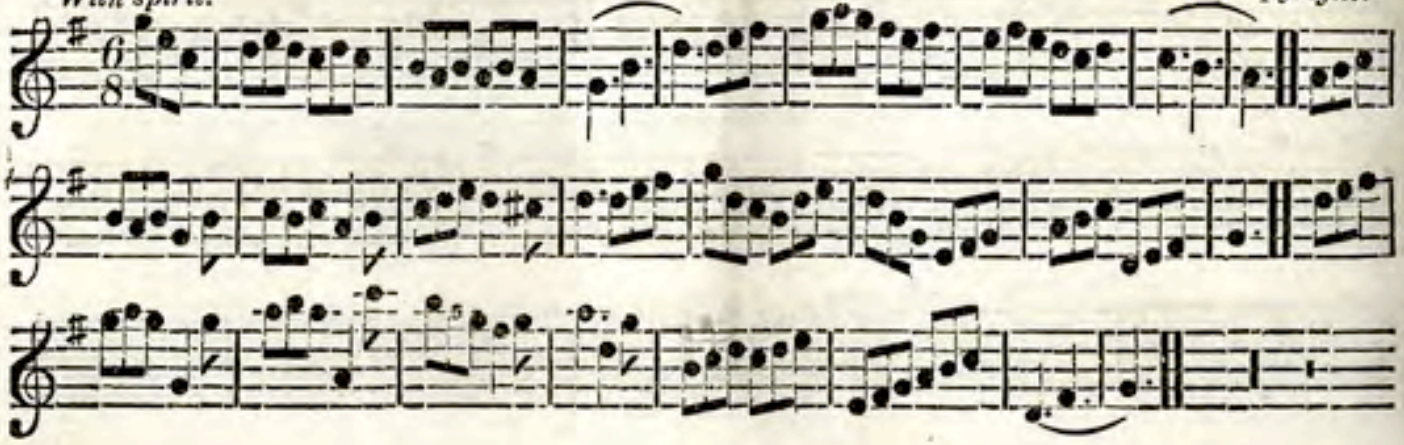
OH! SAY, SIMPLE MAID.

Slow and with feeling. FROM "INKLE AND YARICO." *Dr. Arnold.*



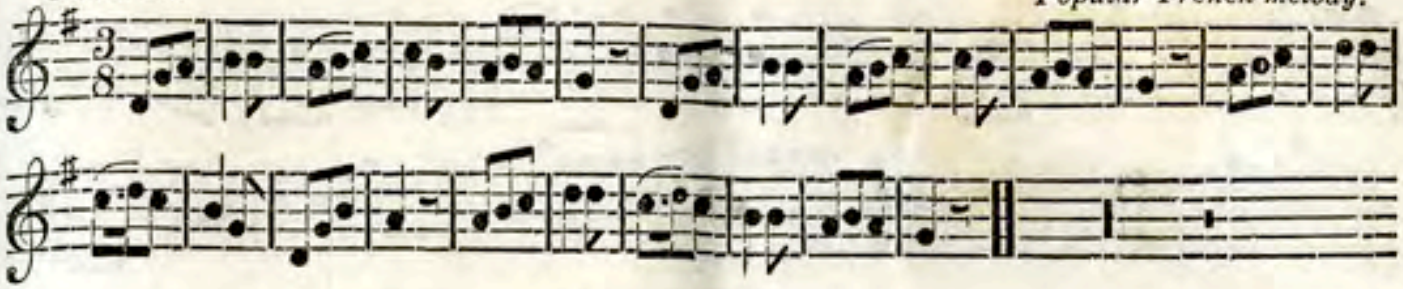
HALF-PAST-TWELVE.

With spirit. *Copyright.*

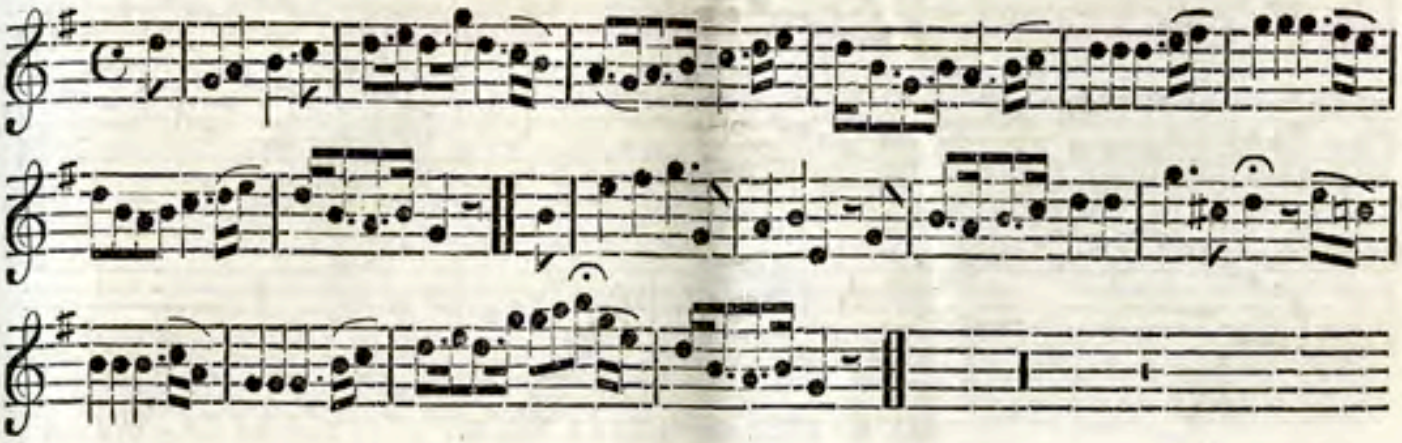


CE FUT UNE NUIT SOLENNELLE.

Moderate. *Popular French melody.*

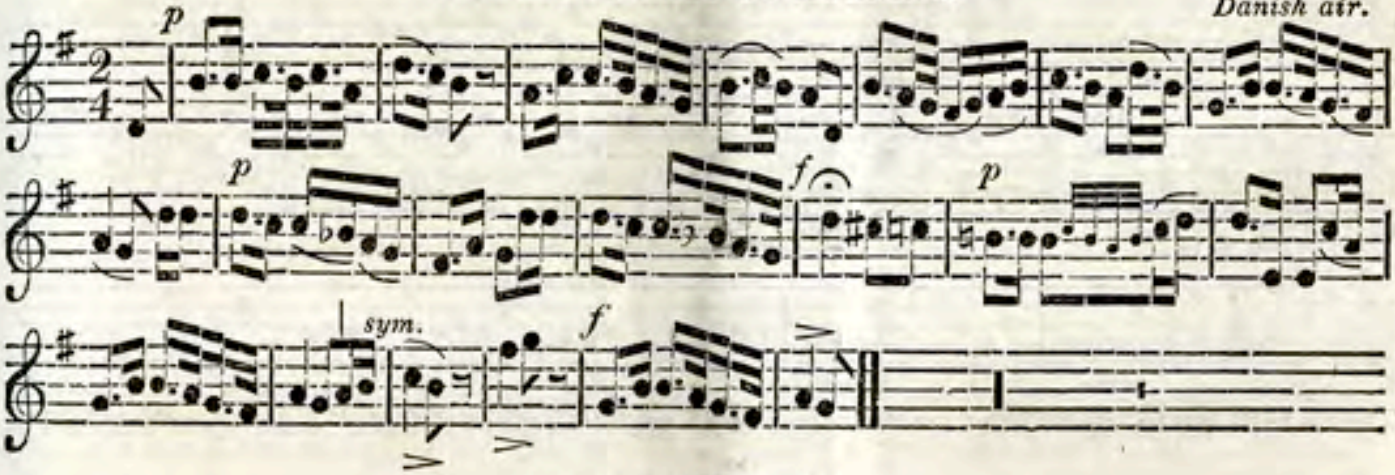


MARY'S DREAM.



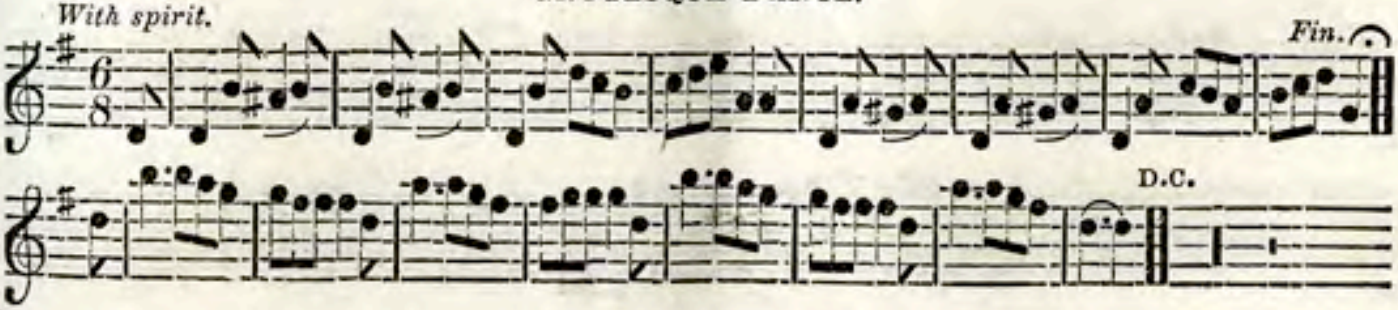
THE SUNNY RAYS OF MORNING.

Danish air.

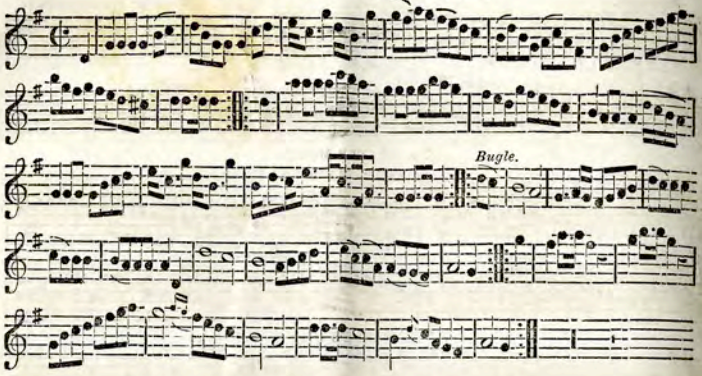


GROTESQUE DANCE.

With spirit. *Fin.*

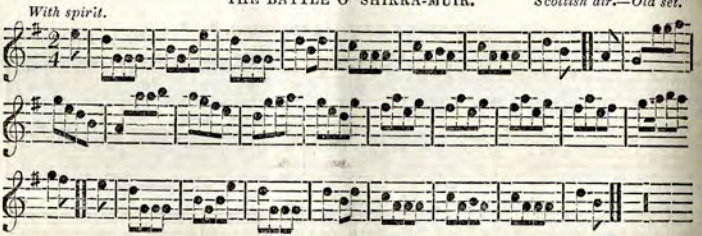


THE FOURTH DRAGOON'S MARCH.



THE BATTLE O' SHIRRA-MUIR.

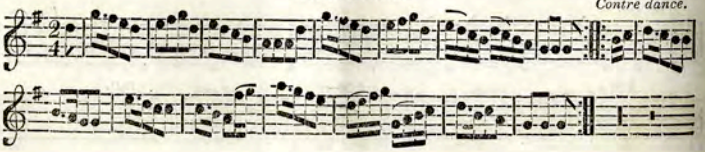
Scottish air.—Old set.



The above tune is sometimes called the "Cameronian's Rant," "Cameron's March," and "Cameron's Reel."

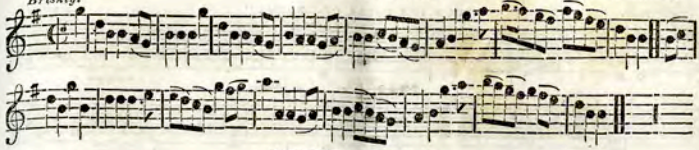
L'ABROTONE.

Contre dance.



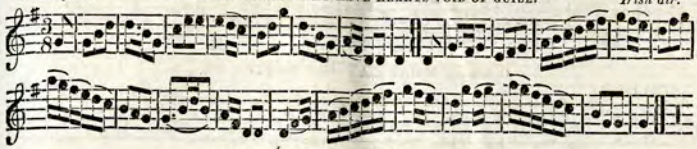
THE WHITE COCKADE.

Briskly. *Jacobite melody.*

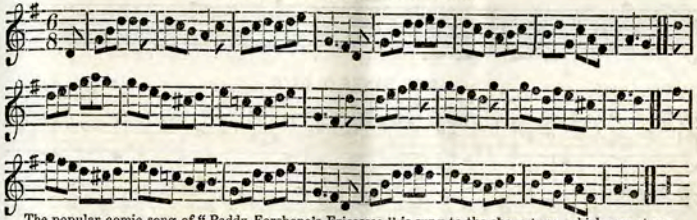


ONE BOTTLE MORE.

With spirit. "ASSIST ME YE LADS WHO HAVE HEARTS VOID OF GUILE." *Irish air.*



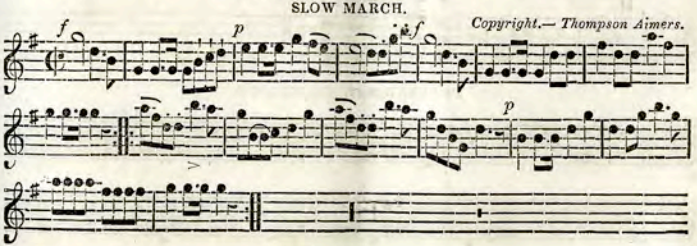
PADDY FORSHANE'S FRICASSEE.



The popular comic song of "Paddy Forshane's Fricassee," is sung to the above tune, which was at one time a fashionable country dance.

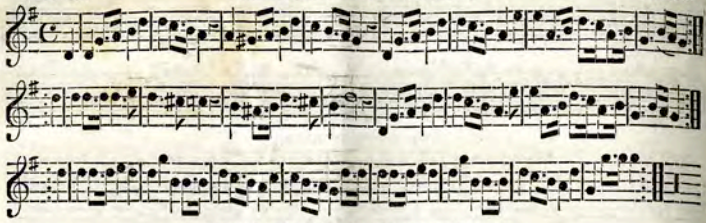
SLOW MARCH.

Copyright.— Thompson Aimers.



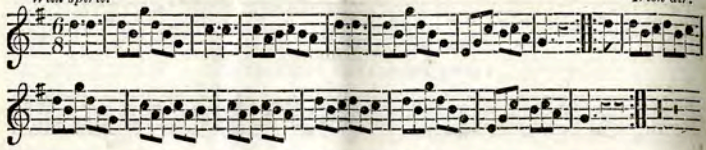
THE DRUID'S MARCH.

Moderate. FROM THE OPERA OF "NORMA." *Bellini.*



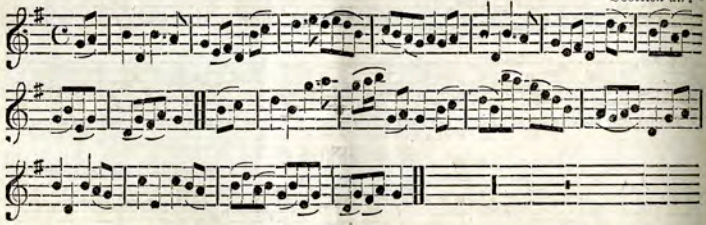
O DEAR WHAT CAN THE MATTER BE.

With spirit. *Irish air.*



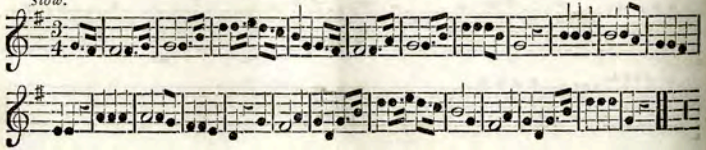
THE BANKS O' NITH.

Scottish air.



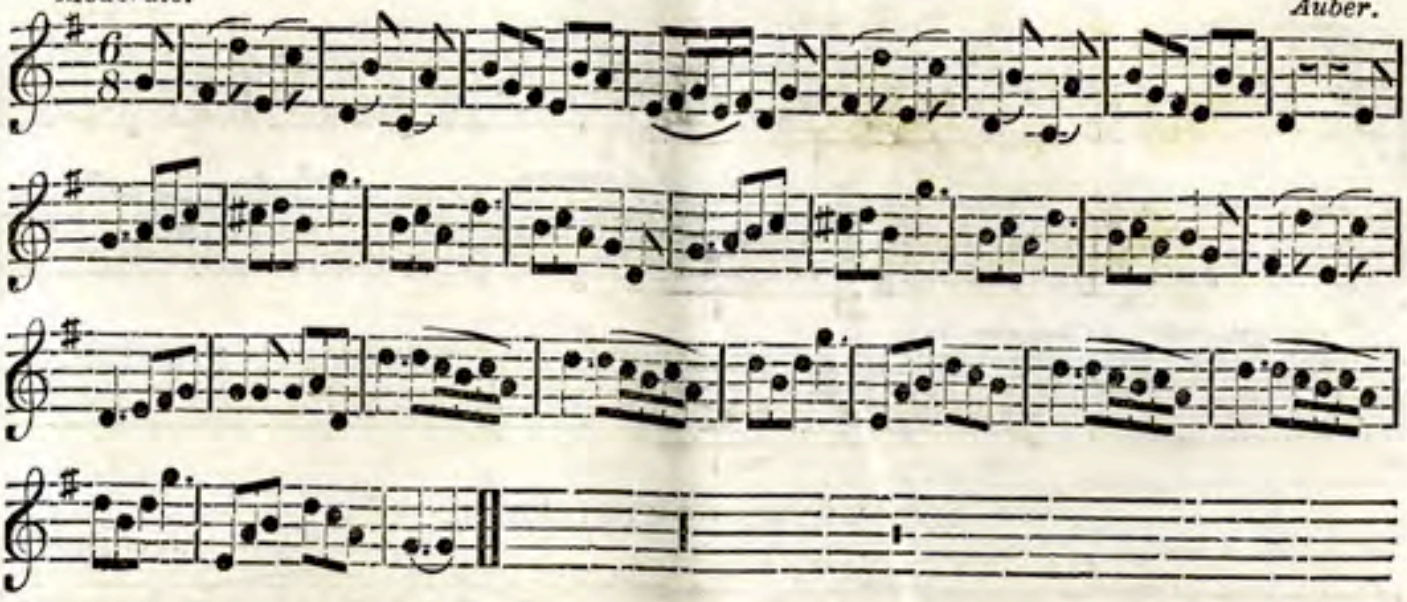
POPULAR FRENCH MELODY.

Slow.

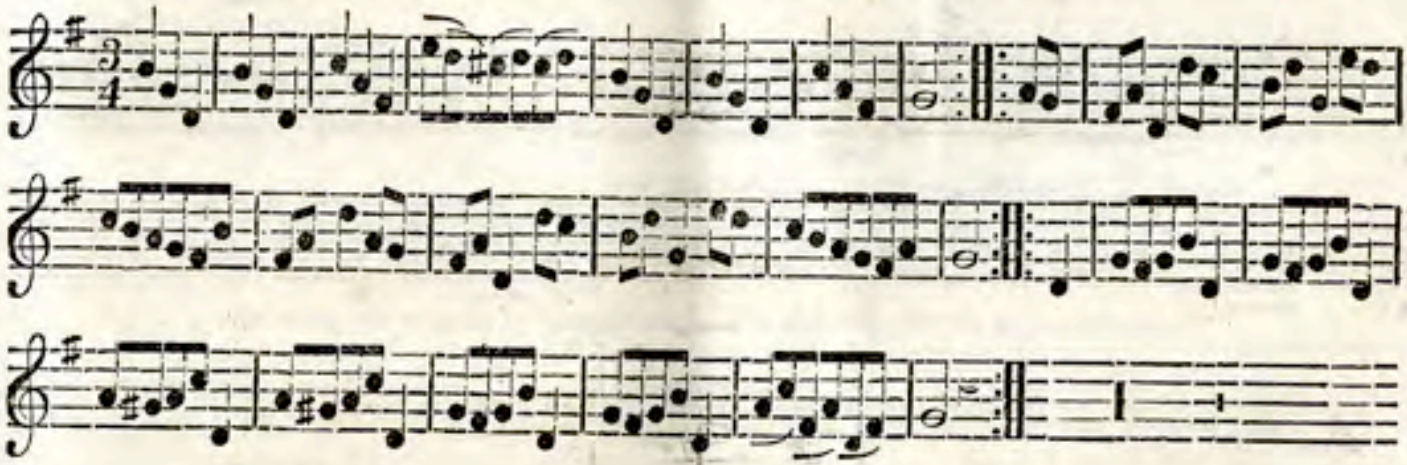


ARIA.

Moderate. *Auber.*

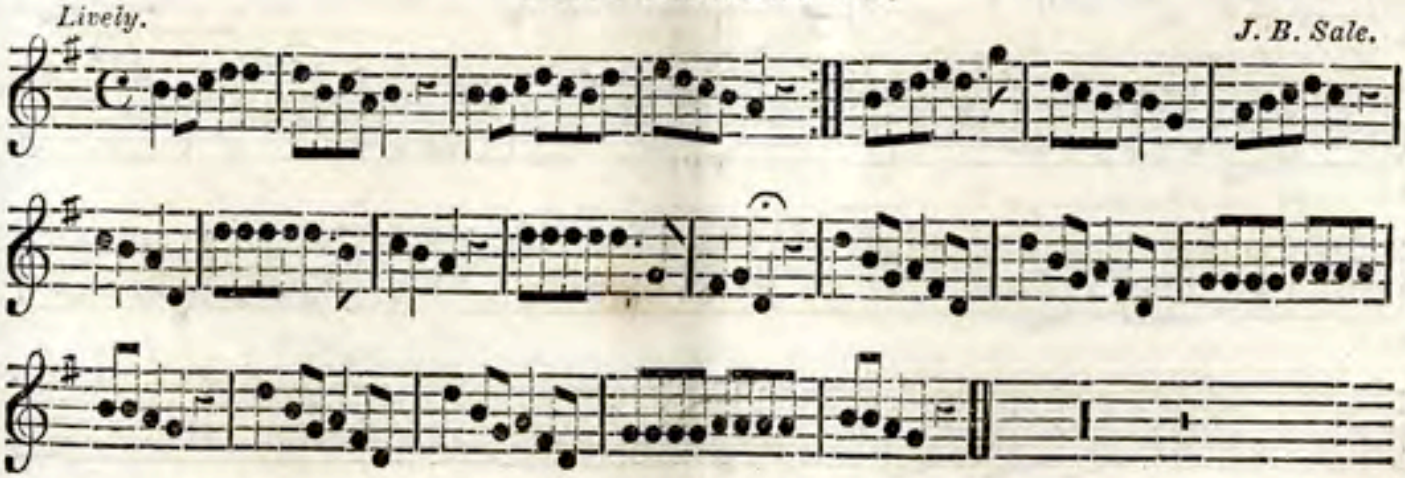


MISS JANET AGNES DRENNAN'S WALTZ.

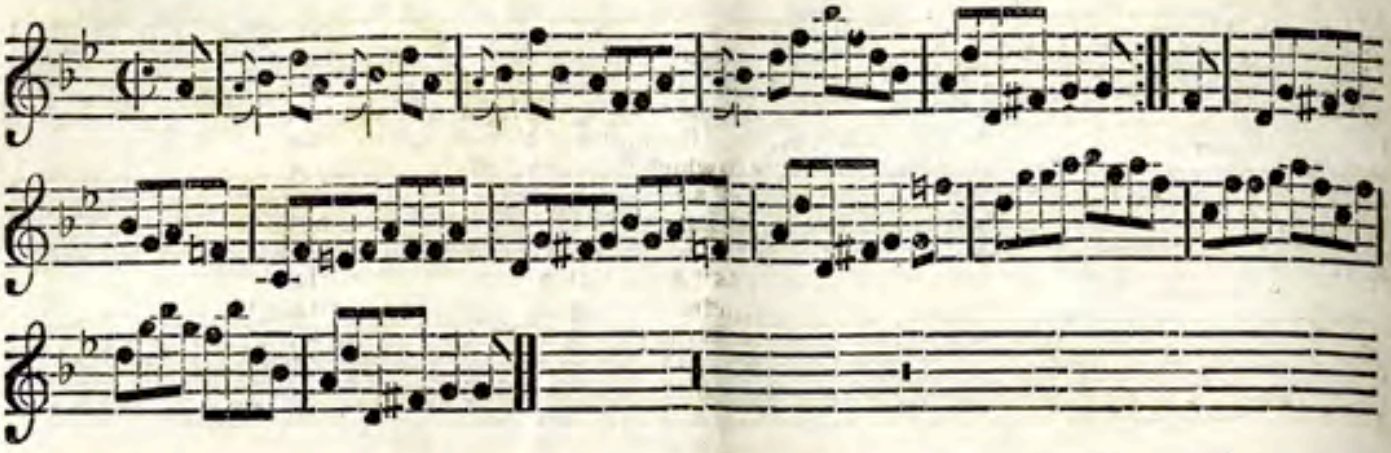


BETTY PRINGLE'S PIG.

Lively. *J. B. Sale.*

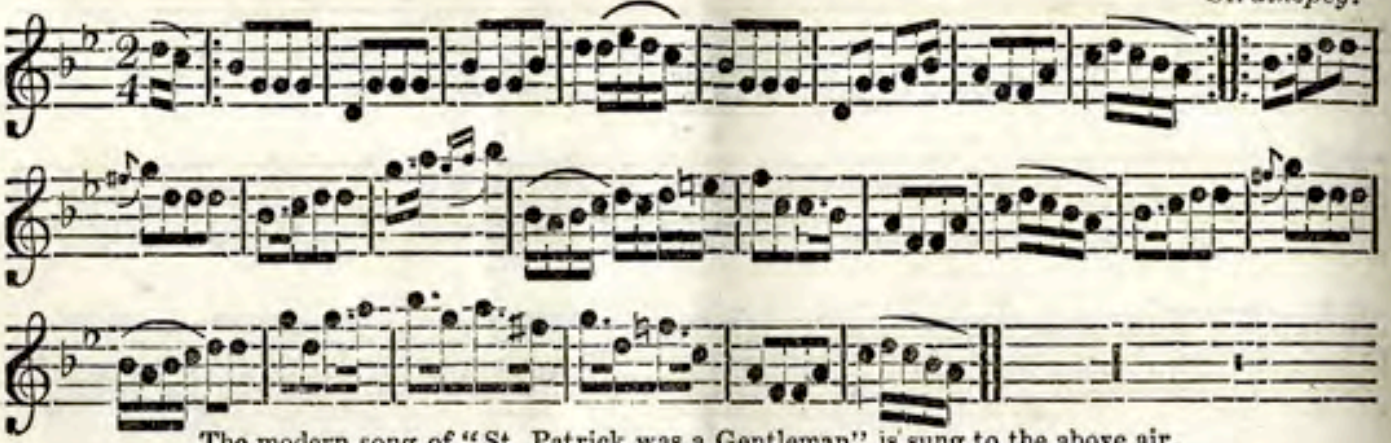


PORT NA FAINNE.—"THE WEDDING RING" OR "MRS. NICOL'S FANCY."



MRS. WEYMIS OF CUTTLEHILL.

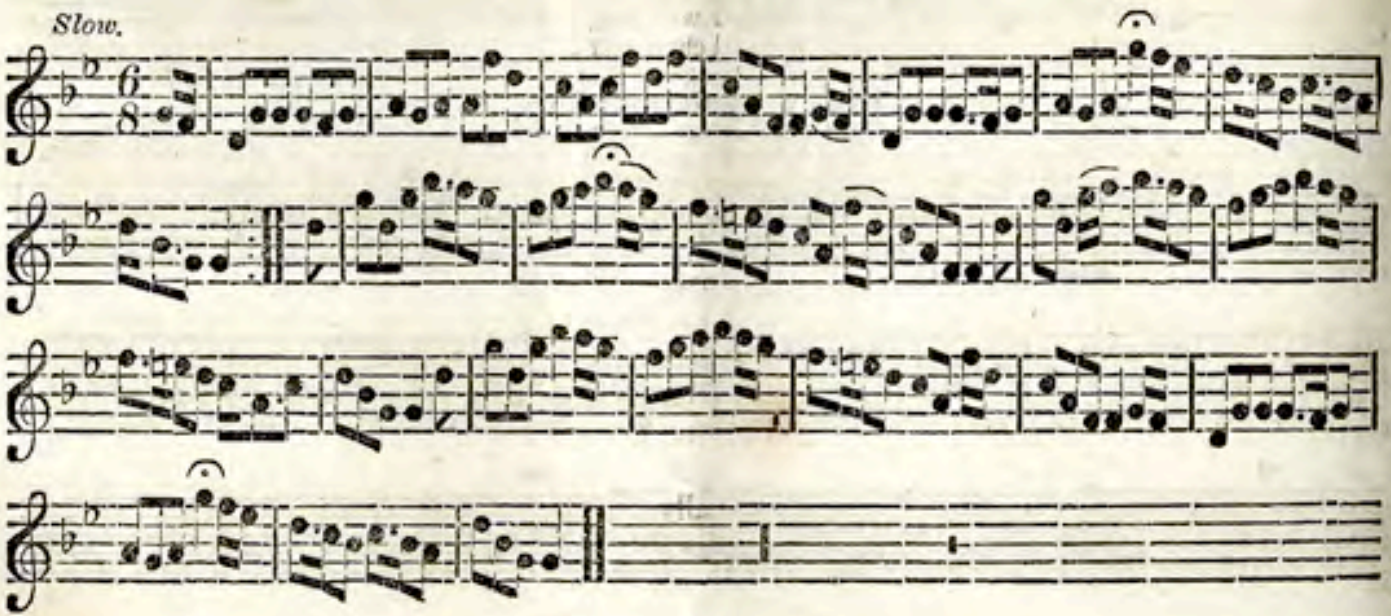
Strathspey.



The modern song of "St. Patrick was a Gentleman" is sung to the above air.

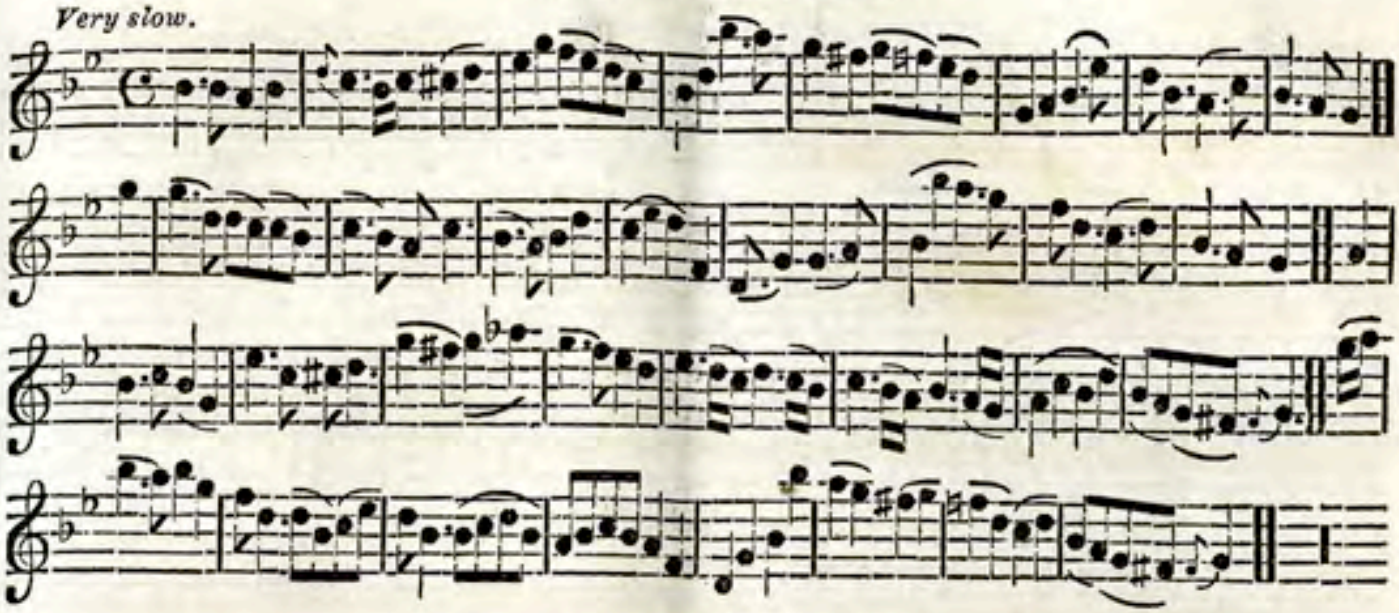
NEIL GOW'S LAMENT FOR HIS BROTHER.

Slow.



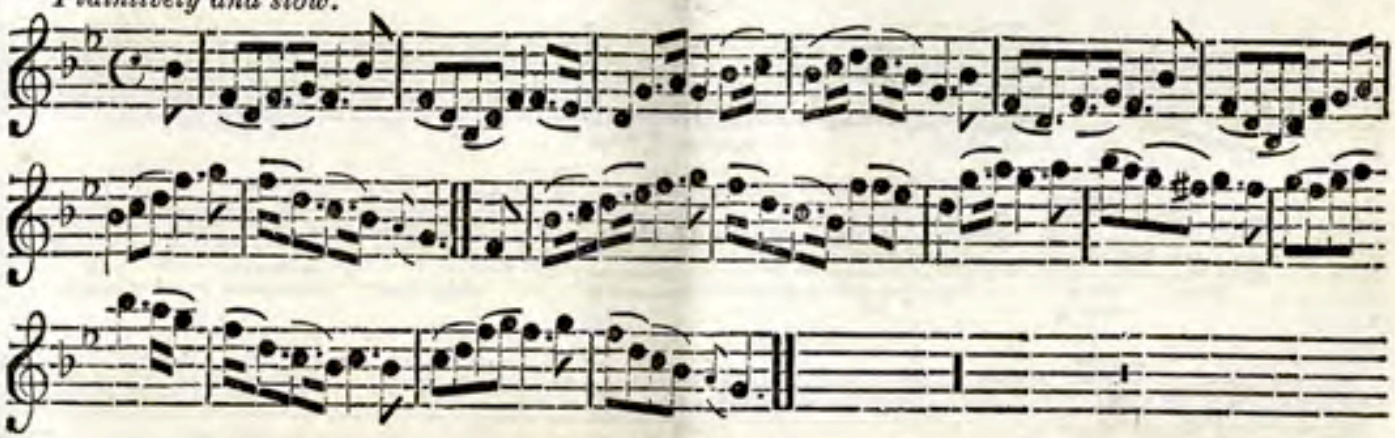
THE GRAVE OF BURNS.

Very slow.



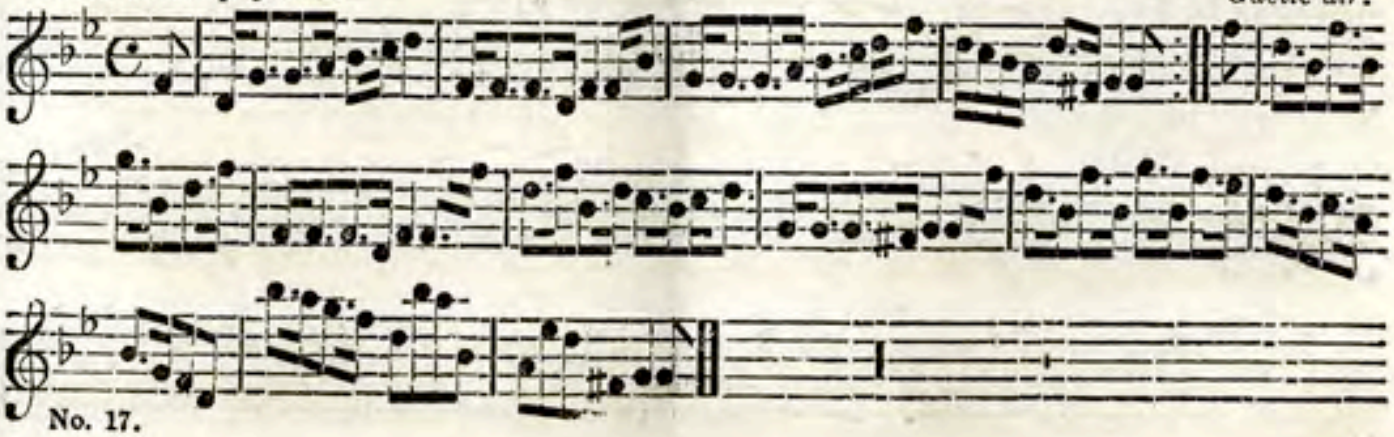
THE BLACK EAGLE.

Plaintively and slow.



BRUACHAN LOCH NEISH.—"THE BANKS OF LOCH NESS."

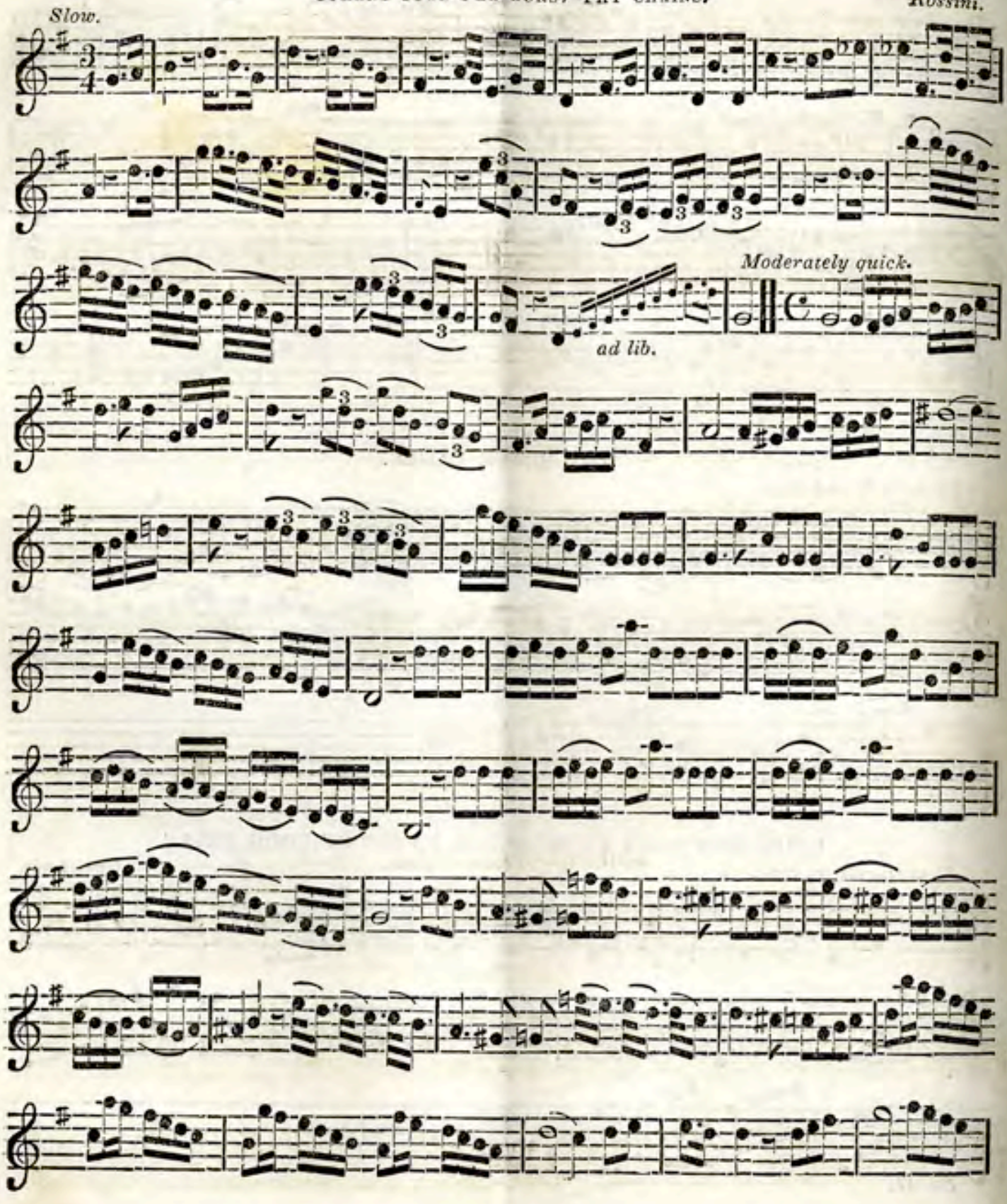
Slow strathspey time. *Gaelic air.*

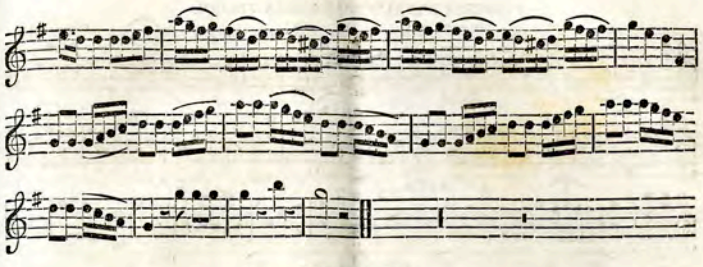


No. 17.

UNA VOCE.

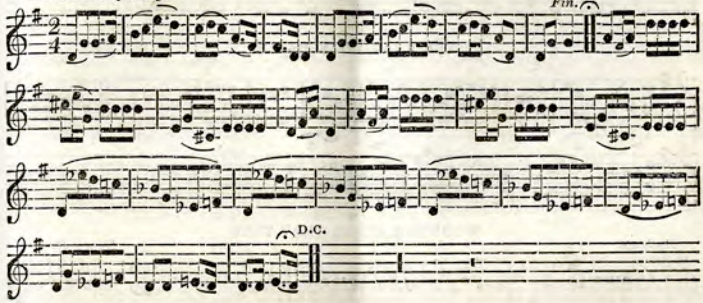
TYRANT SOON I'LL BURST THY CHAINS. *Rossini.*





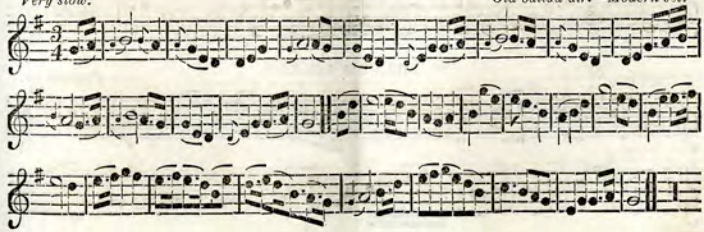
CHINESE AIR.

Slow and with feeling. *Fin.*



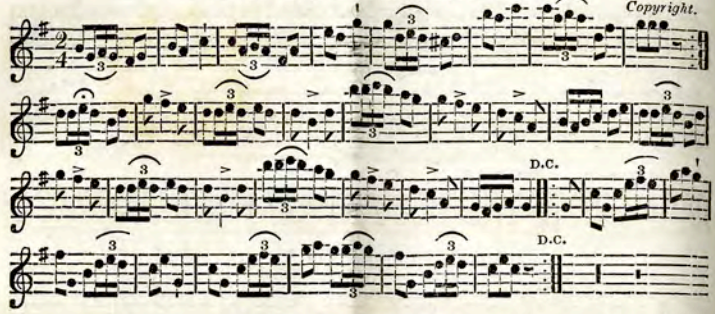
JOHNNIE ARMSTRONG.

Very slow. *Old ballad air.—Modern set.*



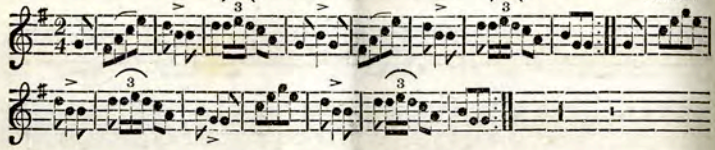
PRINCESS ROYAL'S POLKA A LA JULIEN.

Copyright.



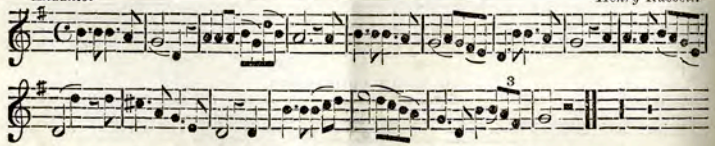
THE KRAKOVIAK DANCE.

Bochsa.



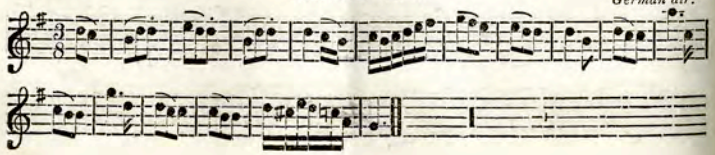
WOODMAN SPARE THAT TREE.

Andante. *Henry Russell.*



LILLA'S A LADY.

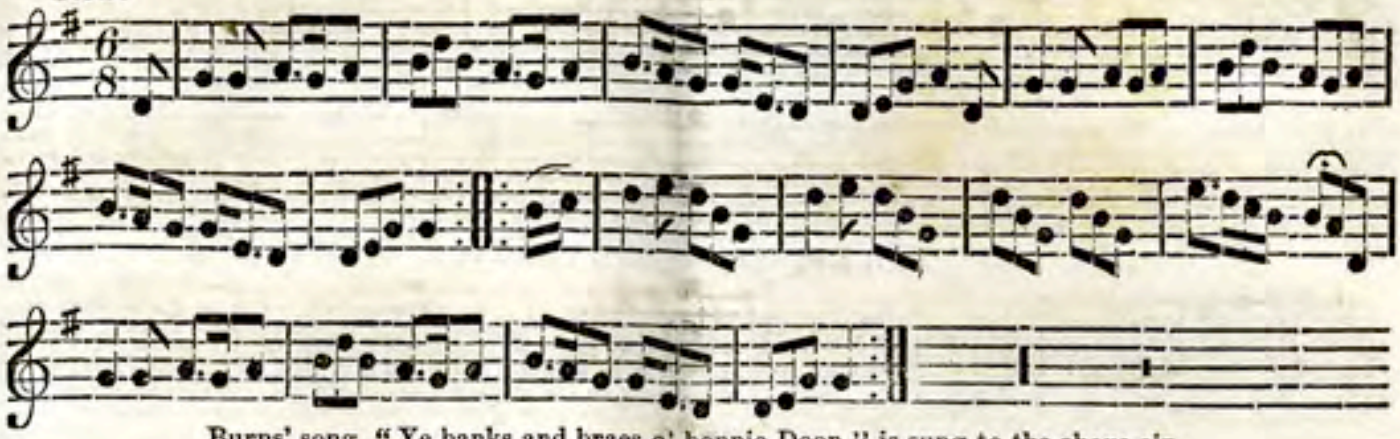
German air.



THE CALEDONIAN HUNT'S DELIGHT.

The joint composition of James Miller, depute tiend clerk, Edinburgh, and Stephen Clarke, organist, Edinburgh.

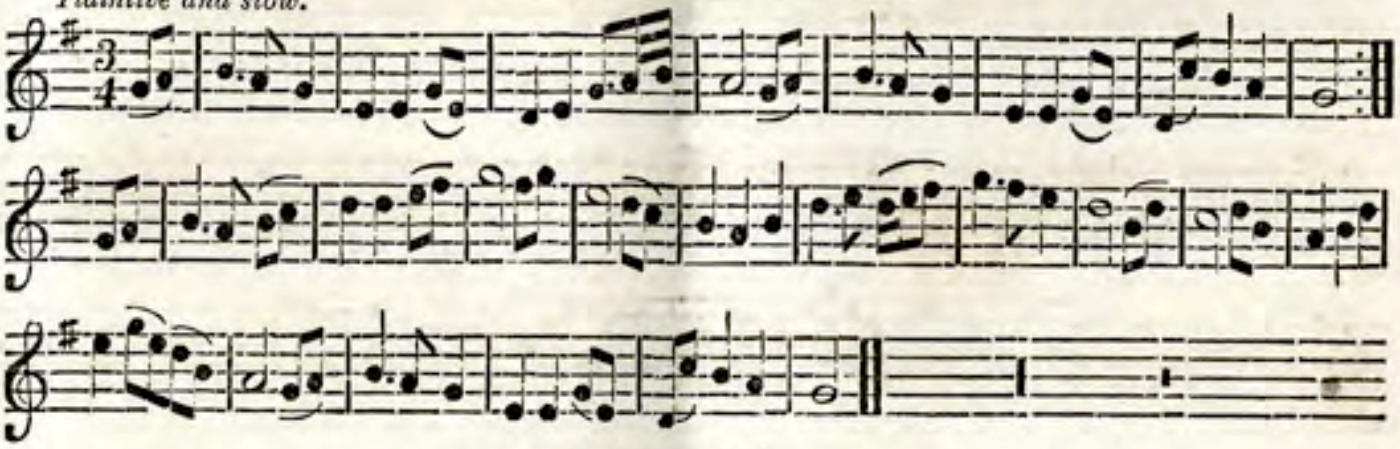
Slow.



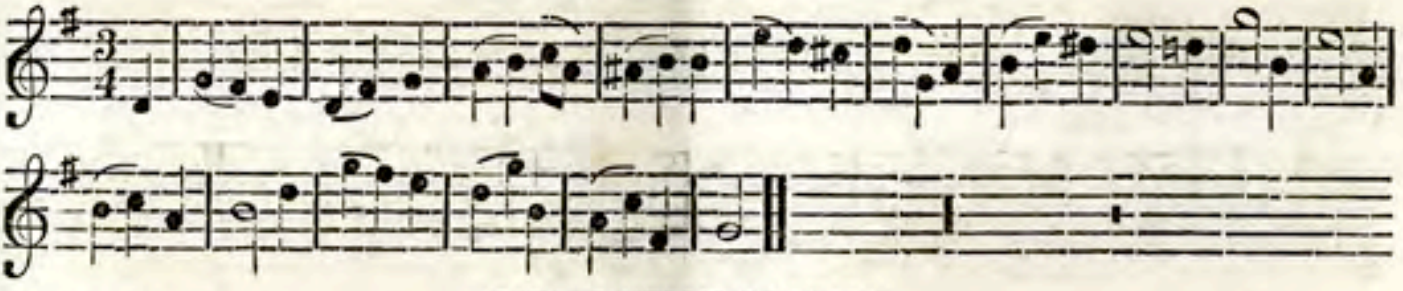
Burns' song, "Ye banks and braes o' bonnie Doon," is sung to the above air.

EARL DOUGLAS'S LAMENT.

Plaintive and slow.



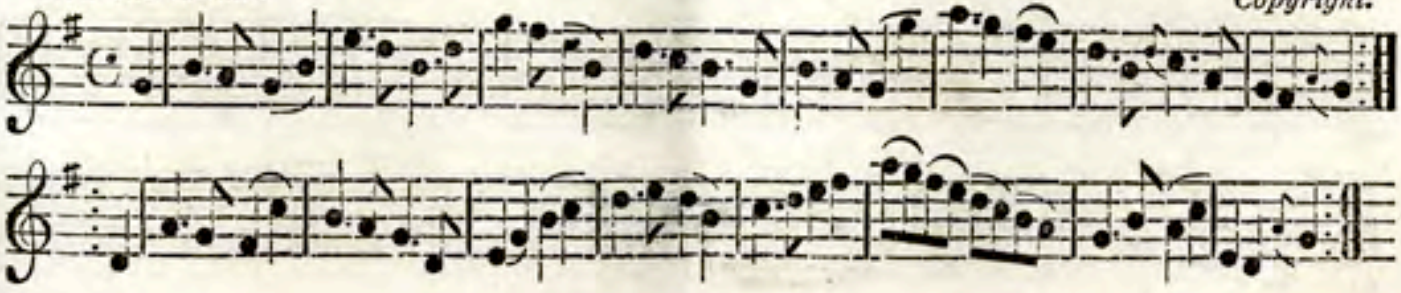
SLOW AIR.



LITTLE NELL'S REQUIEM.

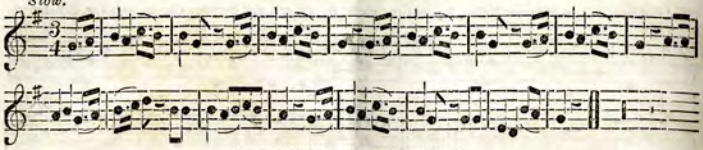
Slow and solemn.

Copyright.



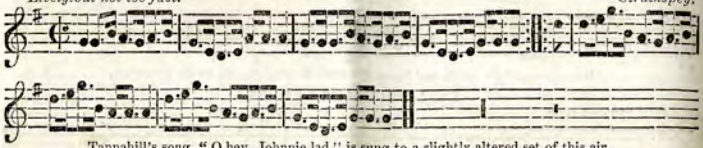
POPULAR FRENCH MELODY.

Slow.



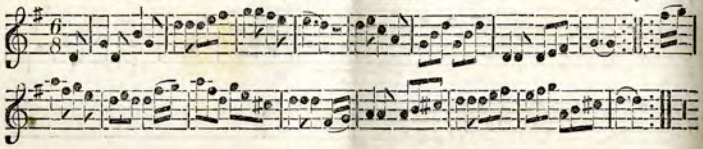
THE LASSES OF THE FERRY.

Lively, but not too fast. *Strathspey.*

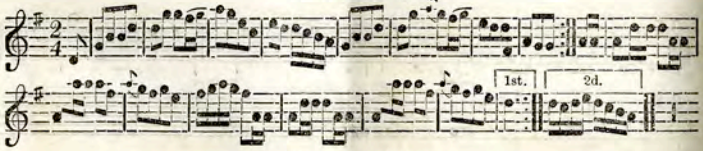


Tannahill's song, "O hey, Johnnie lad," is sung to a slightly altered set of this air.

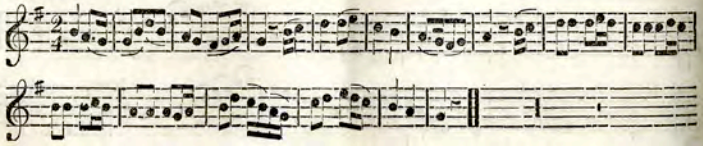
THE LOVE LINKS. *Country dance.*



POLISH DANCE.

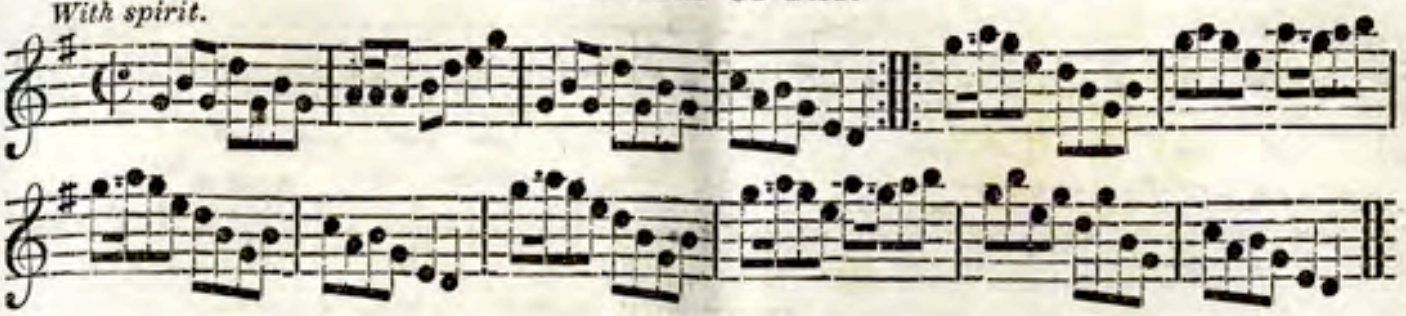


BRITONS TO ARMS.



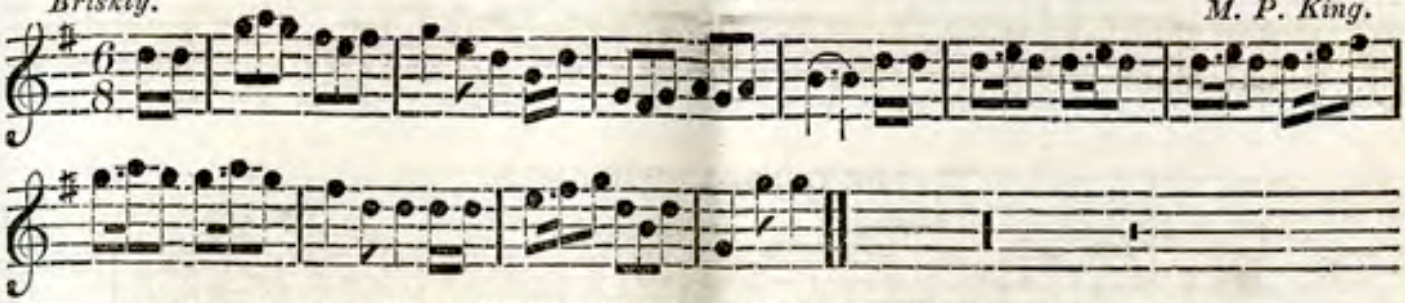
THE PEEP OF DAY.

With spirit.



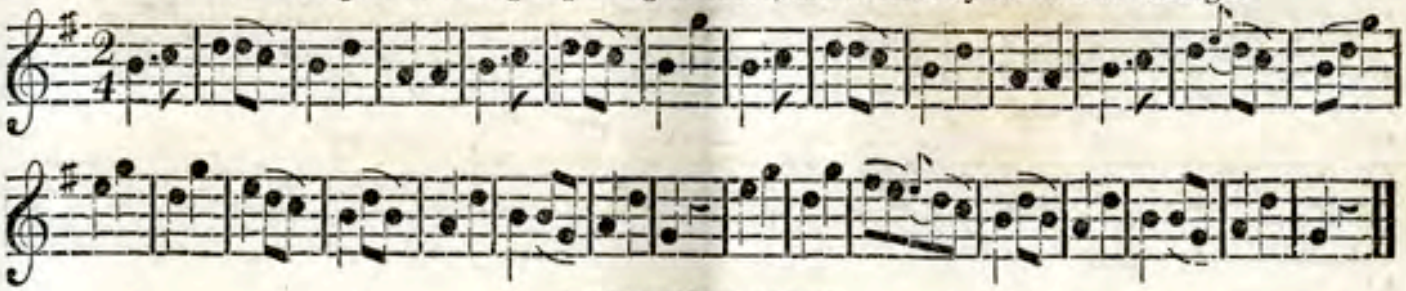
TURN OUT.

Briskly. *M. P. King.*



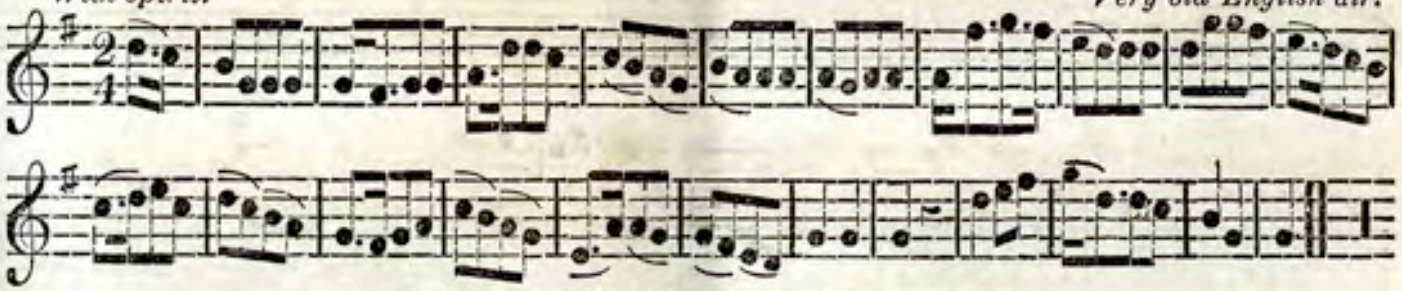
SILLY BOY, 'TIS FULL MOON YET, SO NIGHT AS DAY SHINES CLEARLY.

This air is adapted to a song beginning as above, and written by Sir Walter Raleigh.



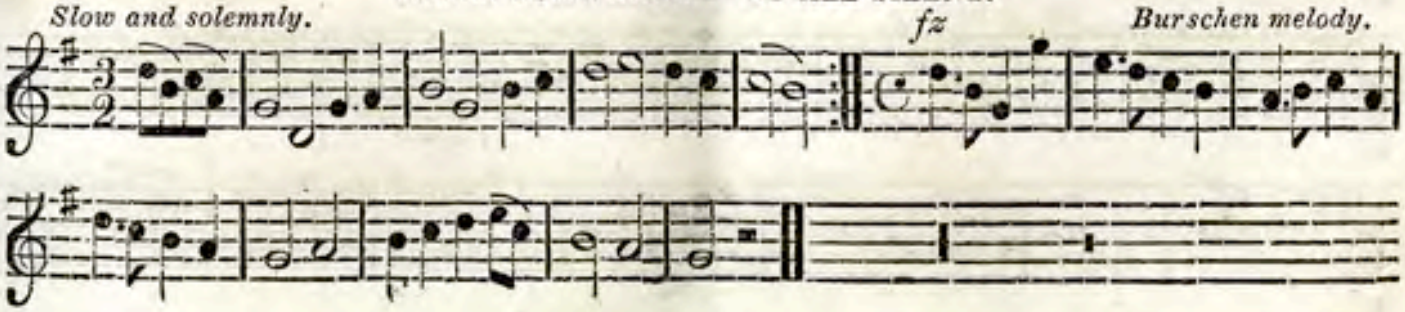
BOW-WOW-WOW.

With spirit. *Very old English air.*

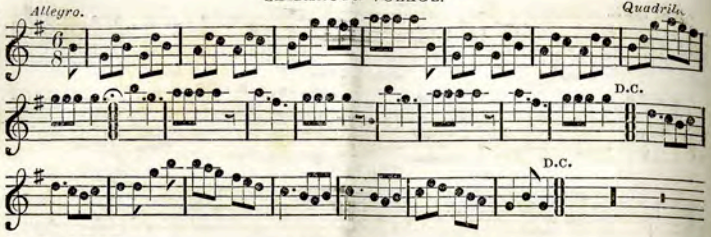


ALLES SCHWEIGE.—"BE ALL SILENT."

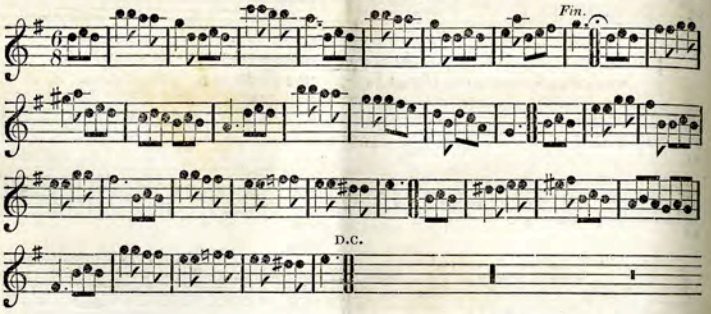
Slow and solemnly. *fz* *Burschen melody.*



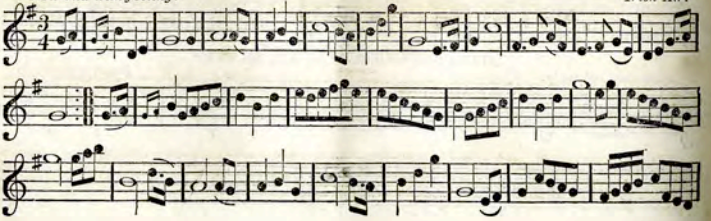
LE GARCON VOLAGE.

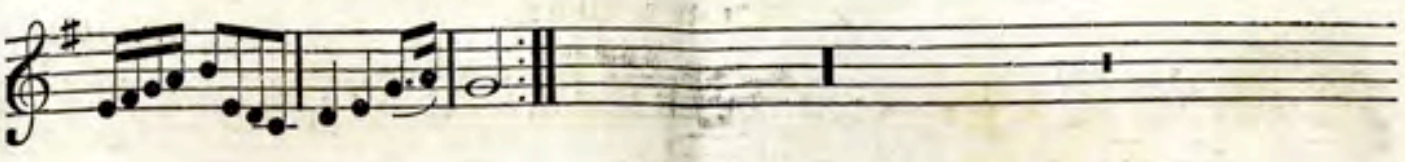


THE DORSET QUADRILLE.



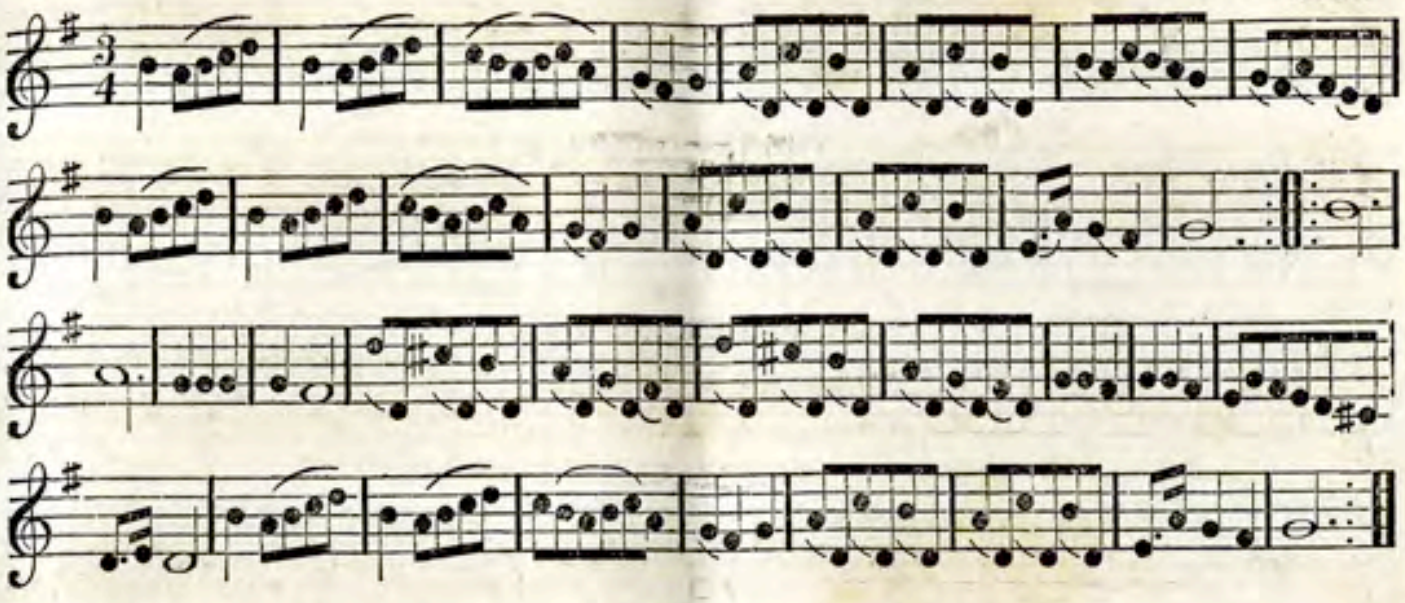
STACK IN VIRGO.





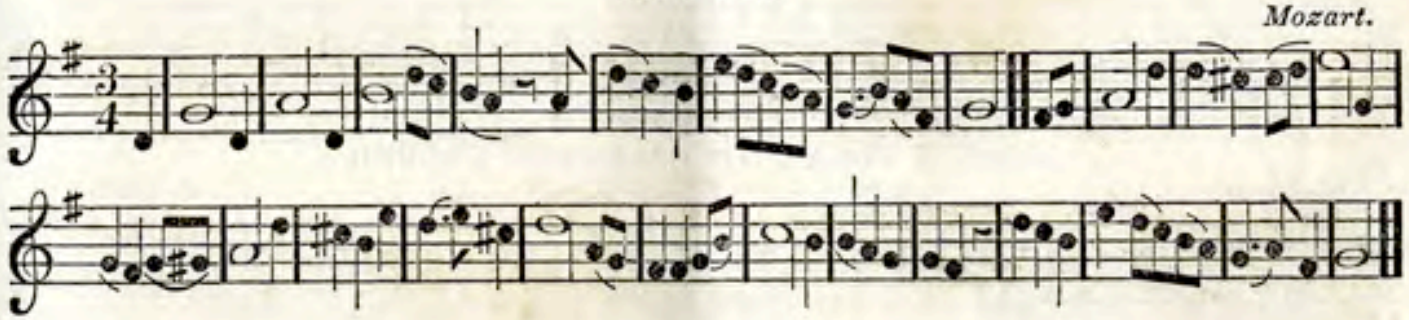
MINUET.

Hook.



SLOW AIR.

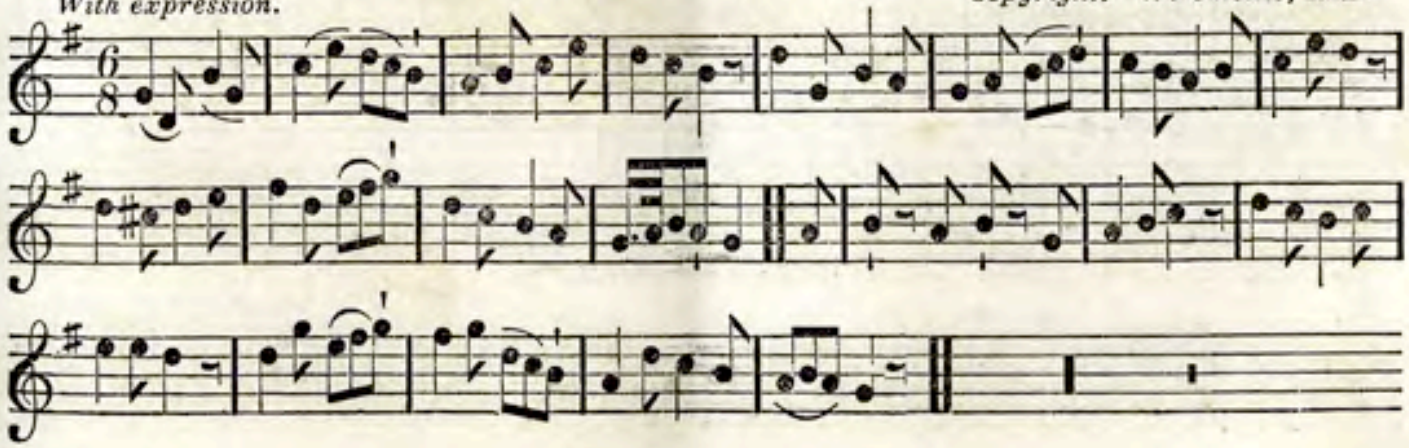
Mozart.



TELL ME FAIR MAID.

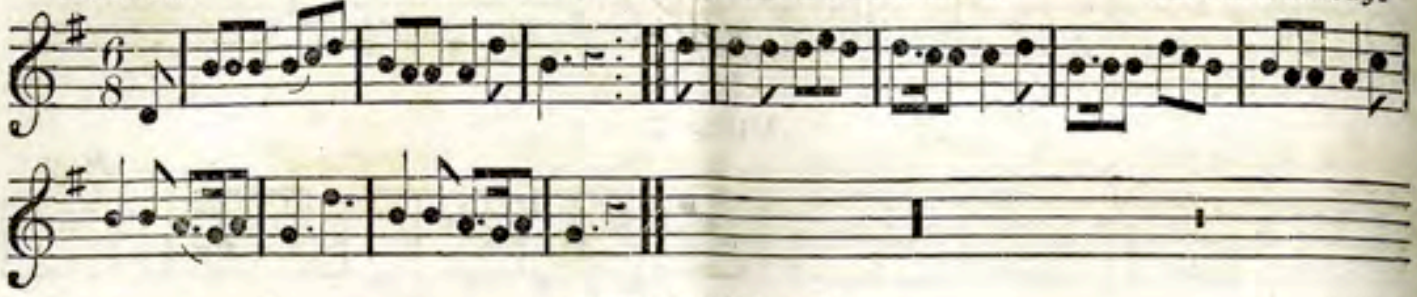
Copyright.—W. Smellie, M.D.

With expression.



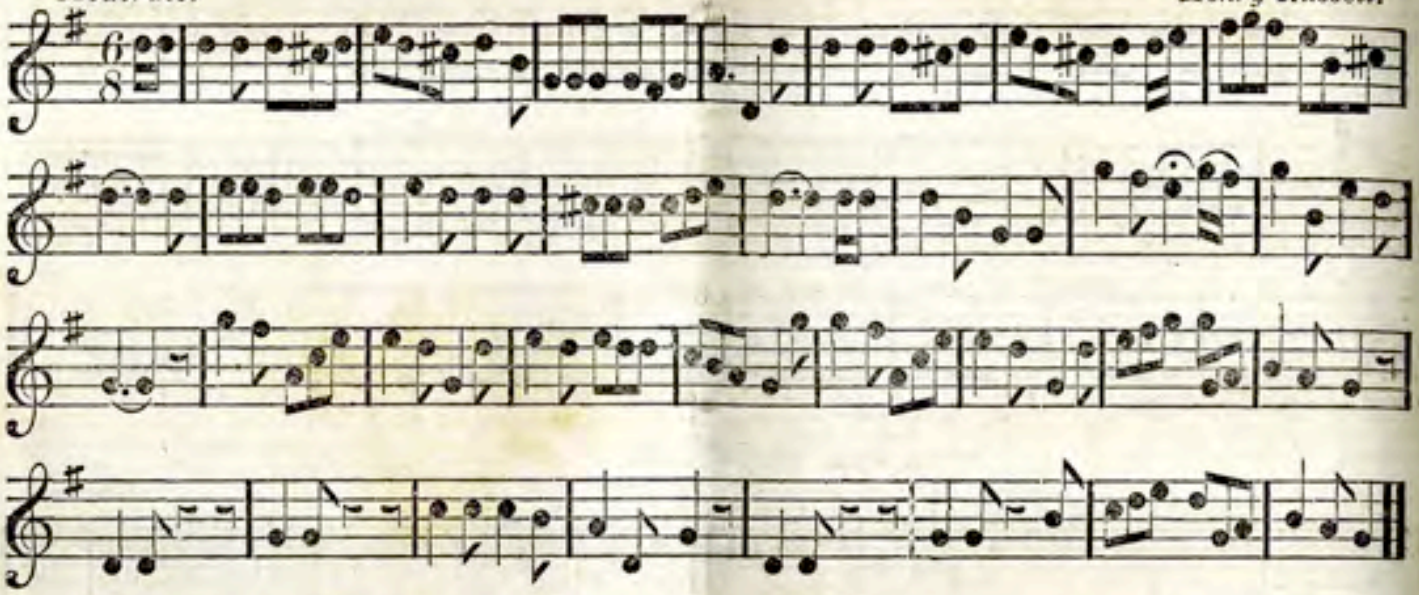
ES ZOG AUS BERLIN EIN MUTHIGER HELD.

Moderate. THERE WENT FROM BERLIN A BRAVE HERO. *Burschen melody.*



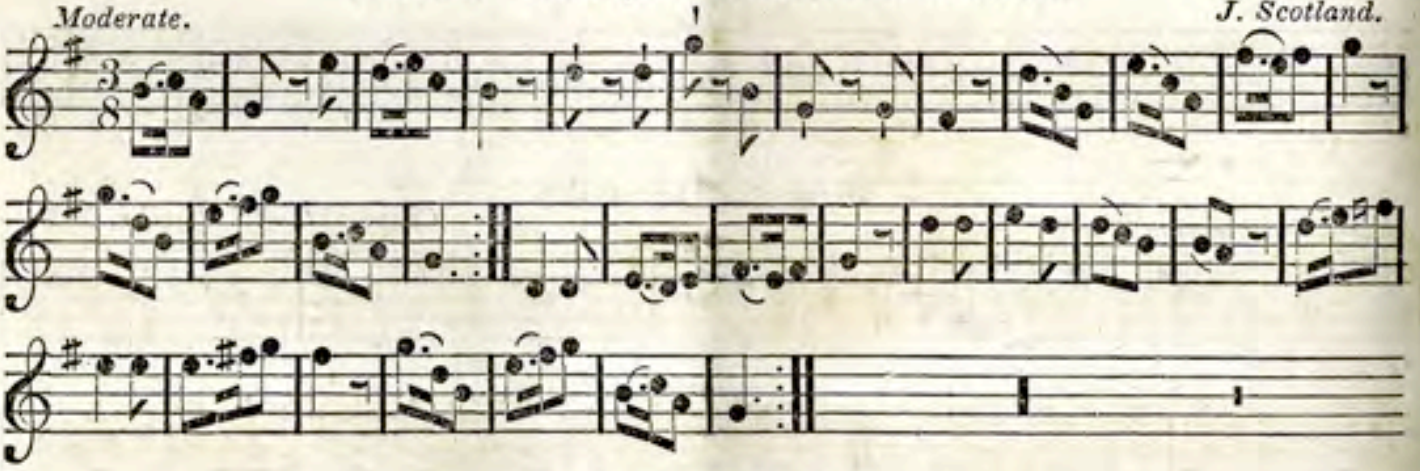
THE IVY GREEN.

Moderate. *Henry Russell.*



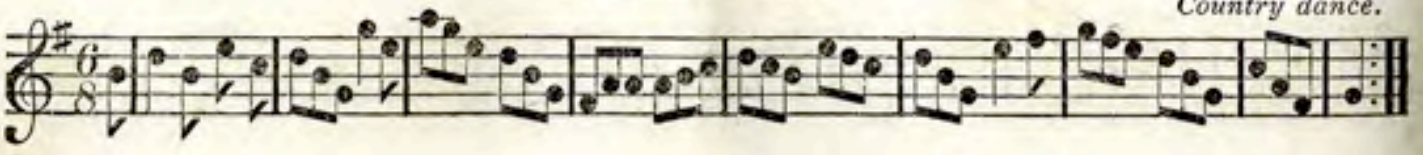
LIGHTLY TREAD, 'TIS HALLOWED GROUND.

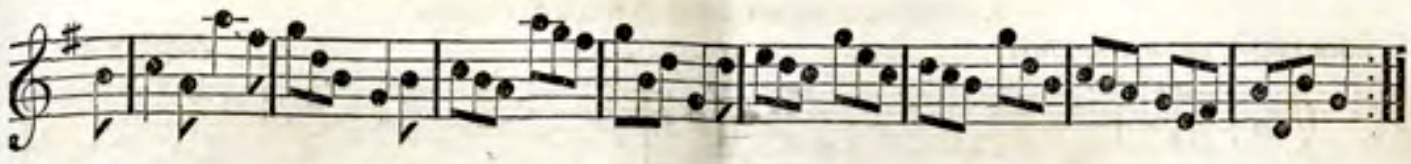
Moderate. *J. Scotland.*



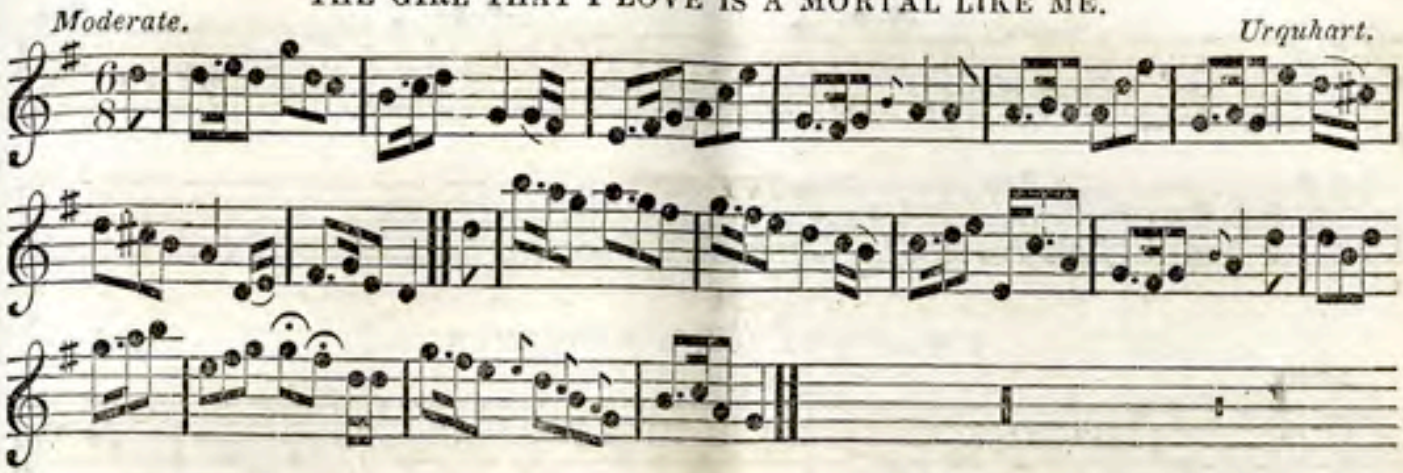
HERMANN BOAZ.

Country dance.

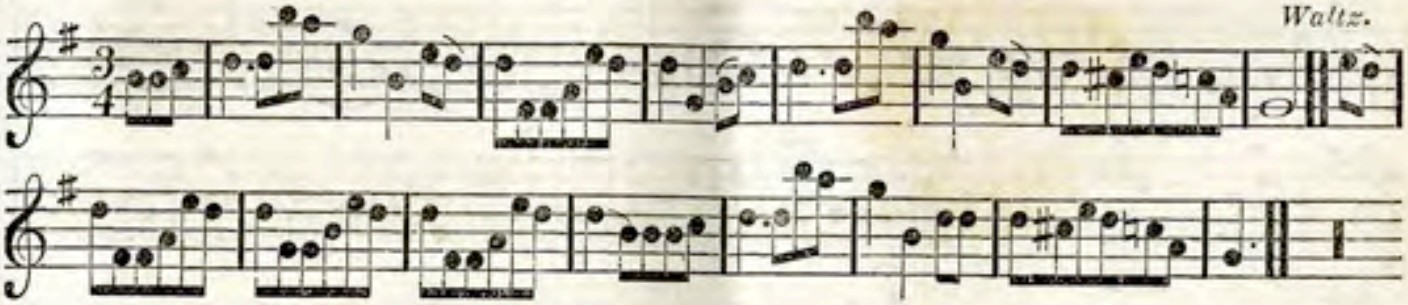




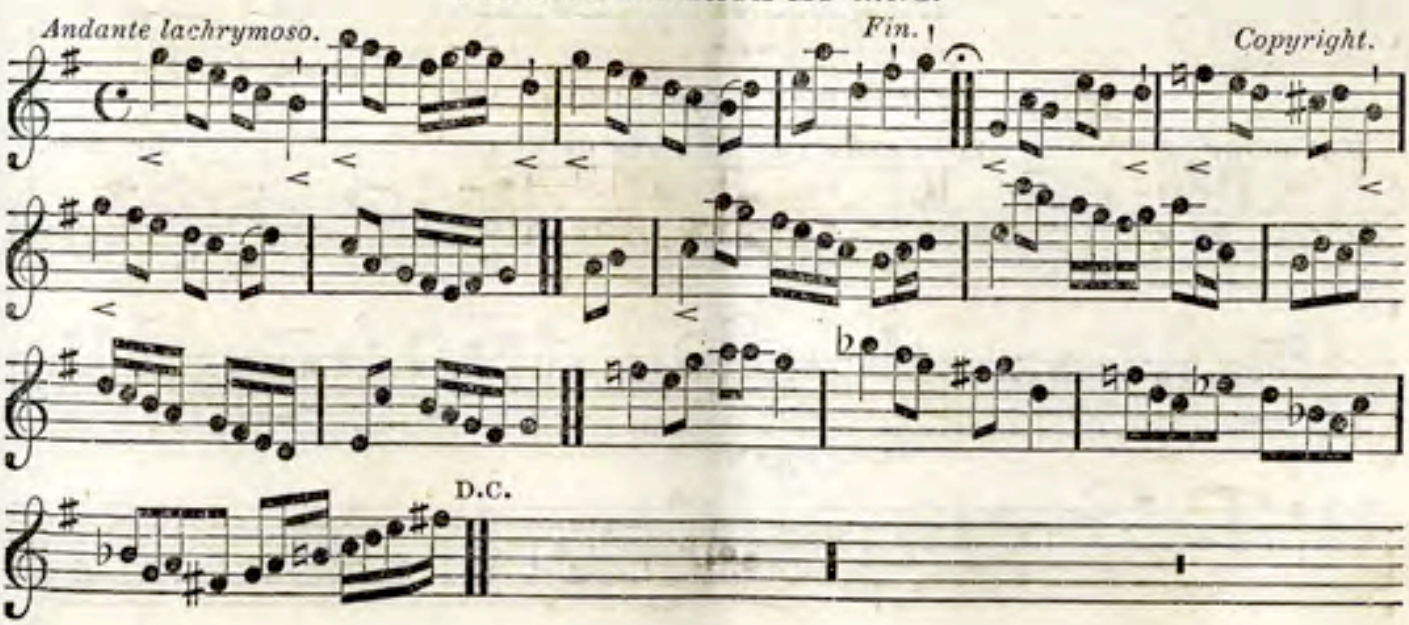
THE GIRL THAT I LOVE IS A MORTAL LIKE ME.



'TWERE VAIN TO TELL THEE ALL I FEEL.

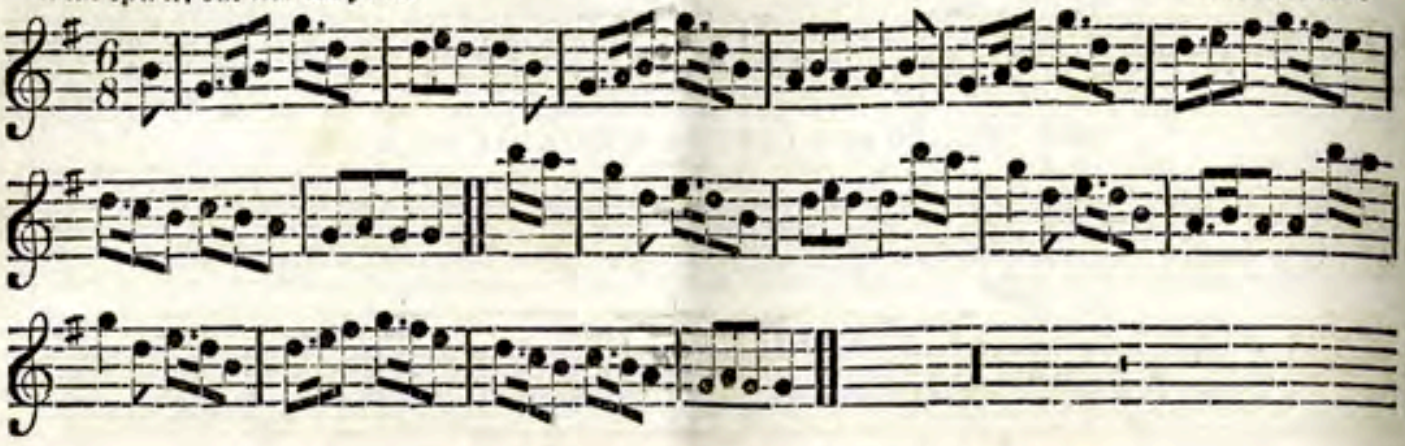


OH! GIVE ME BACK MY RING.



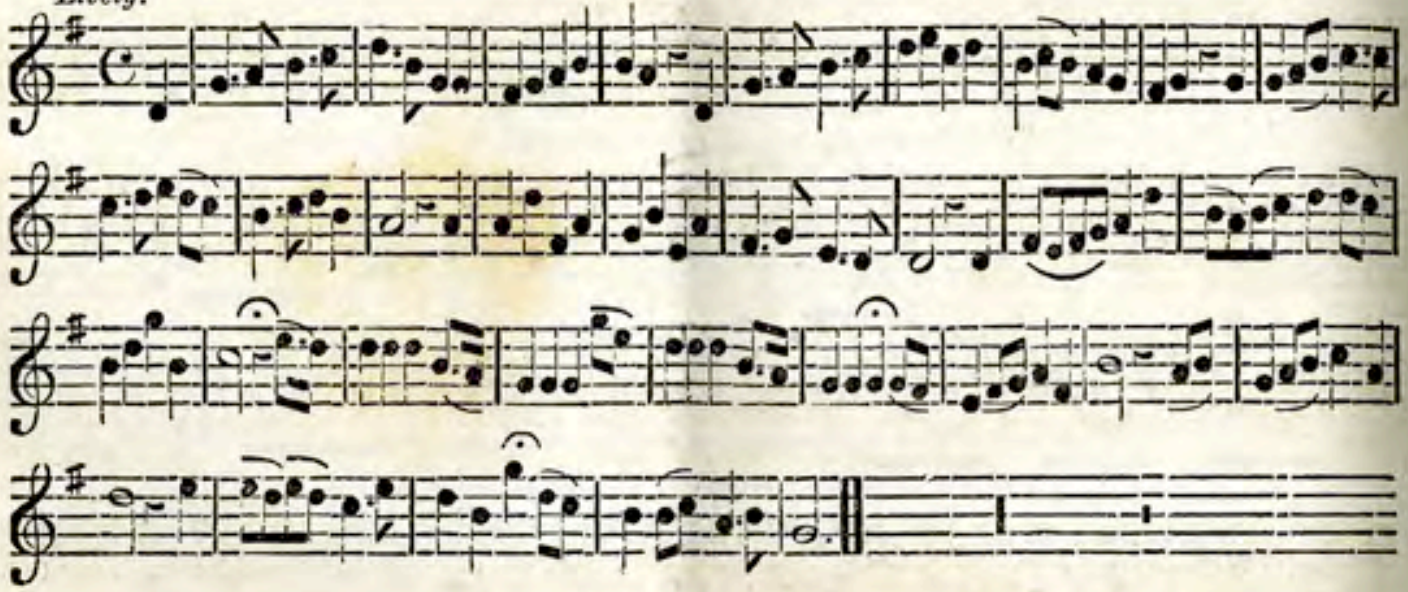
KENMURE'S ON AND AWA', WILLIE.

With spirit, but not too fast. *Jacobite air.*



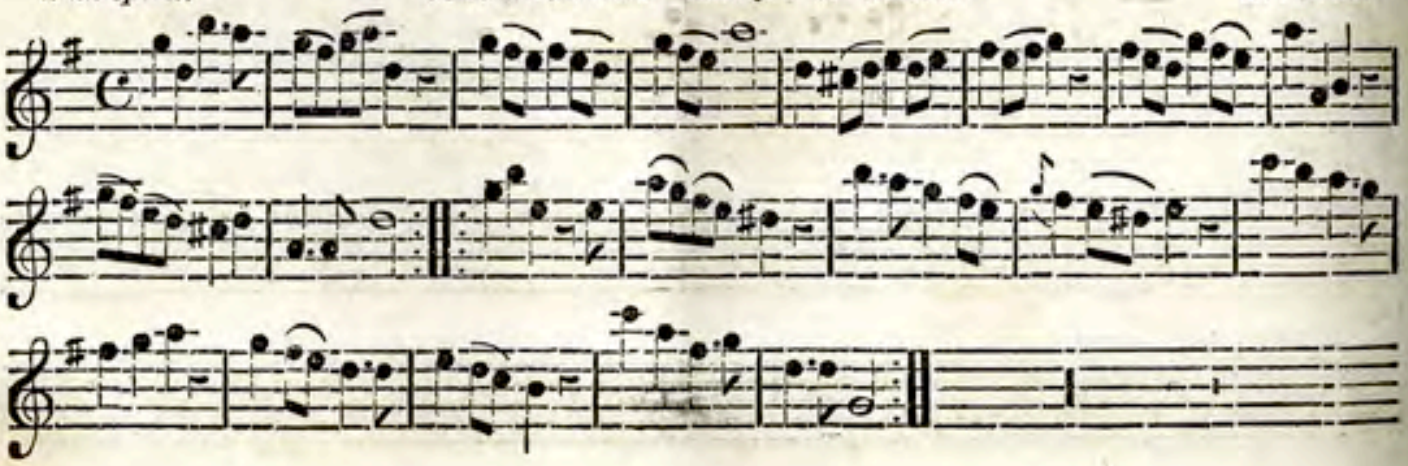
I WAS, D'YE SEE, A WATERMAN.

Lively.



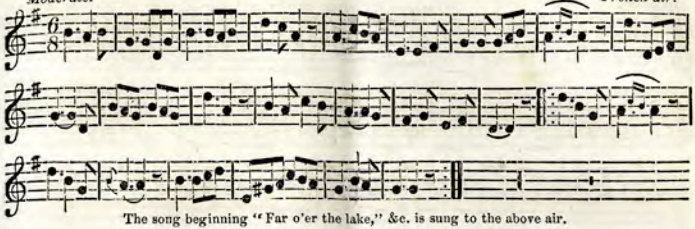
BY THE GAILY CIRCLING GLASS.

With spirit. Song from the "Masque of Comus." *Dr. Arne.*



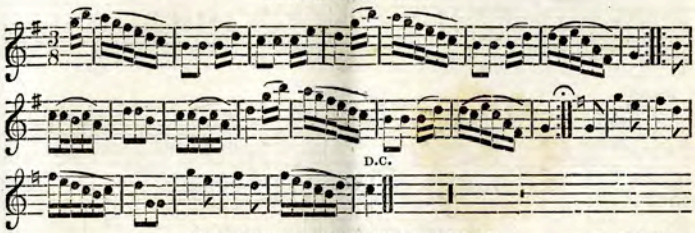
LA SUISSESSE AU BORD DU LAC.

Moderate. *French air.*



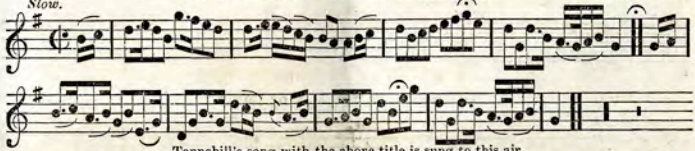
The song beginning "Far o'er the lake," &c. is sung to the above air.

THE PRAGUE WALTZ.



THOU BONNIE WOOD OF CRAIGIELEE.

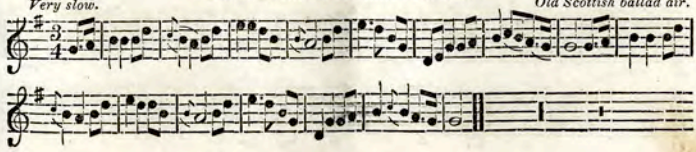
Slow. *R. A. Smith.*



Tannahill's song with the above title is sung to this air.

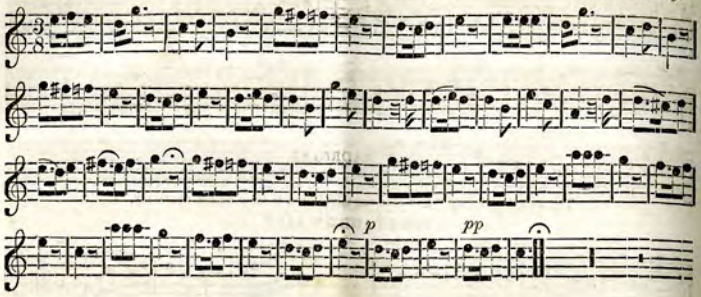
LORD RONALD, OR LORD RANDALL.

Very slow. *Old Scottish ballad air.*

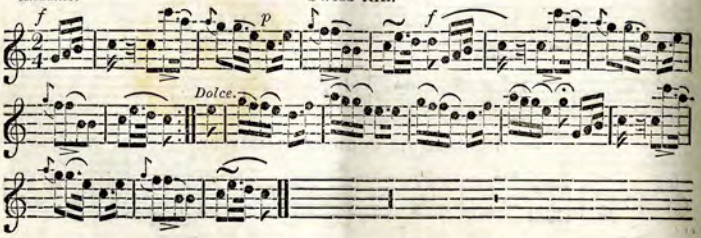


OH MEGAN EE!

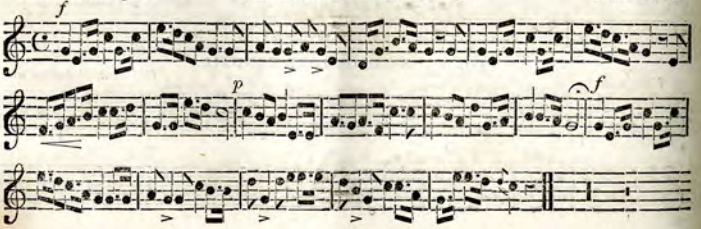
Slow. FROM THE "CASTLE SPECTRE." *Michael Kelly.*



Andante. SWISS AIR.

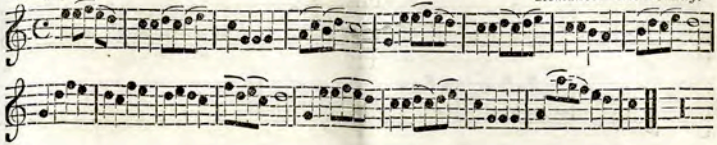


Bold and with spirit. THE YOUNG TROUBADOUR. *Henri Herz.*



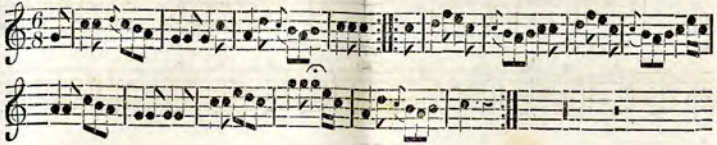
LA RECETTE.

Briskly. *Romance.—M. Bonnay.*



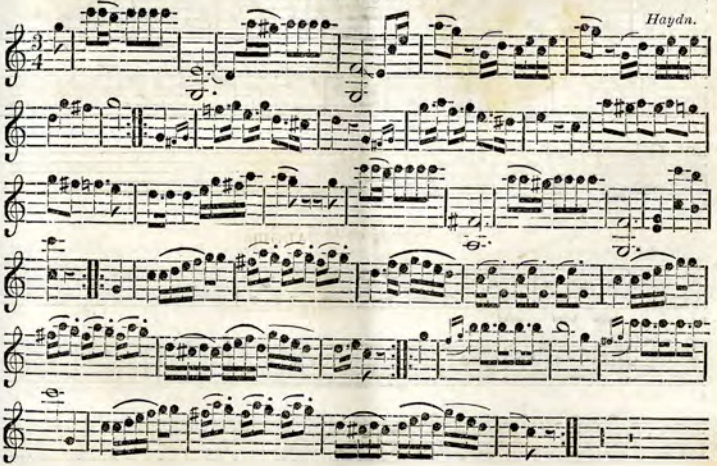
THE MADRIGAL.

Lively.



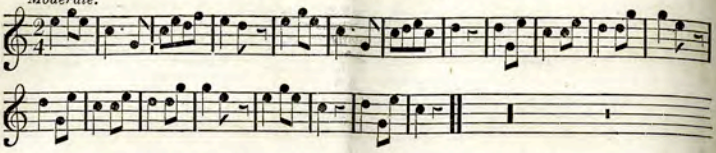
THE OX'S MINUET.

Haydn.



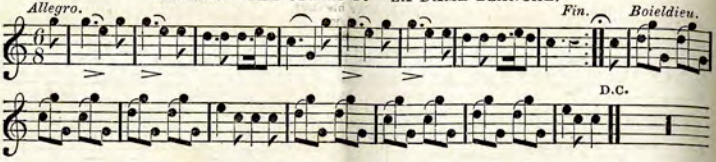
FRENCH POPULAR MELODY.

Moderate.



AIR FROM THE OPERA OF "LA DAME BLANCHE."

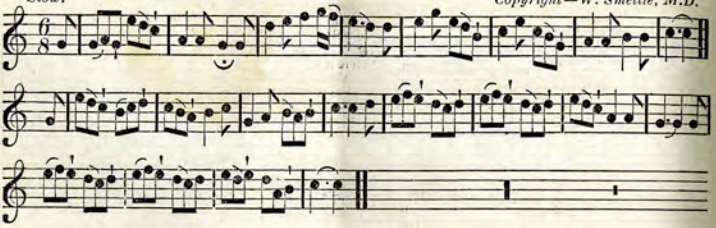
Allegro. *Fin.* *Boieldieu.*



THERE IS A FORM.

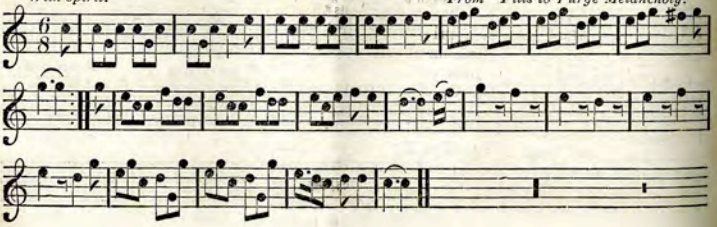
Slow.

Copyright—W. Smellie, M.D.



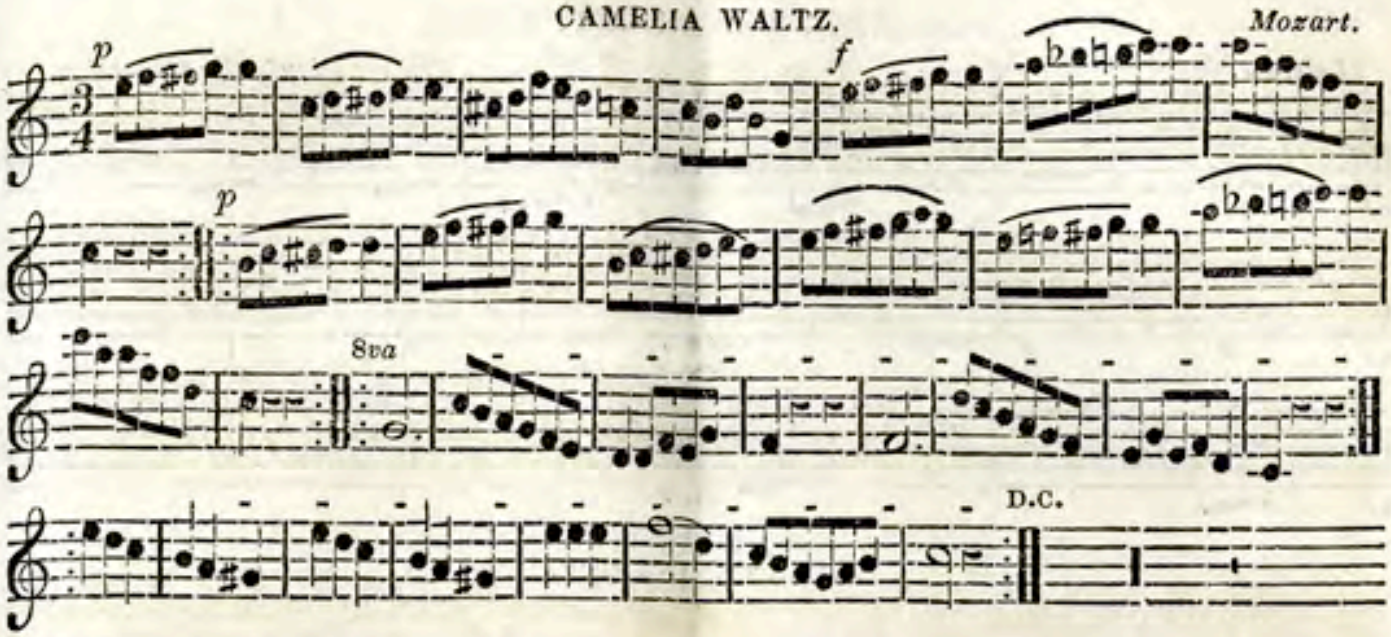
PUSS IN A CORNER.

With spirit. *From "Pills to Purge Melancholy."*



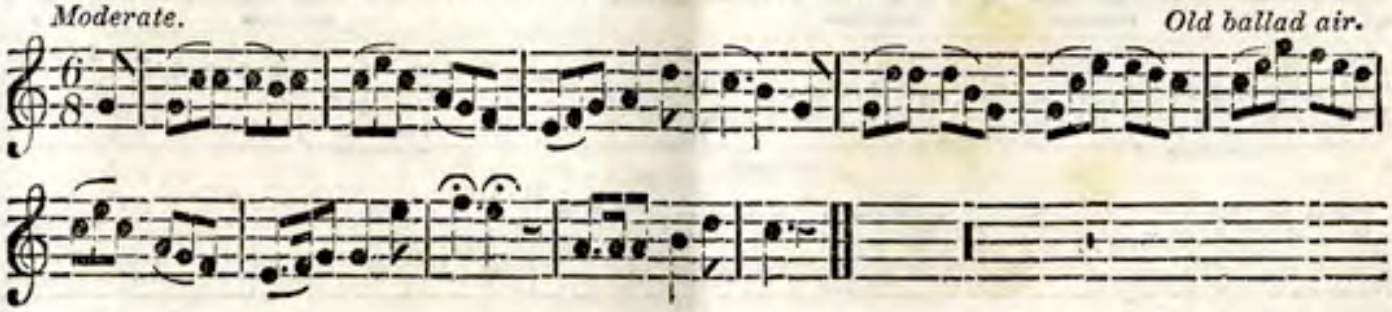
CAMELIA WALTZ.

Mozart.



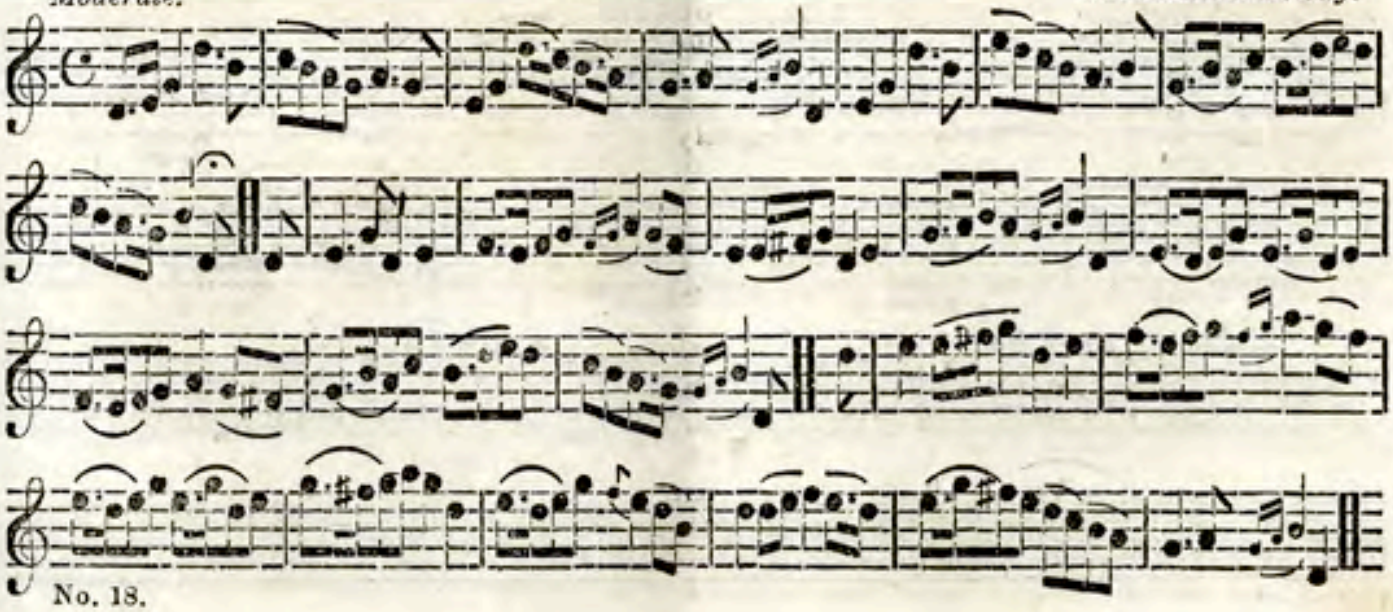
A FRIAR HE LOVED A FAIR MAID WELL.

Moderate. *Old ballad air.*



YOUNG PHILANDER.

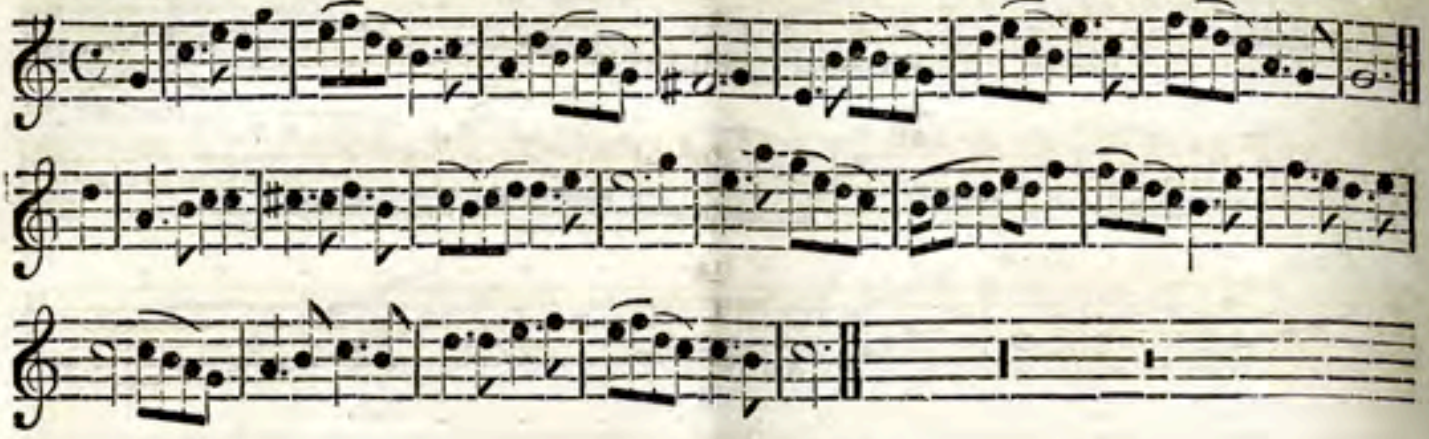
Moderate. *Old Scottish melody.*



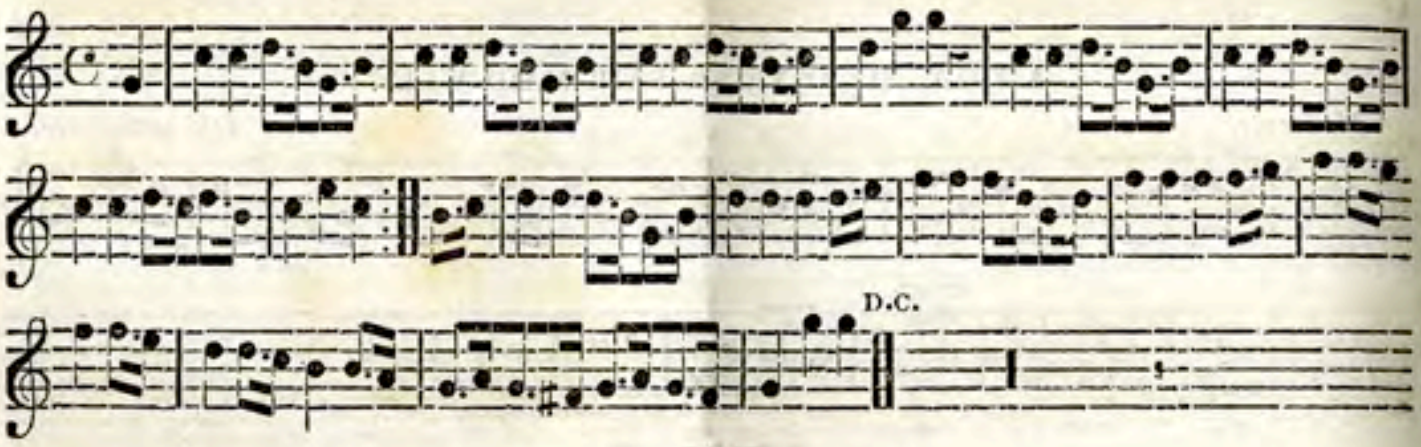
No. 18.

PHILANDER WAS A MERRY SWAIN.

Moderate. *From "Playford's Collection."*

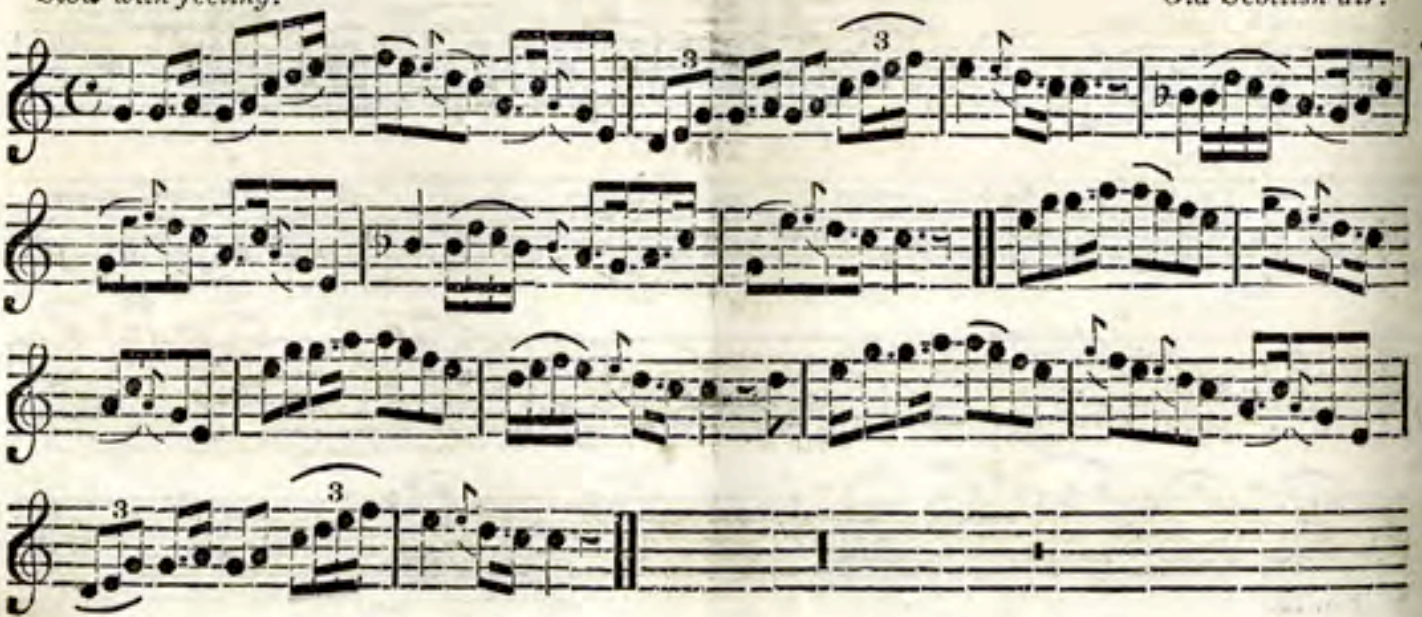


OPERA HORNPIPE.



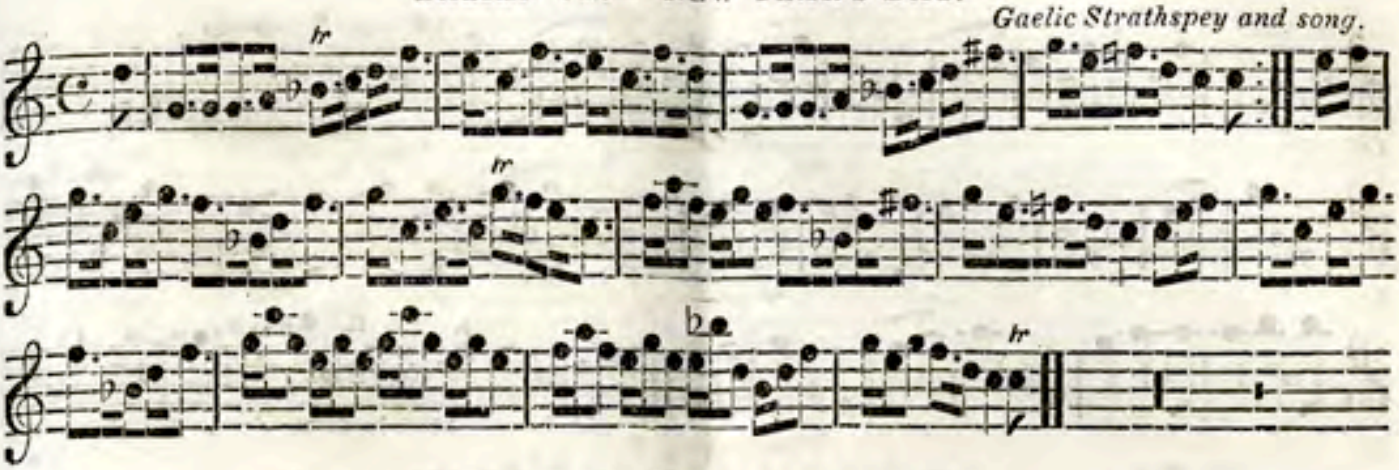
THE FLOWERS OF THE FOREST.

Slow with feeling. *Old Scottish air.*

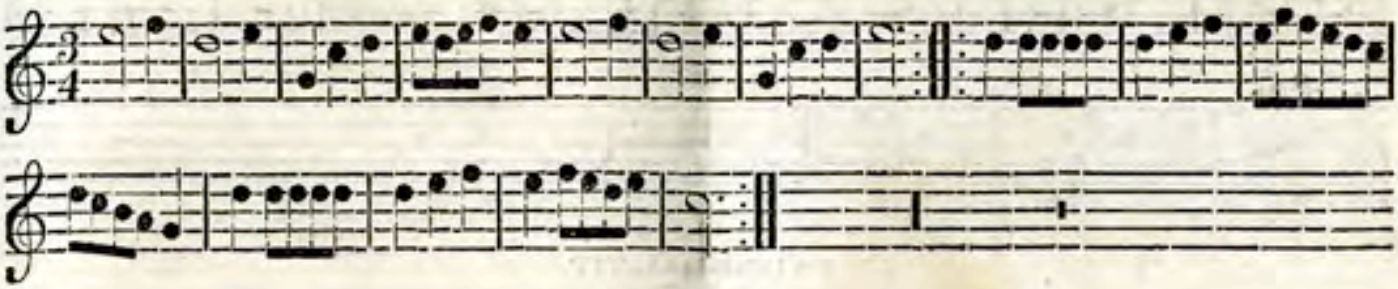


BHLIAN UR.—"NEW YEAR'S DAY."

Gaelic Strathspey and song.

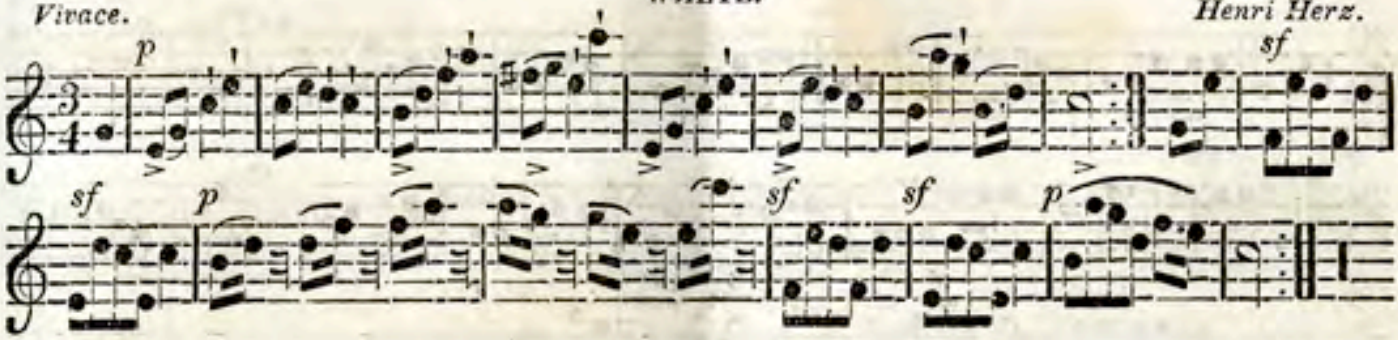


SADLER'S WELLS TUMBLING MINUET.



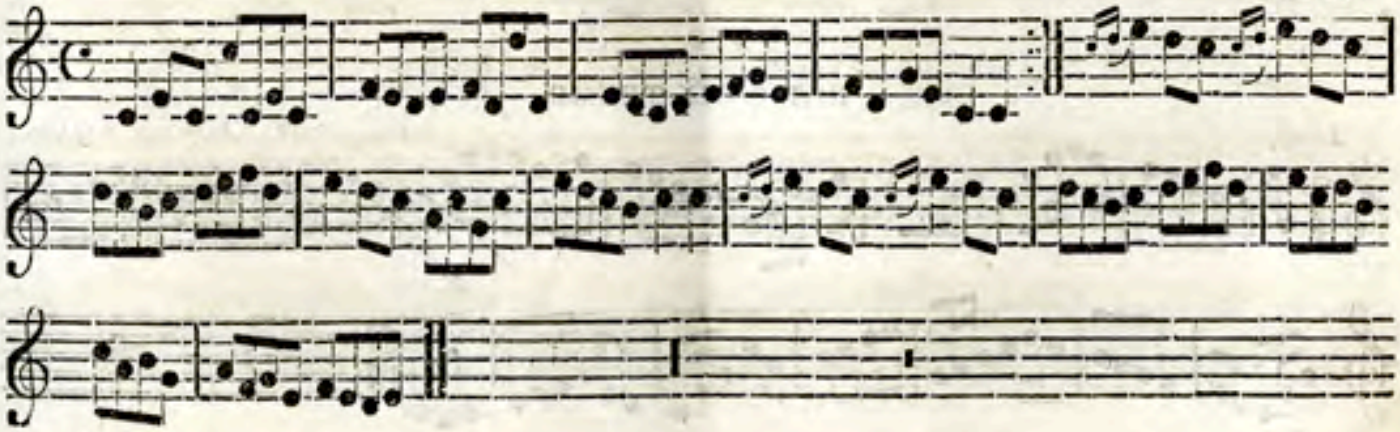
WALTZ.

Vivace. *Henri Herz.*



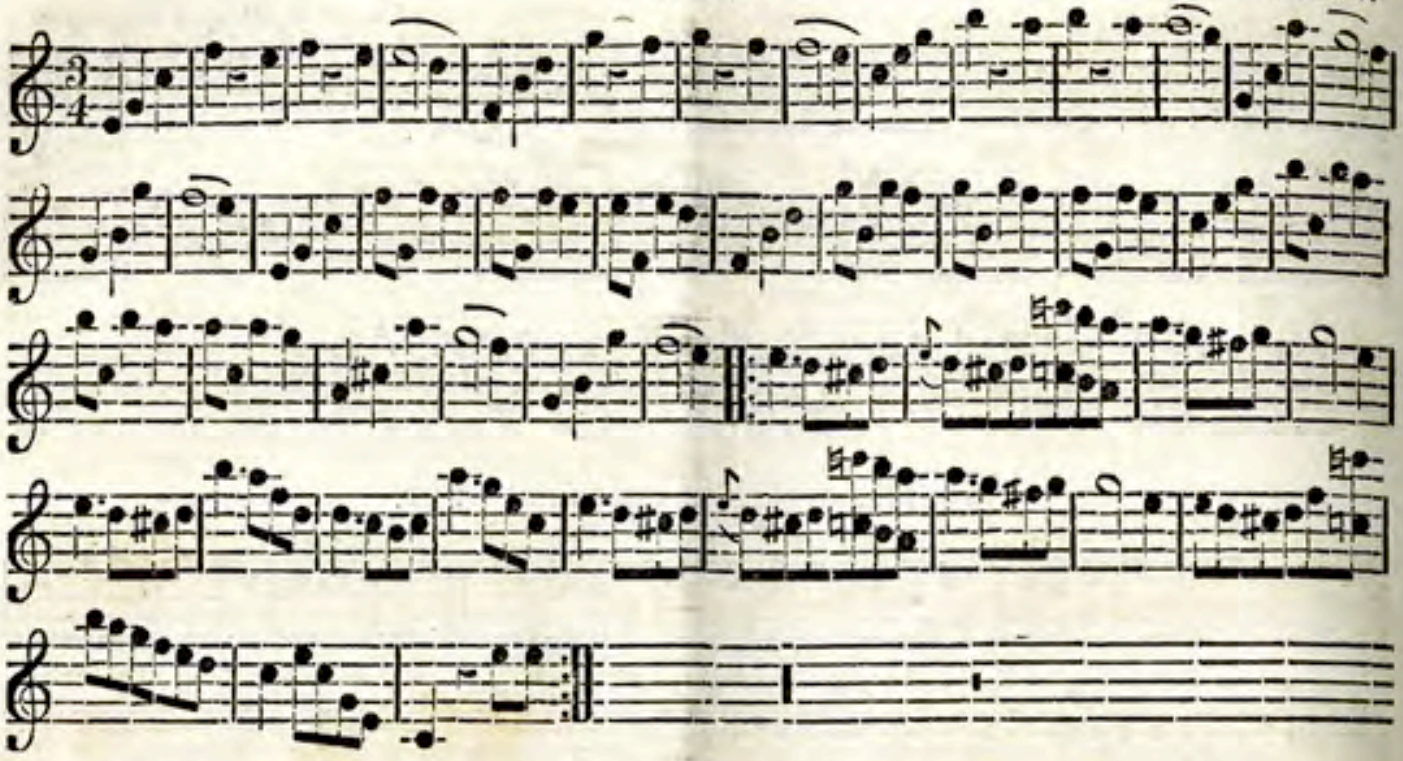
DUKE OF KENT'S REEL.

Scottish.



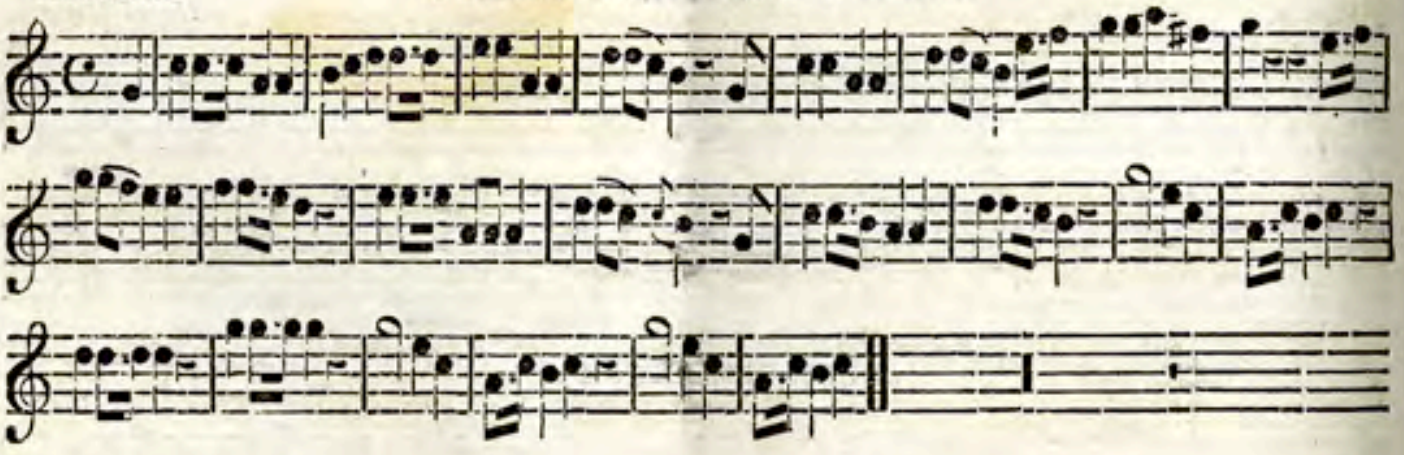
WALTZ.

Strauss.



FAL-DE-RAL-TIT.

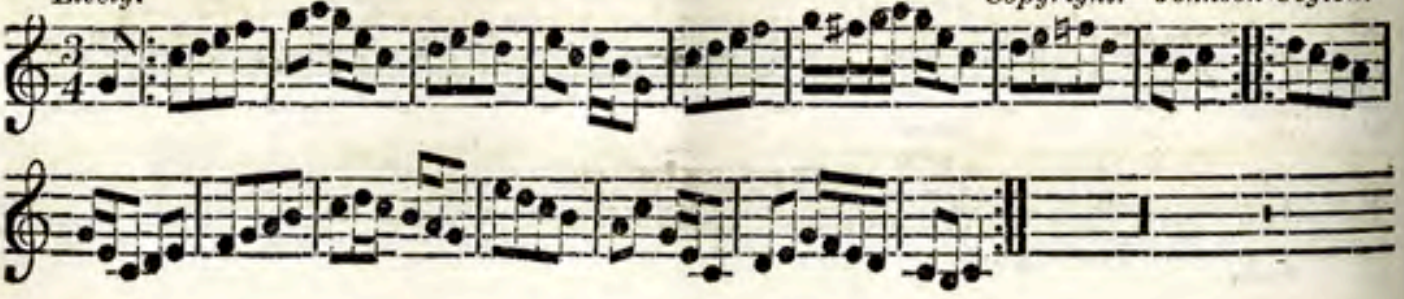
Moderate. "I LEARNT A PRETTY SONG IN FRANCE."



HOP-O'-MY THUMB.

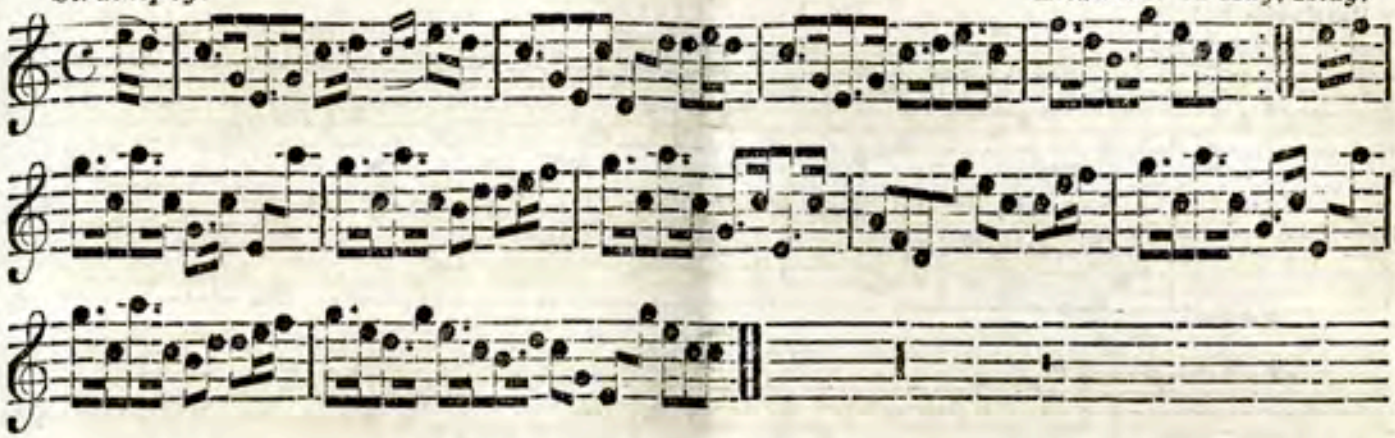
Lively.

Copyright.—Johnson Segton.

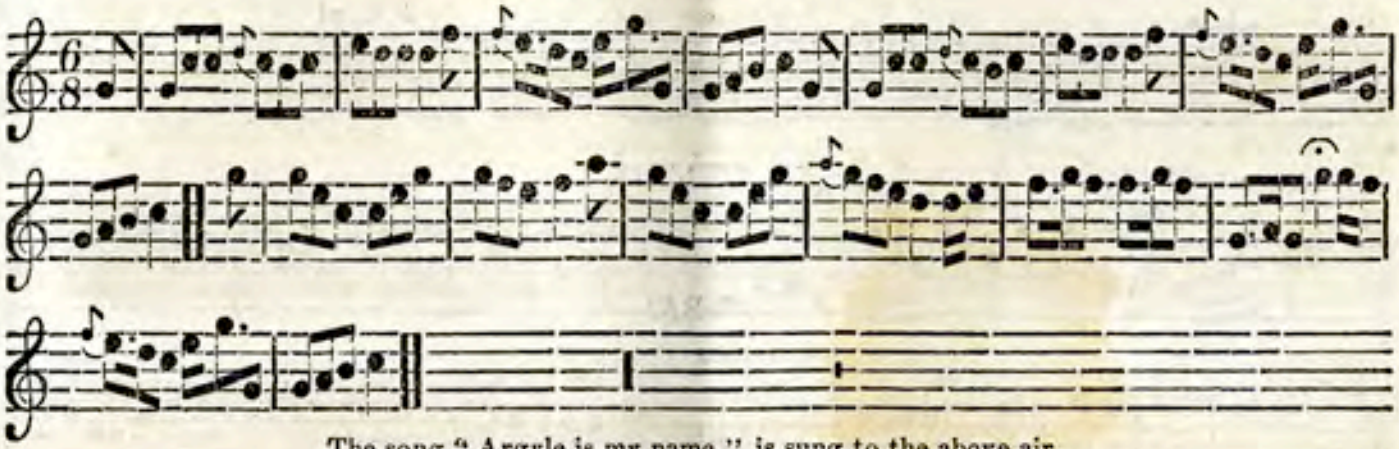


MR. JAMES M'NICOL, INVERARY.

Strathspey. *Alexander M'Kay, Islay.*



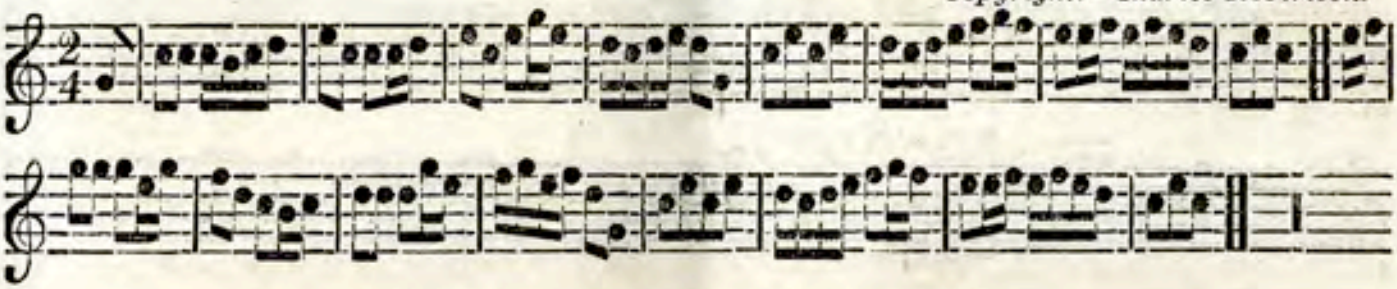
BANNOCKS O' BARLEY MEAL. *Old Scottish air.*



The song "Argyle is my name," is sung to the above air.

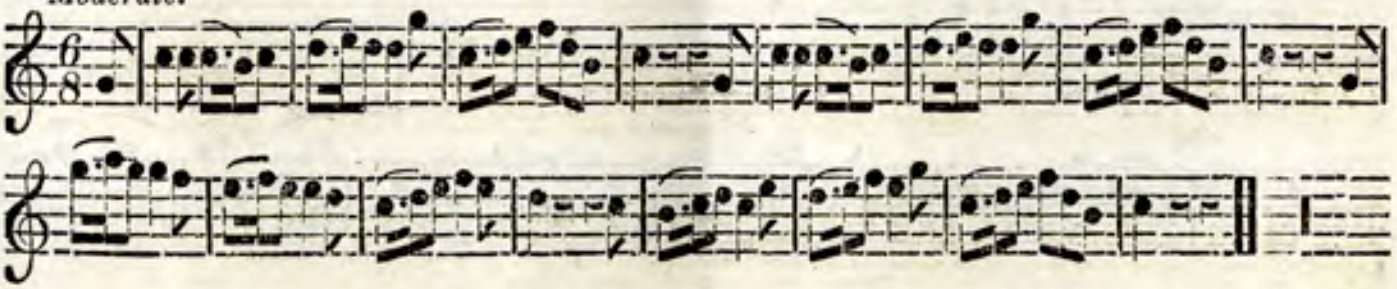
ROBERTSON'S QUICK STEP.

Copyright.—Charles Robertson.



THREE YEARS A SAILOR'S LIFE I LED.

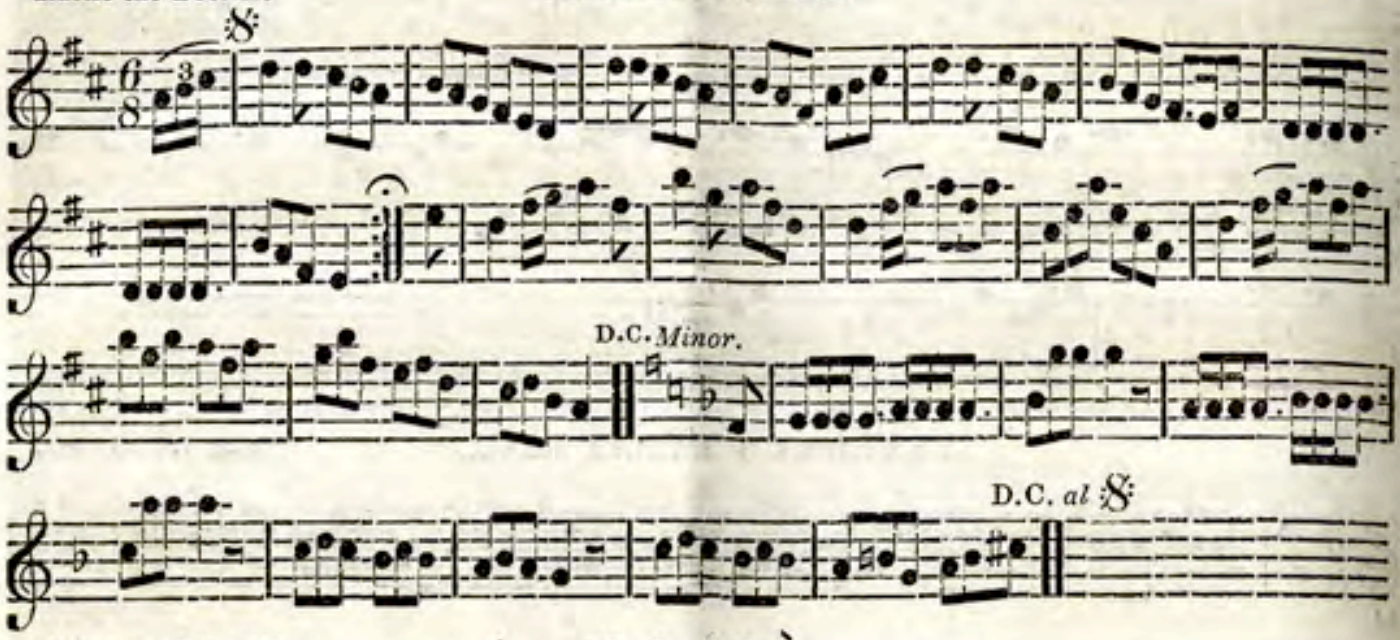
Moderate.



THE REAL IRISH QUADRILLES.

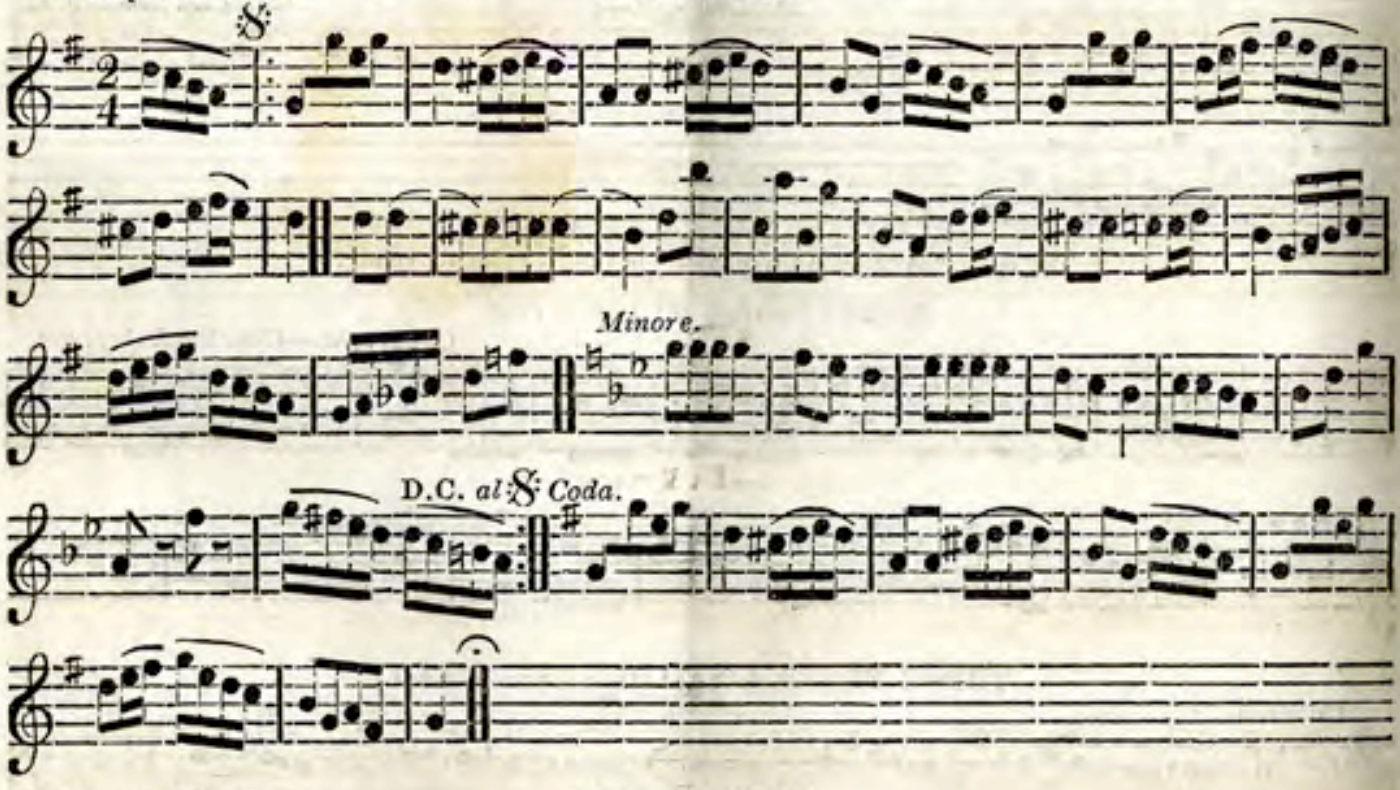
Rattle the Bottles.

No. 1.—Le Pantalon.



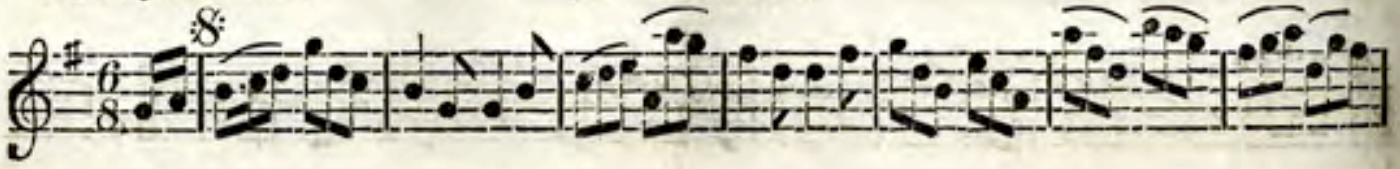
A Bumper for Luck.

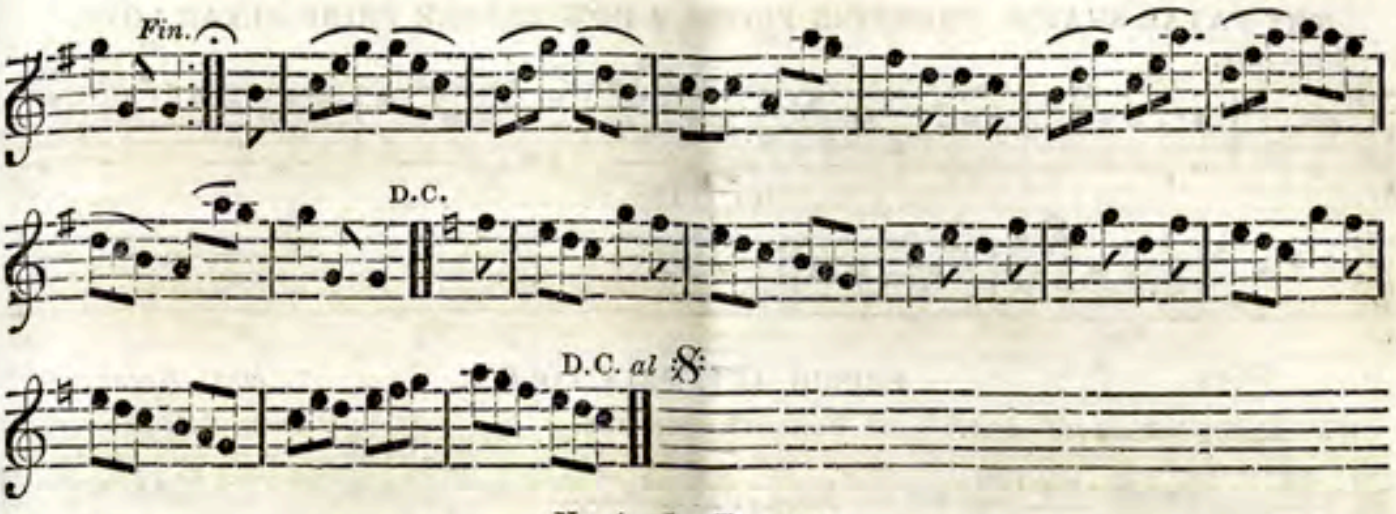
No. 2.—L'Eté.



A Donnybrook Row.

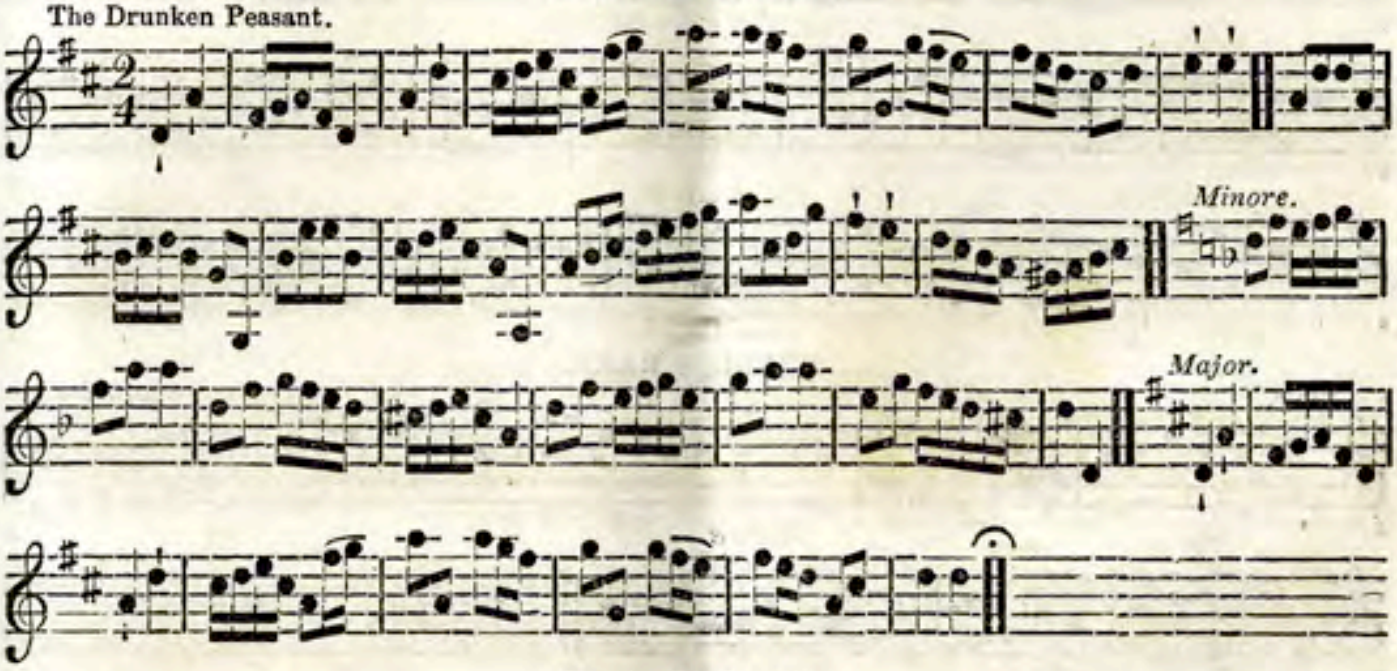
No. 3.—La Poule.





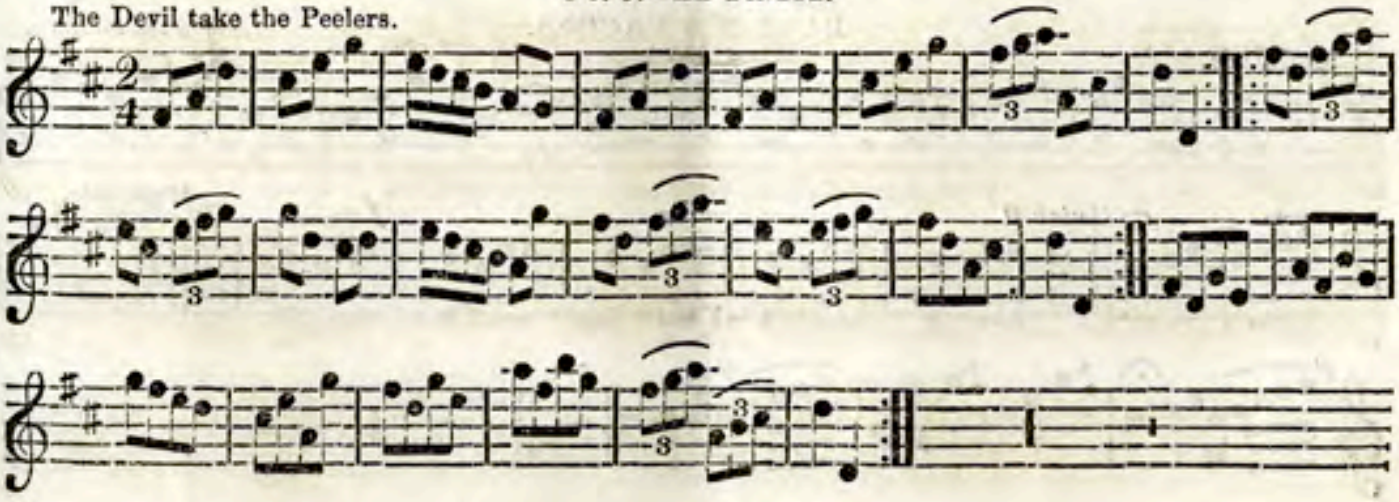
No. 4.—La Trenise.

The Drunken Peasant.



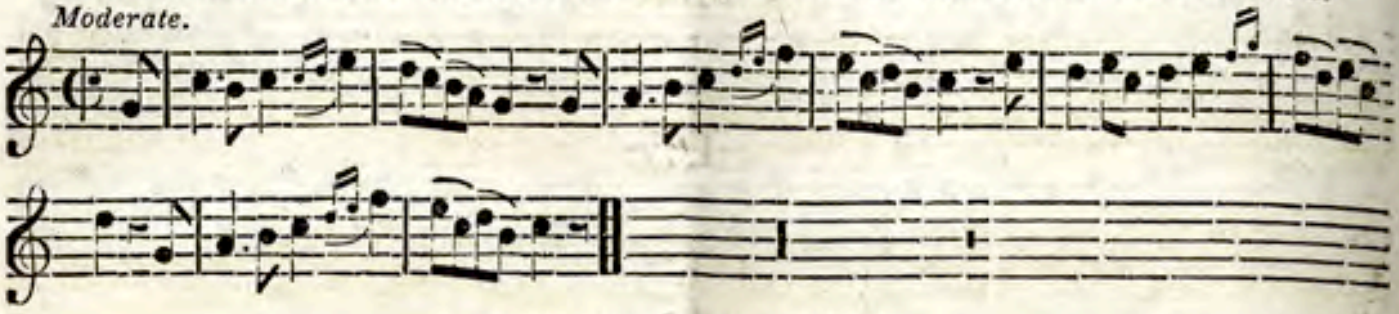
No. 5.—La Finale.

The Devil take the Peelers.



THY FATAL SHAFTS UNERRING PROVE, I BOW BEFORE THINE ALTAR LOVE.

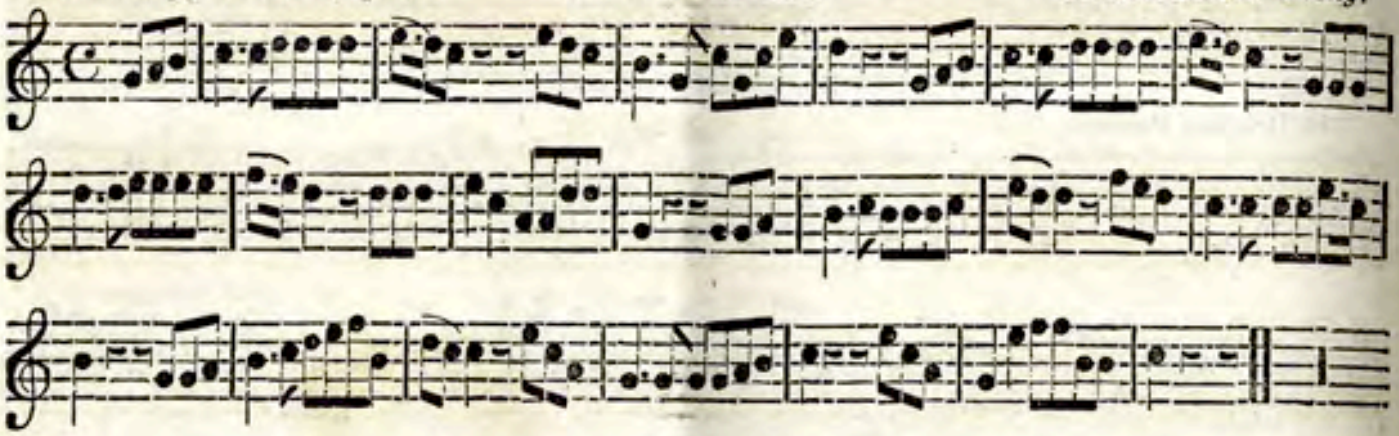
Moderate.



FRISCH AUF, MEIN VOLK!

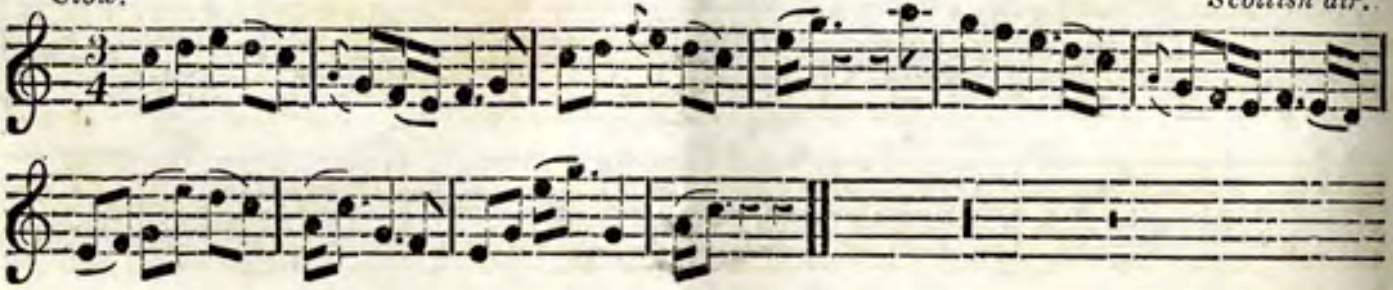
T. H. C. Barnhardt.

With energy but not too quick. CHEER UP MY MEN. *German Soldier's song.*



WILLIE'S RARE.

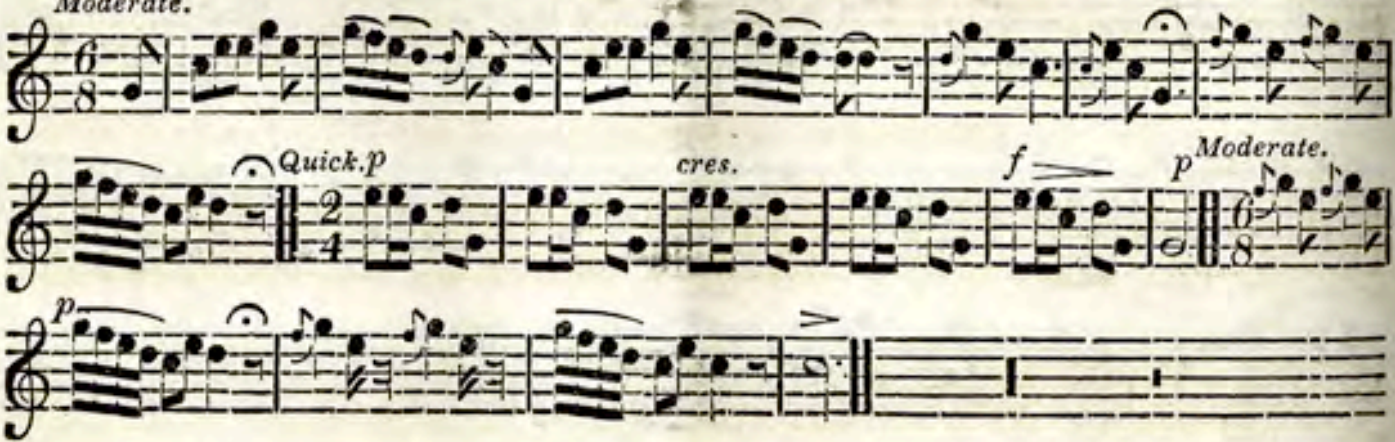
Slow. *Scottish air.*



RANZ DES VACHES.

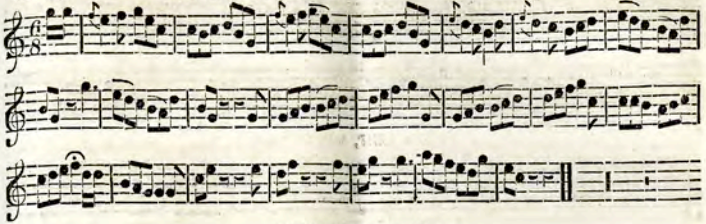
Swiss melody.

Moderate.



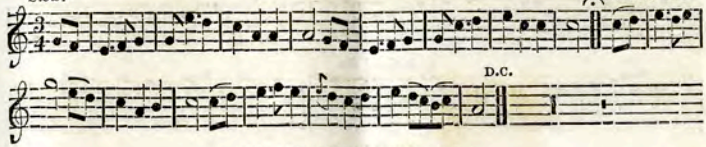
A LITTLE.

Briskly. FROM THE ENTERTAINMENT OF THE "CAKE HOUSE." *Dibdin.*



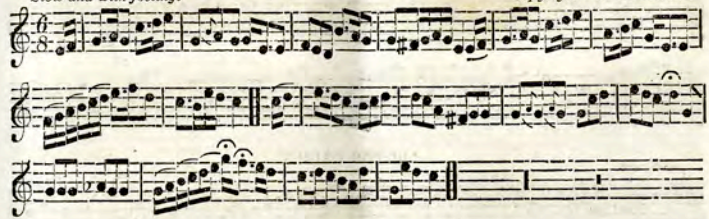
LOGIE O' BUCHAN.

Slow. *Scottish air.*



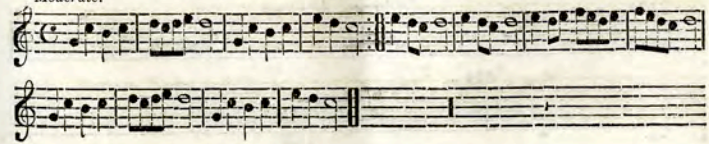
THE FLOWER OF THE WEST.

Slow and with feeling. *Copyright.—J. Henderson.*



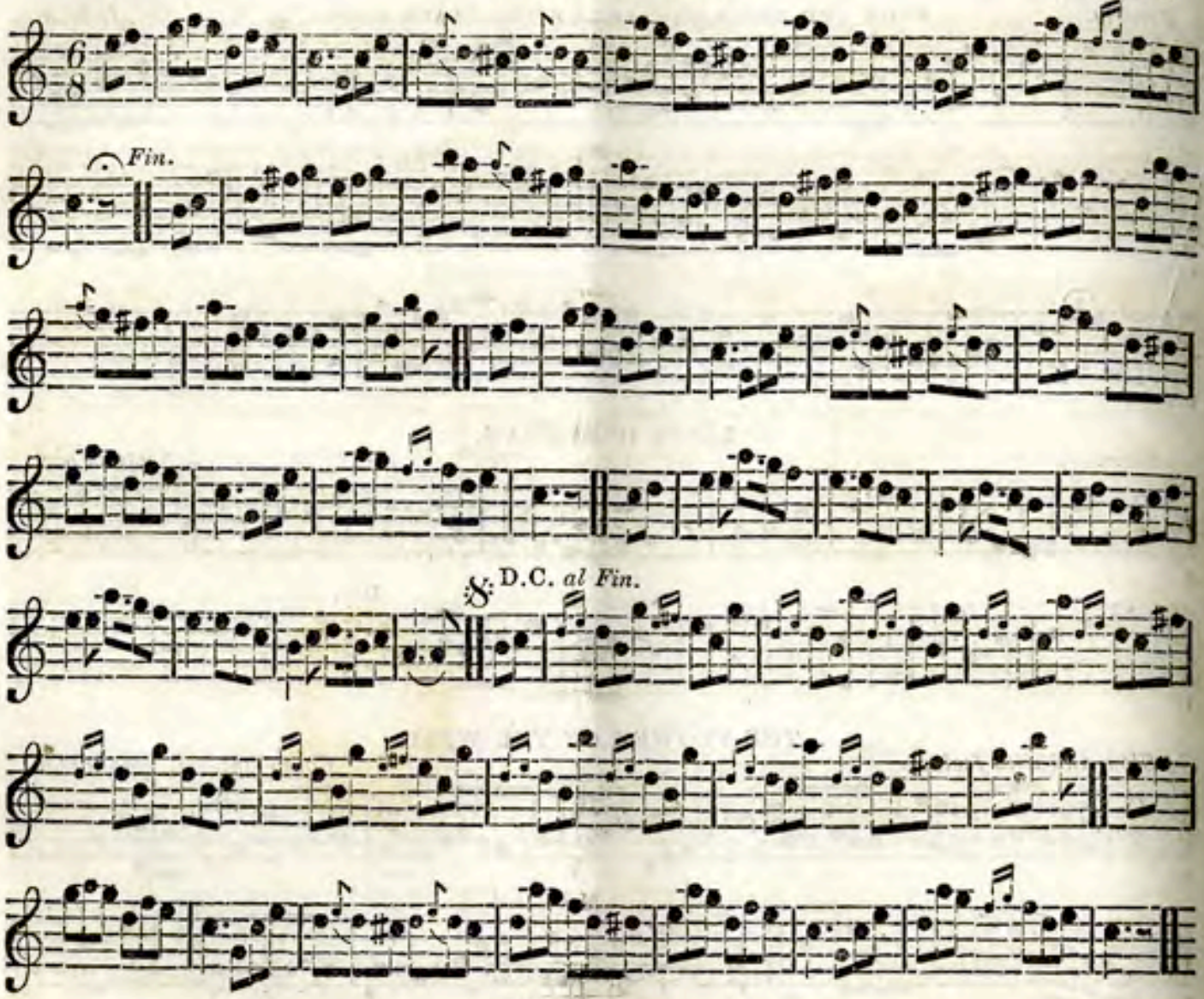
YOUTH'S THE SEASON MADE FOR JOY.

Moderate.



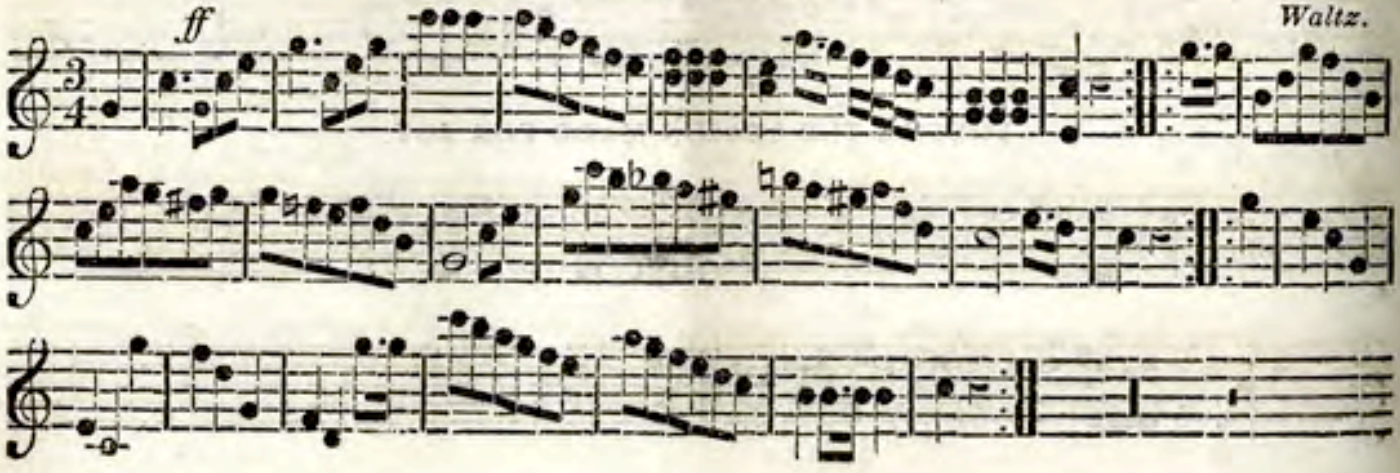
QUADRILLE RONDO.

Henri Herz.



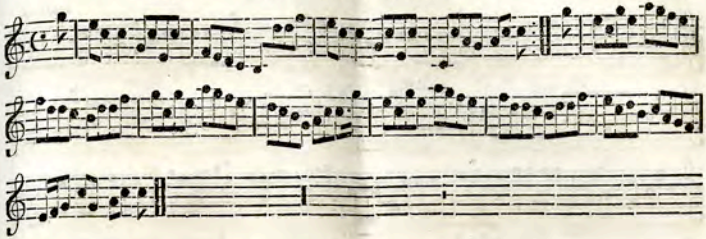
LUGTON BRIG.

Waltz.



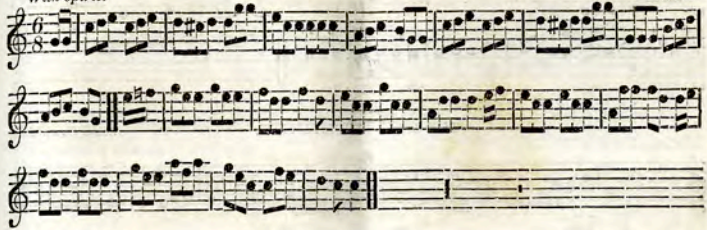
MISS S. MURRAY'S REEL.

Scottish.



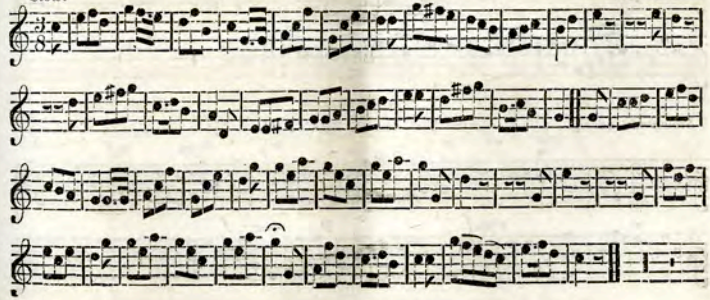
THE TIPSY HIBERNIAN.

With spirit. *Reeve.*



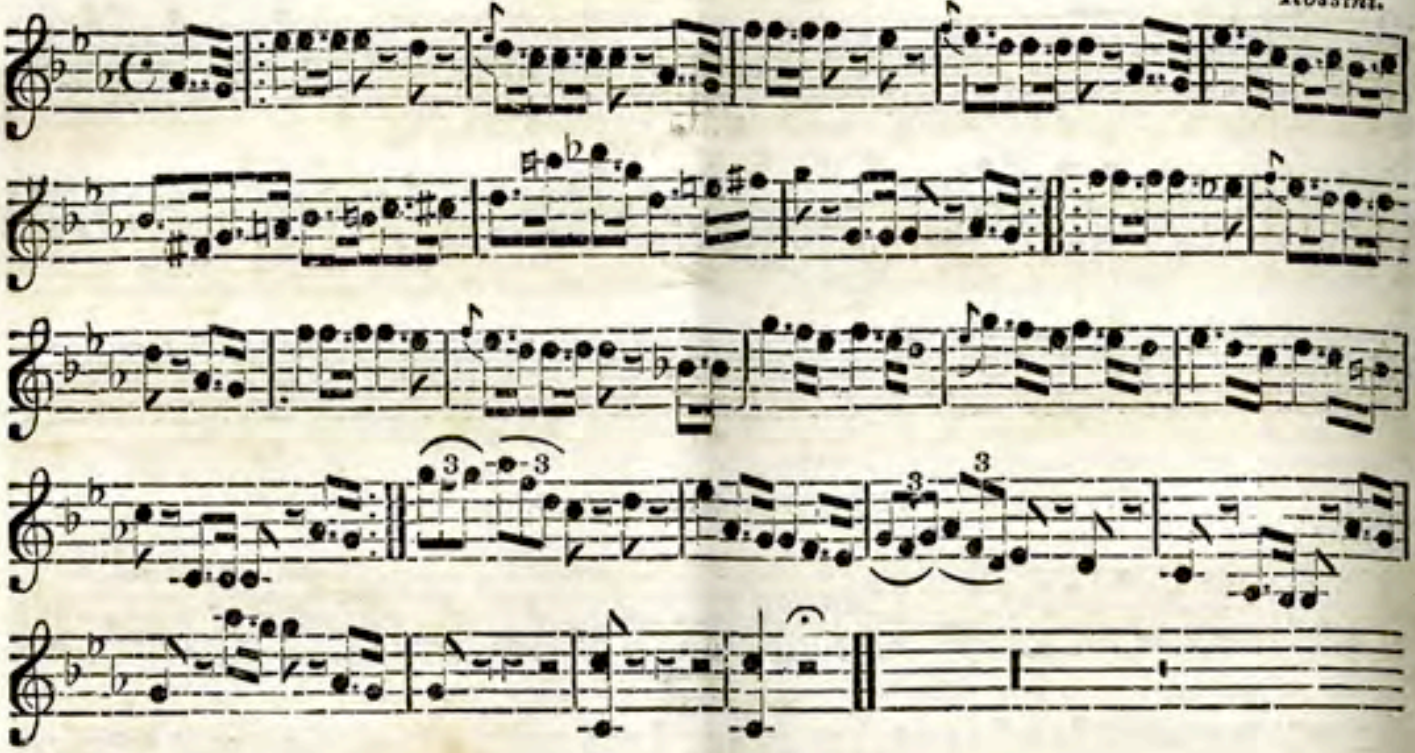
ARISE LOVELY BEAM OF THE TWEED.

Slow. *John Ross.*



SOLEMN MARCH FROM THE OPERA OF "LA GAZZA LADRA."

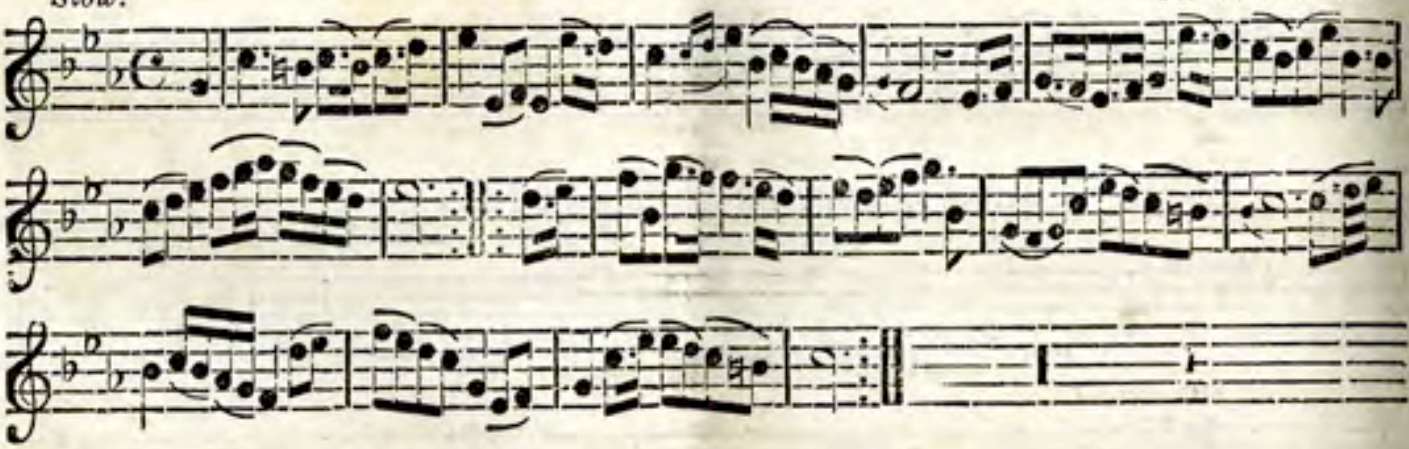
Rossini.



THE MAID'S COMPLAINT.

James Oswald.
Old Scottish air.

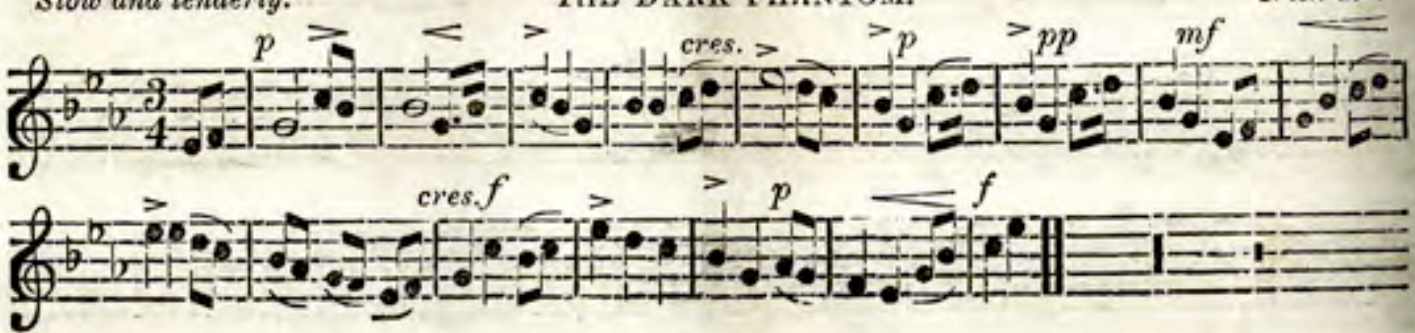
Slow.



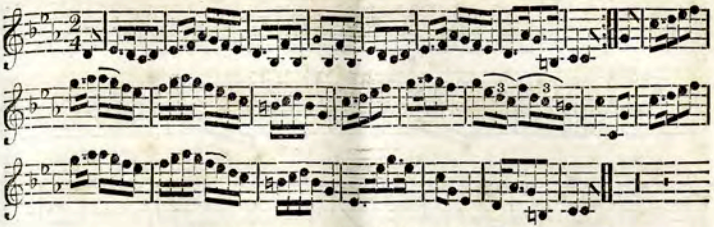
THE DARK PHANTOM.

Irish air.

Slow and tenderly.

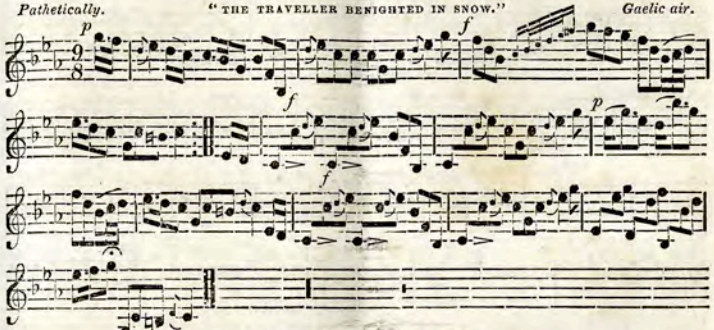


MISS RAE'S STRATHSPEY.



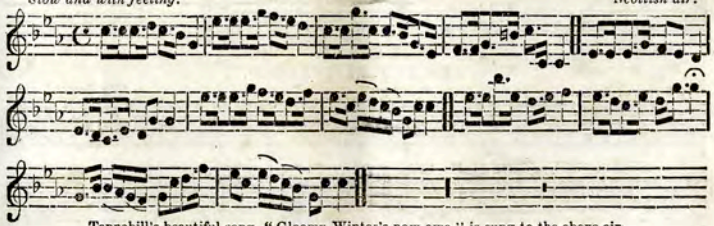
SIUBHAL AN T' SNEACHD TRA OICHE'.

Pathetically. "THE TRAVELLER BENIGHTED IN SNOW." *Gaelic air.*



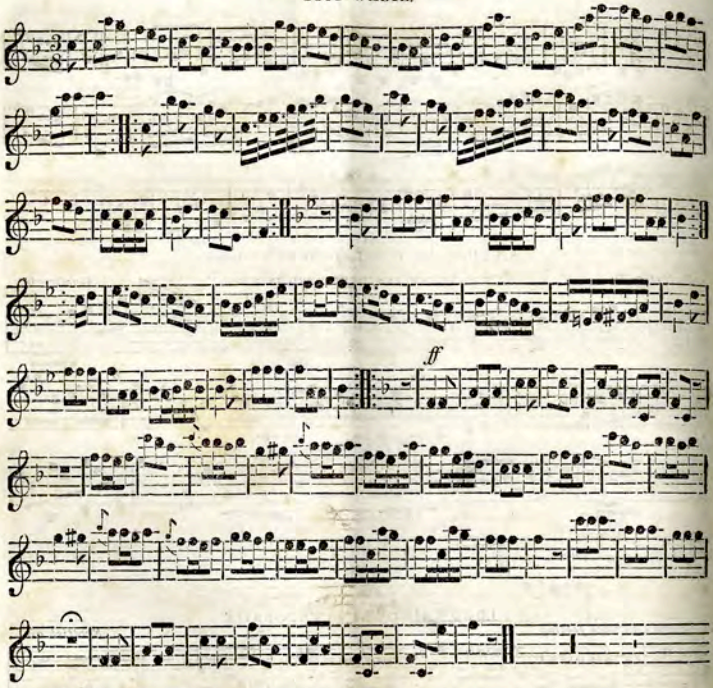
LORD BALGOWNIE'S FAVOURITE.

Slow and with feeling. *Scottish air.*



Tannahill's beautiful song, "Gloomy Winter's now awa," is sung to the above air.

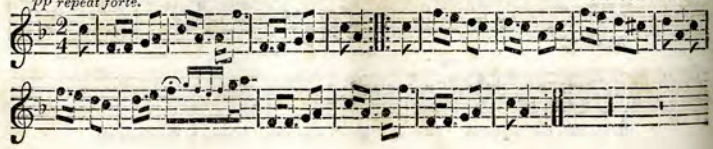
STOP WALTZ.



SAW YE JOHNNIE COMIN'.

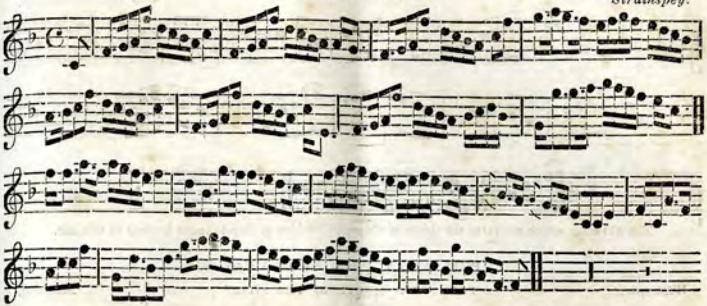
Old Scottish air.

pp repeat forte.



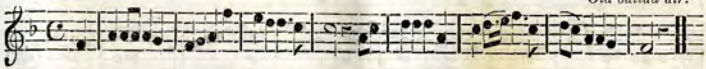
RINGAN'S ISLE.

Strathspey.

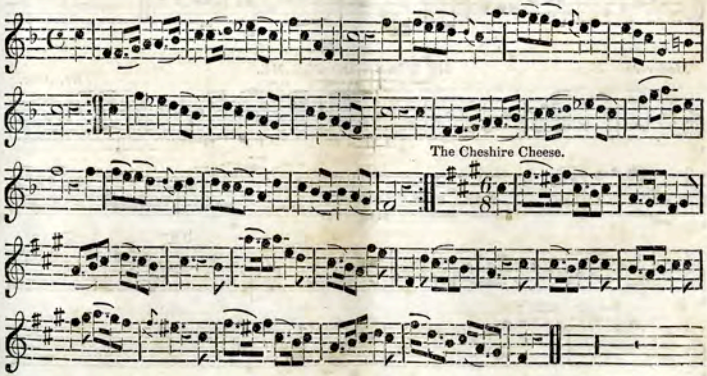


THE DEMON LOVER.

Slow. *Old ballad air.*

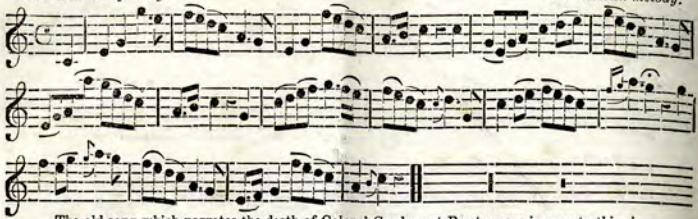


MY DAYS HAVE BEEN SO WONDROUS FREE.



SAWNEY'S PIPE.

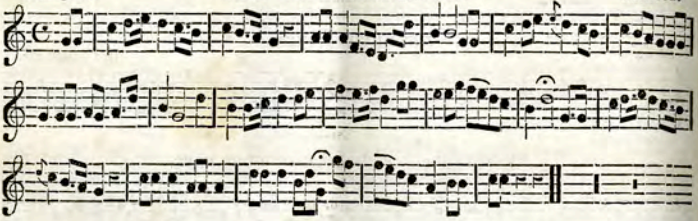
Slow and with feeling. *Old Scottish melody.*



The old song which narrates the death of Colonel Gardner at Prestonpans is sung to this air.

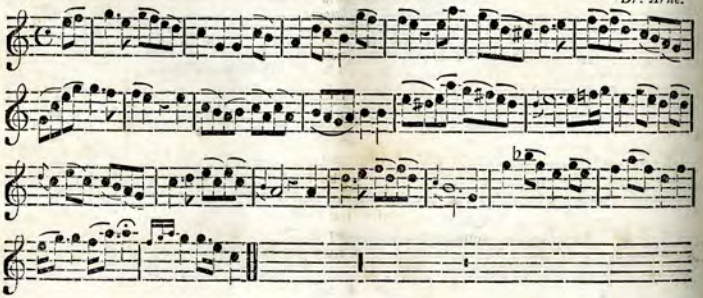
PULL AWAY, PULL AWAY I SAY.

With spirit. FROM "THE MOUTH OF THE NILE." *Attwood.*

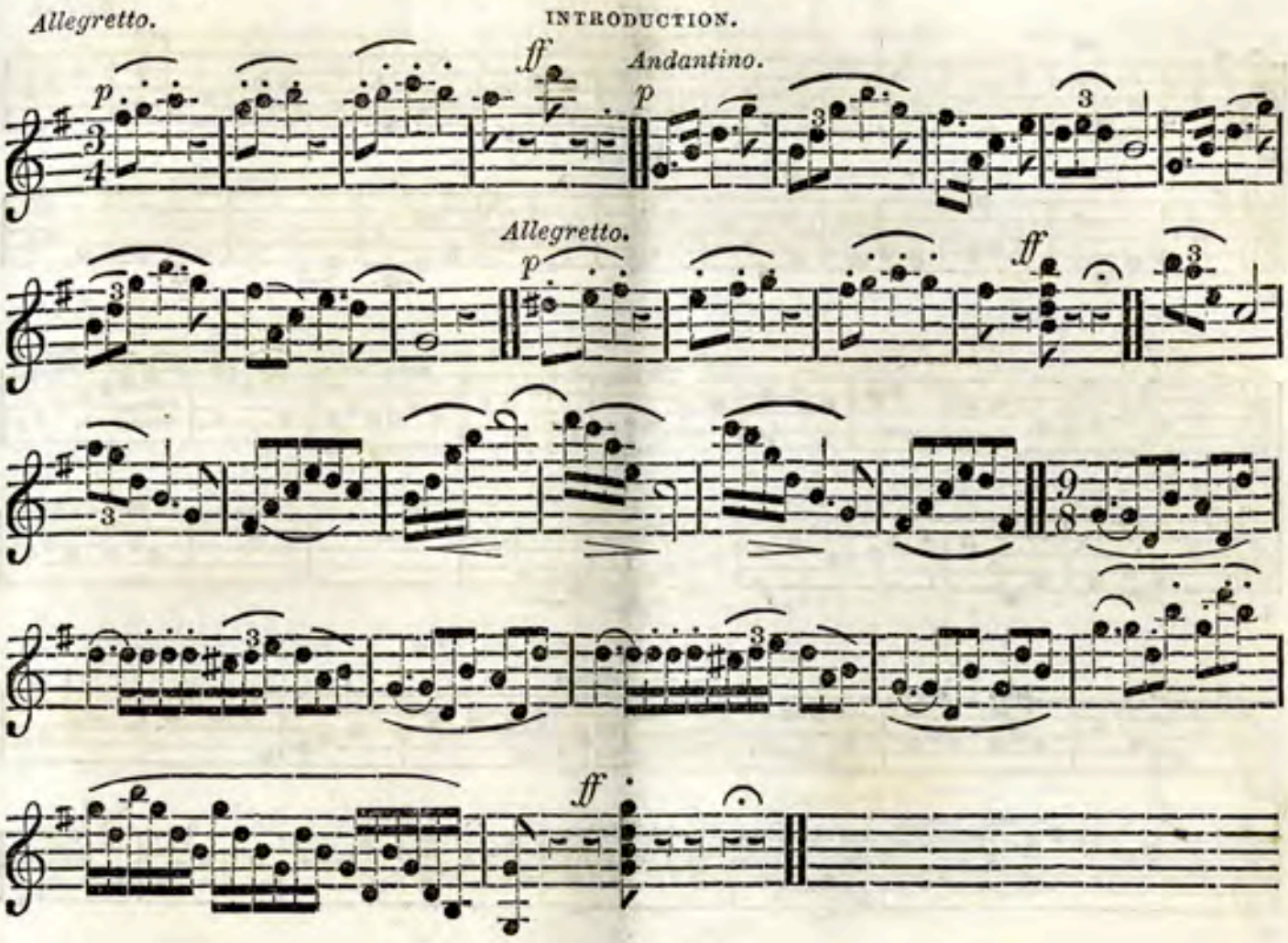


HE WINNA DO FOR ME.

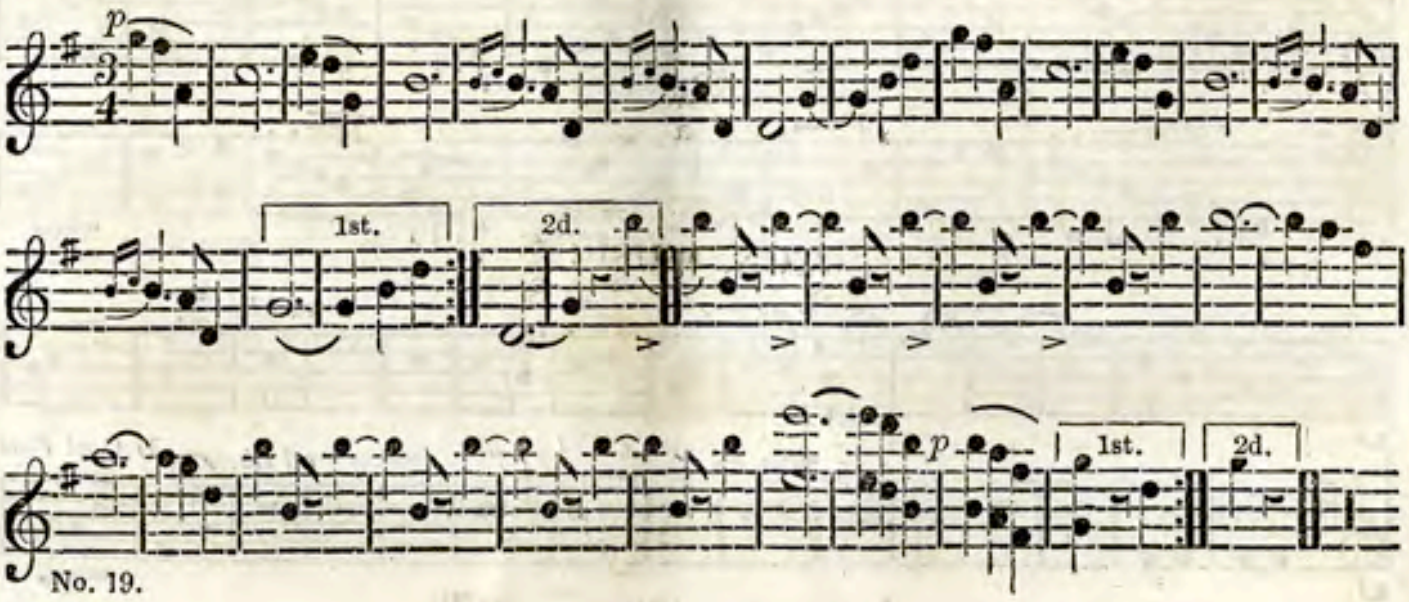
Moderate. *Dr. Arne.*



LABITSKY'S AURORA WALTZES.



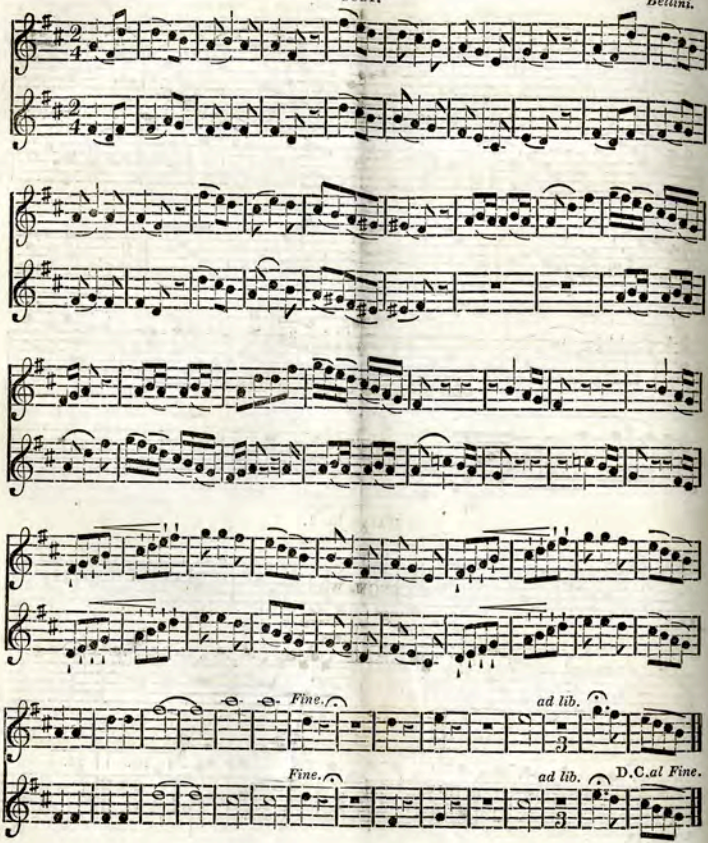
WALTZ, No. 1.



No. 19.

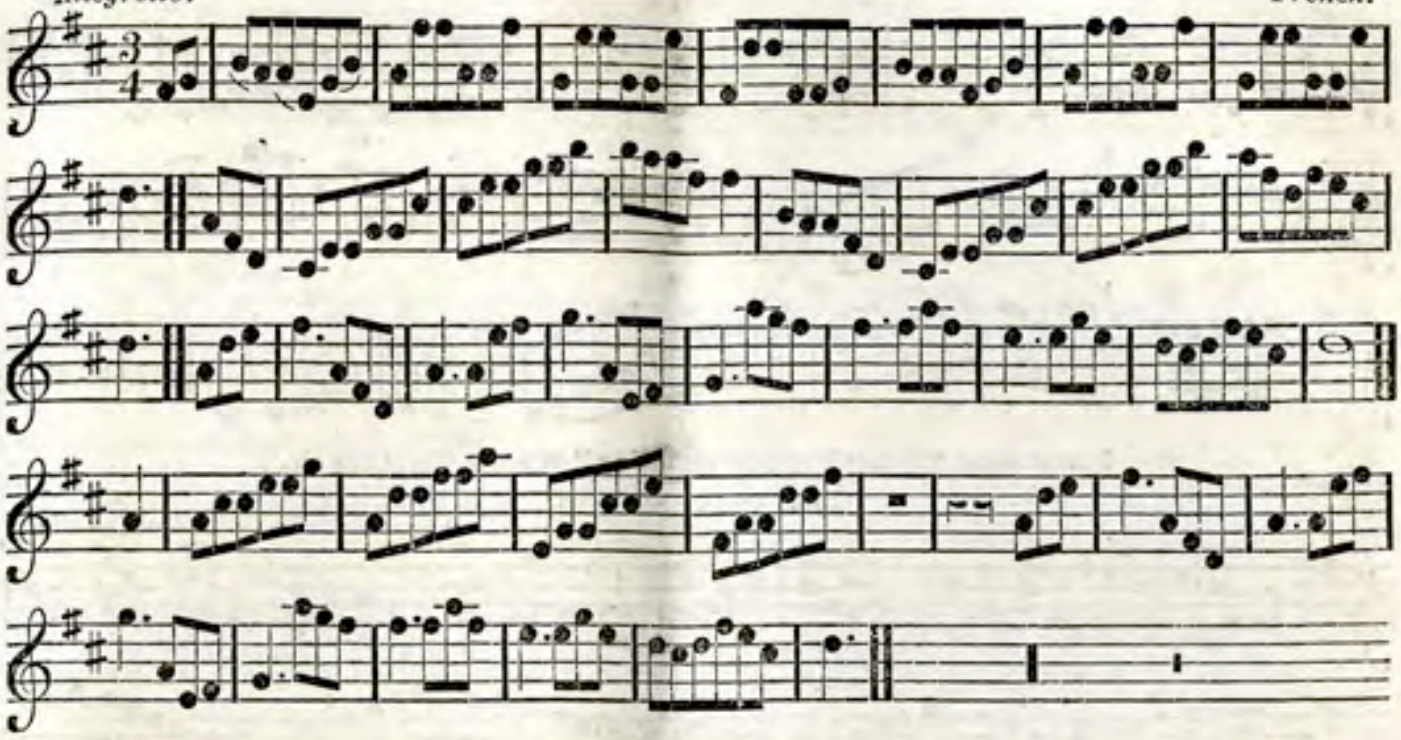
ALL MY LIFE IS JOY AND PLEASURE.

DUET. *Bellini.*



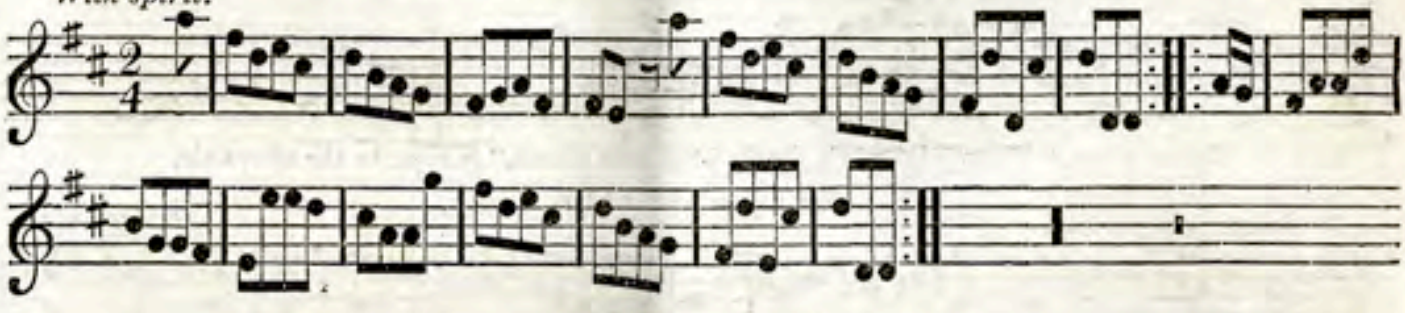
THE ORIGINAL STOP WALTZ.

Allegretto. *French.*



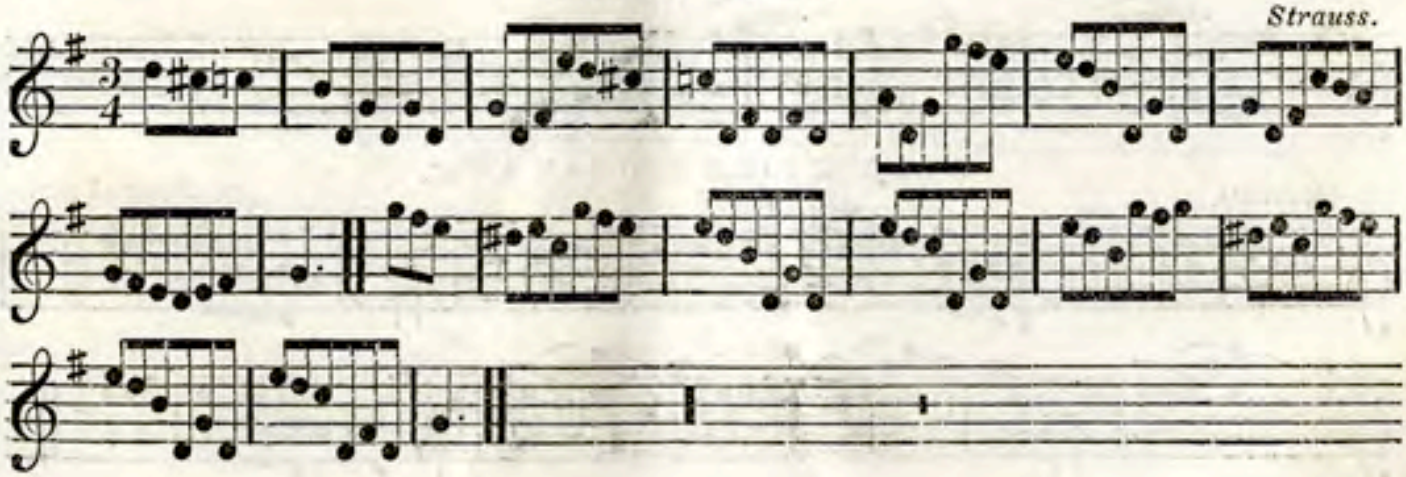
OLD ENGLISH COUNTRY DANCE.

With spirit.



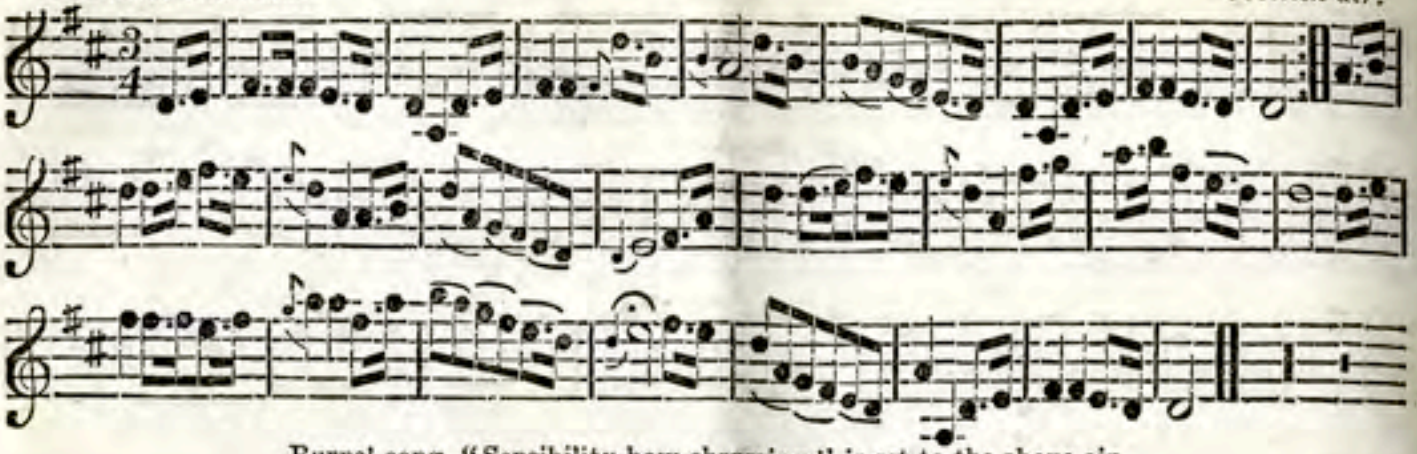
ENGEL WALZER.

Strauss.



CORNWALLIS'S LAMENT FOR COLONEL MUIRHEAD.

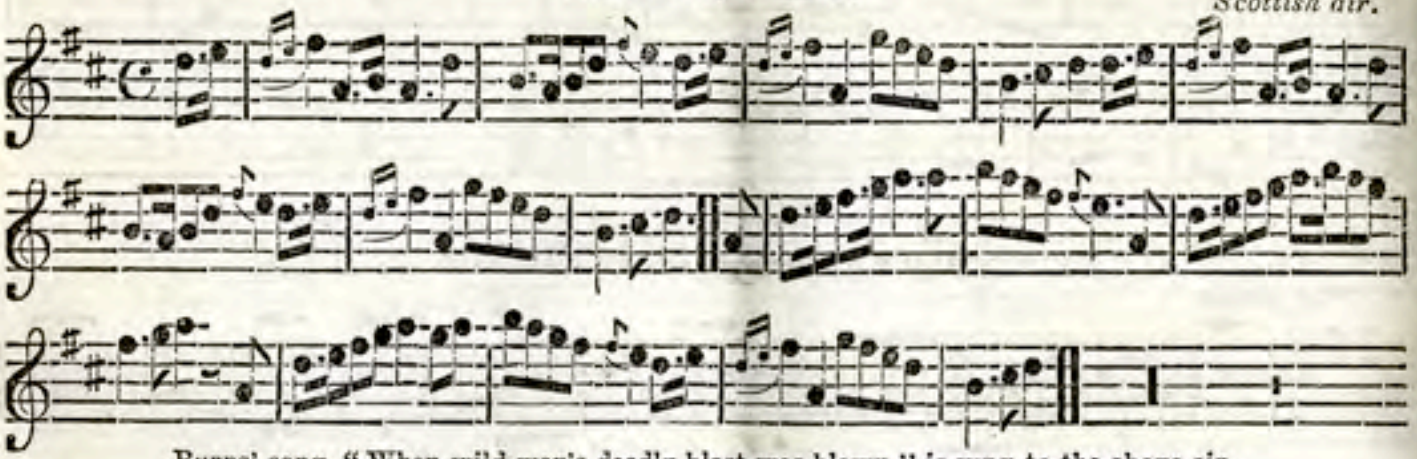
Plaintive and slow. *Scottish air.*



Burns' song, "Sensibility how charming," is set to the above air.

THE MILL, MILL O.

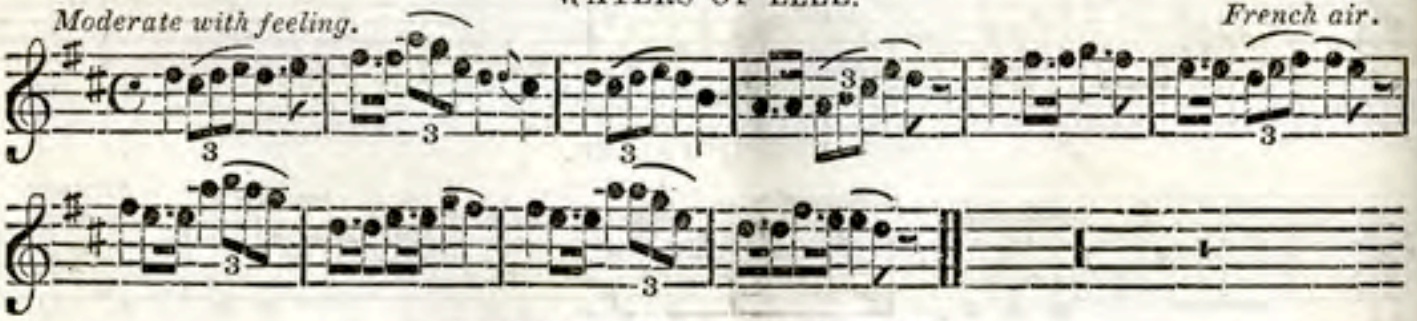
Scottish air.



Burns' song, "When wild war's deadly blast was blawn," is sung to the above air.

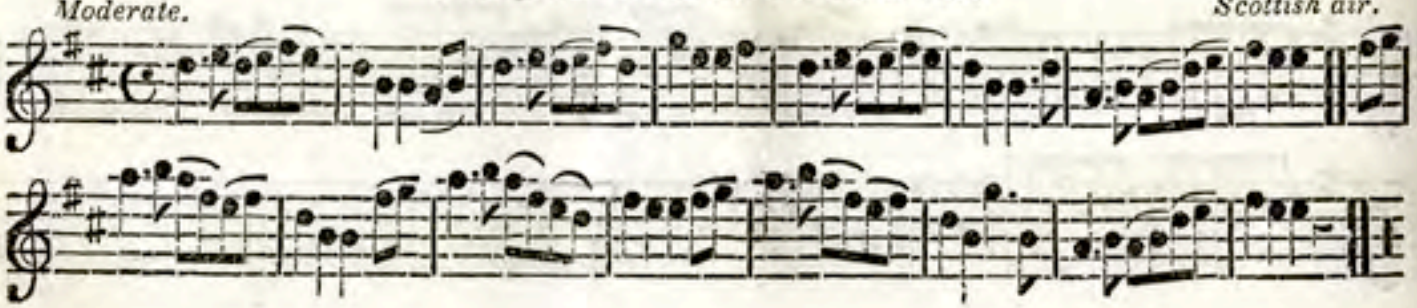
WATERS OF ELLE.

Moderate with feeling. *French air.*

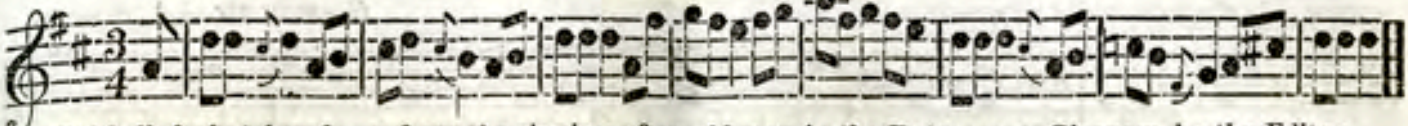


O'ER THE HILLS AND FAR AWA'.

Moderate. *Scottish air.*



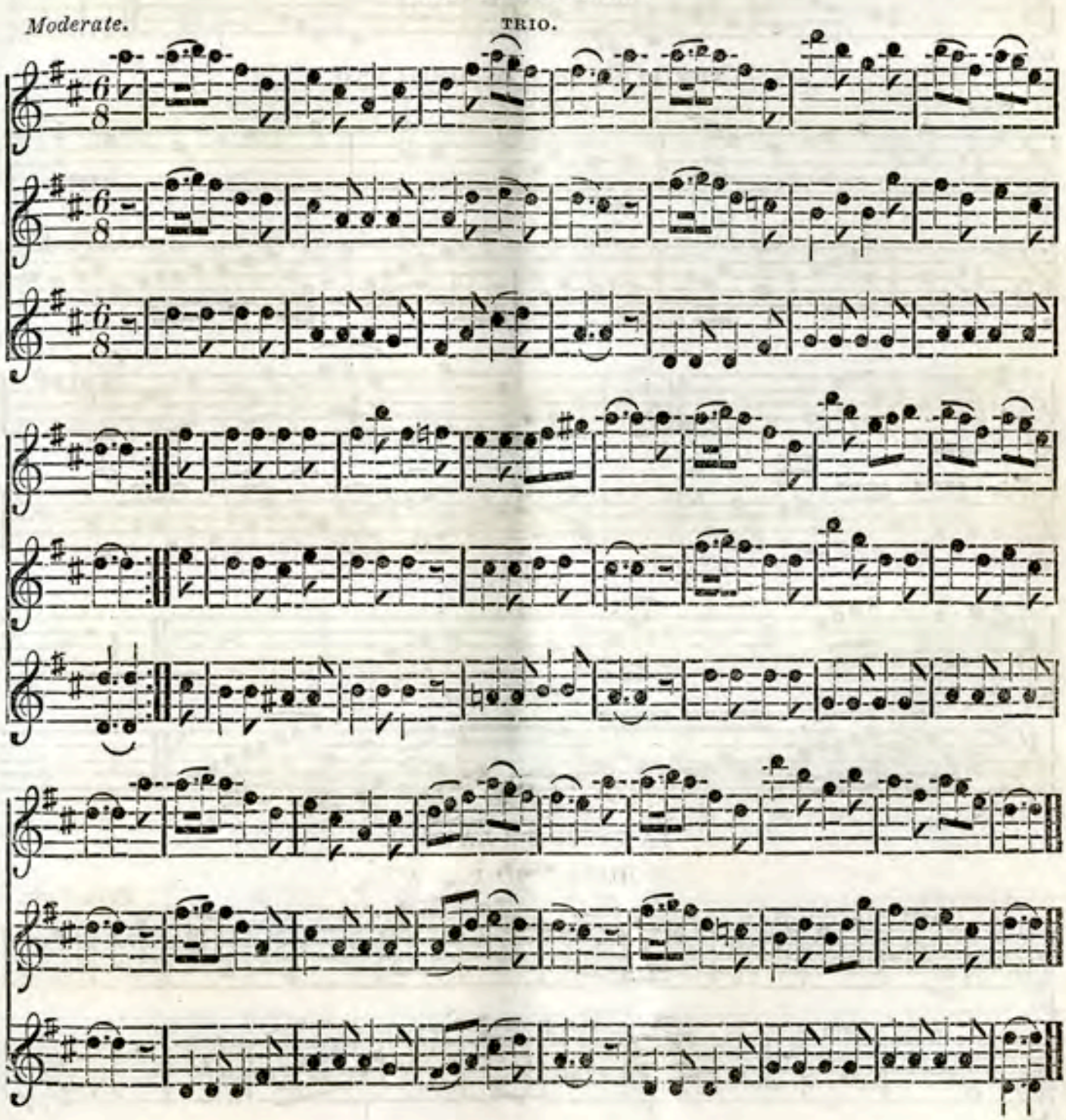
LORD BEECHAN.



Old ballad air taken down from the singing of an old man in the Rottenrow, Glasgow, by the Editor of the U. T. B.

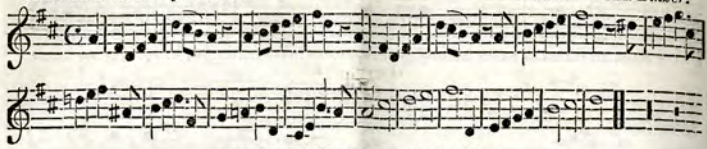
THE OYSTER GIRL.

Moderate. TRIO.



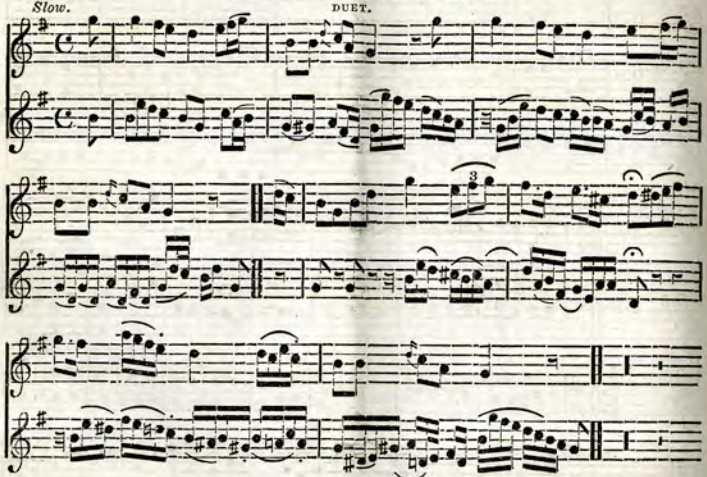
KOMMT BRUDER.

Slow—in the manner of a march. *German air.—A. Binzer.*



THE BLUE BELL OF SCOTLAND.

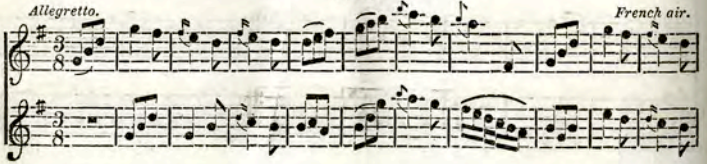
Slow. DUET.

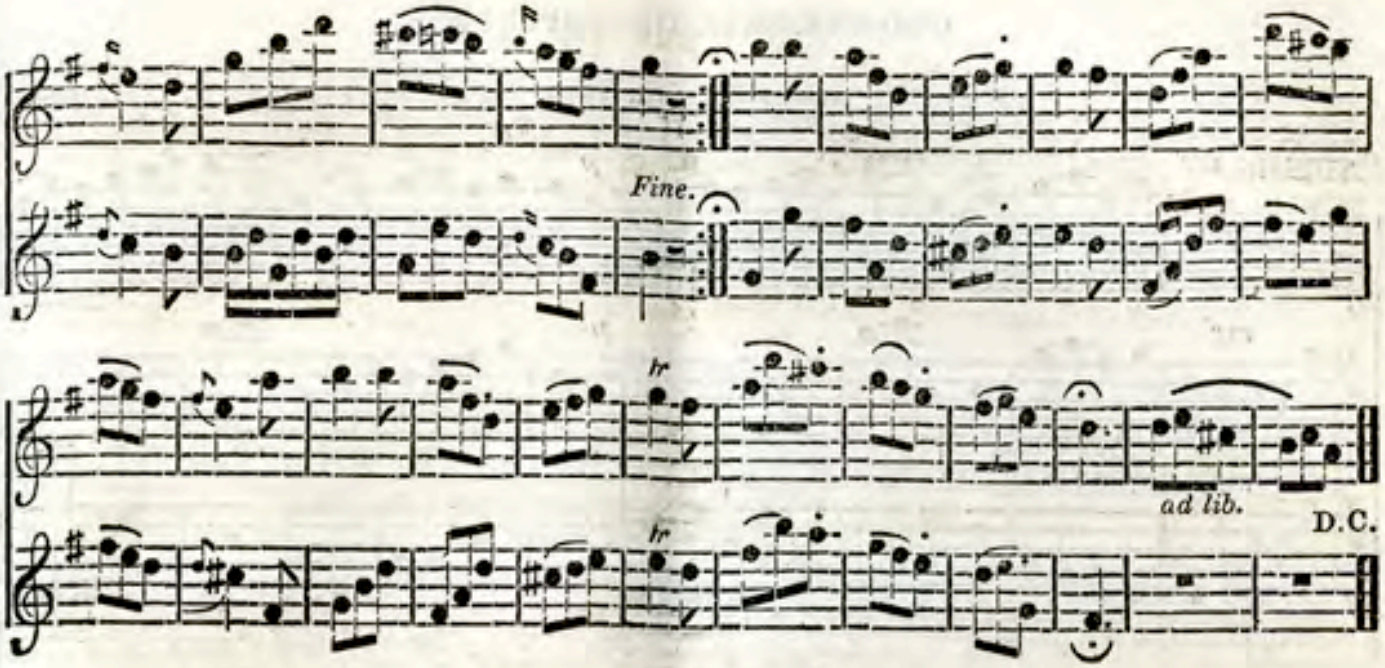


LA FLEUR DE LA ROSE.

DUET.

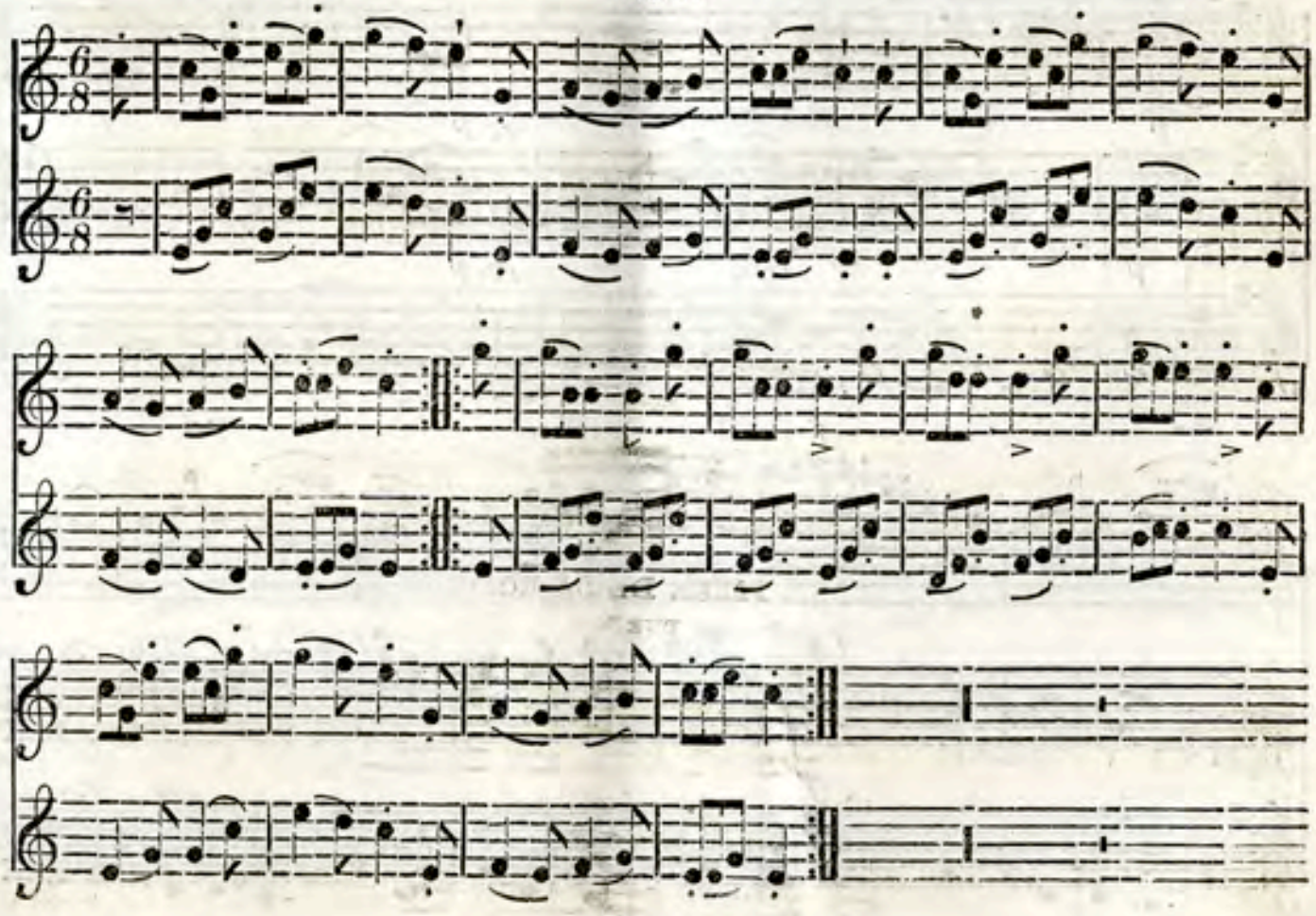
Allegretto. *French air.*





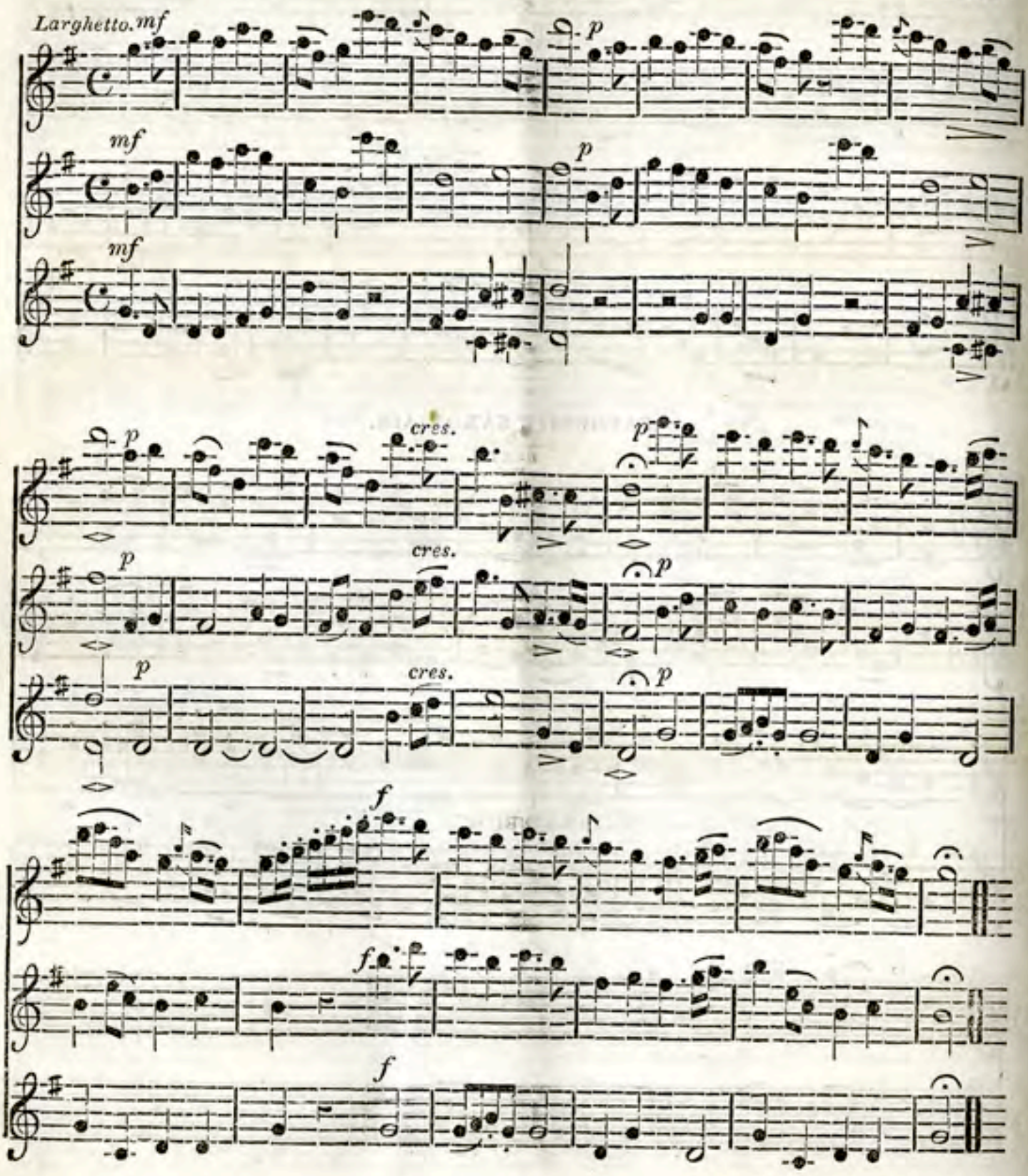
FAVOURITE SAXON AIR.

DUET.



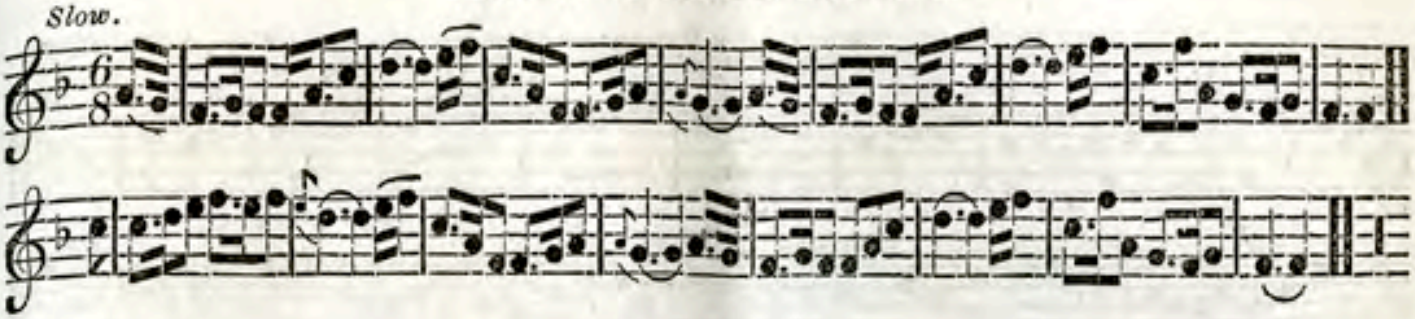
GOD PRESERVE THE EMPEROR.

ARRANGED AS A TRIO. *Haydn.*



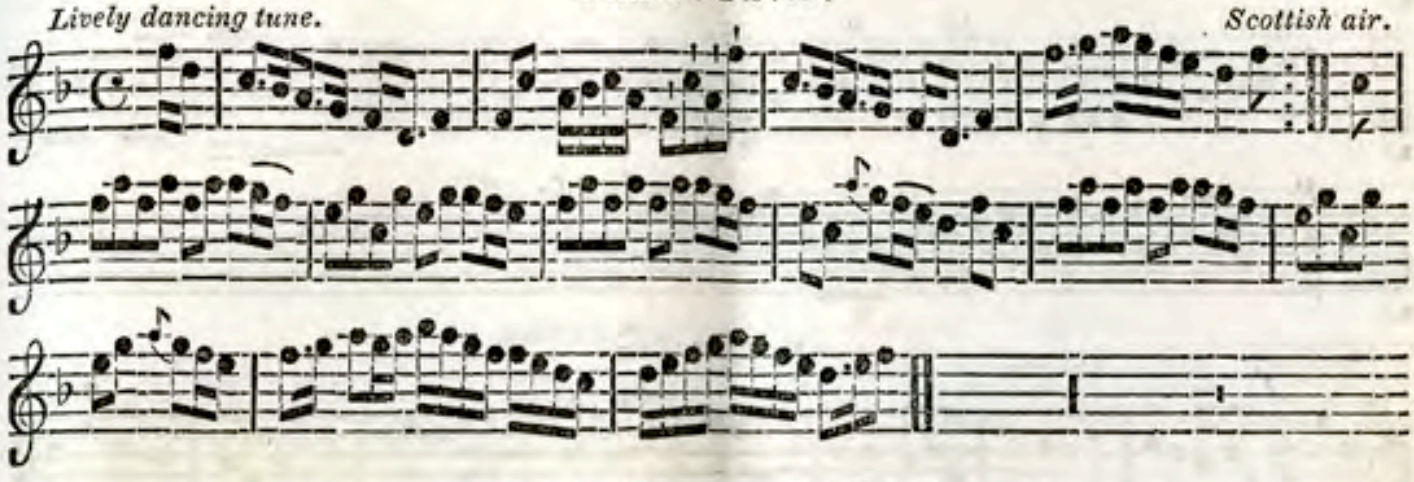
I LOE NA A LADDIE BUT ANE.

Slow.



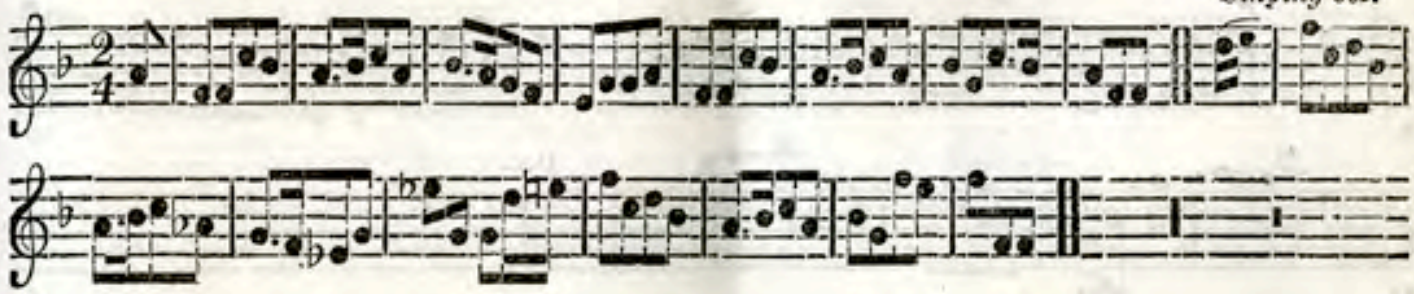
DAINTY DAVIE.

Lively dancing tune. *Scottish air.*

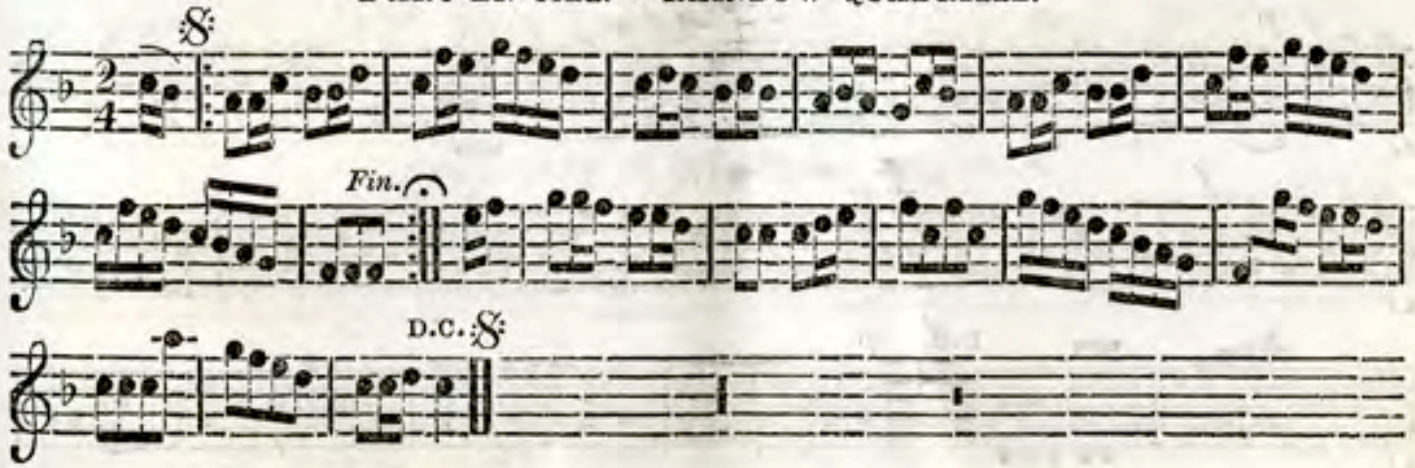


THE RANTING HIGHLANDMAN.

Singing set.

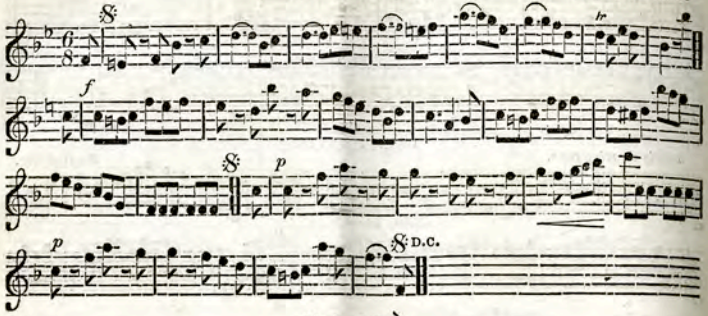


L'ARC-EN-CIEL.—"RAINBOW QUADRILLE."

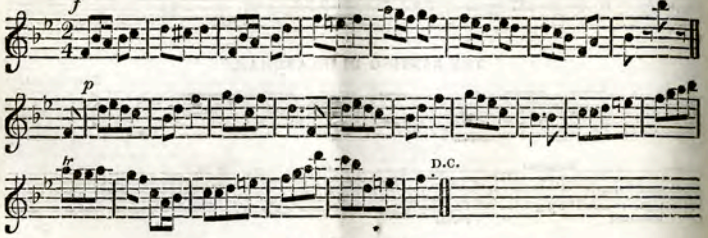


THE AERIAL QUADRILLES.

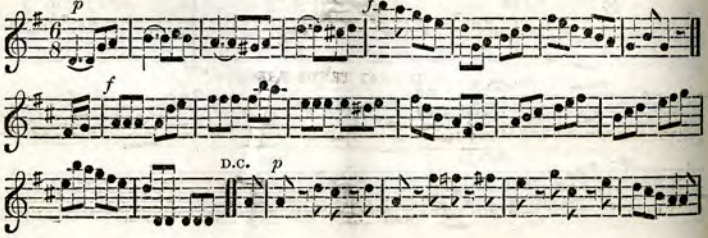
No. 1.—Le Pantalon. *Copyright.—R. S.*

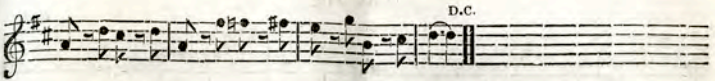


No. 2.—L'Ete.

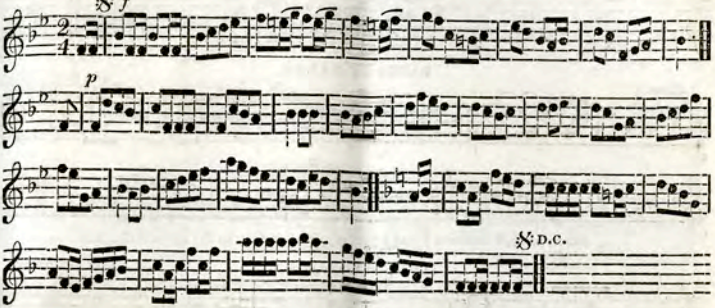


No. 3.—La Poule.

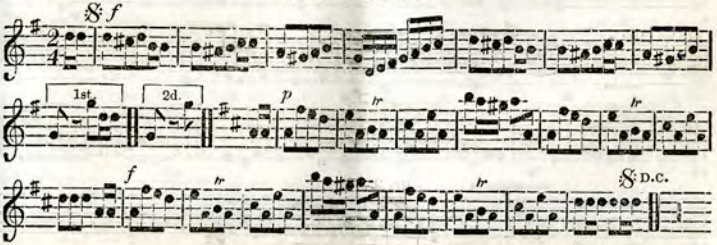




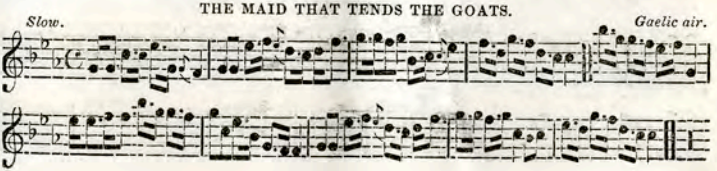
No. 4.—La Trenise.



No. 5.—La Finale.

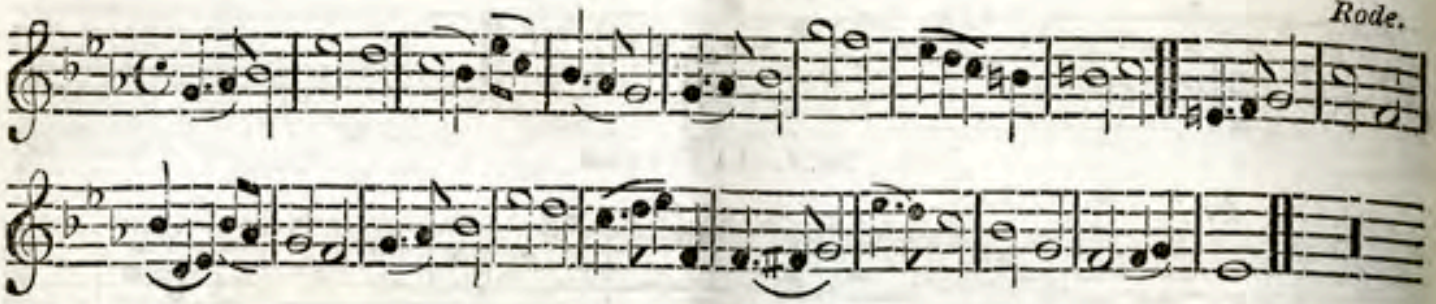


THE MAID THAT TENDS THE GOATS.



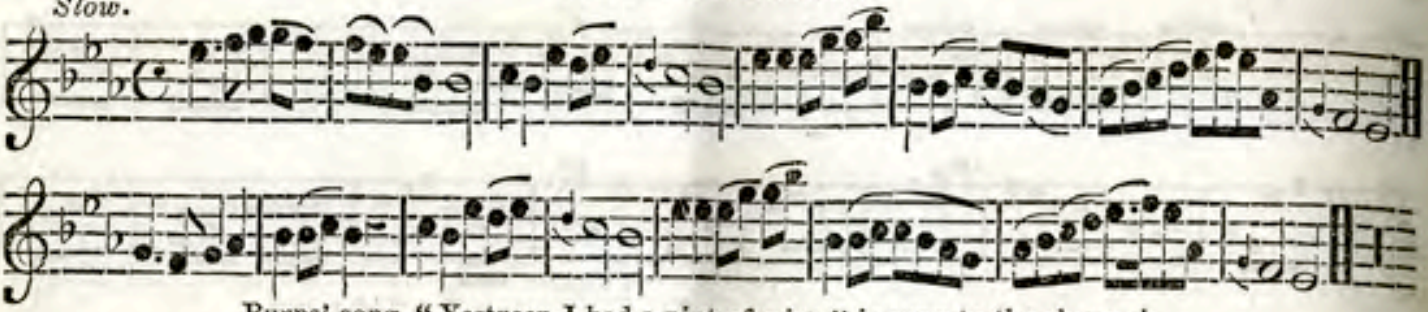
SLOW AIR.

Rode.



BANKS OF BANNA.

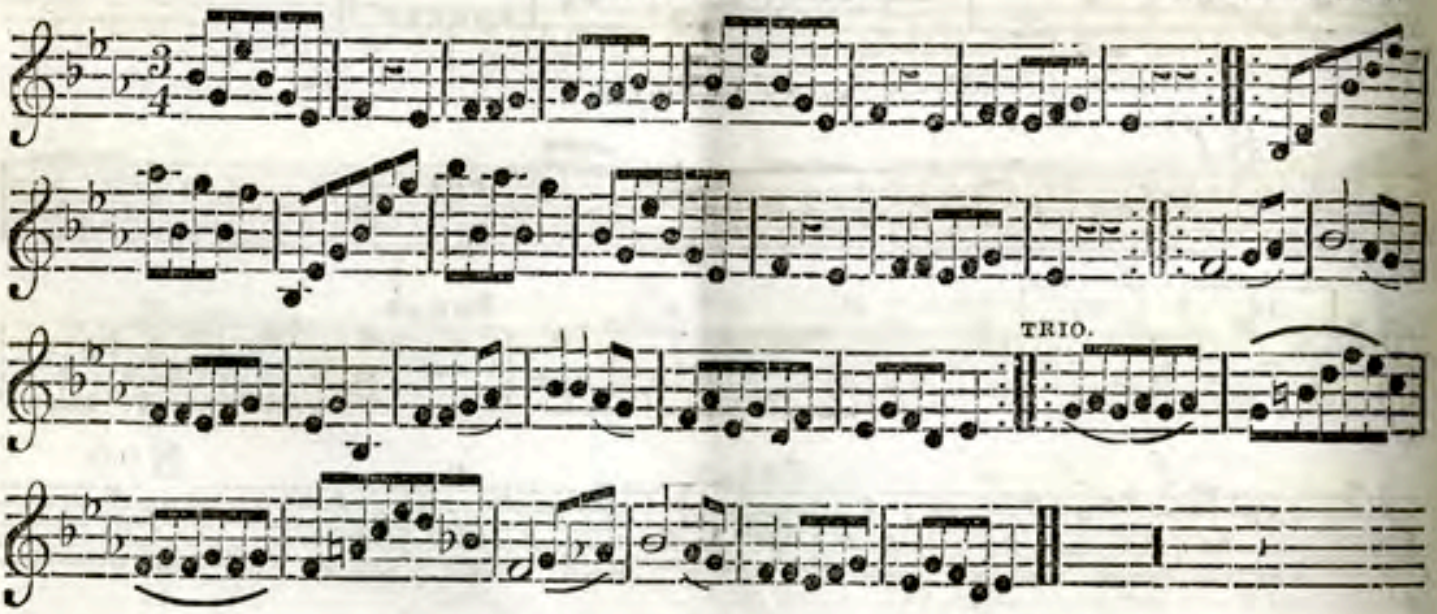
Slow.



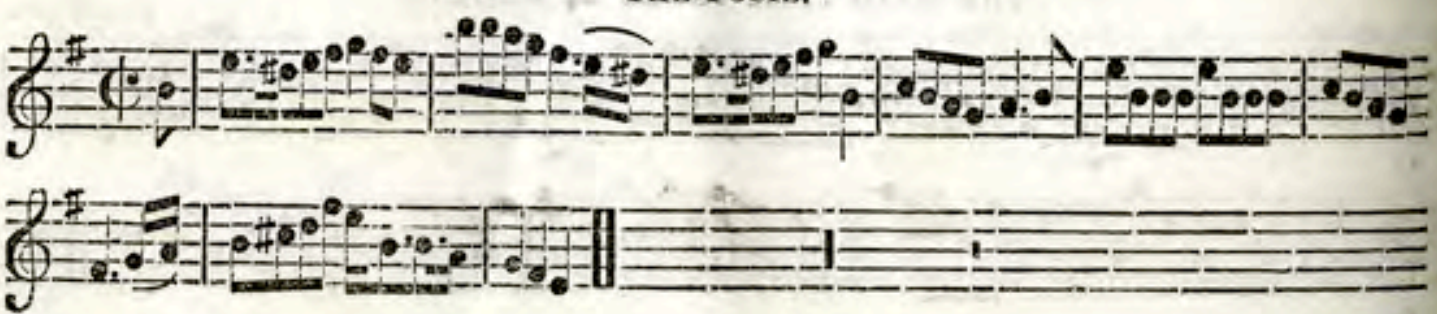
Burns' song, "Yestreen I had a pint of wine," is sung to the above air.

THE MAY FLOWER.

Waltz.—Mozart.



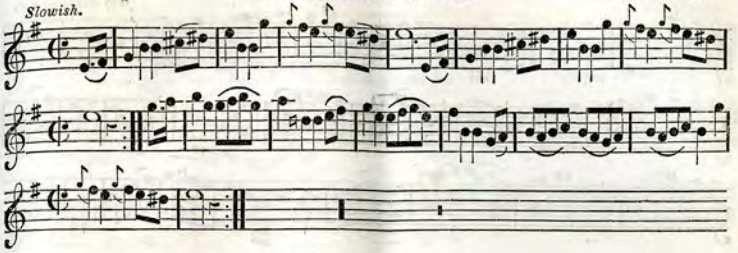
THE POSIE.



ON A BANK OF FLOWERS.

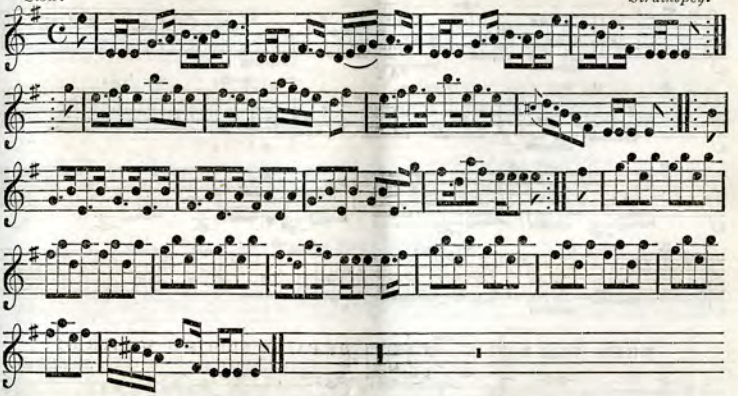
Old Scottish air.

Slowish.



STRUAN ROBERTSON'S RANT.

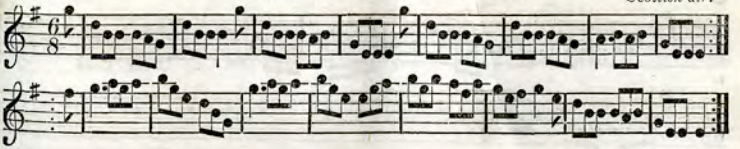
Slow. *Strathspey.*



Moderate.

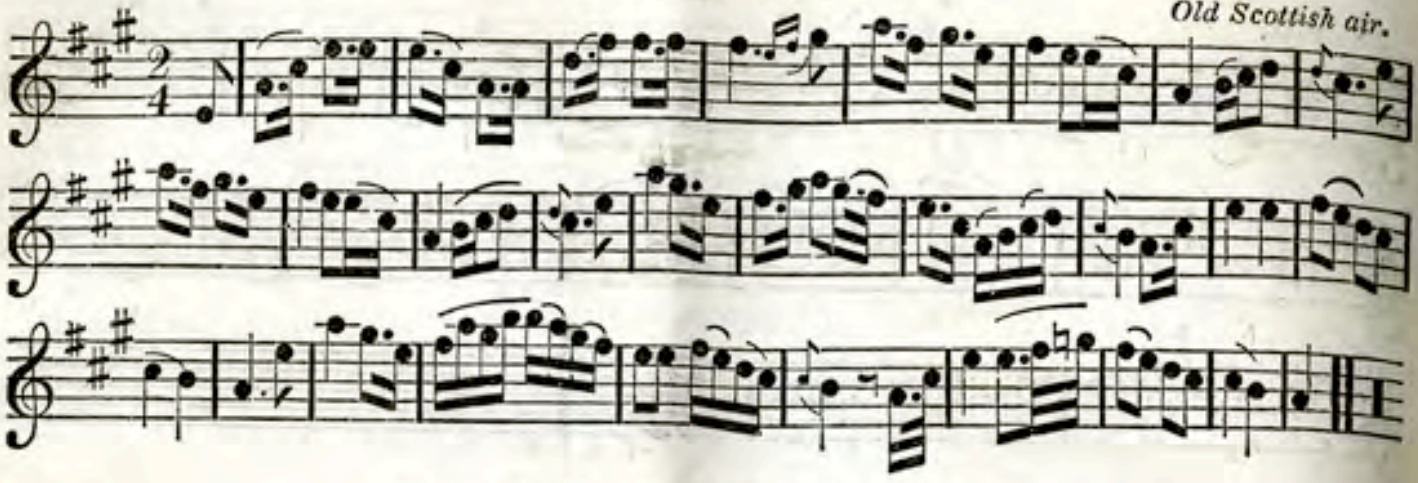
JOHNIE M'GILL.—COME UNDER MY PLAIDIE.

Scottish air.



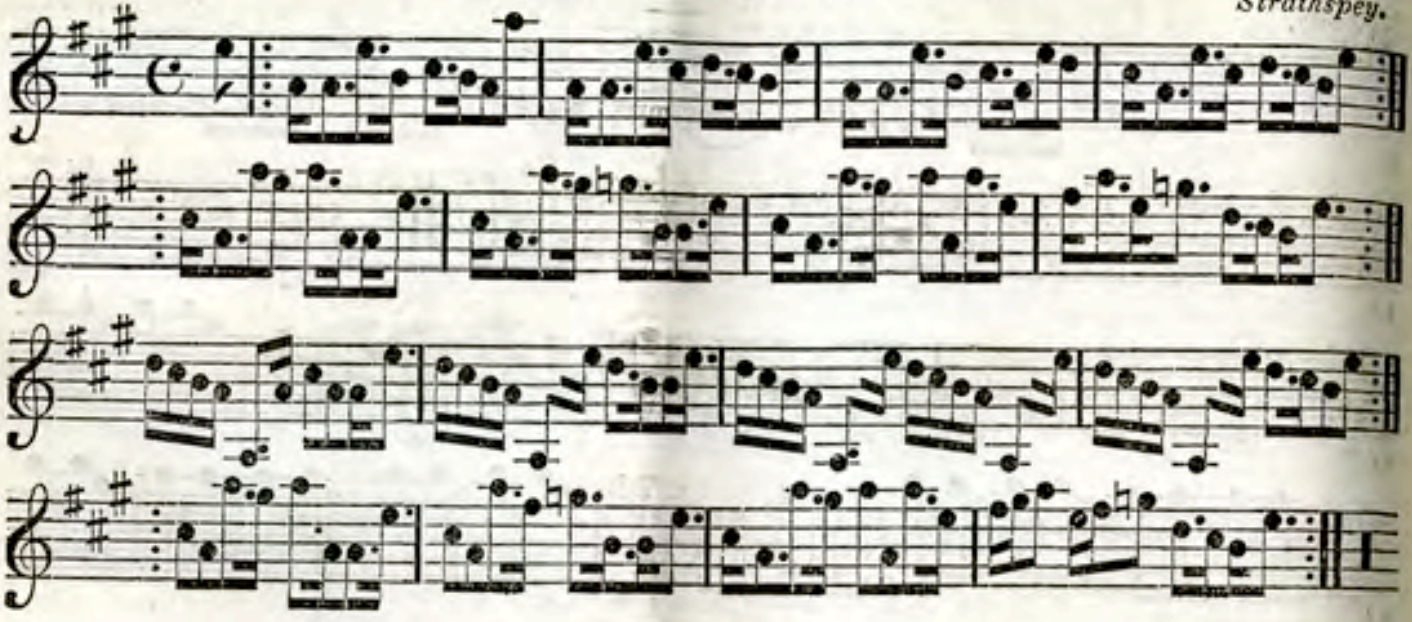
THE BEDS OF SWEET ROSES.

Old Scottish air.



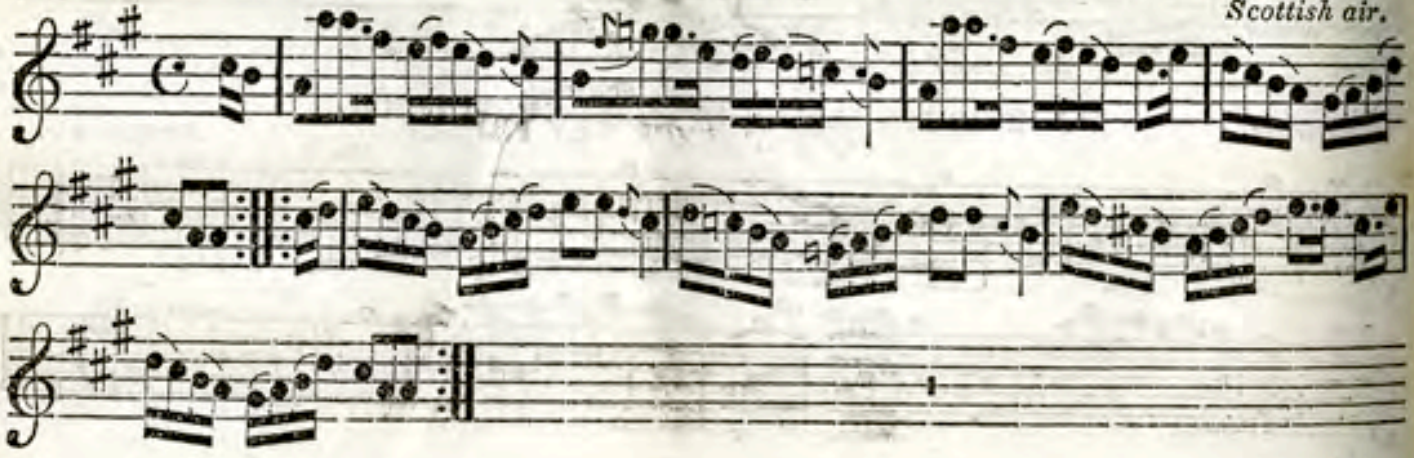
PORT A BHODICH—THE CARLE'S RANT.

Strathspey.



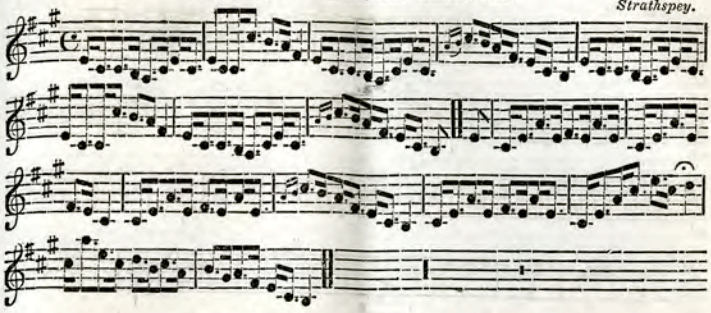
WHAUR WILL BONNIE ANN LIE I' THE CAULD NICHTS O' WINTER O!

Scottish air.

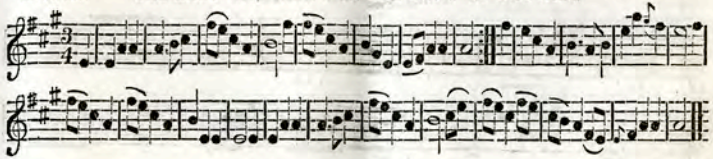


MAC MHIC ALASTAIR, OR "GLENGARY."

Strathspey.

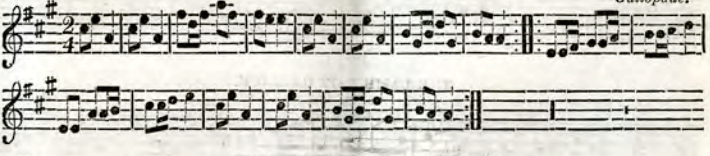


Moderate. THE LAZY MIST HANGS ON THE BROW OF THE HILL.

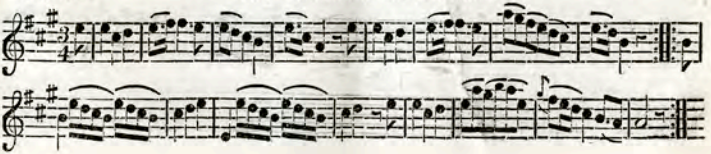


LA FOLATRERIE.

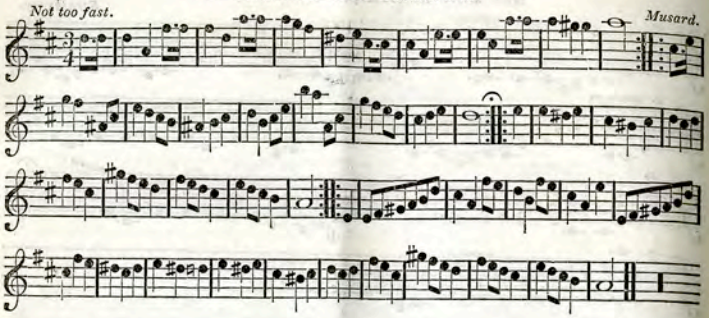
Gallopade.



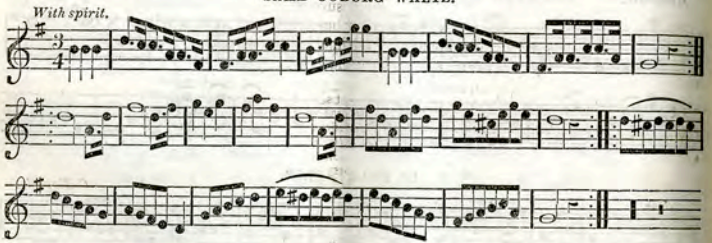
Moderate. THO' PRUDENCE MAY PRESS ME.



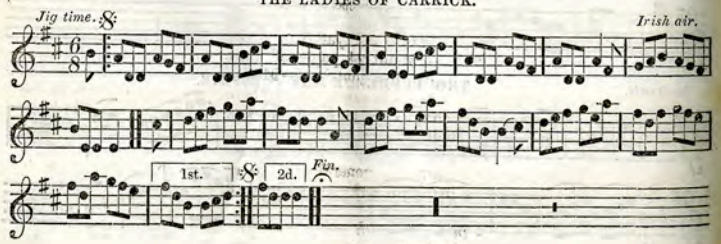
VALSE DE LORD LIVERPOOL.



SAXE COBURG WALTZ.



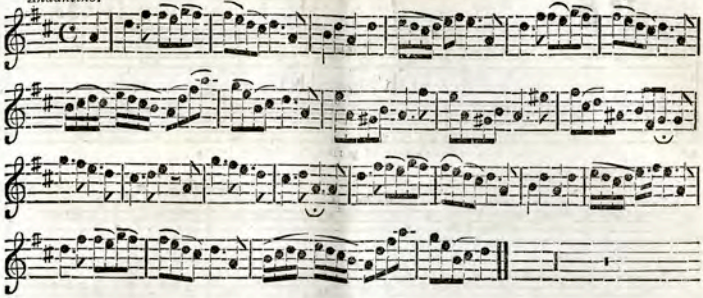
THE LADIES OF CARRICK.



ADIEU, MY NATIVE LAND ADIEU.

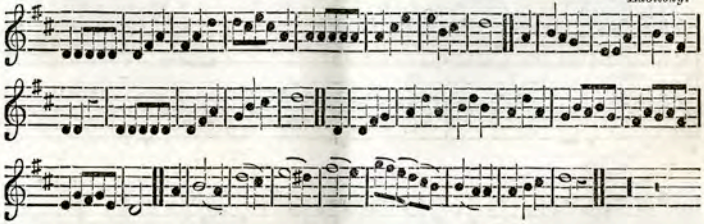
Chandler.

Andantino.



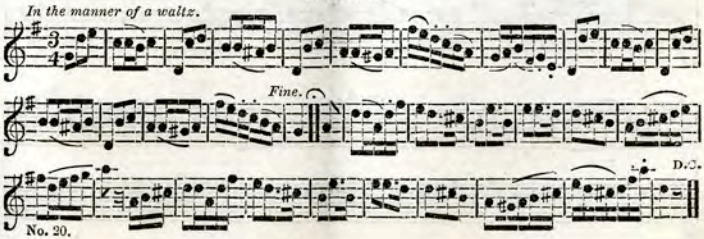
THE ANTWERP WALTZ.

Labitsky.



LA GITANA.

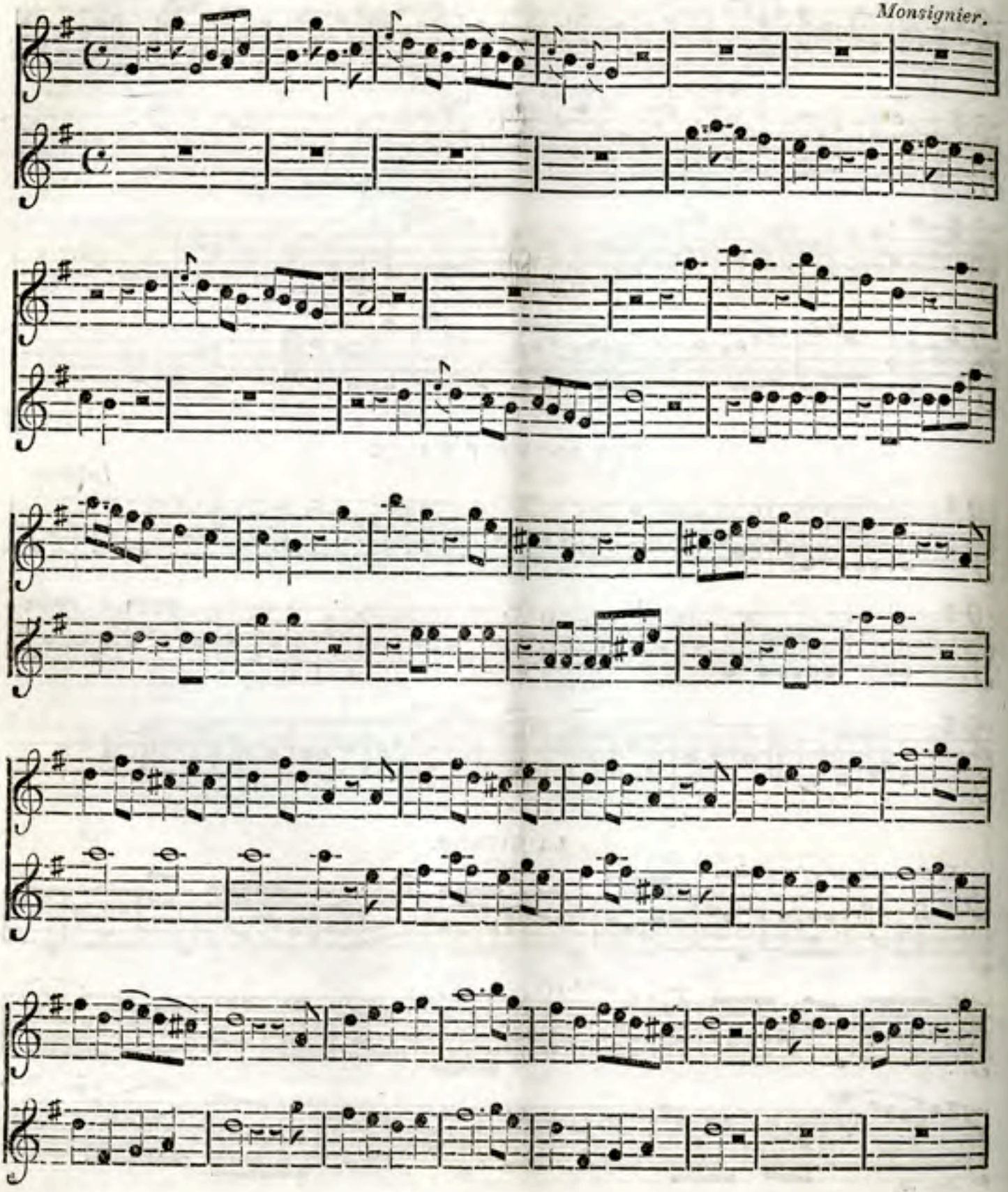
In the manner of a waltz.

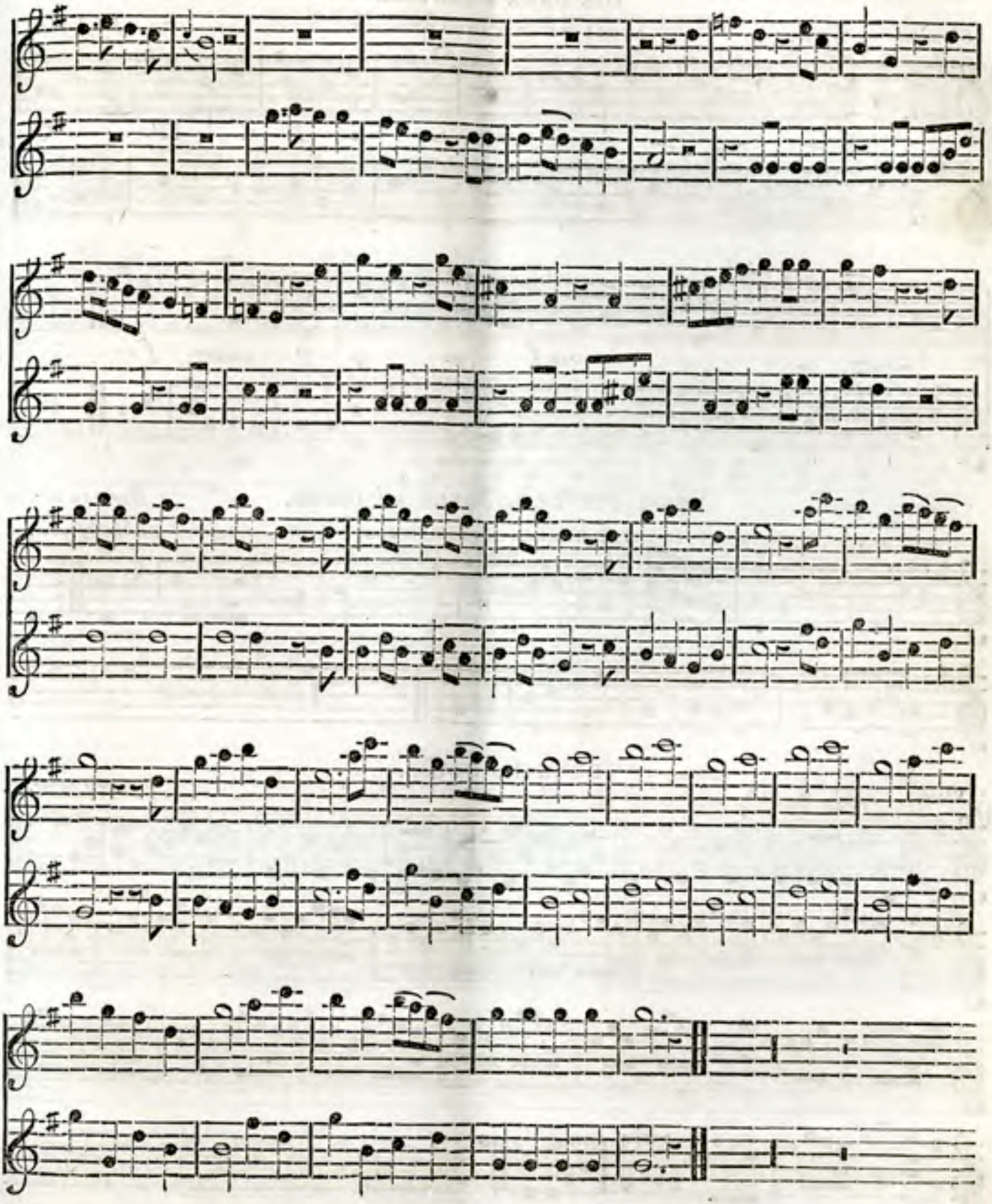


No. 20.

DUET FROM THE "GOLDEN PIPPIN."

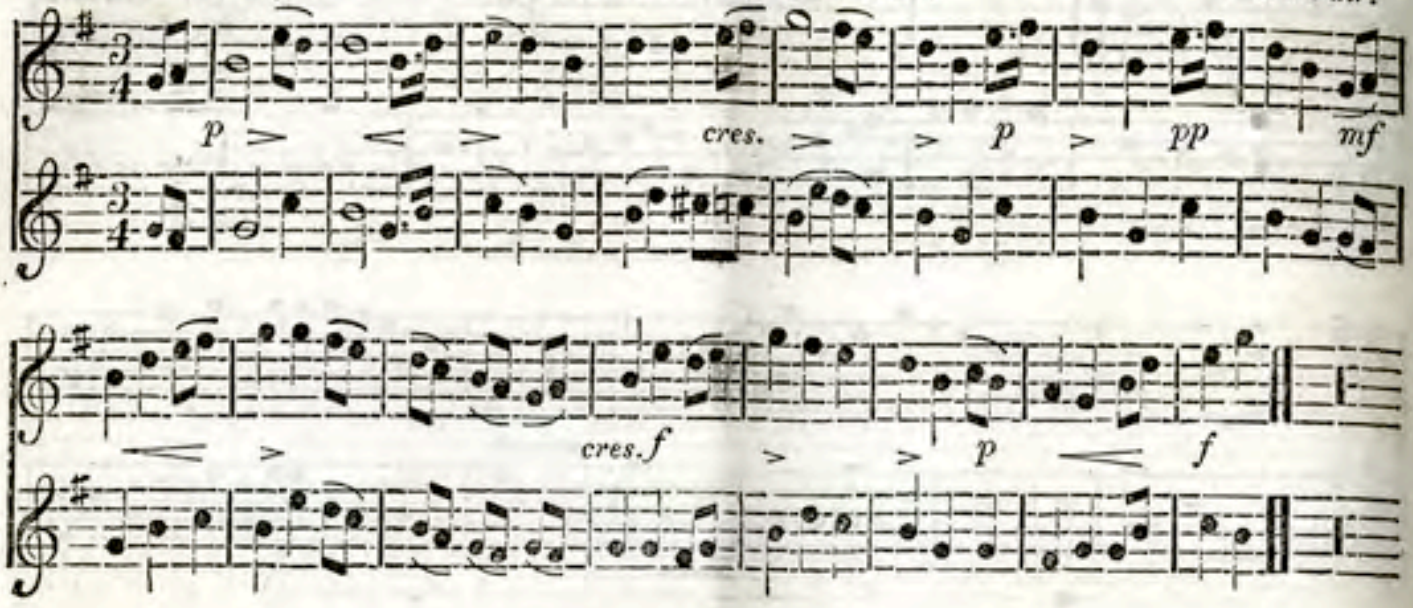
Monsignier.





THE DARK PHANTOM.

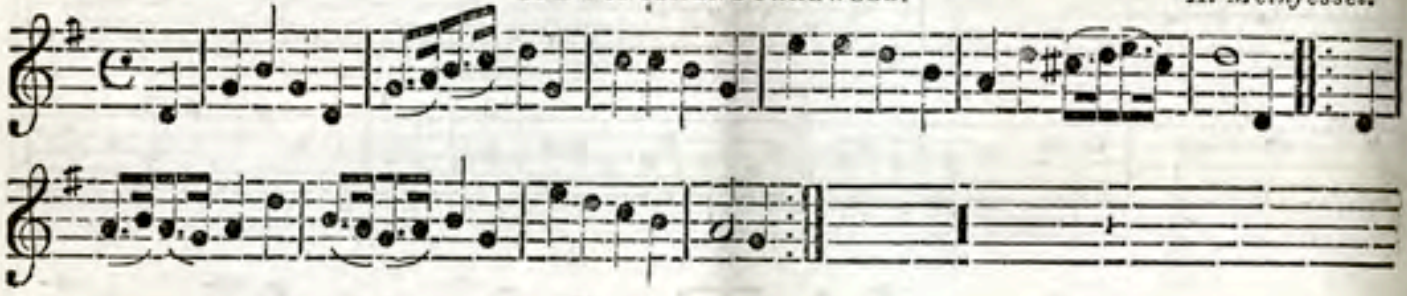
Slow and tenderly. ARRANGED AS A SOLO OR DUET. *Irish air.*



DES REITENDEN JÄGERS ABSCHIED.

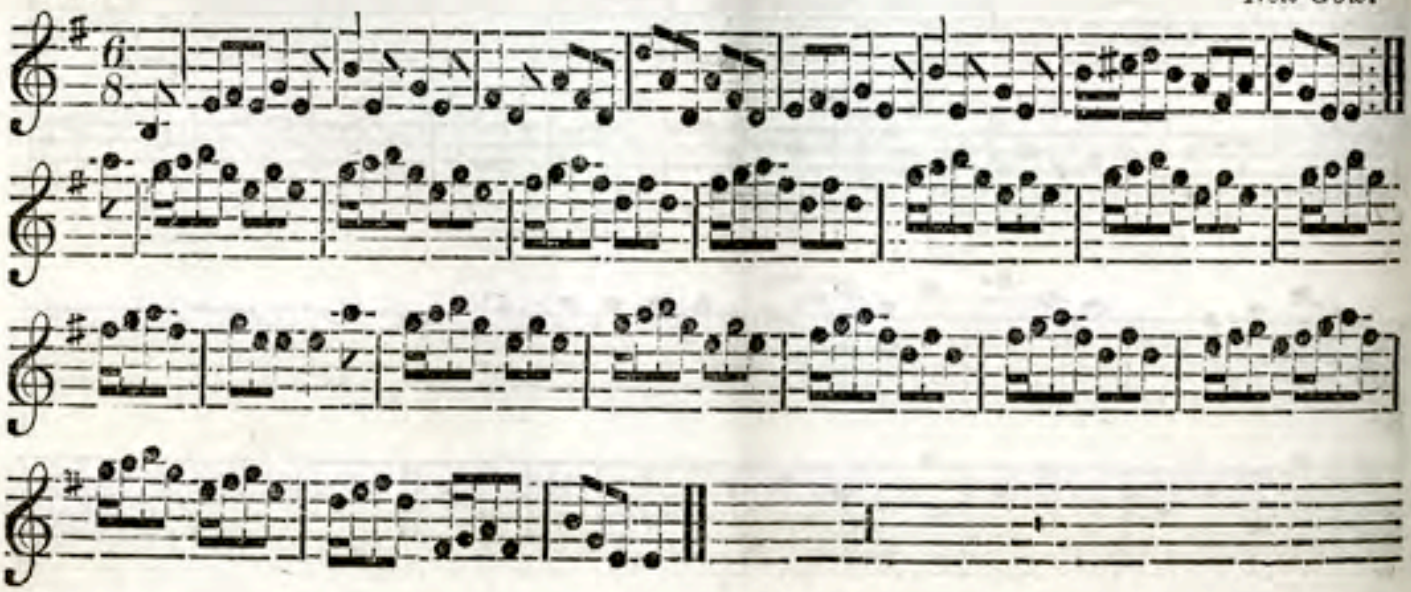
THE HUNTSMAN'S FAREWELL.

German air.
A. Methfessel.



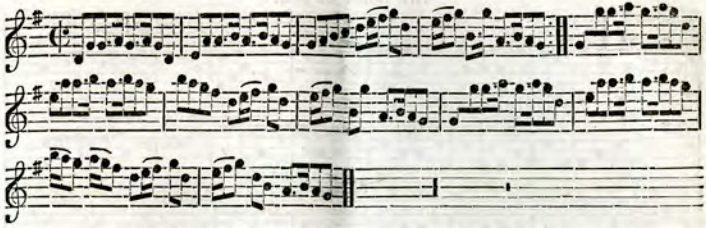
DUNKELD HOUSE.

Slow. *Neil Gow.*



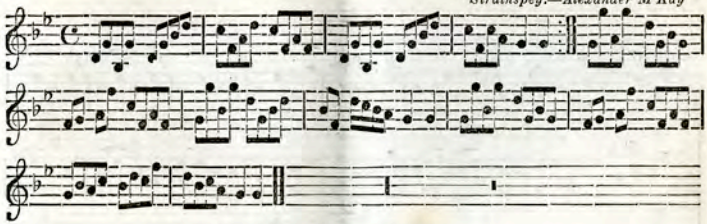
O'ER THE MOOR AMANG THE HEATHER.

Reel.—Scottish.



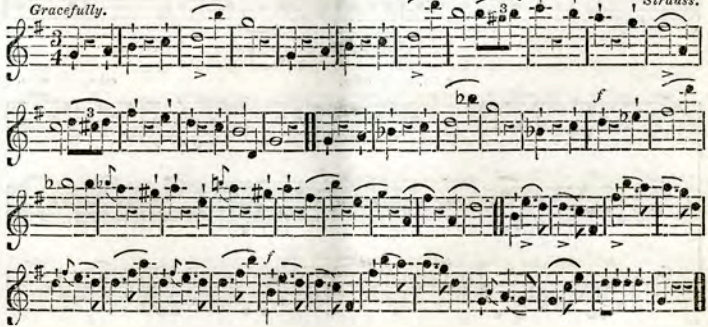
MISS MARGARET M'DOUGAL OF ARDREG.

Strathspey.—Alexander M'Kay



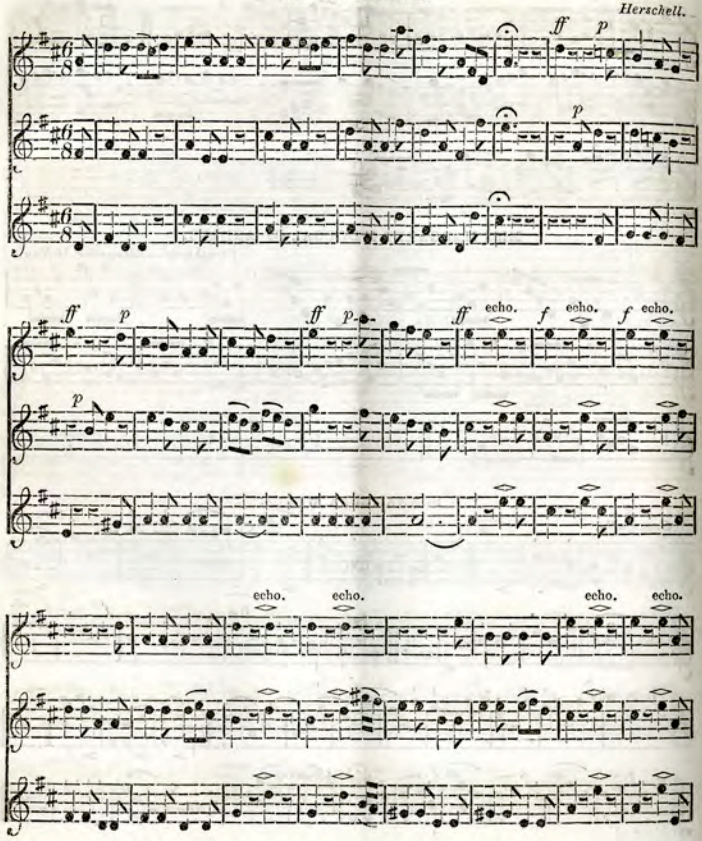
SONNAMBULA WALTZ.

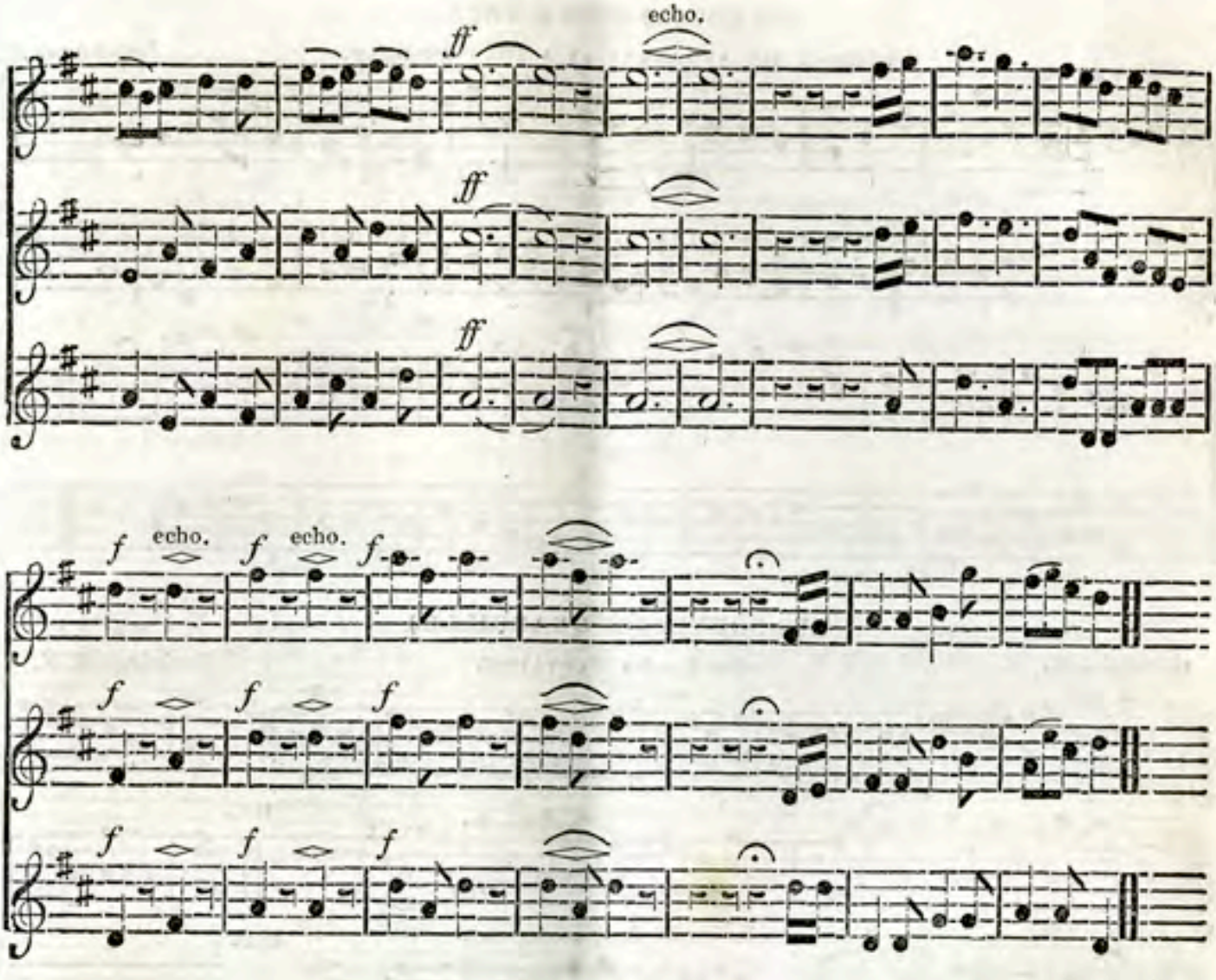
Gracefully. *Strauss.*



THE ECHO CATCH.

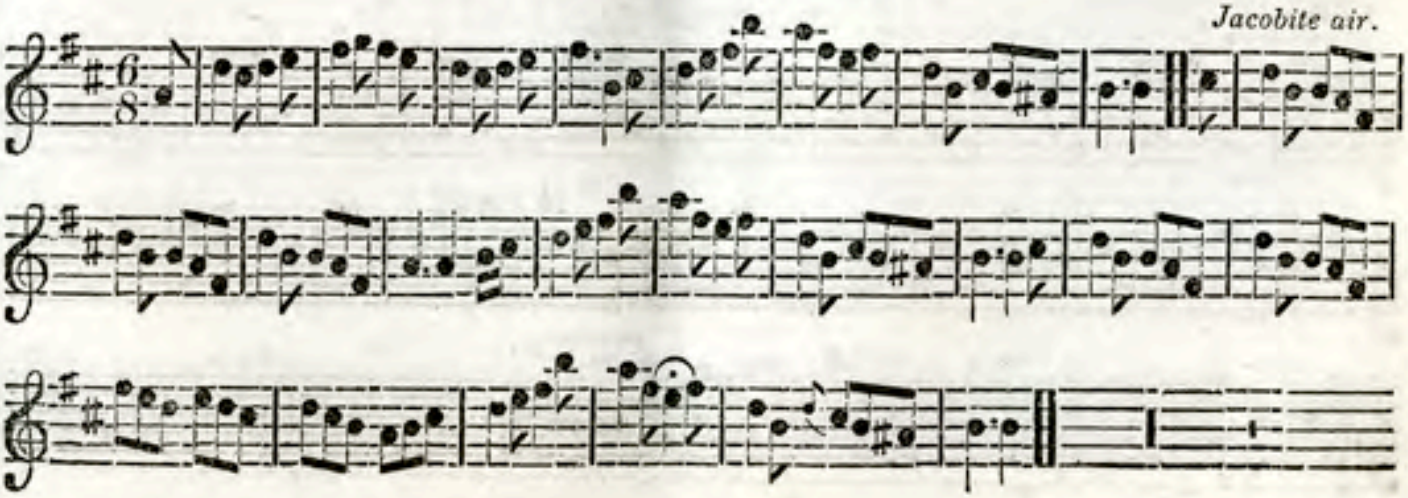
Herschell.





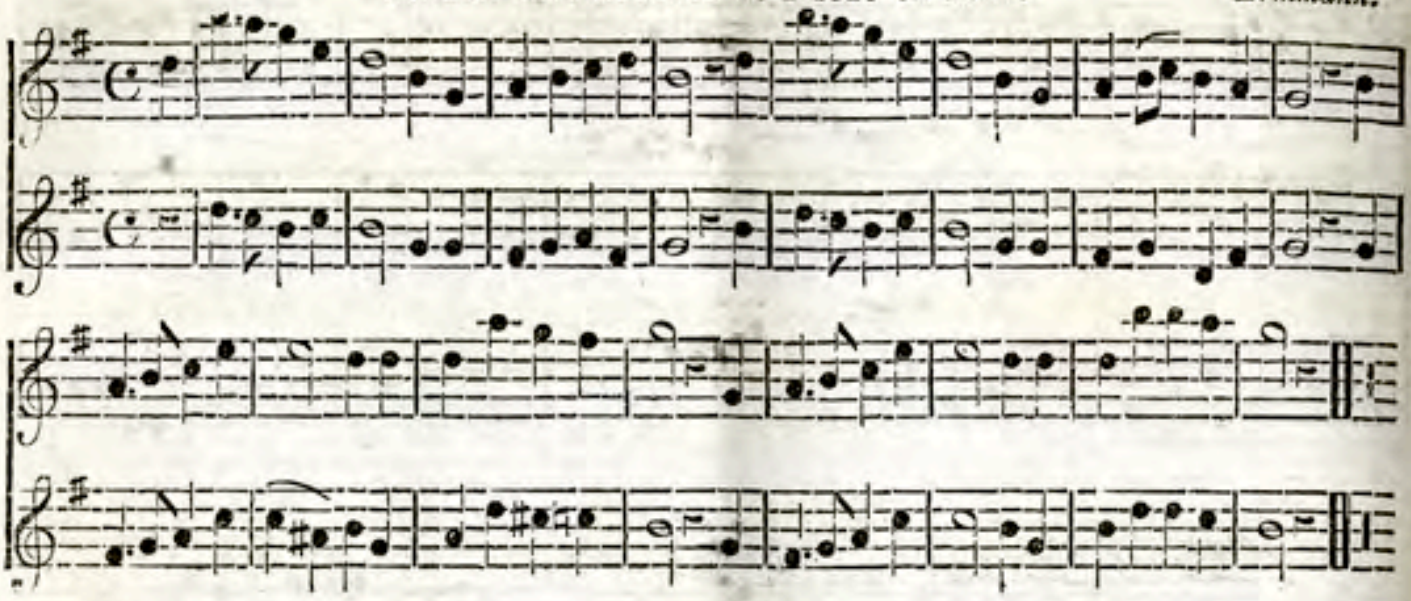
WHA'LL BE KING BUT CHARLIE.

Jacobite air.



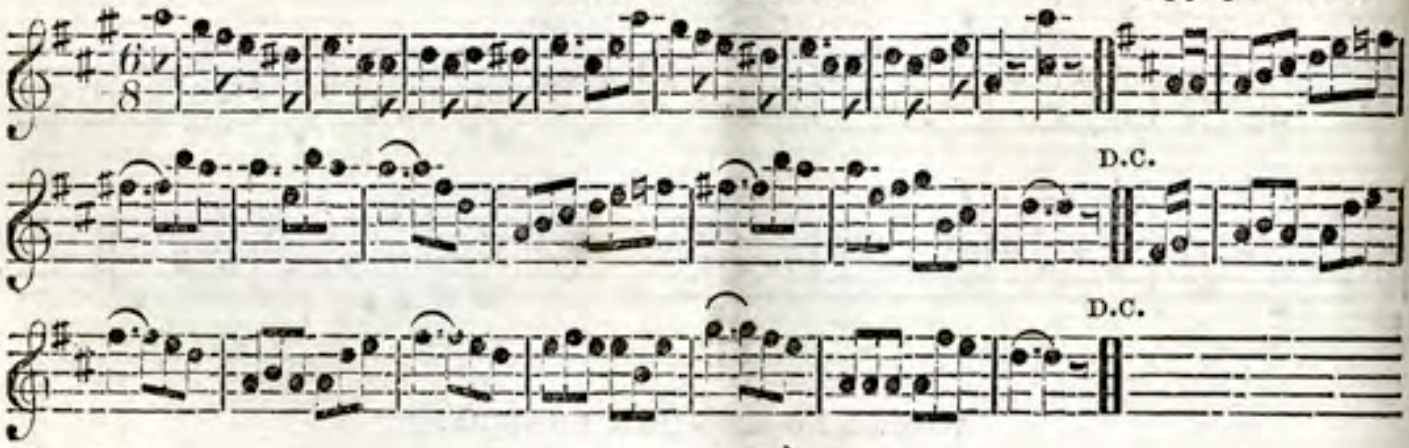
FREEDOM I SERVE THEE.

GERMAN AIR ARRANGED AS A SOLO OR DUET. *Ermmann.*

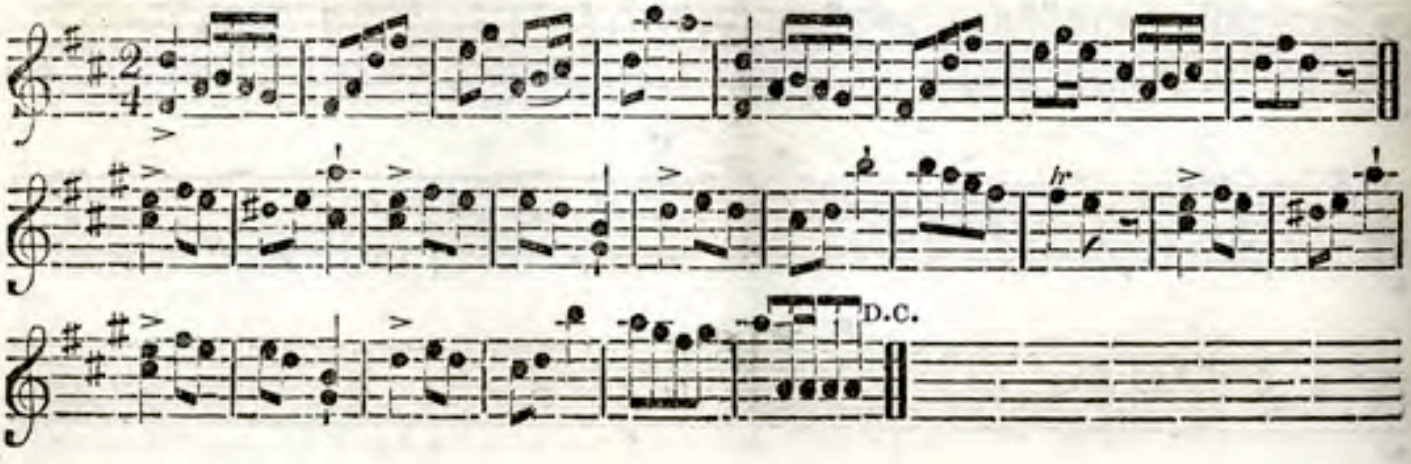


LES SOUVENIRS QUADRILLES.

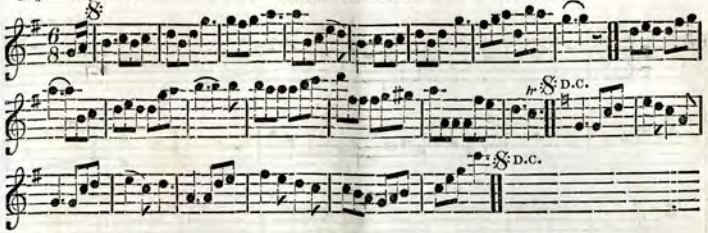
Ma belle amie. No. 1.—La Pantalon. *Copyright.—R. S.*



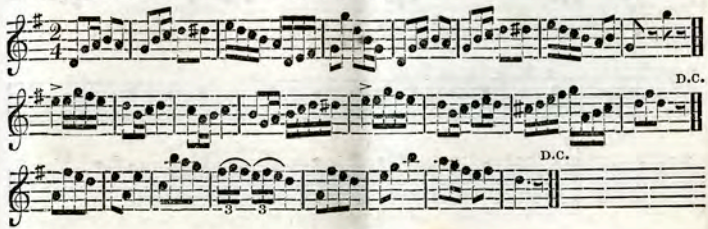
La Pensée. No. 2.—L'Eté.



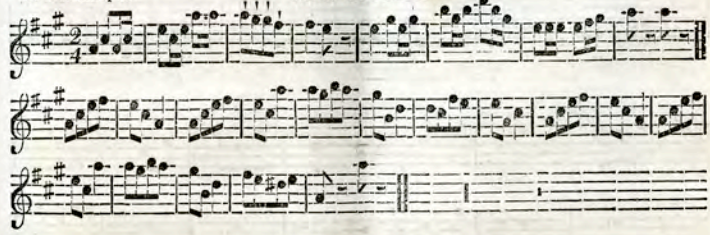
Le jour du plaisir. No. 3.—La Poule.



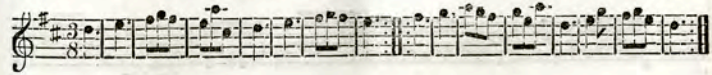
Le soupir de l'absence. No. 4. La Trenise.



Ne m'oubliez pas. No. 5.—La Finale.

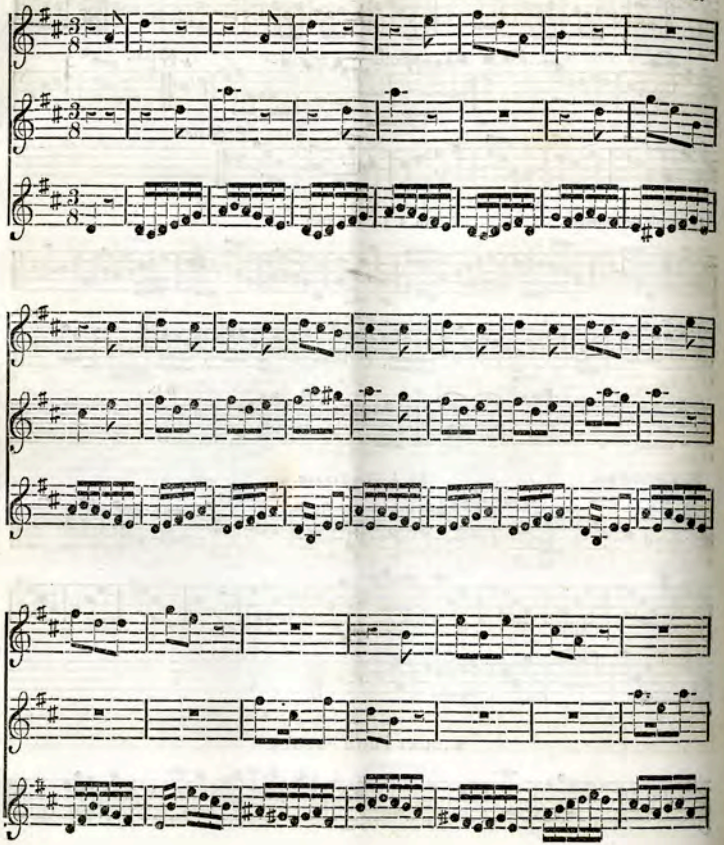


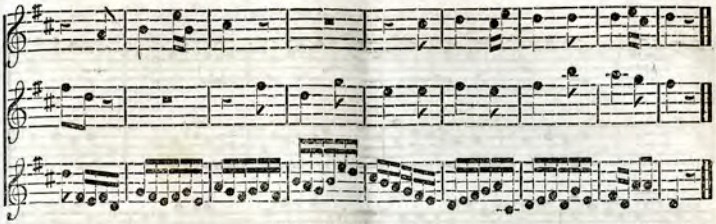
MINUET FROM "PORUS."



TRIO FROM THE COMIC OPERA OF "THE COOPER."

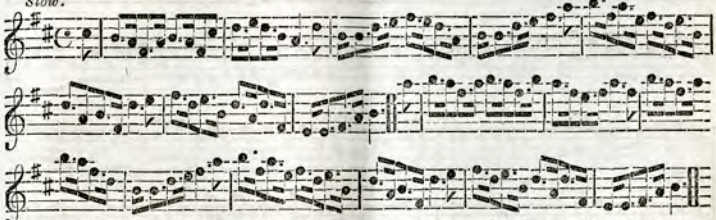
Dr. Arne.





JOHN O' BADENYON.

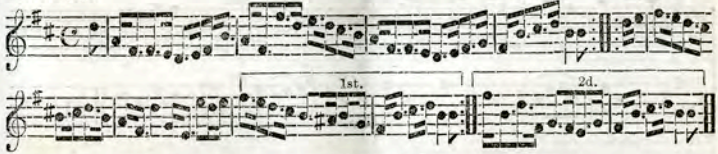
Slow. *Scottish air.*



The Rev. Mr. Skinner's song, beginning "When first I came to be a man," was written for the above air.

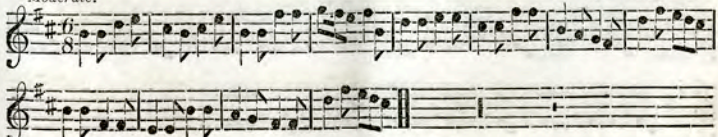
THE AULD BRIG O' DOON.

Strathspey. *Copyright.—John Turnbull.*



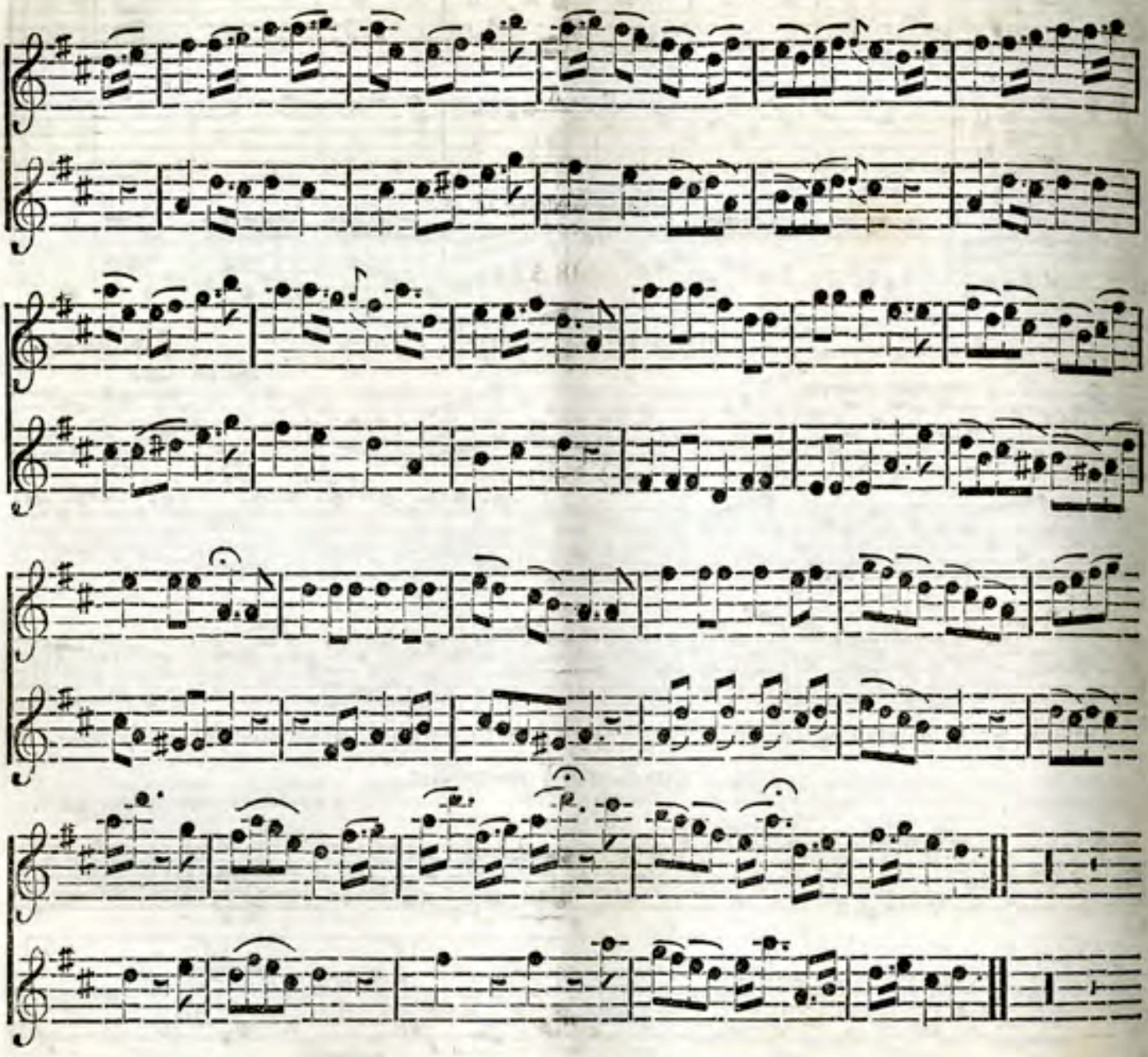
INCH LAGGAN.

Moderate. *North Highland melody.*



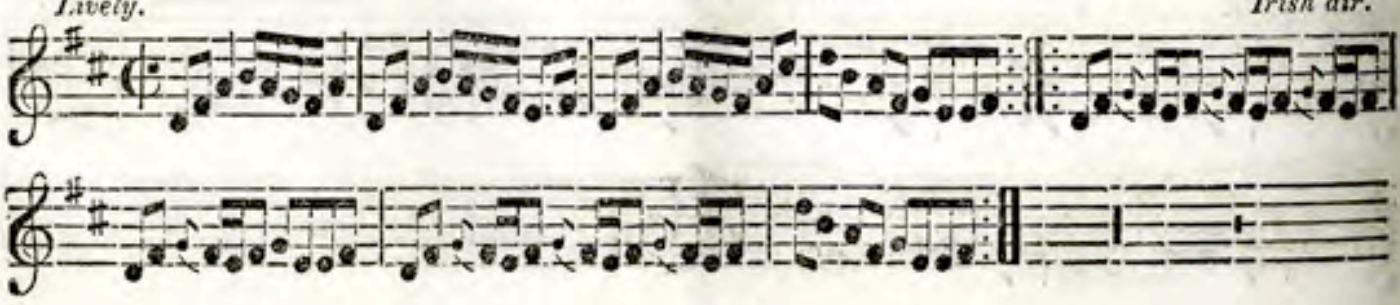
THE MATCH BOY.

ARRANGED AS A SOLO OR DUET.



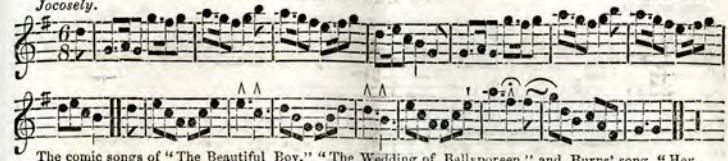
THE ROCKS OF CASHELL.

Lively. *Irish air.*



BALINAMONA ORA.

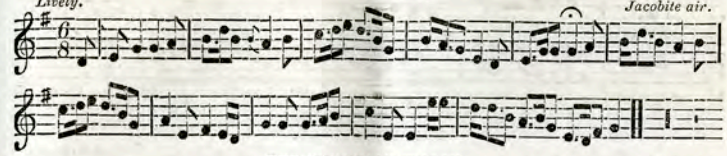
Jocosely. *Irish air.*



The comic songs of "The Beautiful Boy," "The Wedding of Ballyporeen," and Burns' song, "Hey for a lass wi' a tocher," are sung to the above air.

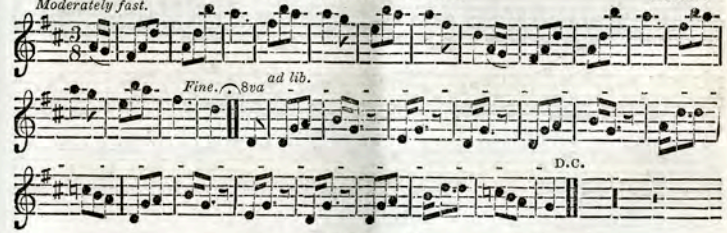
CHARLIE YET.

Lively. *Jacobite air.*



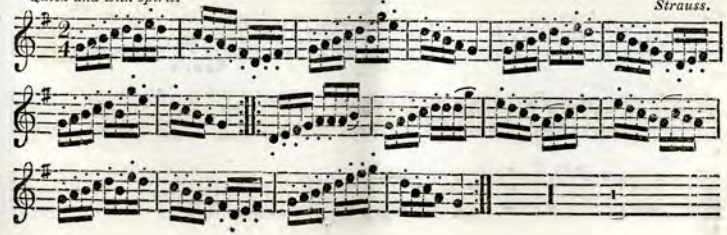
THE BOHEMIAN WALTZ.

Moderately fast. *Lanner.*



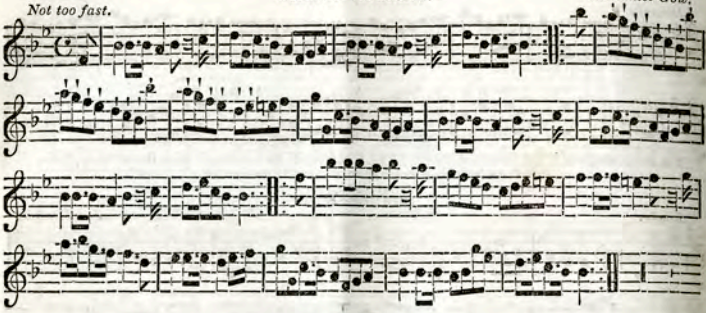
FAIRY GALLOP.

Quick and with spirit. *Strauss.*



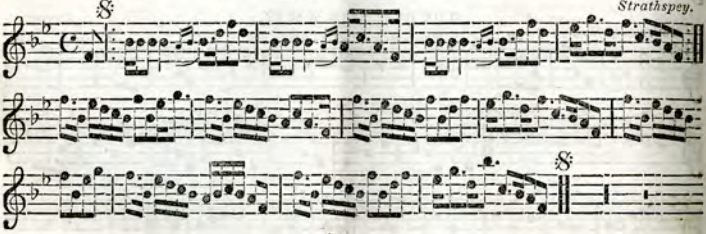
CALLER HERRING.

Not too fast. *Nathaniel Gow.*



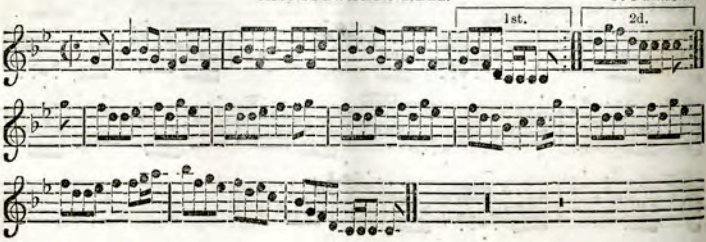
BRECHIN CASTLE.

Strathspey.



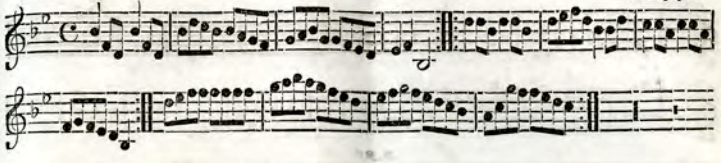
MISS STEWART'S REEL.

J. Pattison.



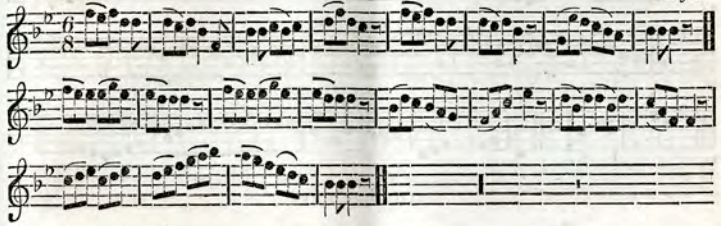
TOM THUMB.

Hornpipe.



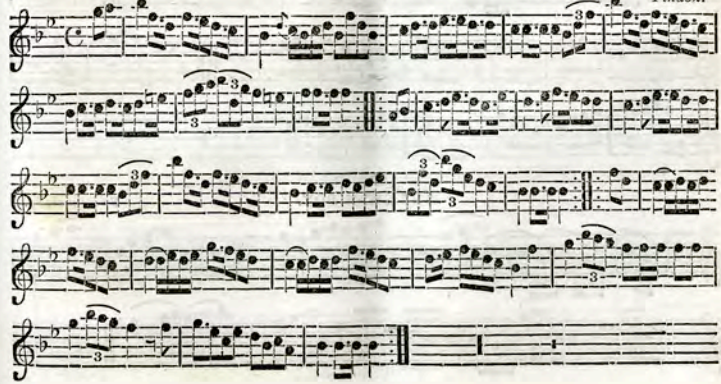
BEAUTY.

Moderate. *Pleyel.*

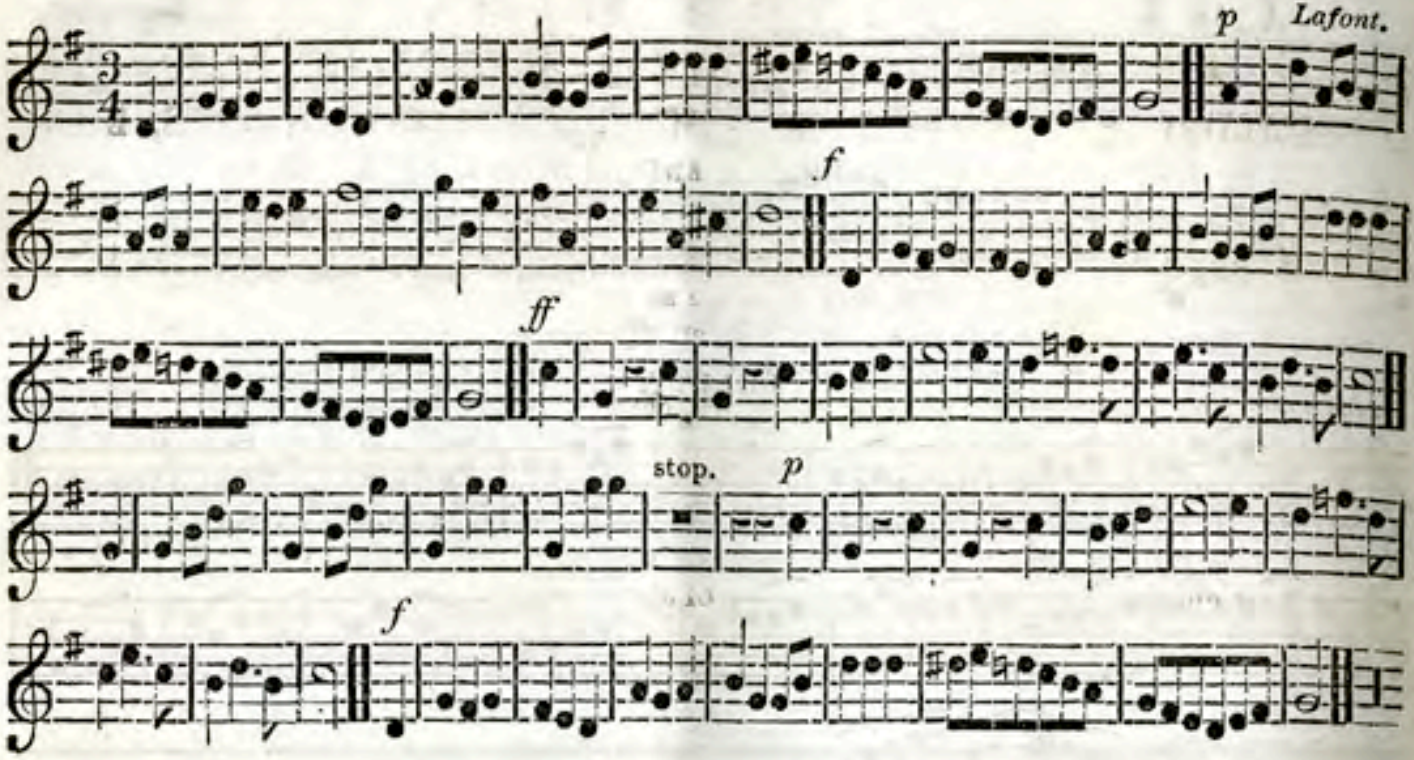


GRAND MARCH.

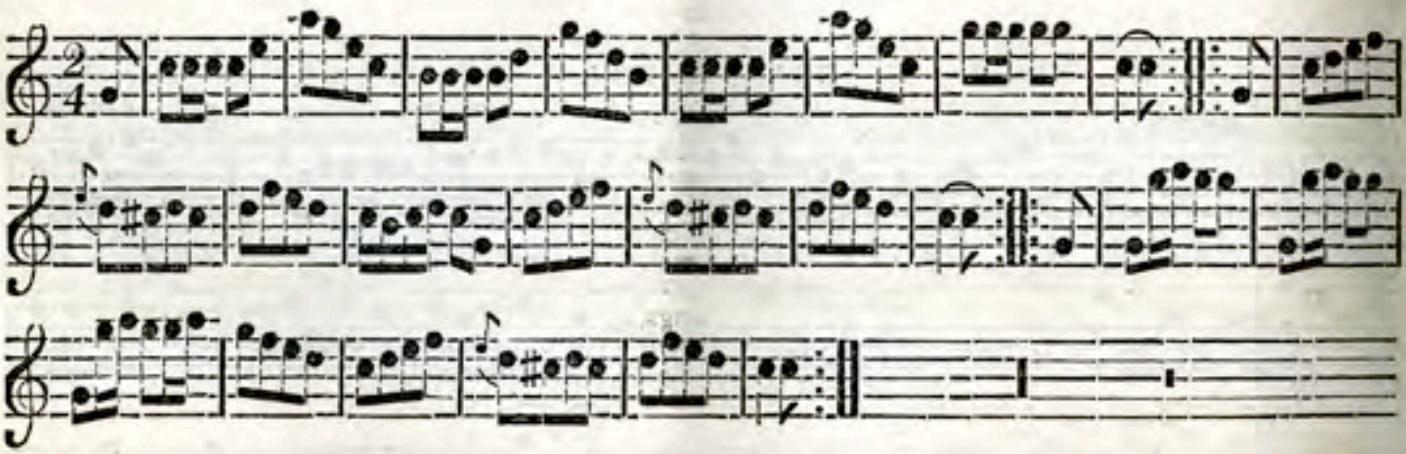
Findon.



THE NEW FRENCH STOP WALTZ.

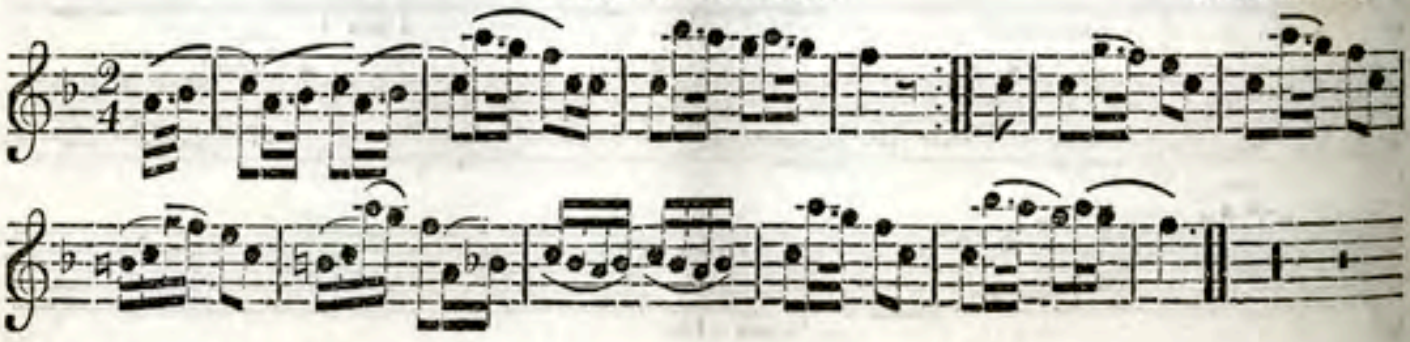


GALOP DES JUIFS.



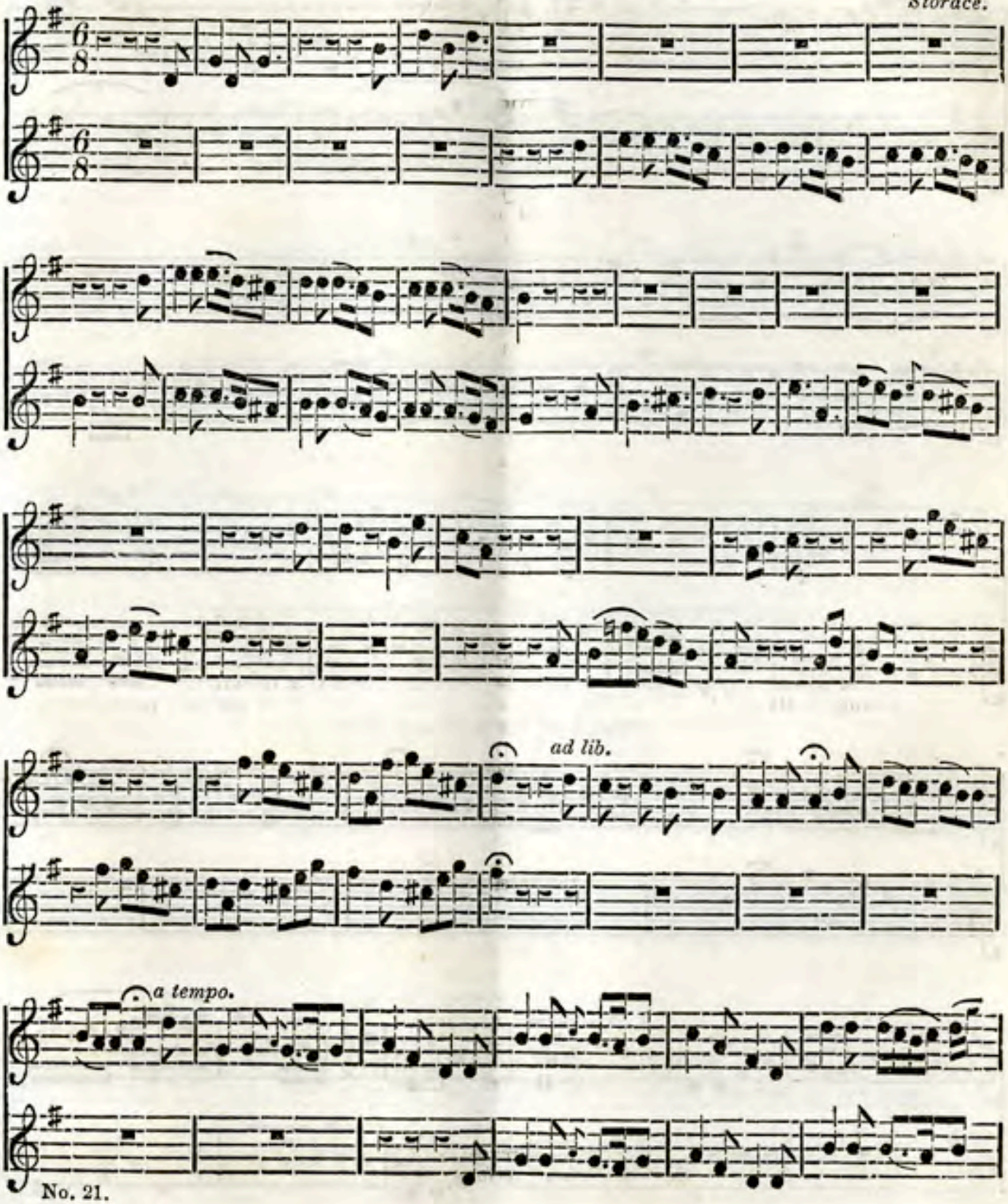
THE SWISS BOY.

Swiss melody.

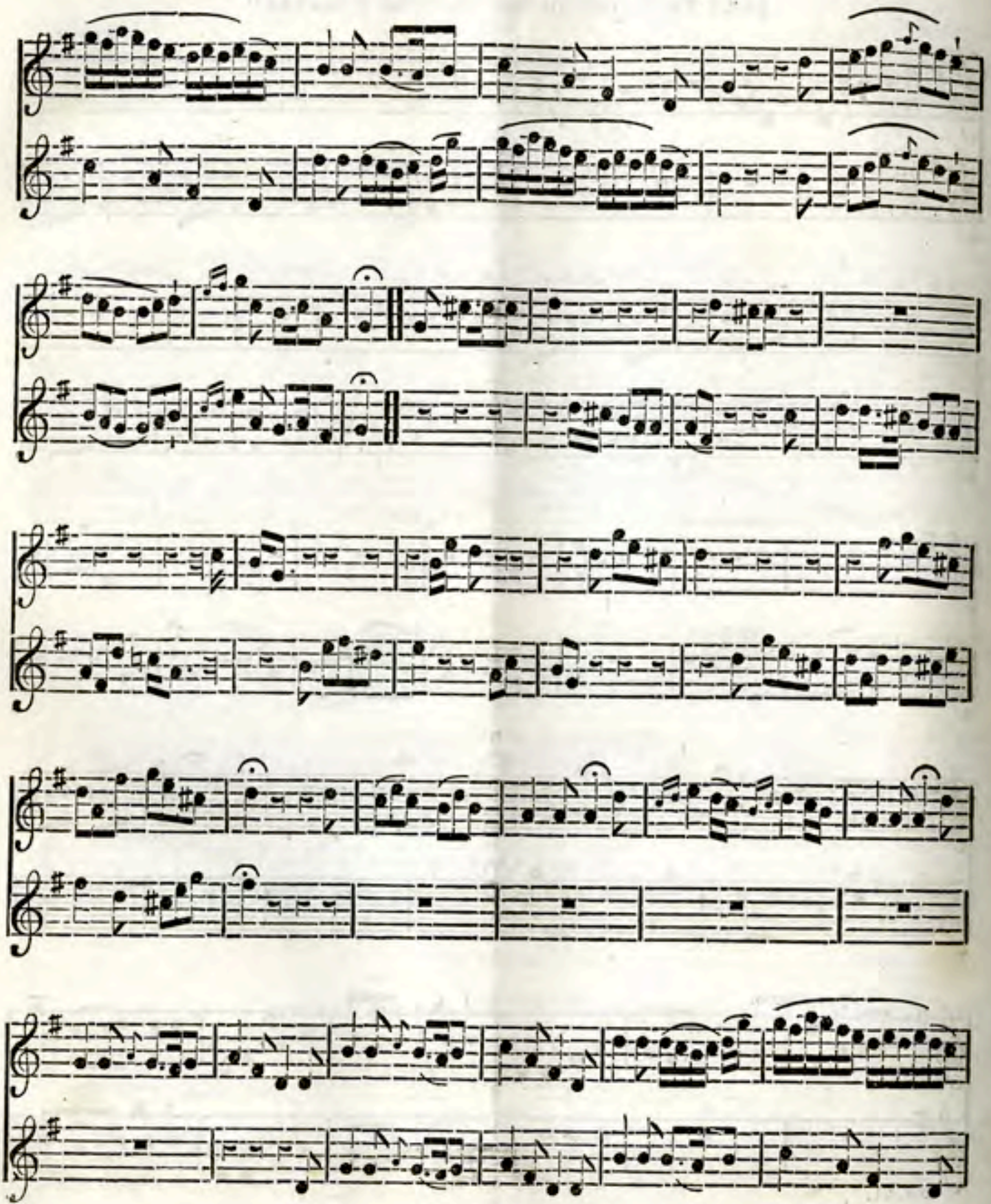


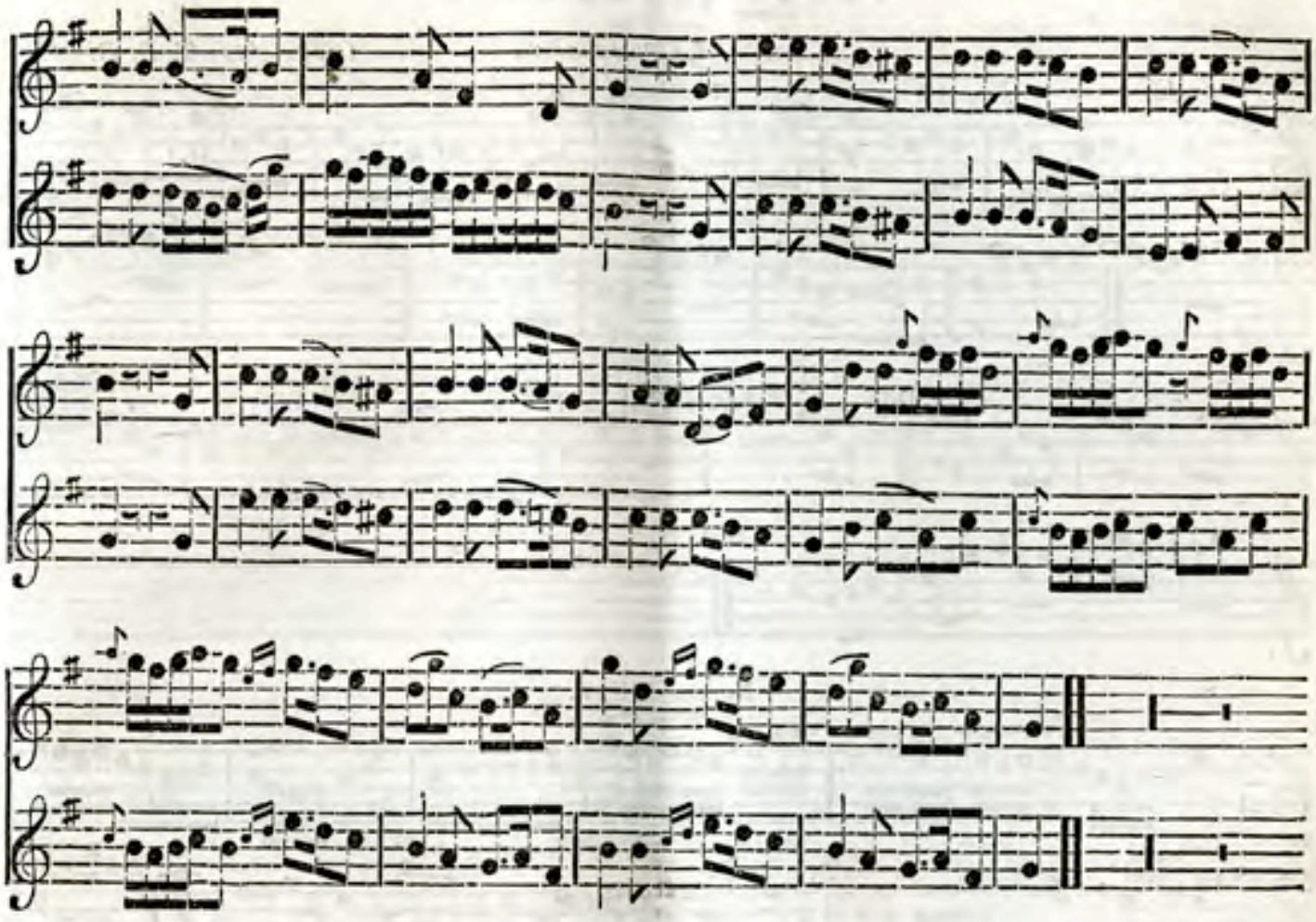
DUET FROM THE OPERA OF "THE PIRATES."

Storace.



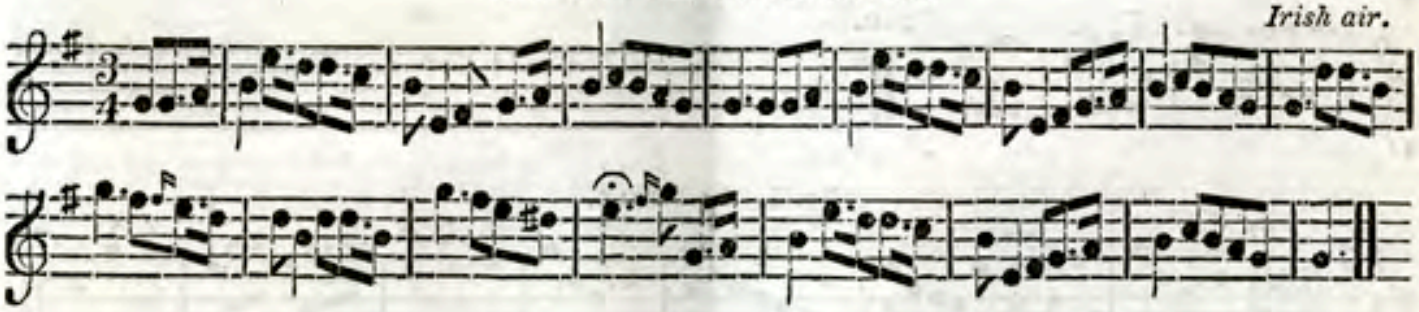
No. 21.





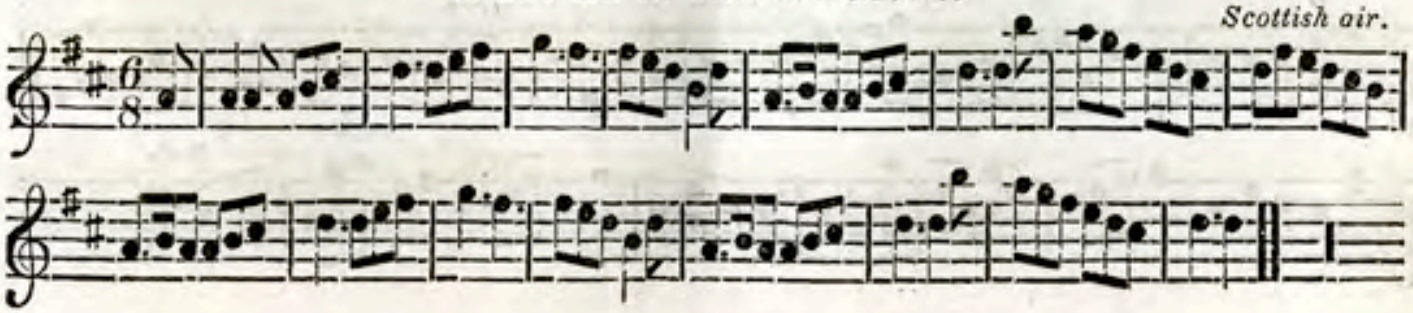
THE GROVES OF BLARNEY.

Irish air.



O LET ME IN THIS A'E NIGHT.

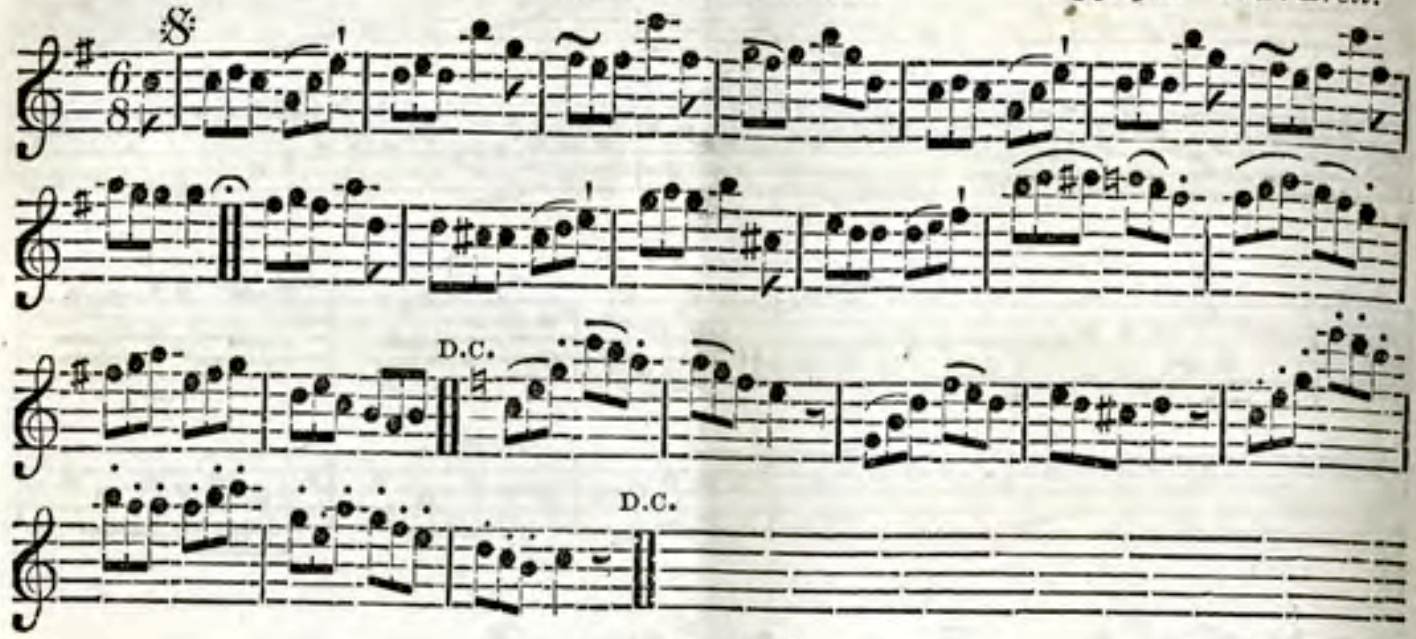
Scottish air.



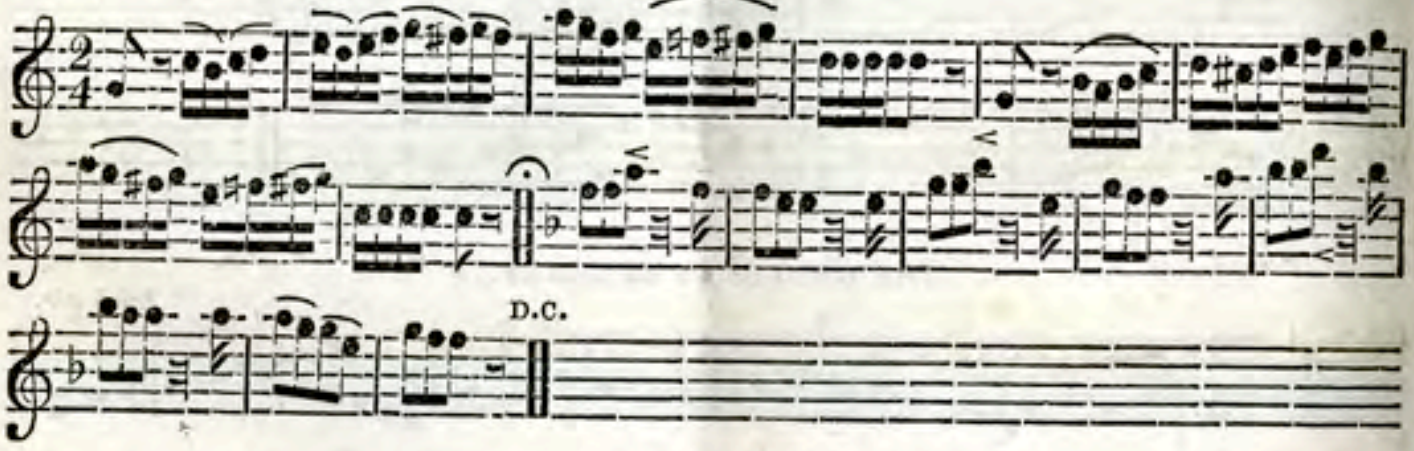
POLKA QUADRILLES.

No. 1.—La Pantalon.

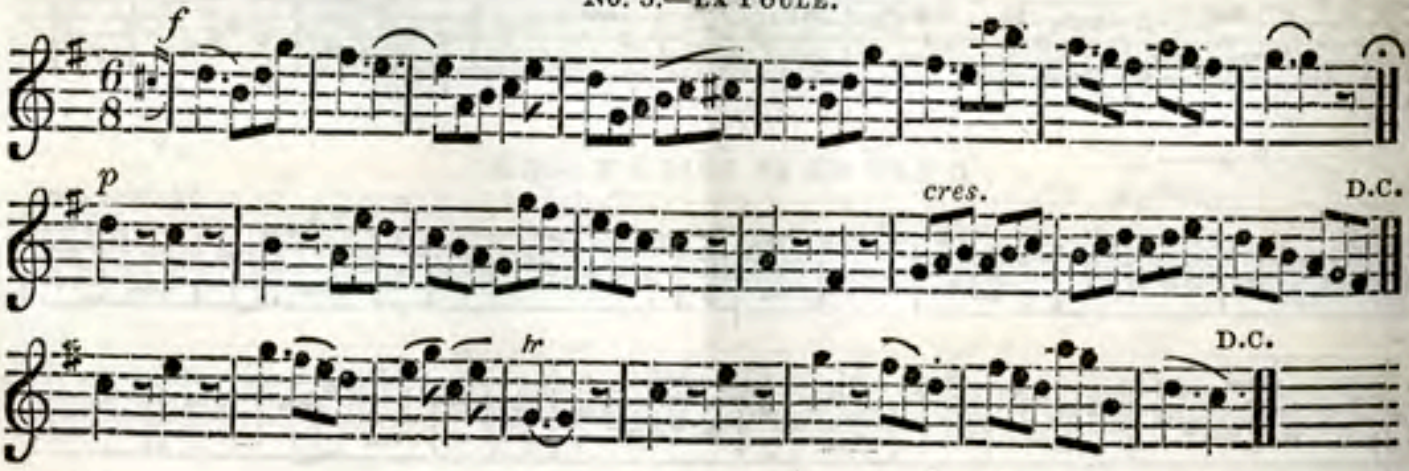
Copyright.—T. B. Brett.



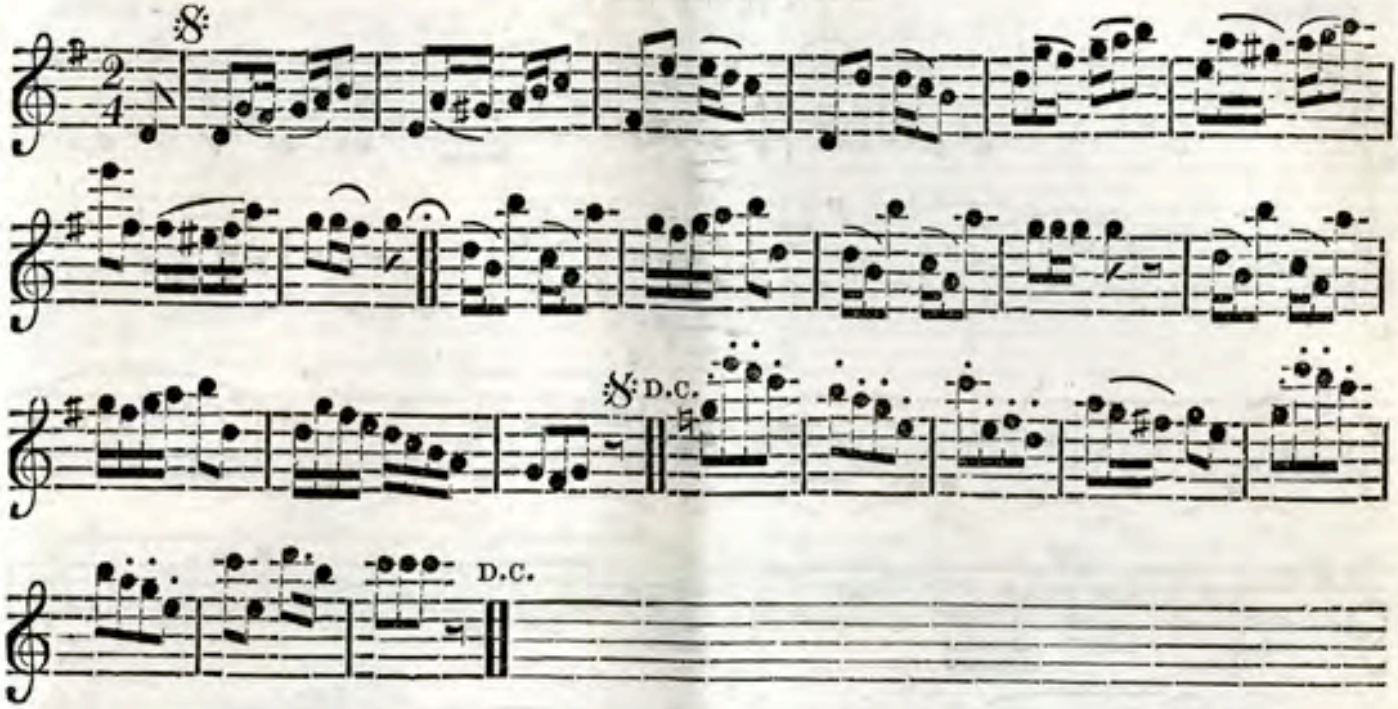
No. 2.—L'Ete.



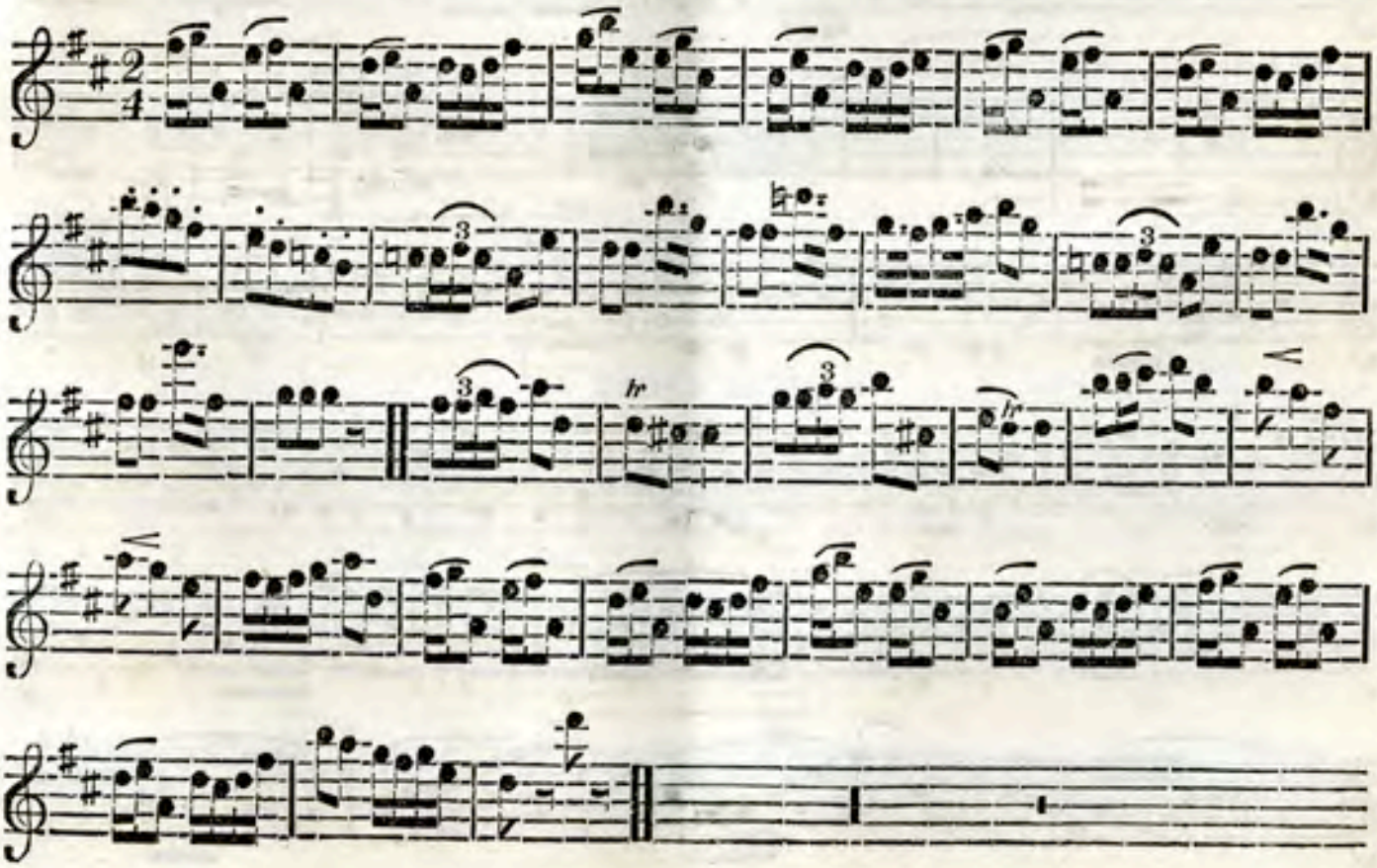
No. 3.—La Poule.



No. 4.—La Pastorelle.

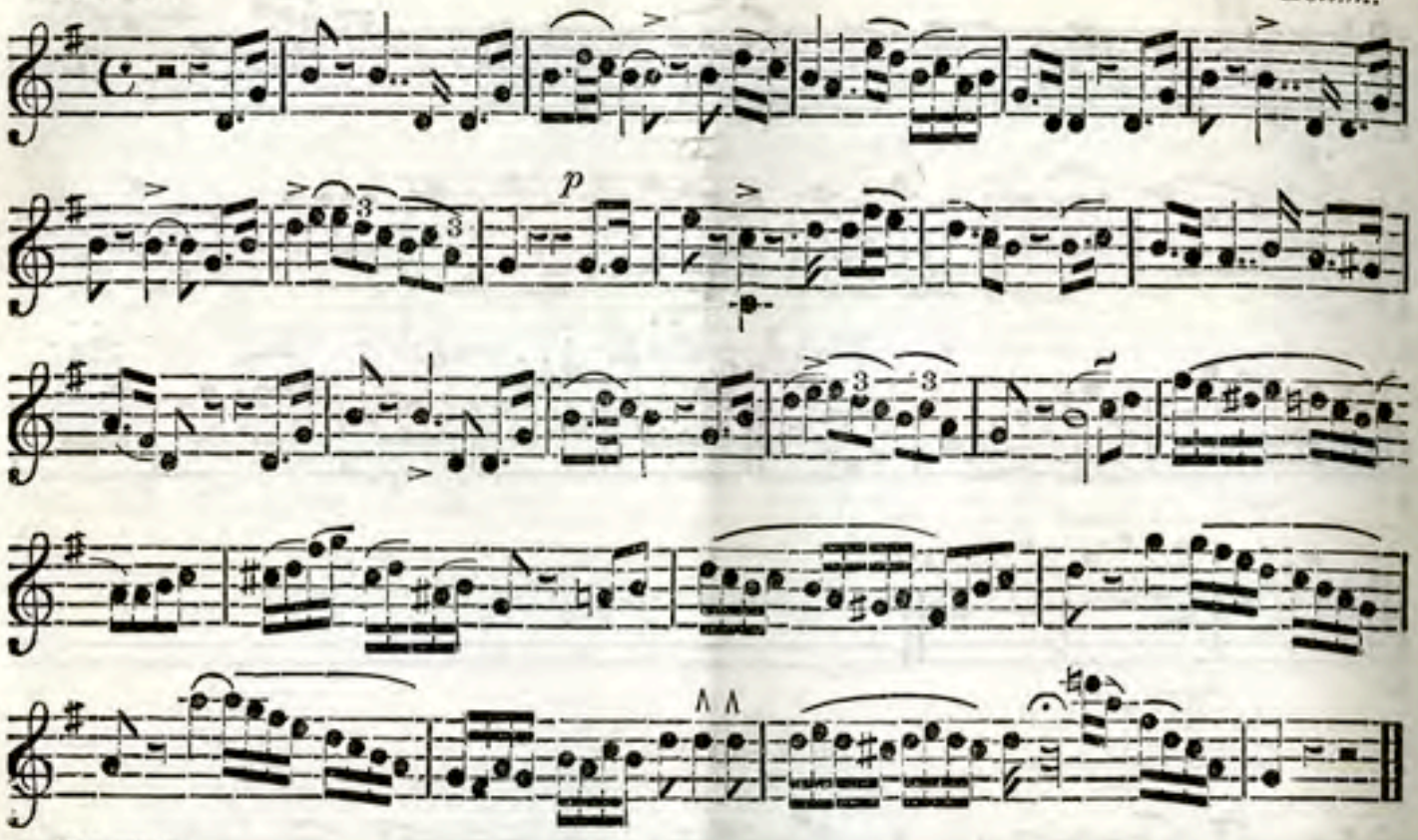


No. 5.—La Finale.

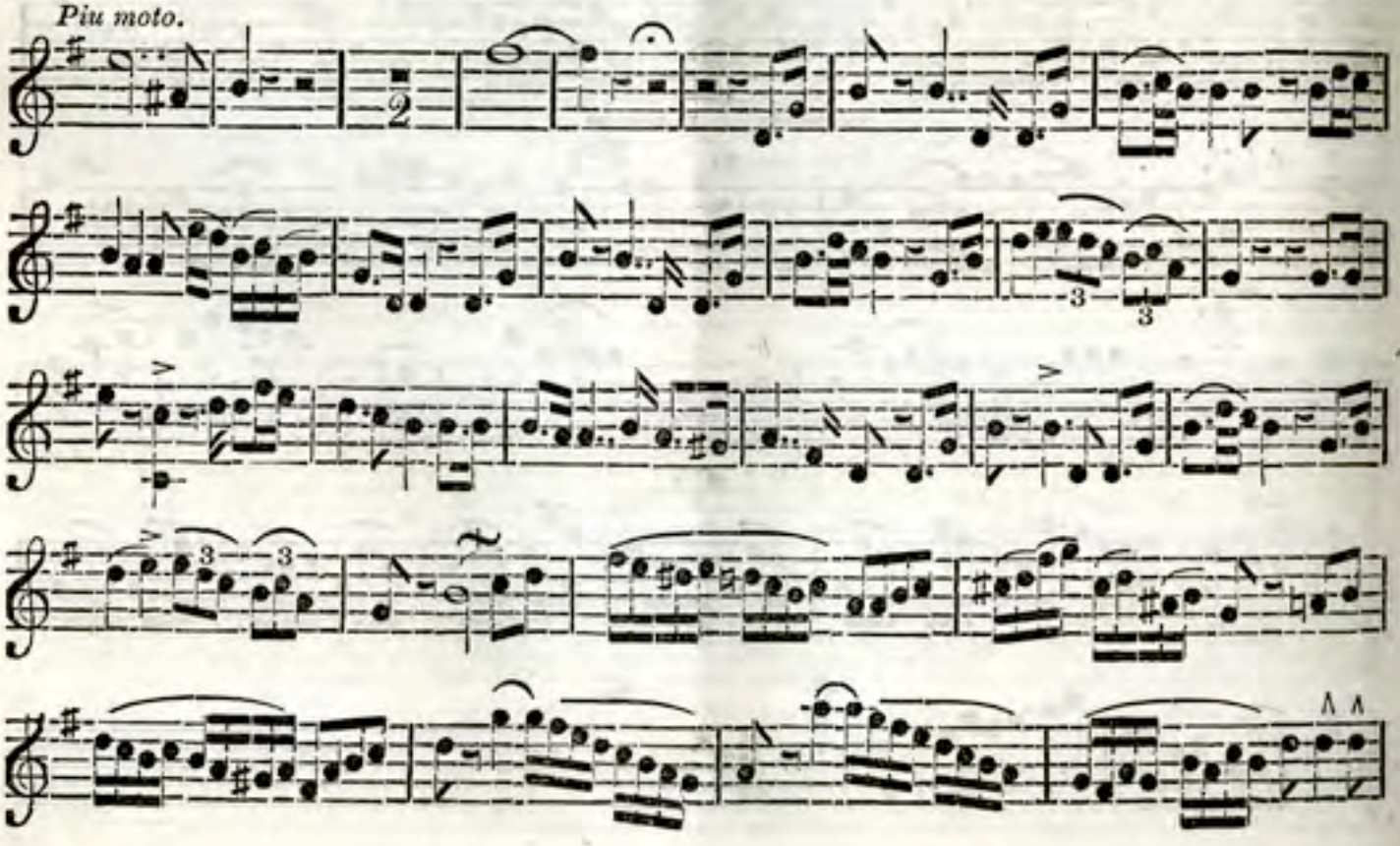


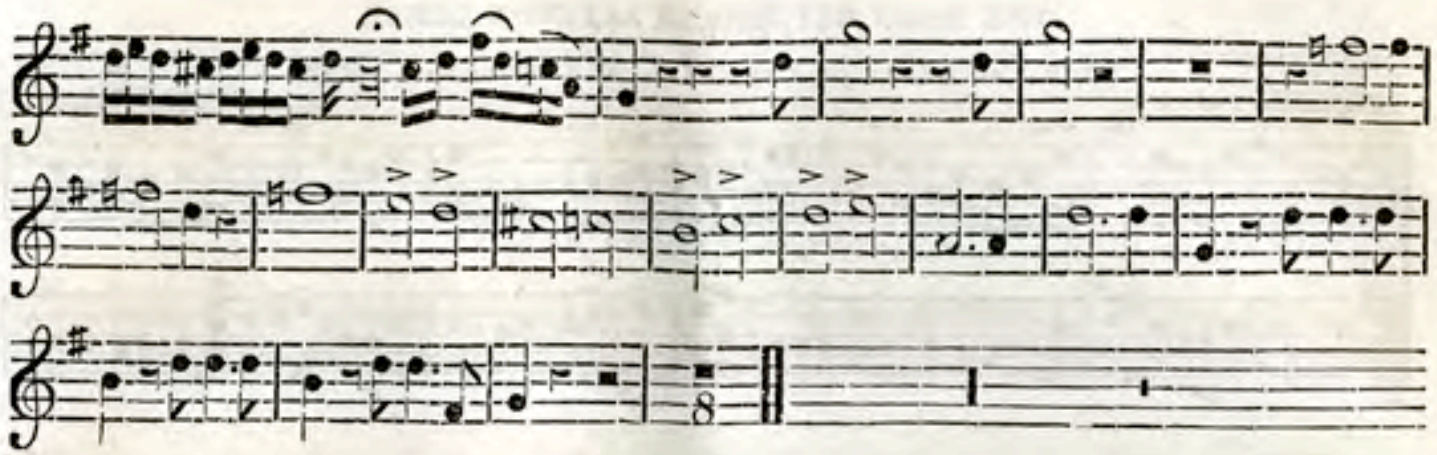
FAVOURITE AIR.

Moderate. *Bellini.*



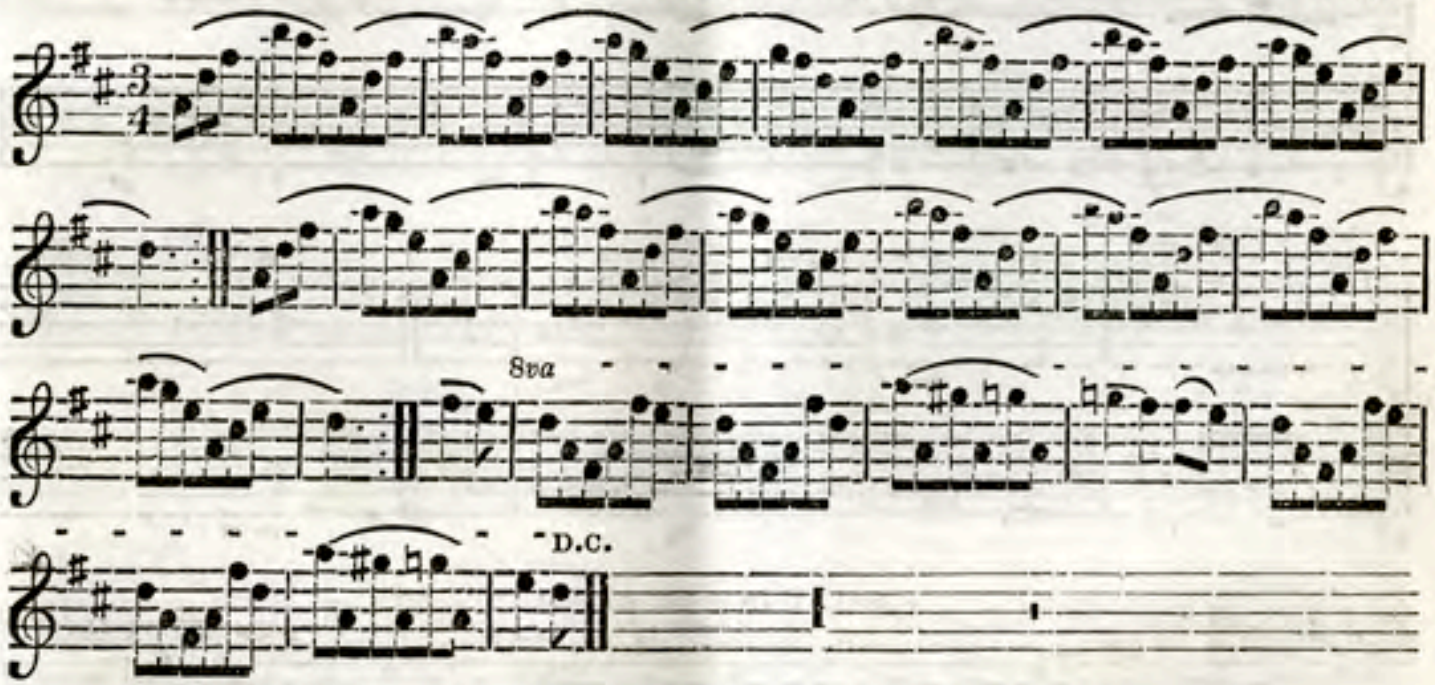
Piu moto.





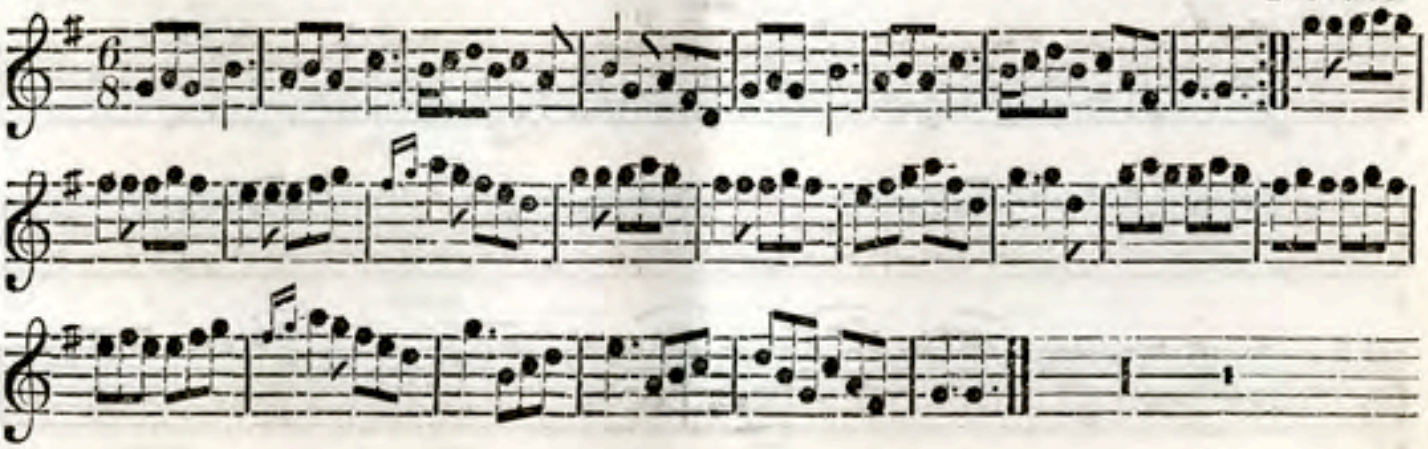
DER FREYSCHUTZ WALTZ.

Weber.



JACK'S ALIVE.

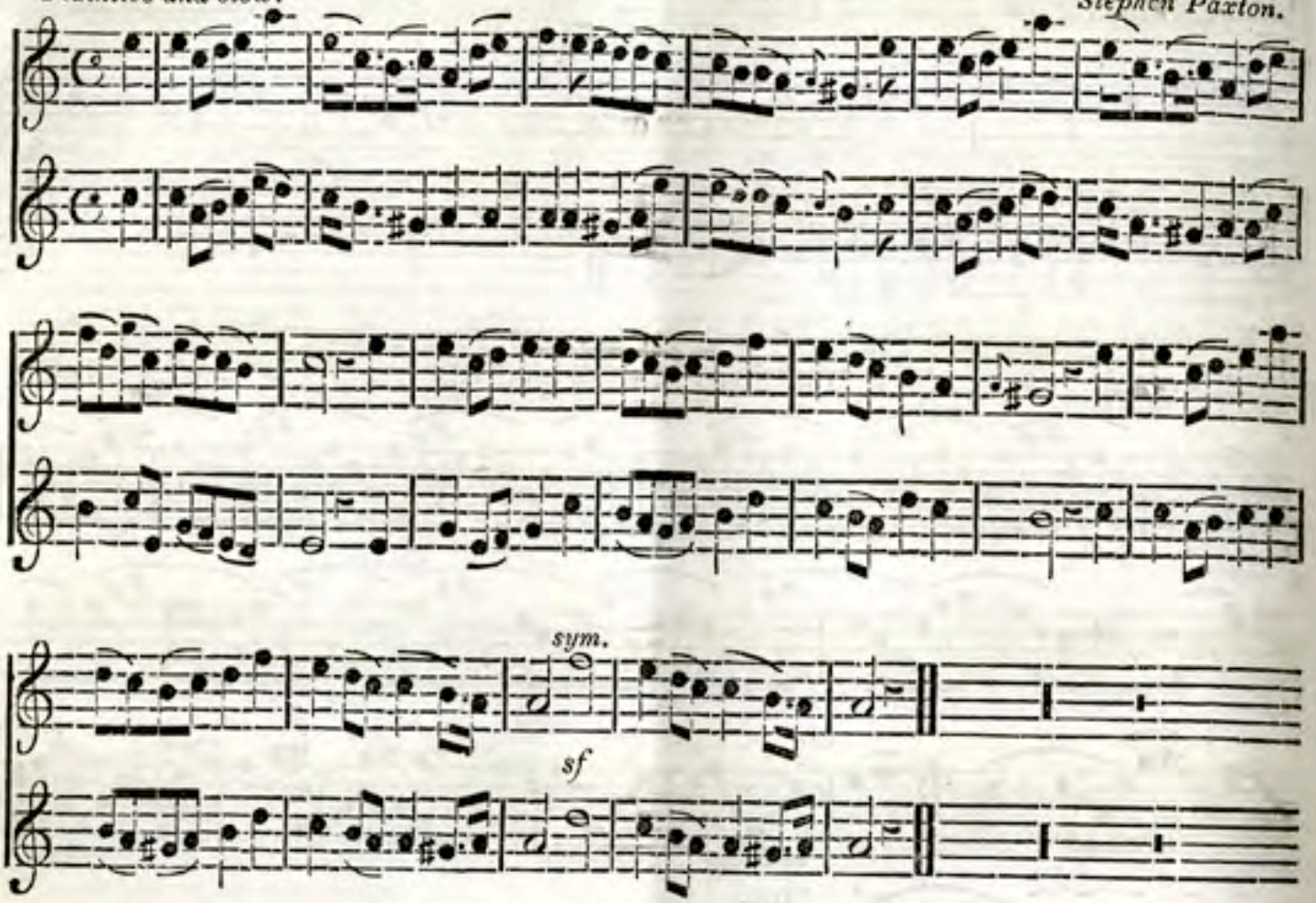
Irish air.



THE MORN RETURNS IN SAFFRON DREST.

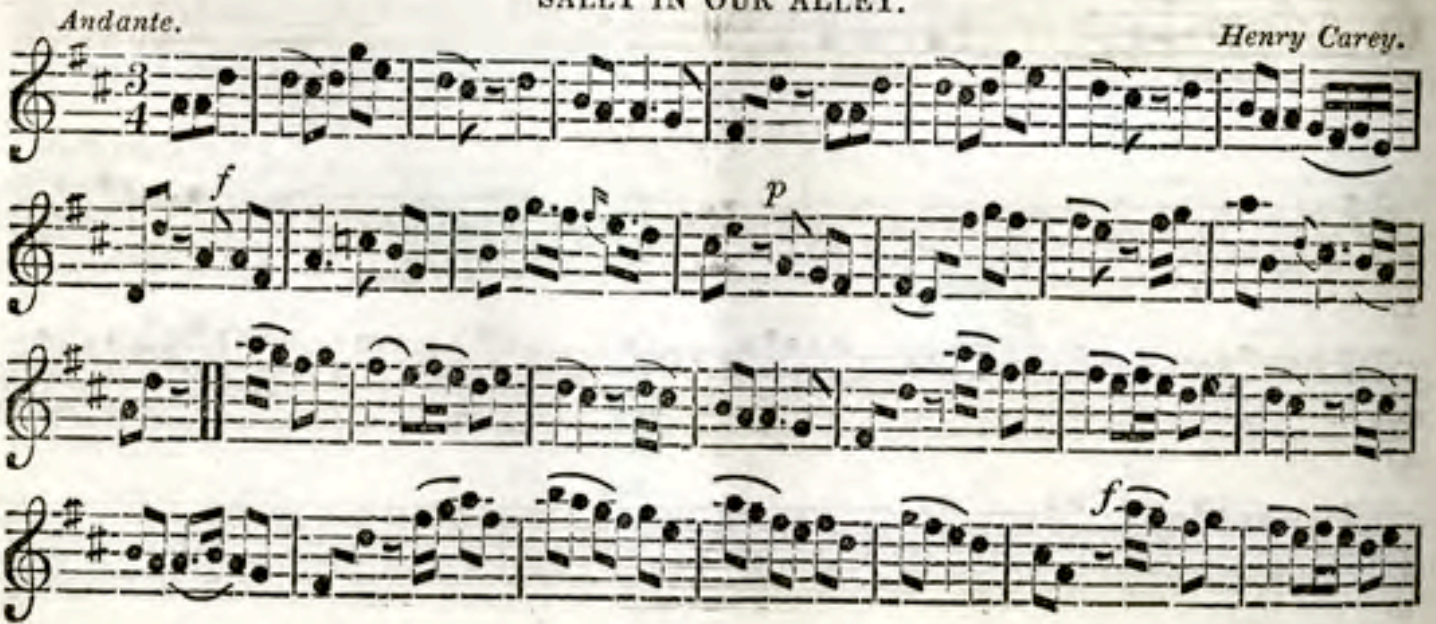
FROM THE OPERA OF "ROSINA." ARRANGED AS A DUET.

Plaintive and slow. *Stephen Paxton.*

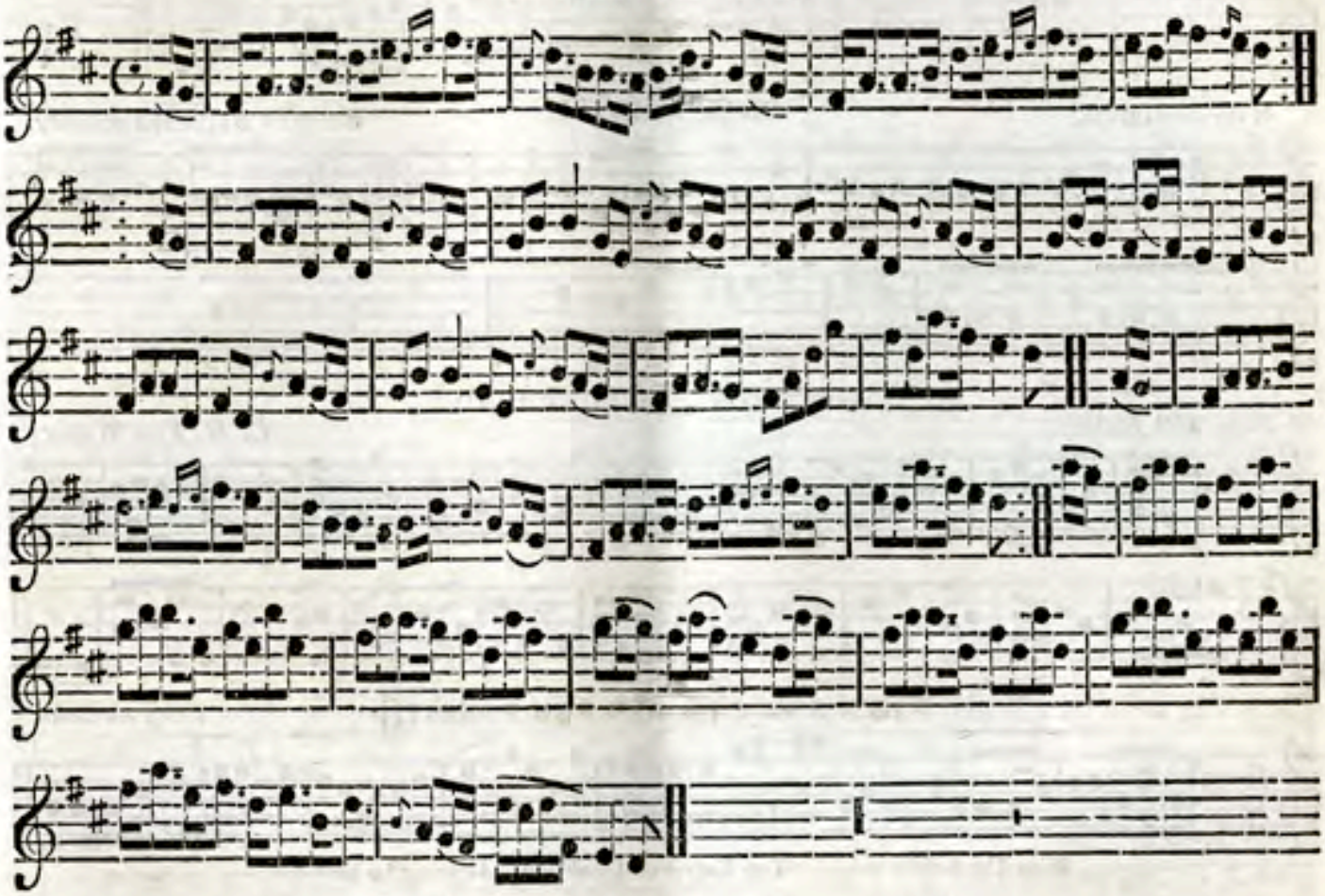


SALLY IN OUR ALLEY.

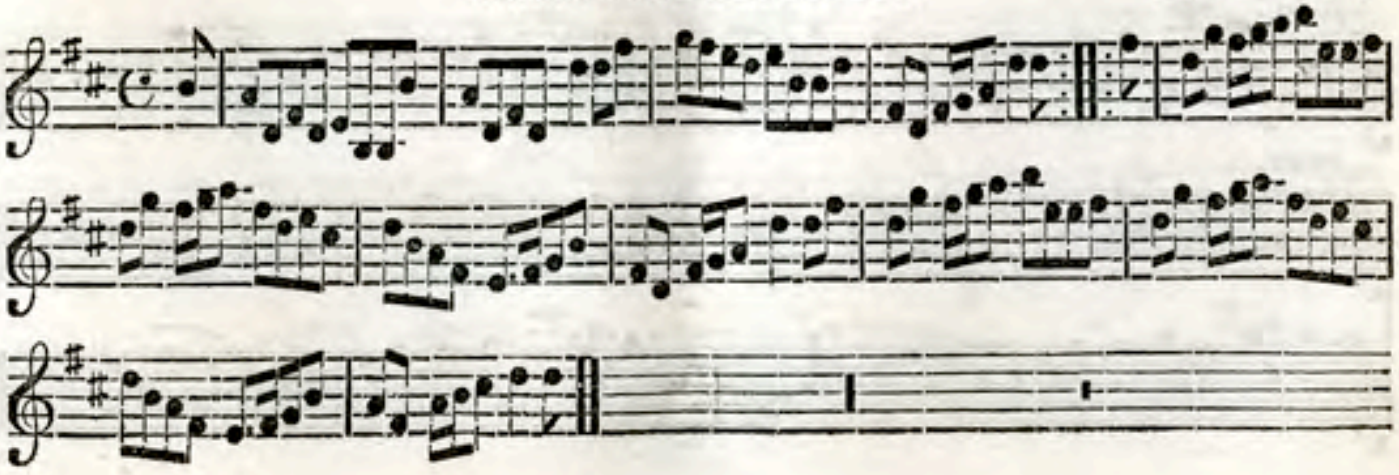
Andante. *Henry Carey.*



THE BRAES O' MARR. *Strathspey.*

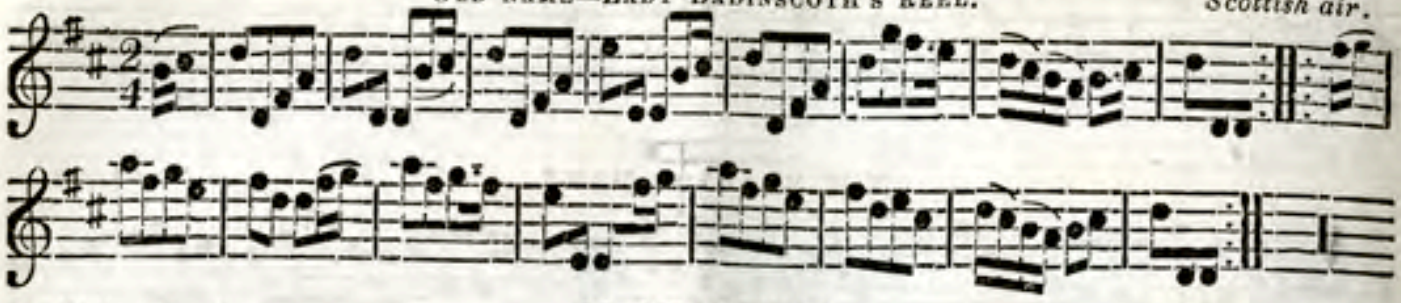


LASSES LOOK BEHIND YOU. *Reel.—Scottish.*

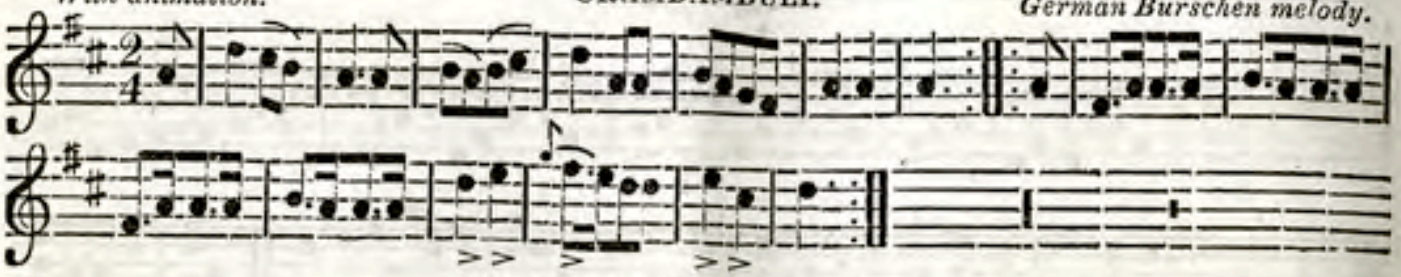


MY LOVE SHE'S BUT A LASSIE YET.

OLD NAME—LADY BADINSCOTH'S REEL. *Scottish air.*

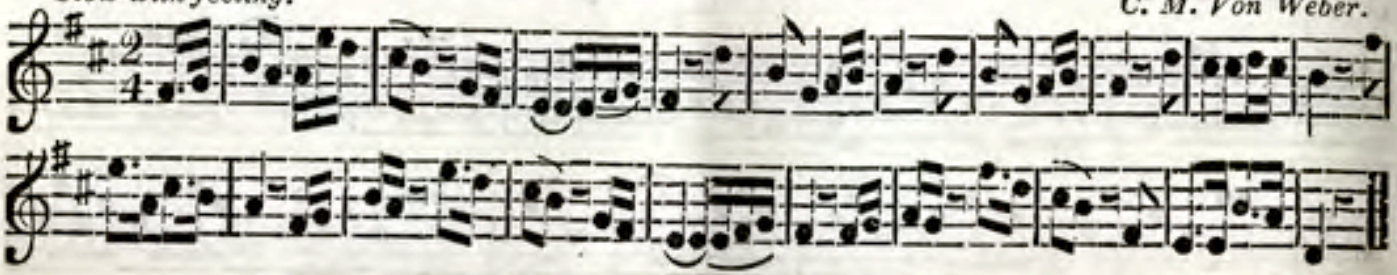


With animation. CRAMBAMBULI. *German Burschen melody.*

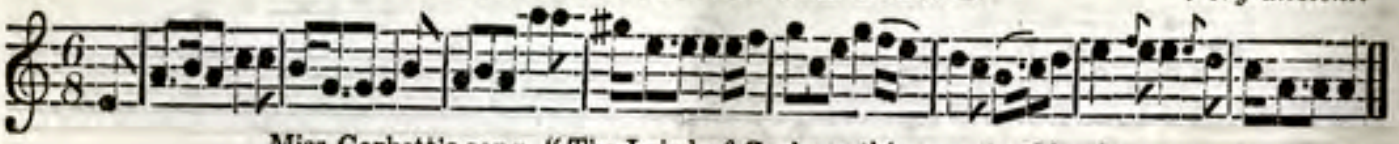


NO WORDS CAN POET FIND.

Slow with feeling. *C. M. Von Weber.*



WHEN SHE CAM BEN SHE BOBBIT. *Very ancient.*



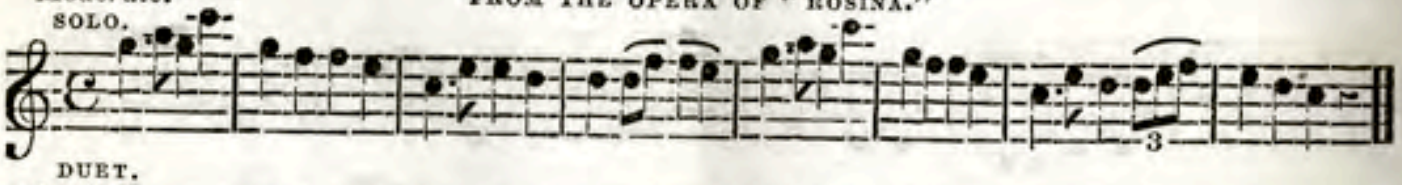
Miss Corbett's song, "The Laird of Cockpen," is sung to this air.

WHEN THE ROSY MORN APPEARING.

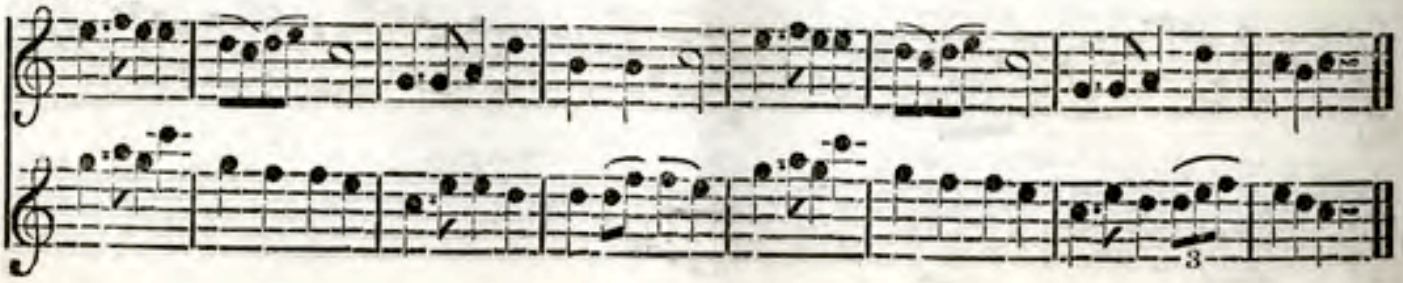
FROM THE OPERA OF "ROSINA."

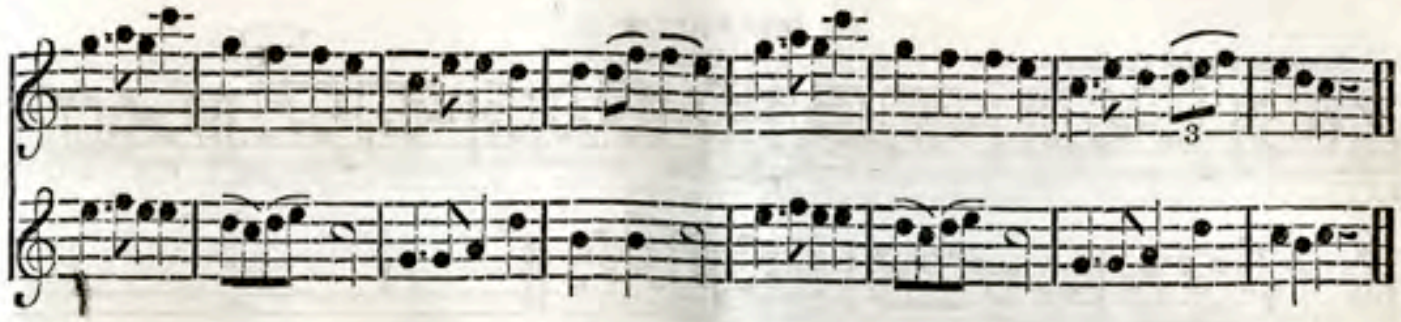
Moderate.

SOLO.

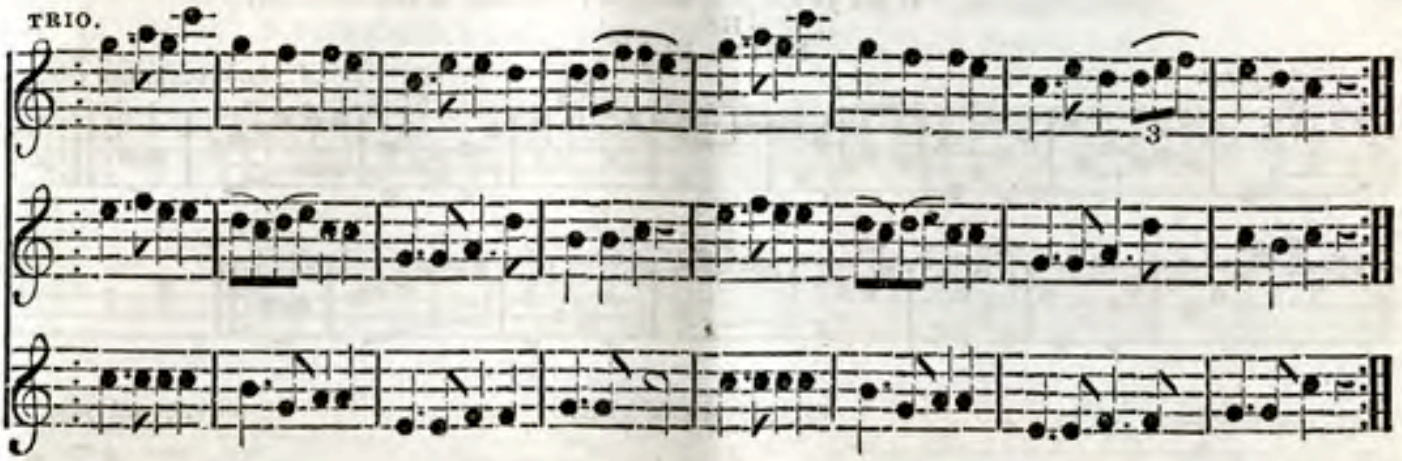


DUET.



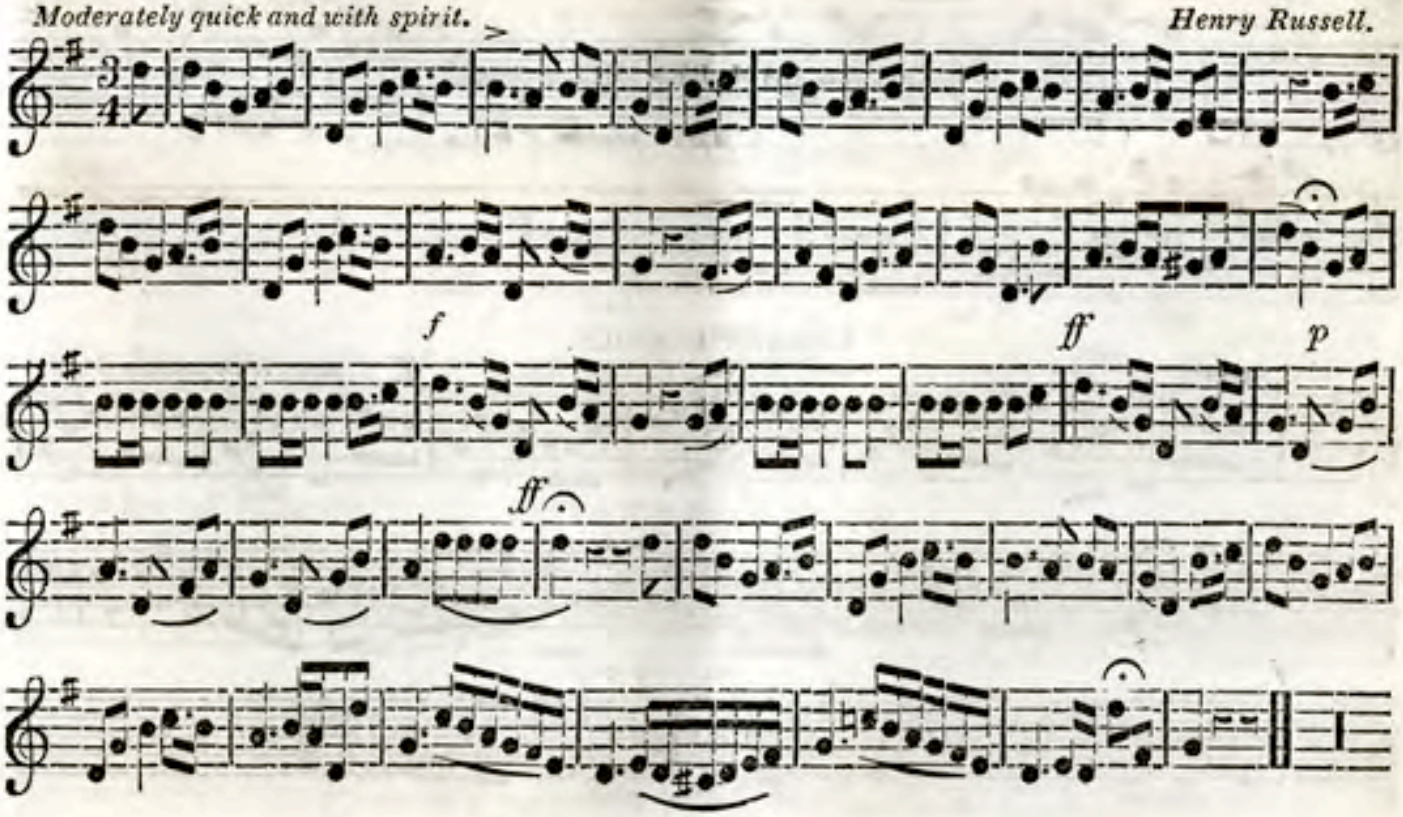


TRIO.



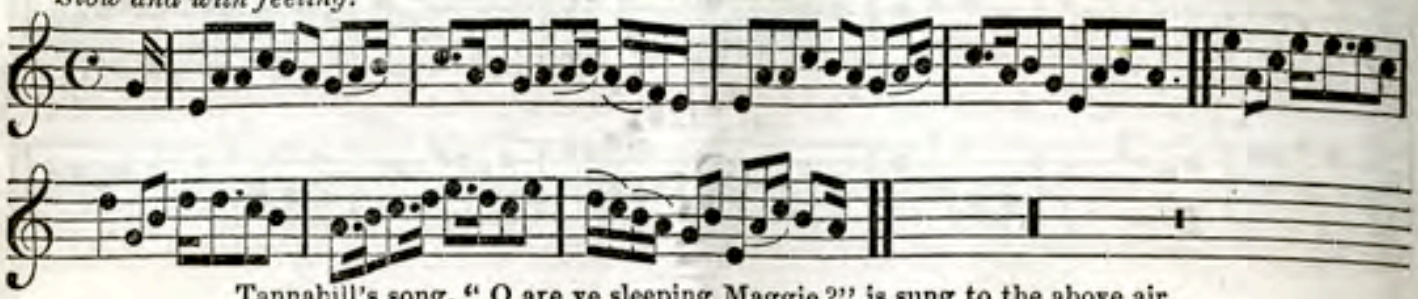
SOME LOVE TO ROAM.

Moderately quick and with spirit. *Henry Russell.*



CULLODEN.

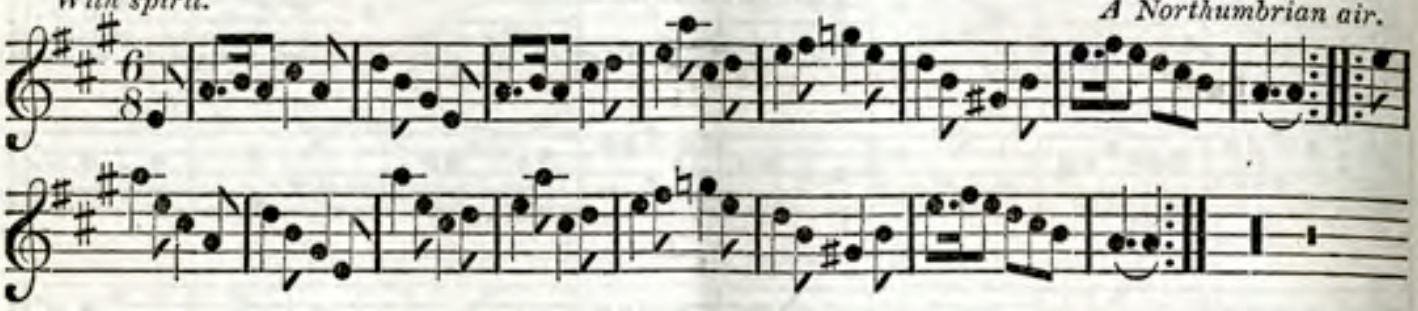
Slow and with feeling.



Tannahill's song, " O are ye sleeping Maggie ?" is sung to the above air.

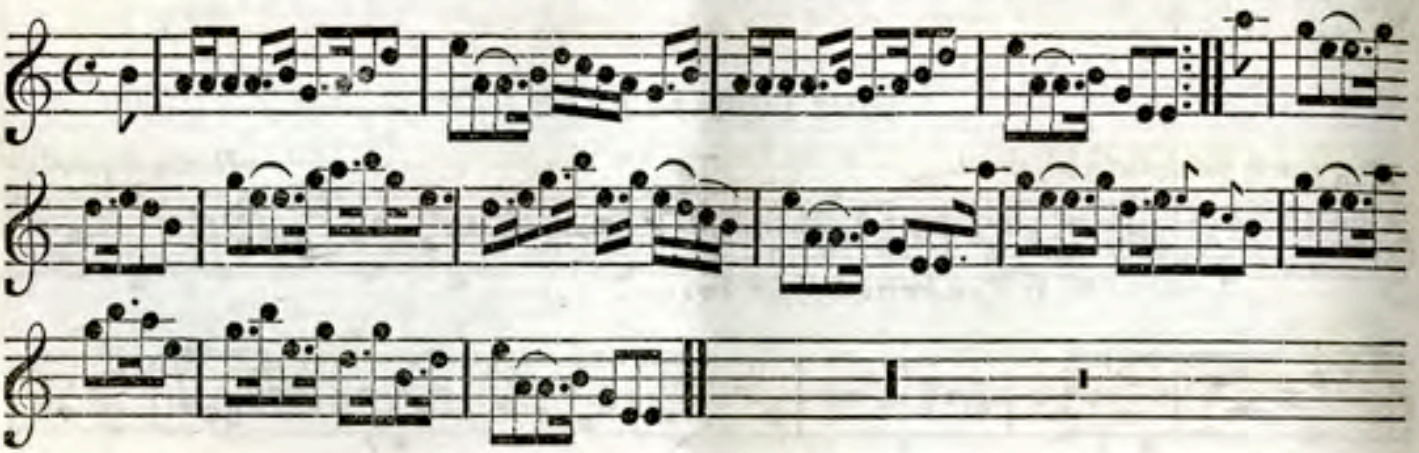
ROSES BLAW.

With spirit. *A Northumbrian air.*



TIBBIE FOWLER.

Strathspey.

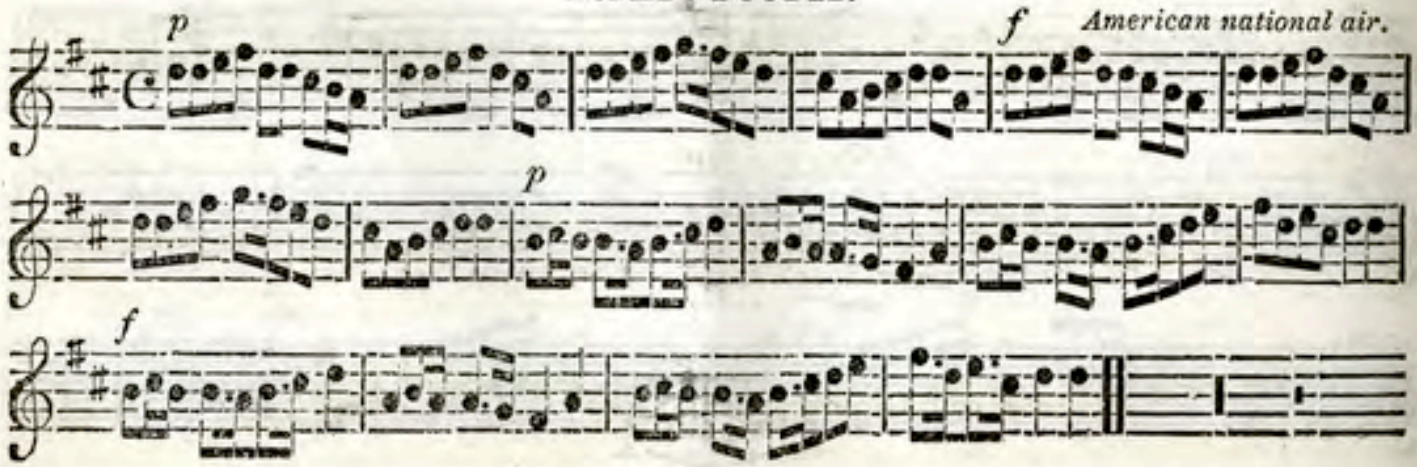


YANKEE DOODLE.

p *f* *American national air.*

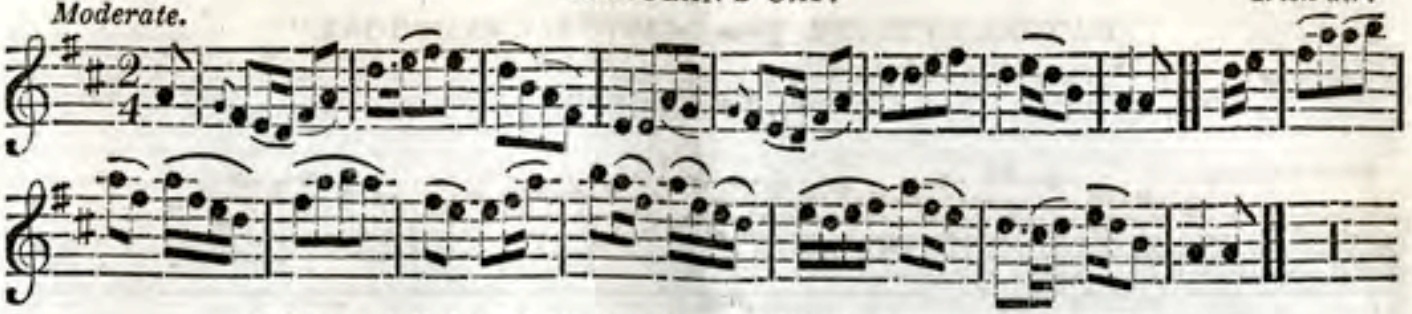
p

f



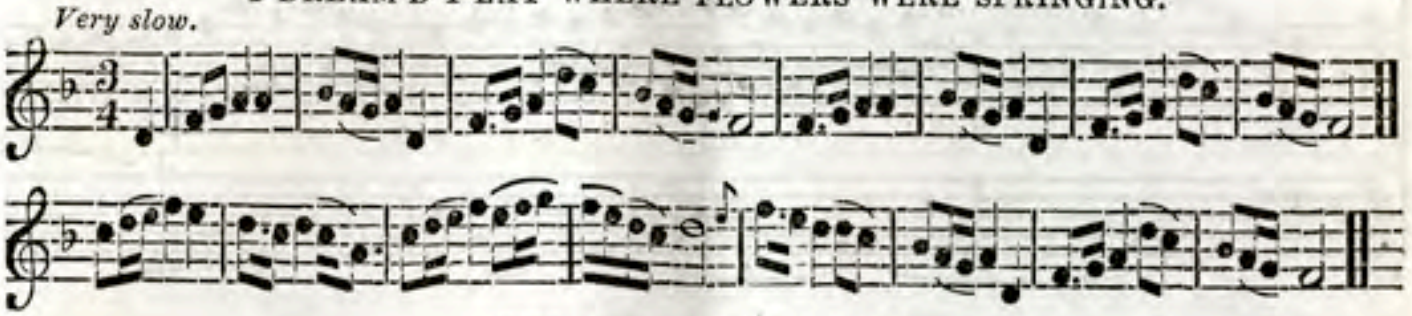
CAROLAN'S CAP.

Moderate. *Irish air.*



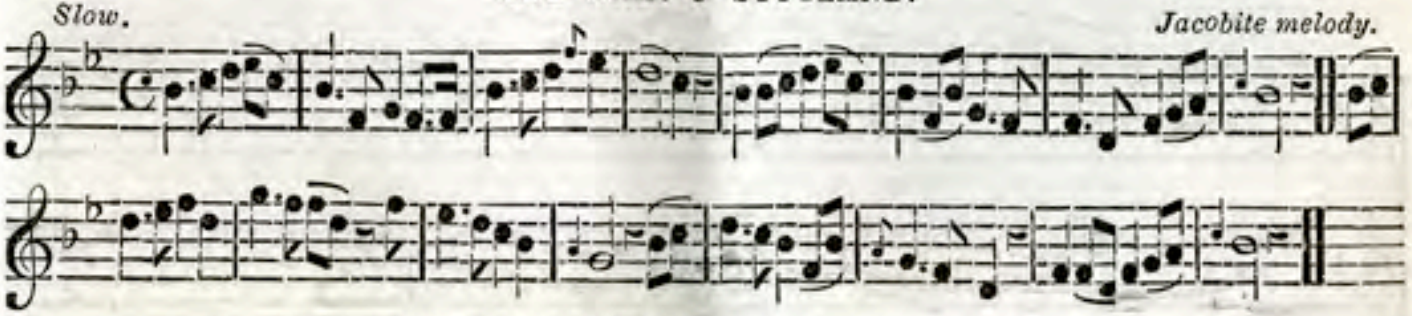
I DREAM'D I LAY WHERE FLOWERS WERE SPRINGING.

Very slow.



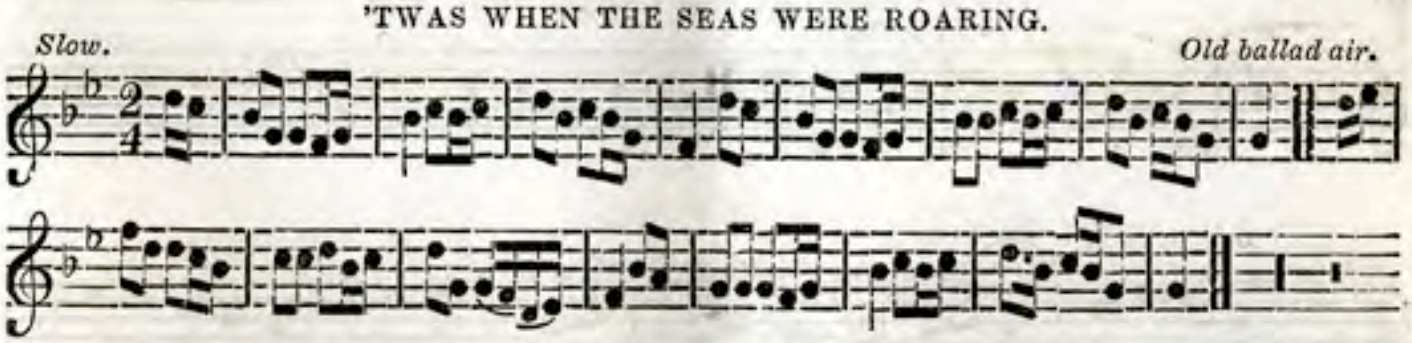
THE WAES O' SCOTLAND.

Slow. *Jacobite melody.*



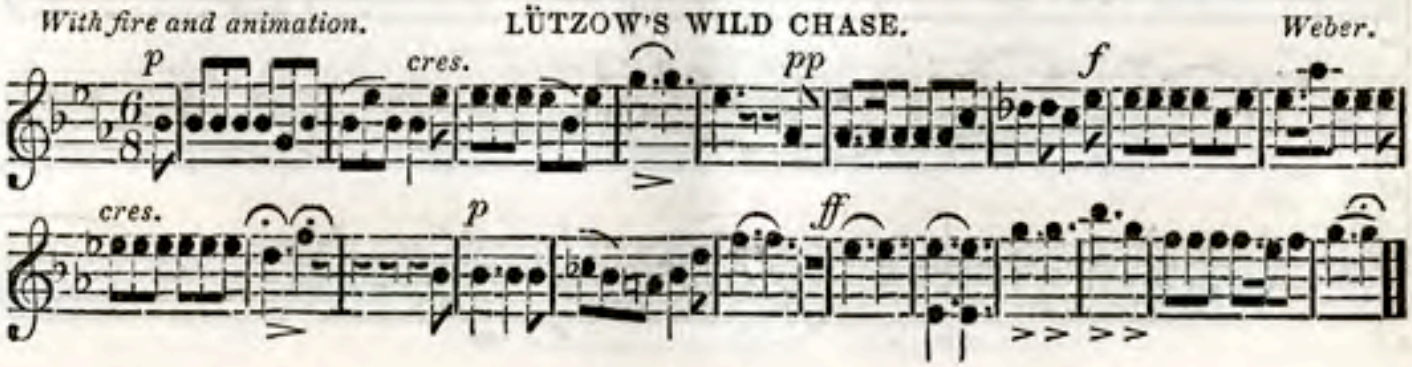
'TWAS WHEN THE SEAS WERE ROARING.

Slow. *Old ballad air.*



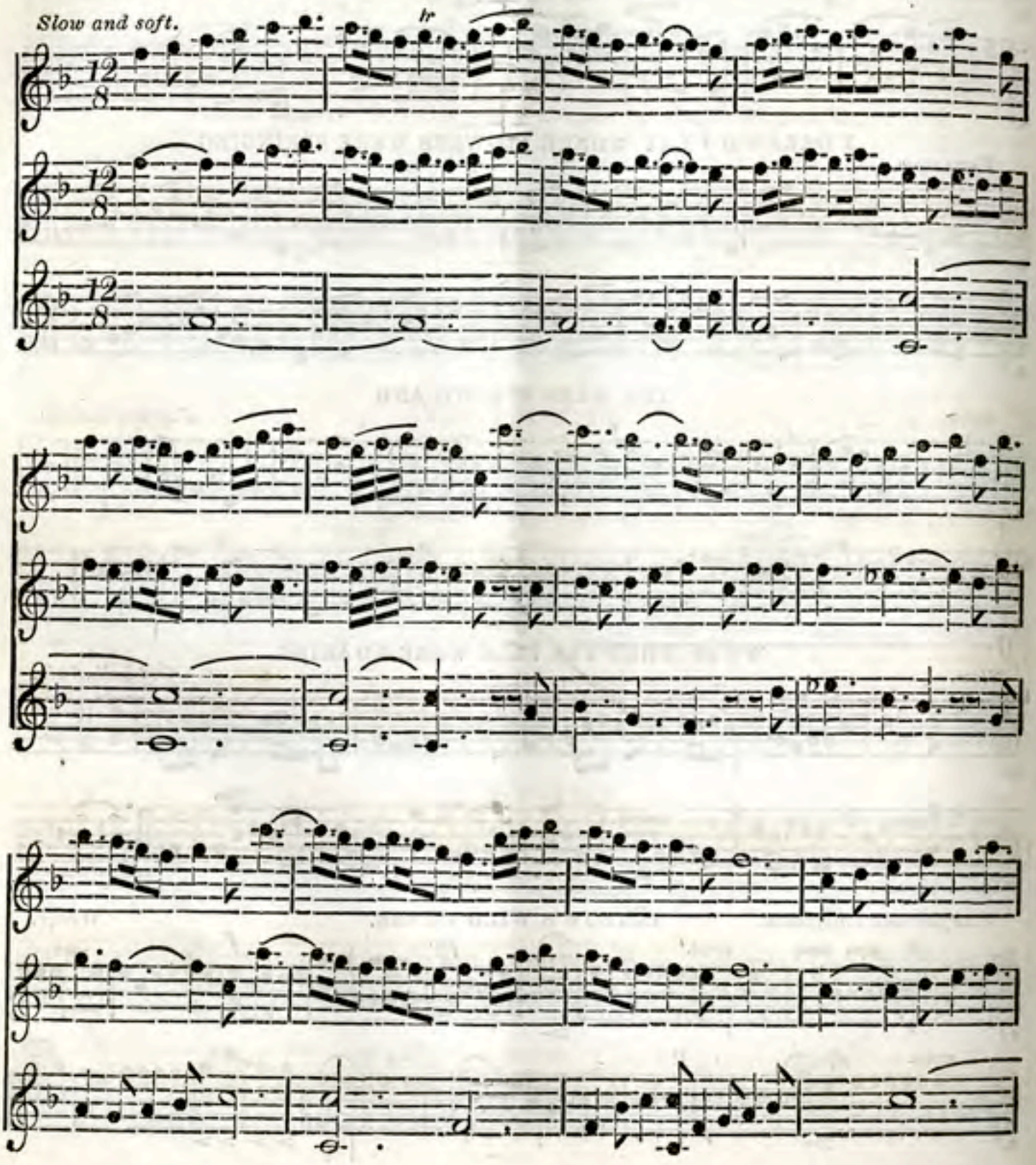
LÜTZOW'S WILD CHASE.

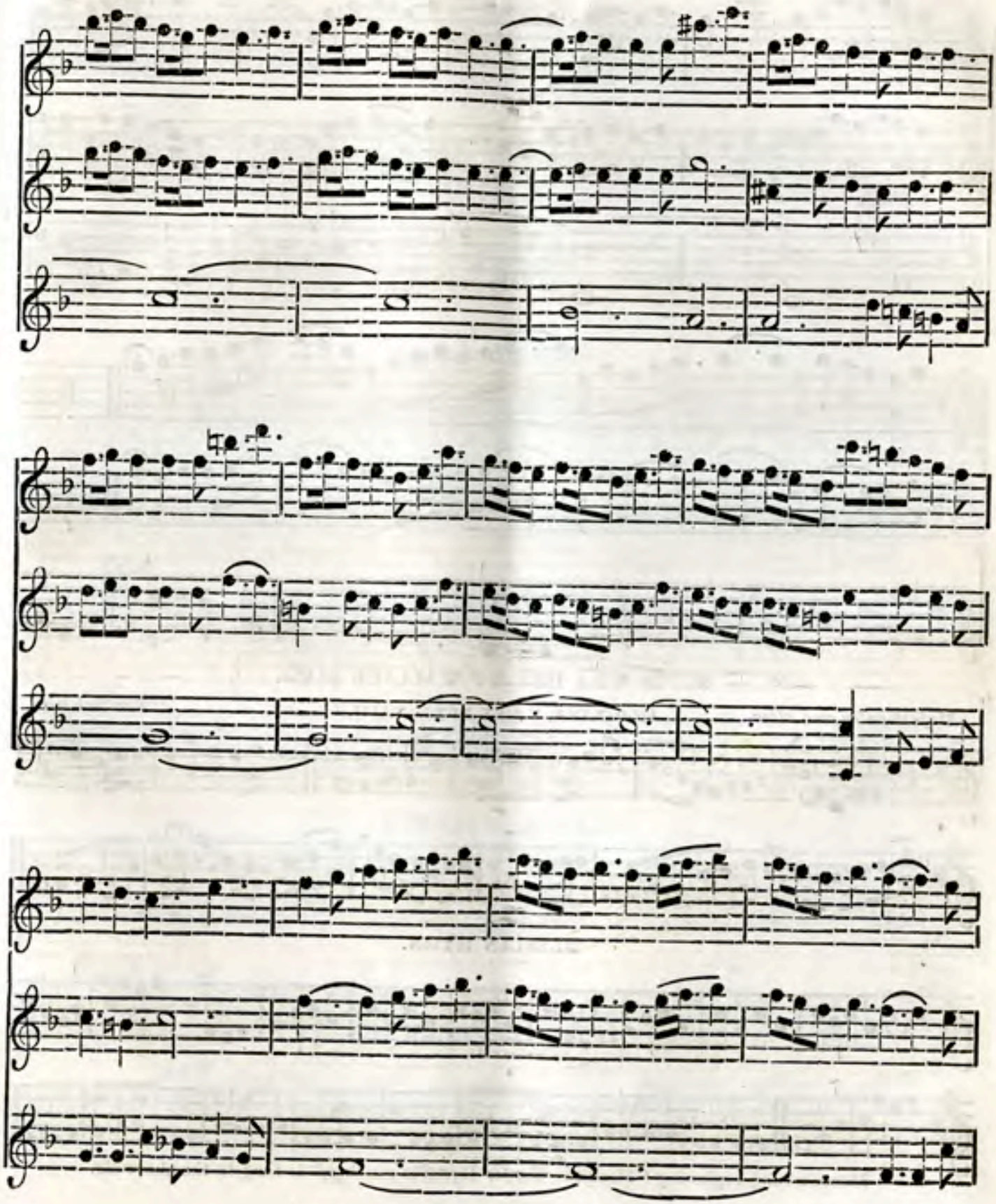
With fire and animation. *Weber.*

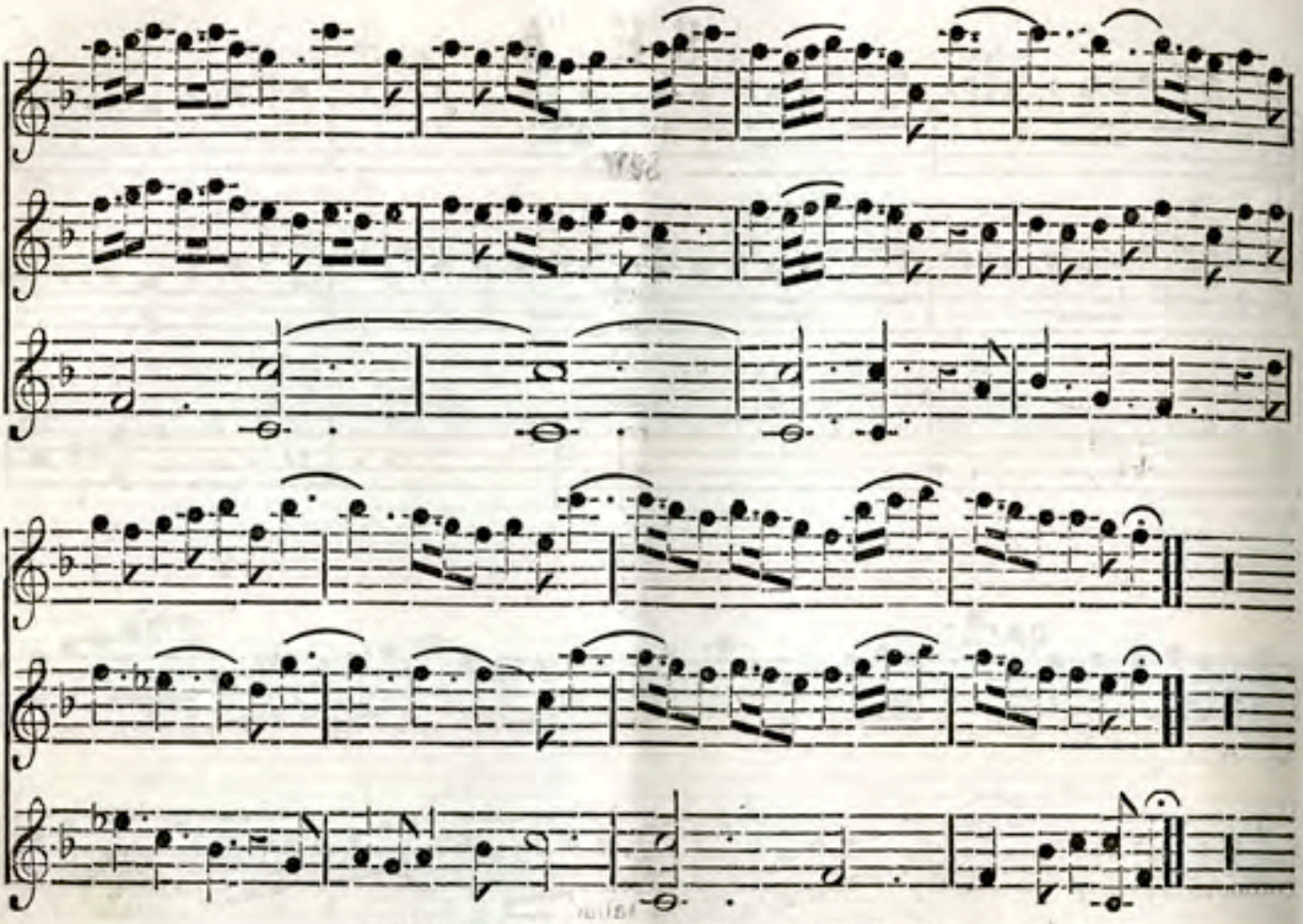


HANDEL'S CELEBRATED "PASTORAL SYMPHONY."

From "The Messiah."

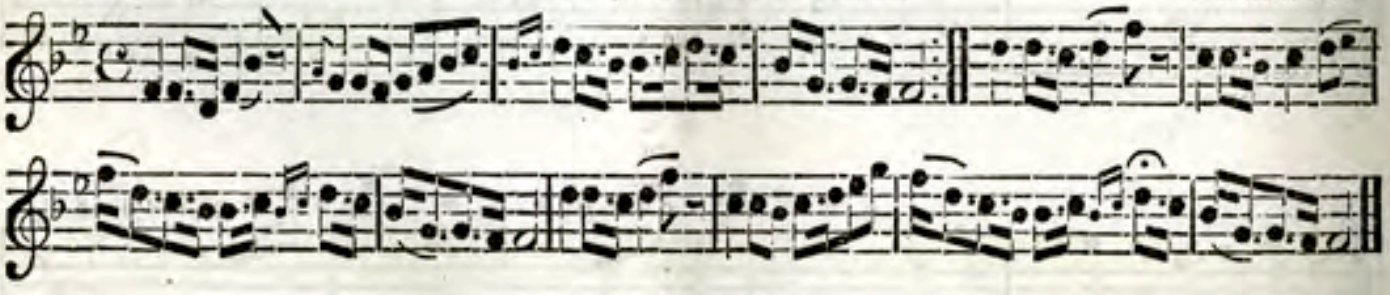




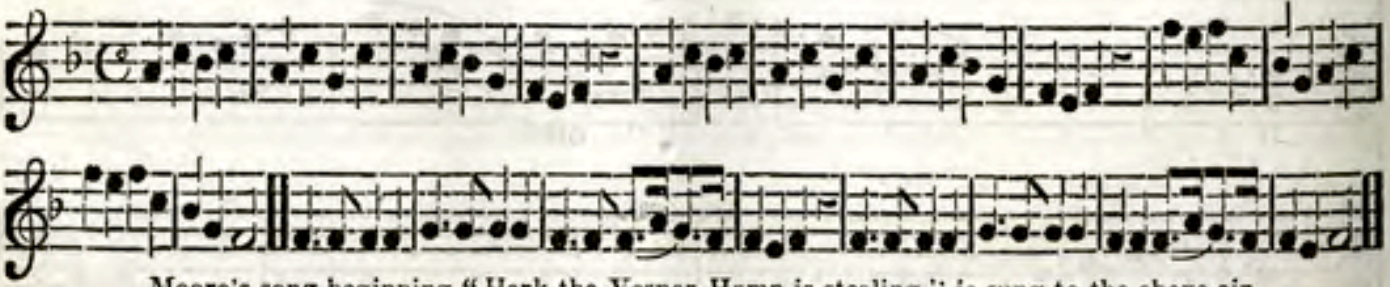


SCOTS WHA HAE WI' WALLACE BLED.

Majestically and slow. OLD NAME, "HEY TUTTI TAITI." *Scottish air.*

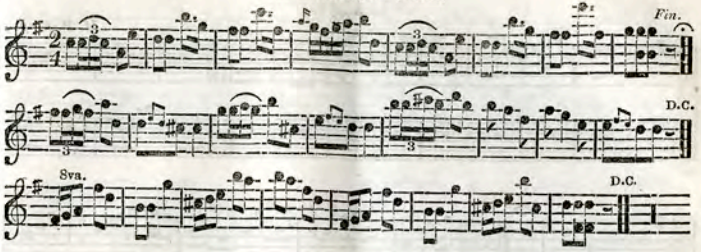


RUSSIAN HYMN.

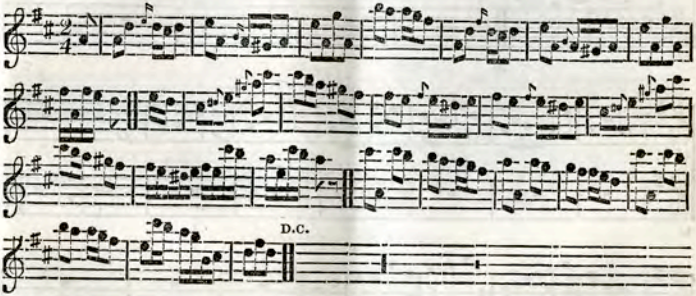


Moore's song beginning "Hark the Vesper Hymn is stealing," is sung to the above air.

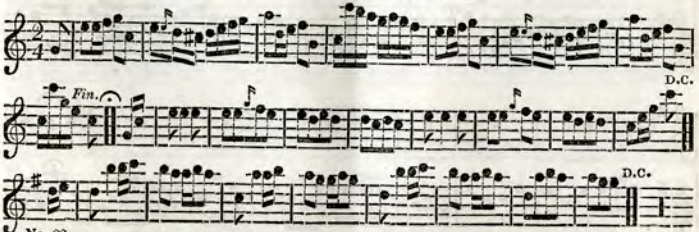
THE ORIGINAL POLKA.



THE OPERA POLKA.



LA ESMERALDA POLKA.

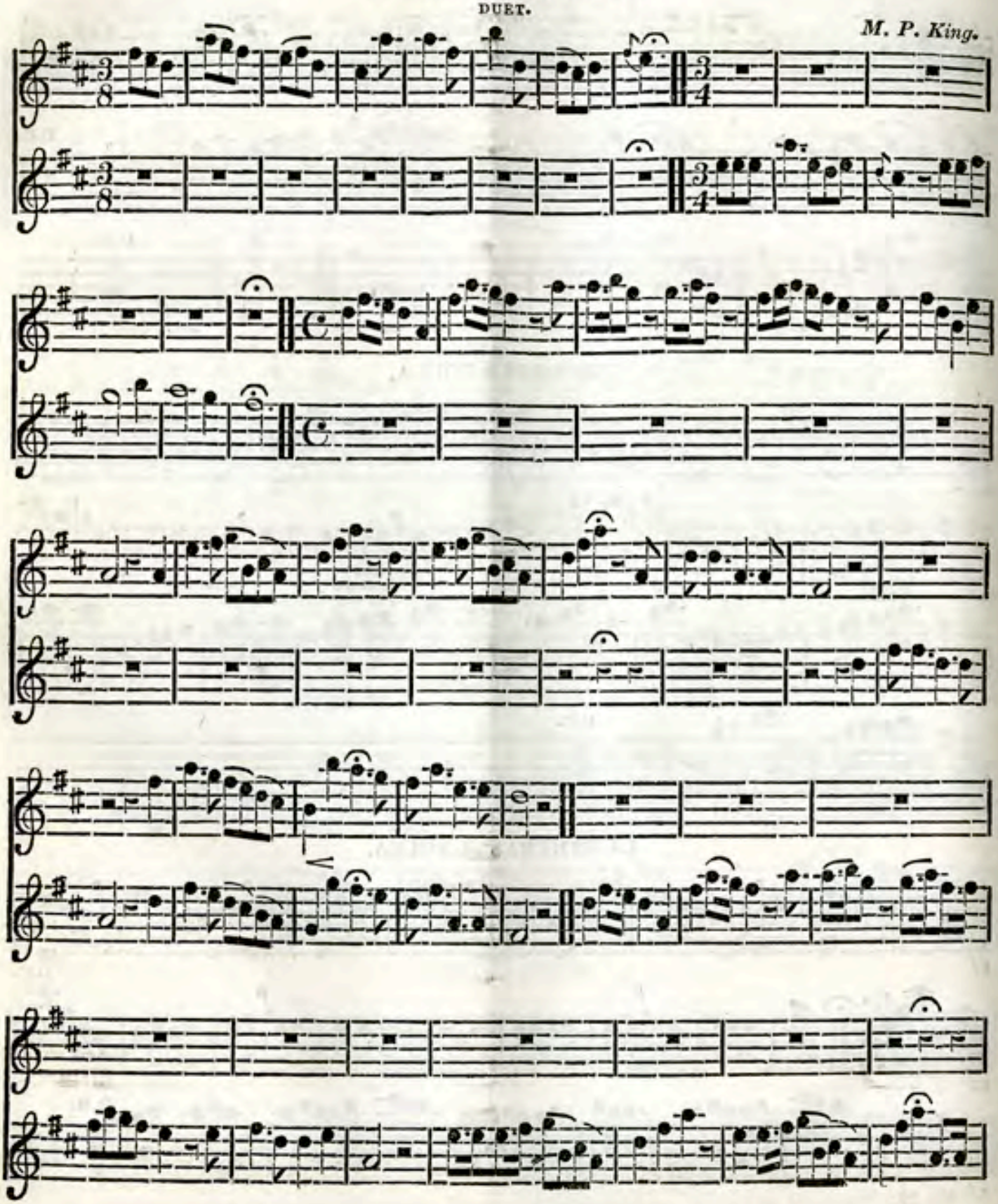


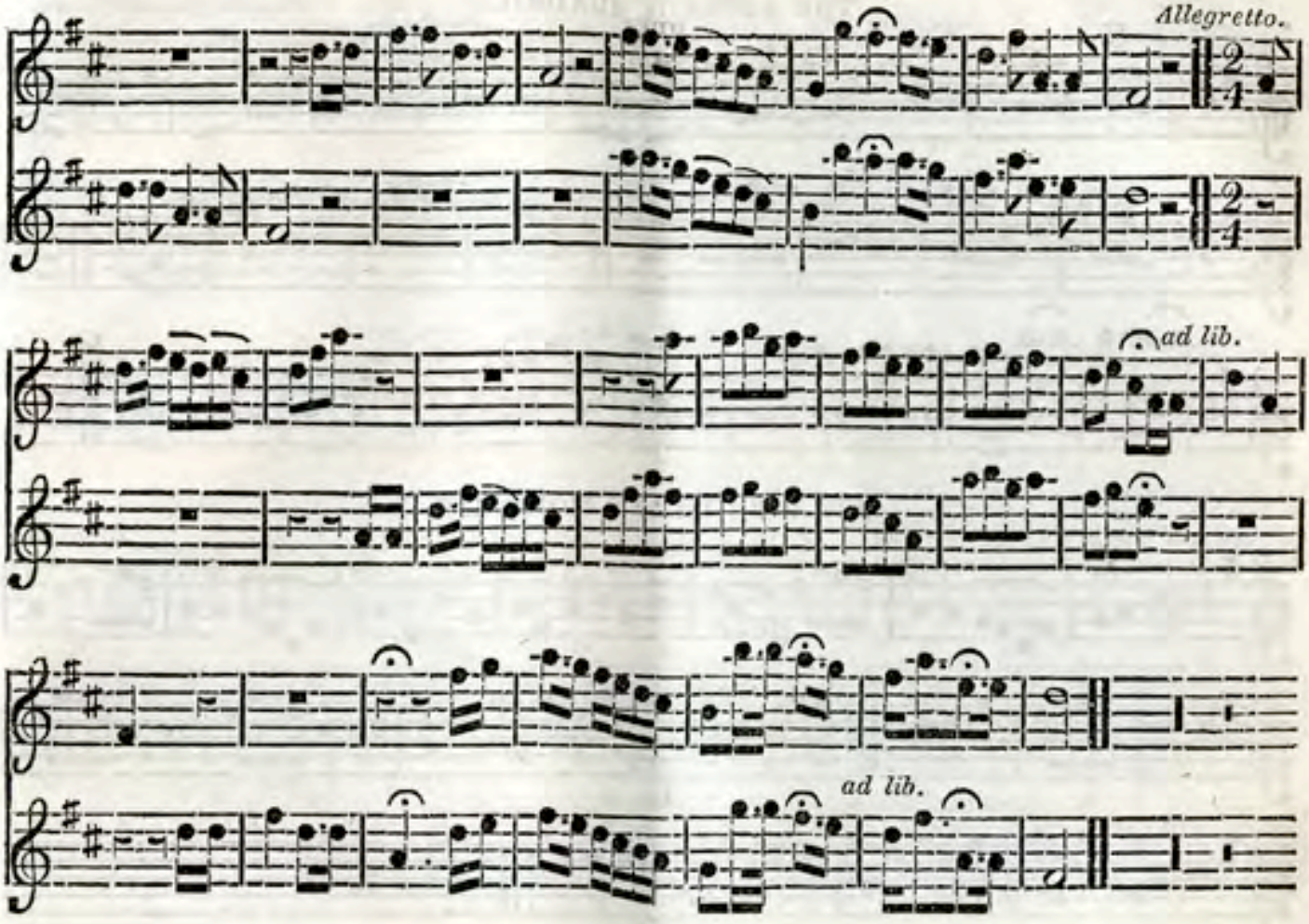
No. 22.

THE MINUTE GUN AT SEA.

DUET.

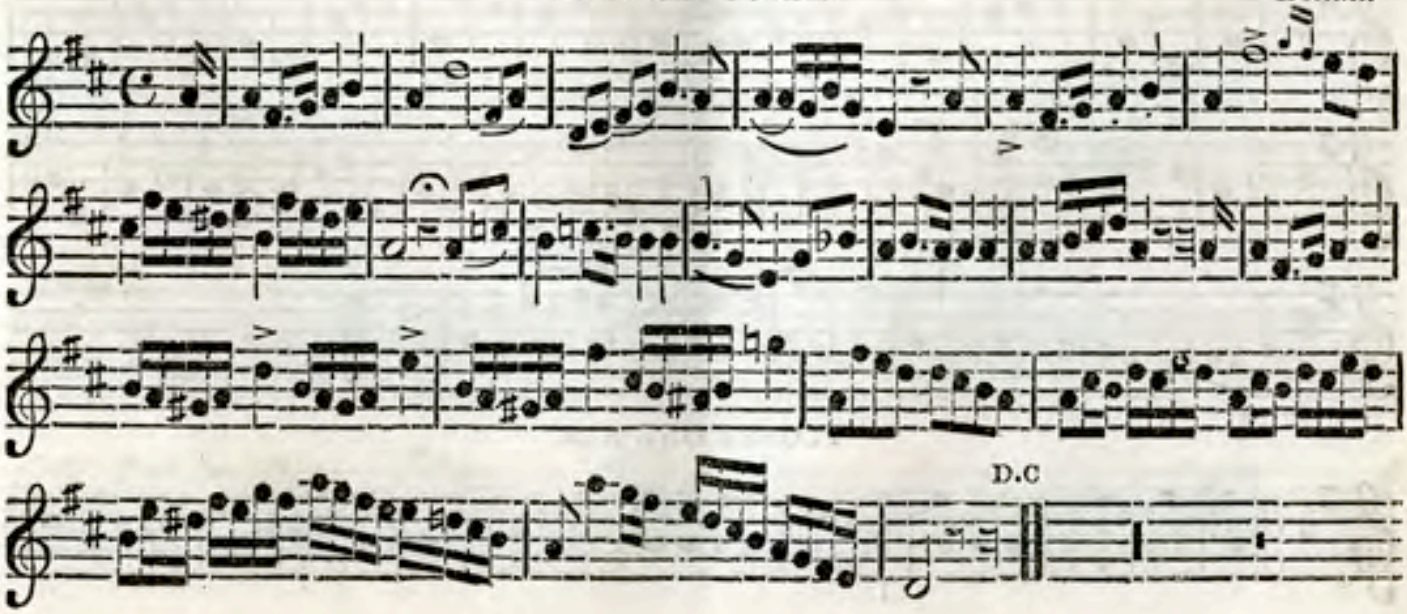
M. P. King.





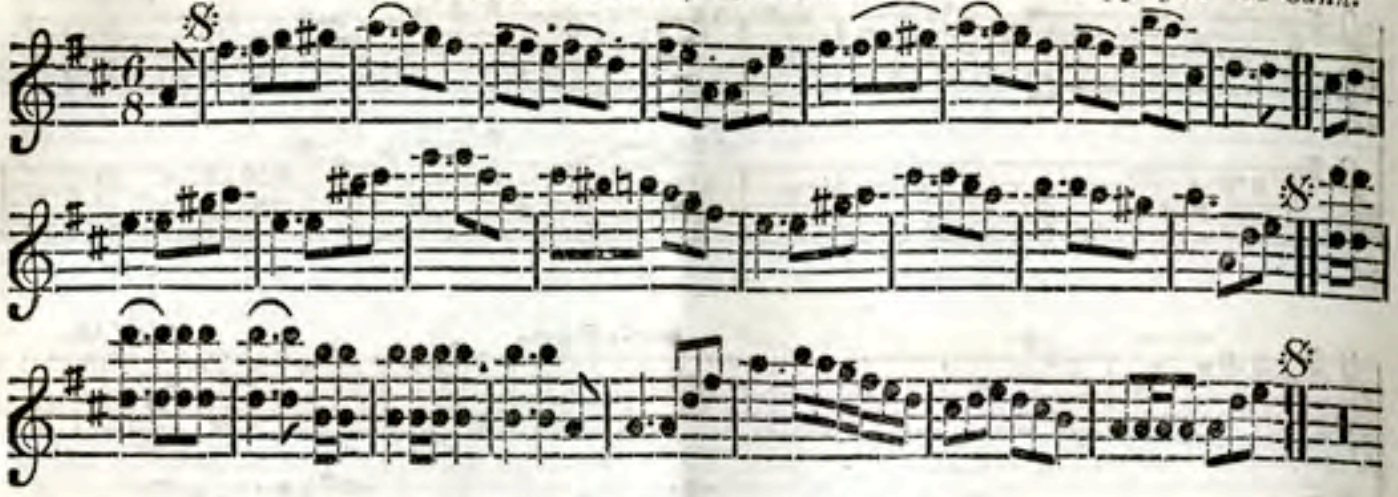
AH! BELLA A ME RITORNO.

AIR FROM "NORMA." *Bellini.*



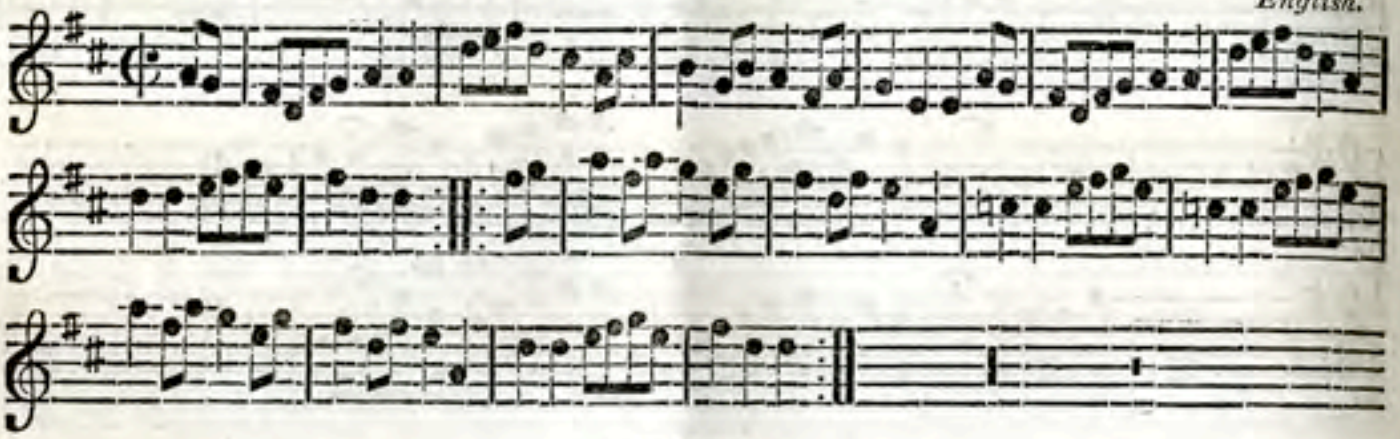
THE ADELPHI QUADRILLE.

Copyright.—M'Cann.



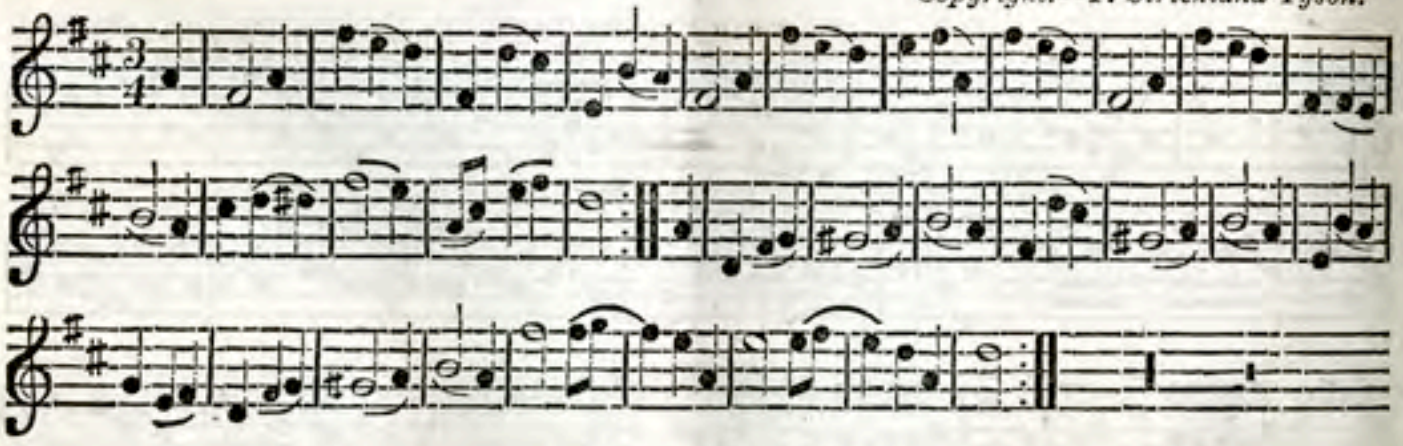
STAATEN ISLAND HORNPIPE.

English.

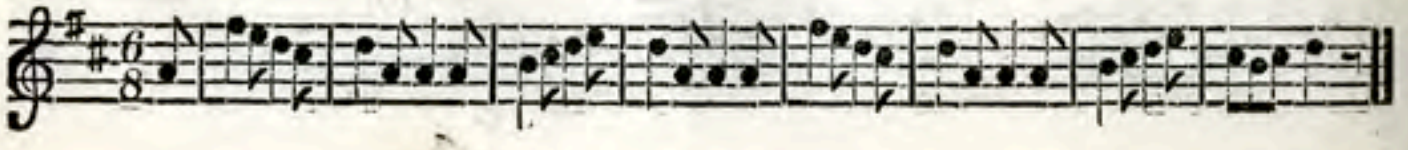


WALTZ.

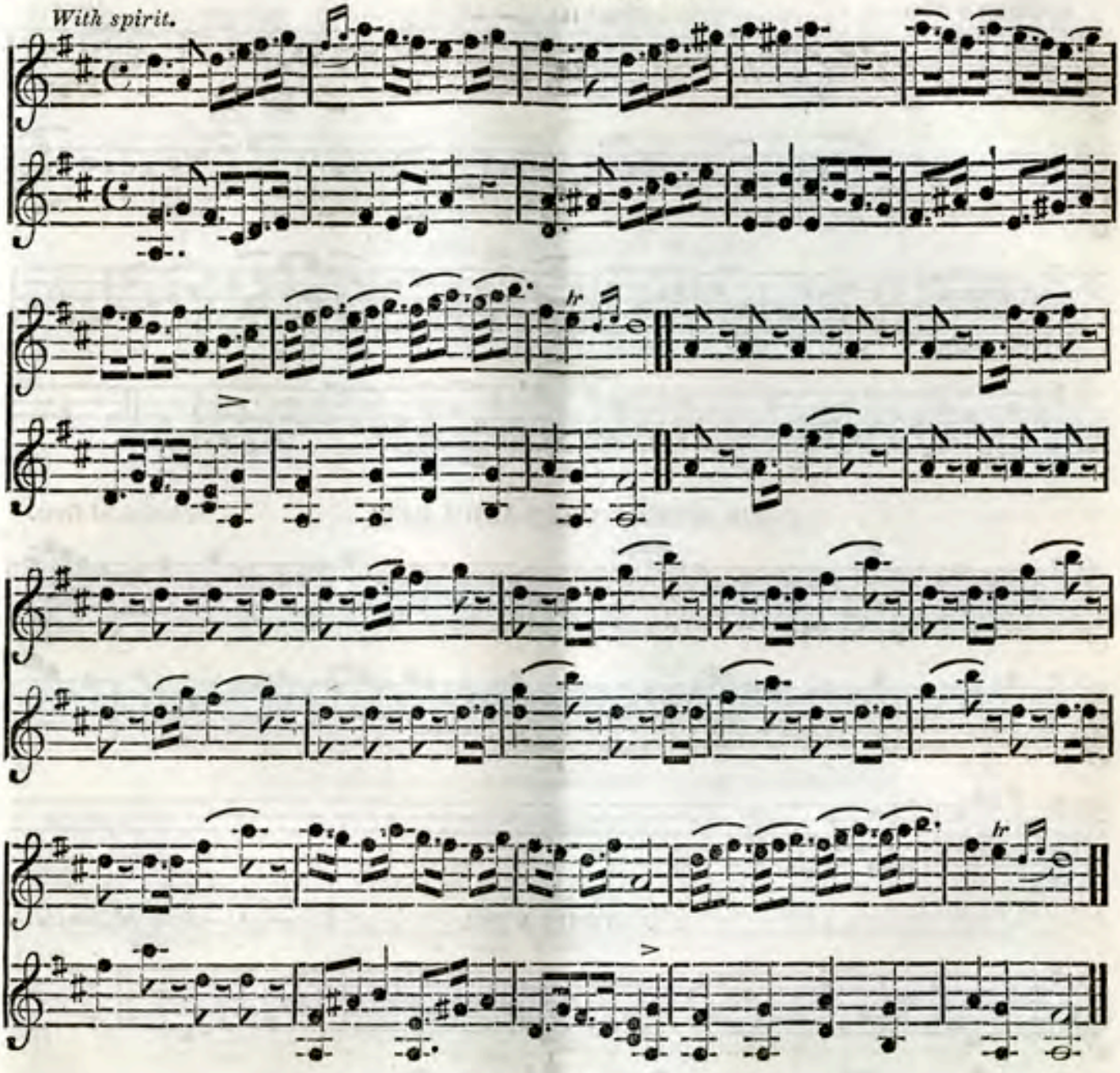
Copyright.—T. Strickland Tyson.



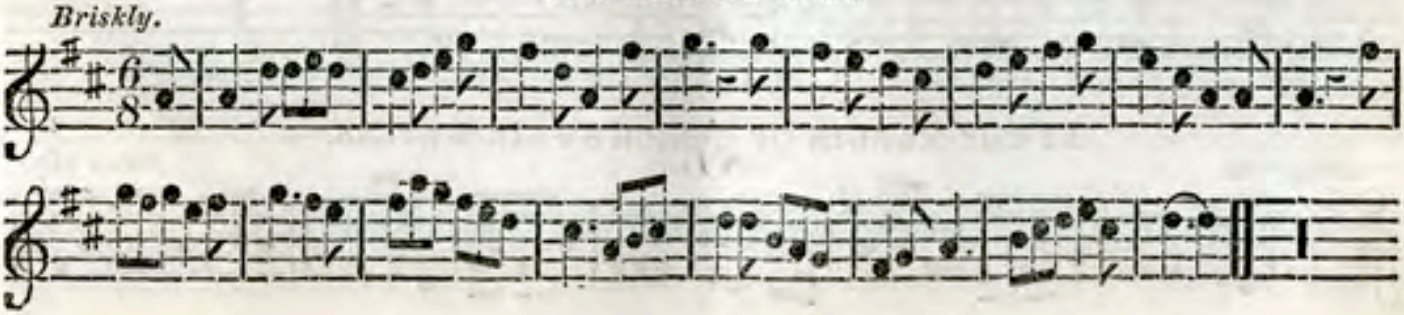
FLORENTINE AIR.



THE HEN'S MARCH.

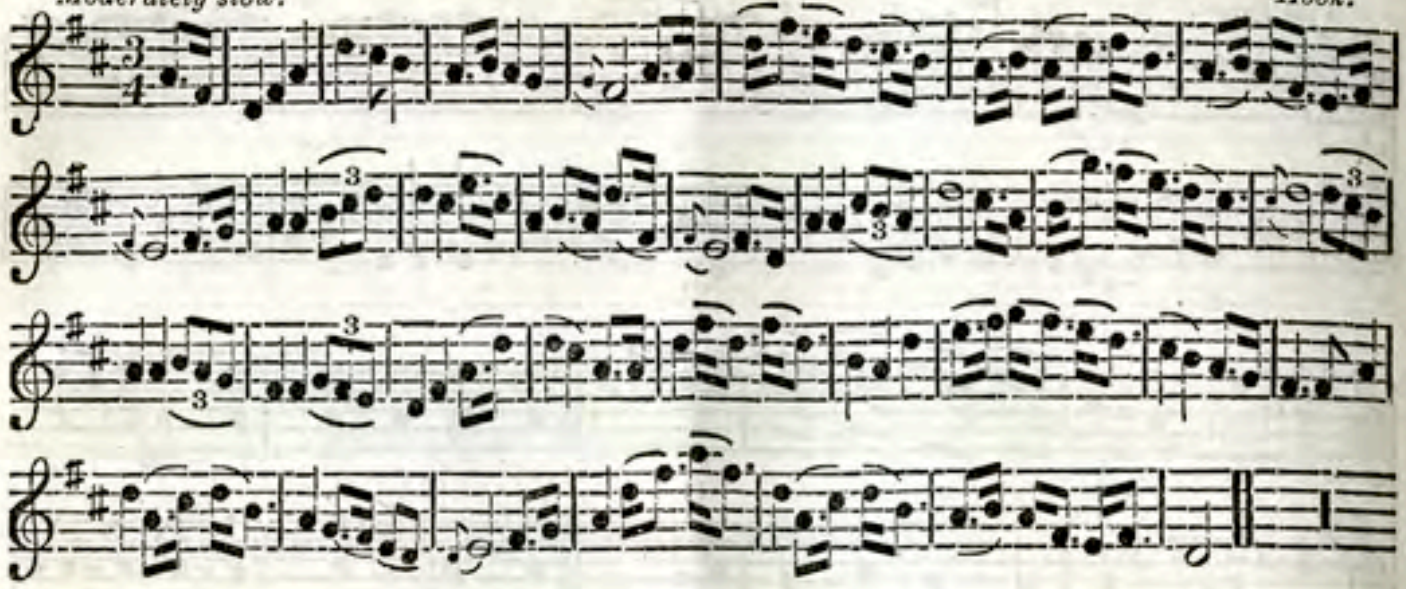


THE MARKET GIRL.

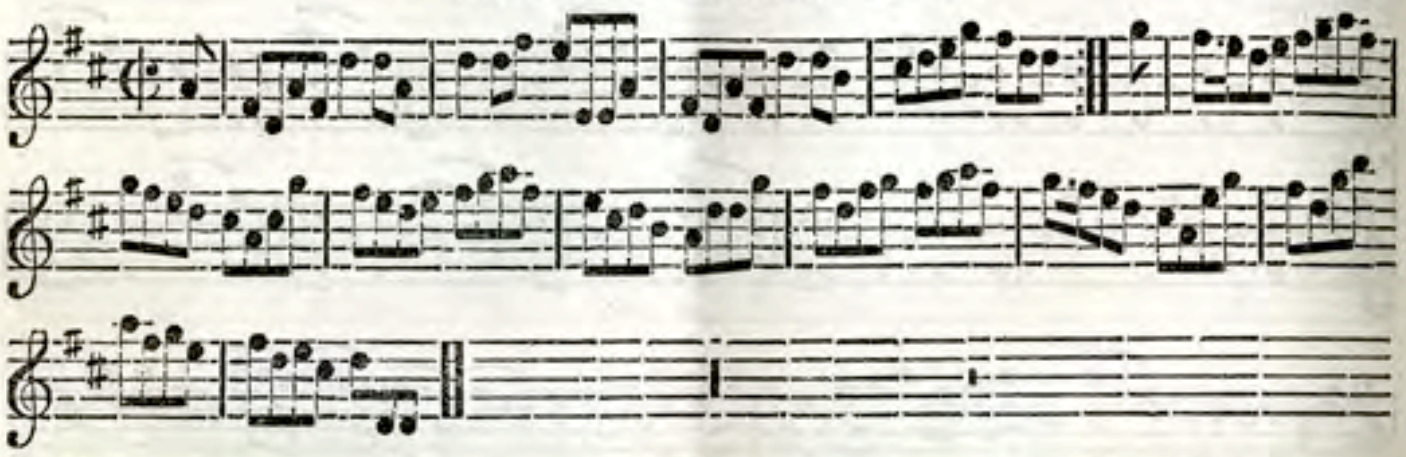


THE BANKS OF TWEED.

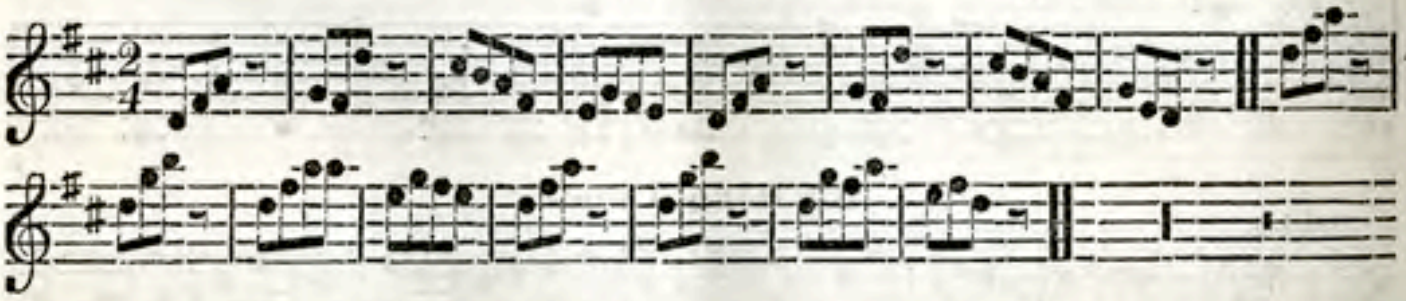
Moderately slow. *Hook.*



MR. BUSBIE MAITLAND'S REEL. *Nathaniel Gow.*

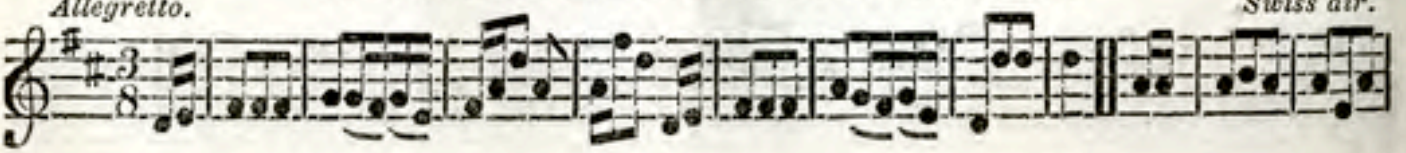


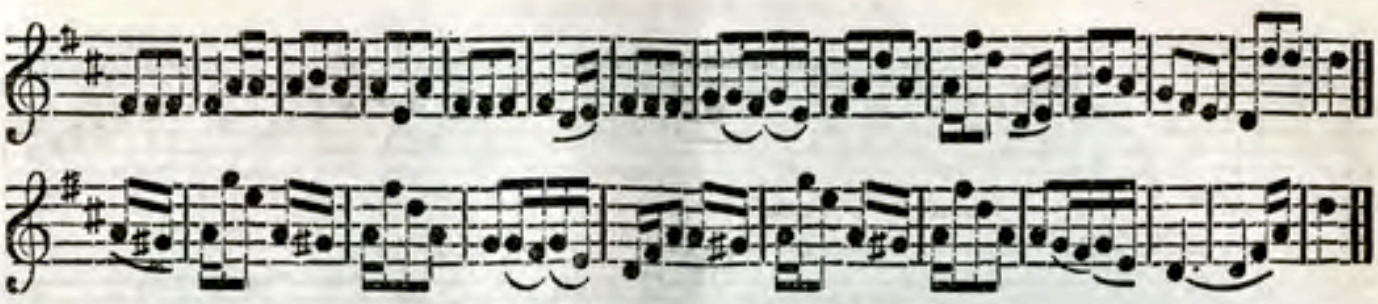
JOHNNIE PEEP. *Copyright.—John M'Kenzie.*



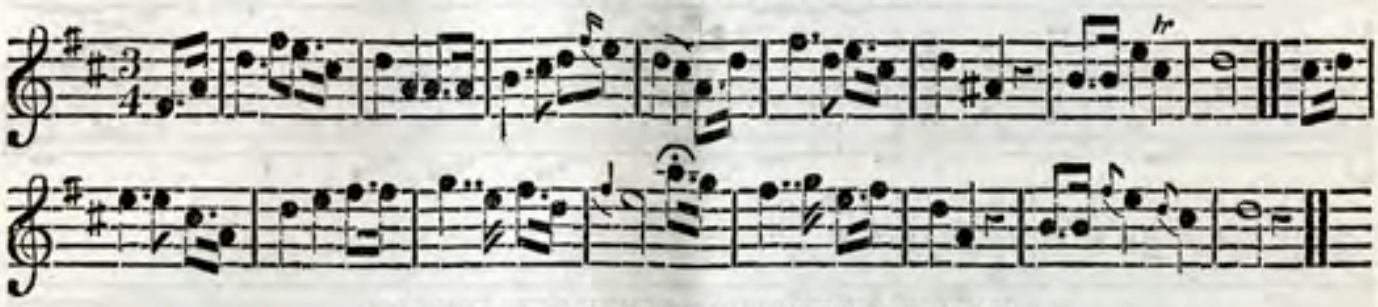
BY THE MARGIN OF ZÜRICH'S FAIR WATERS.

Allegretto. *Swiss air.*

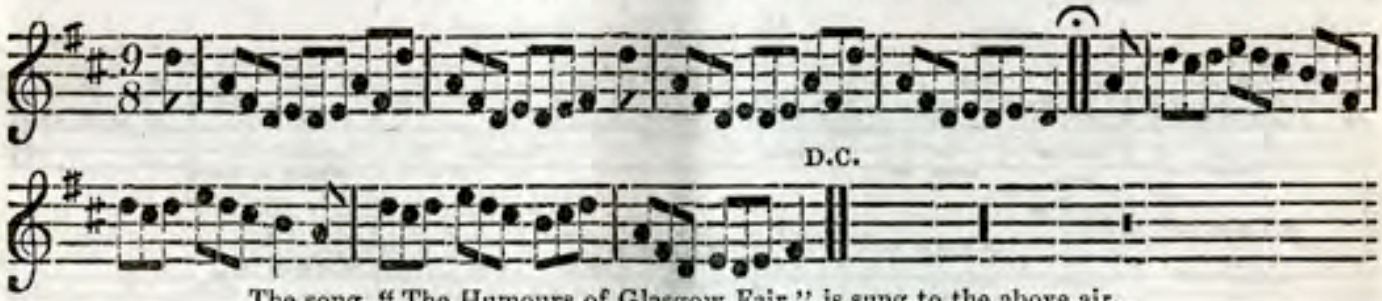




THE BANKS OF ALLAN WATER.

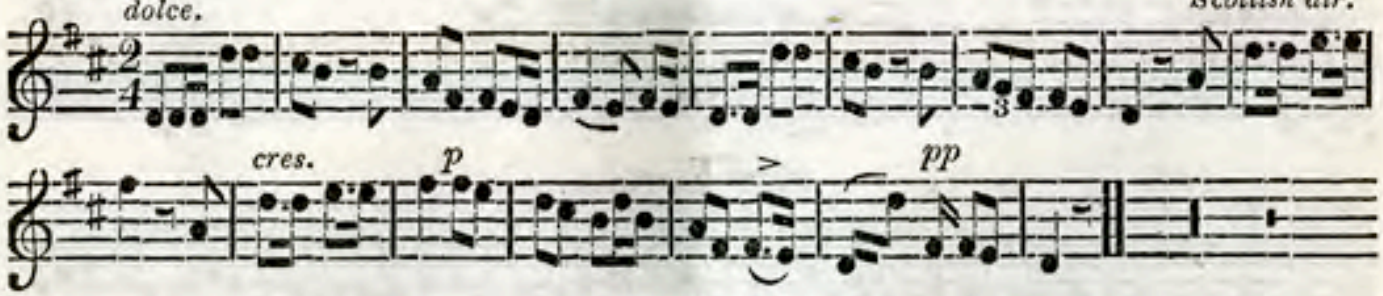


WHERE ARE YOU GOING SWEET ROBIN?

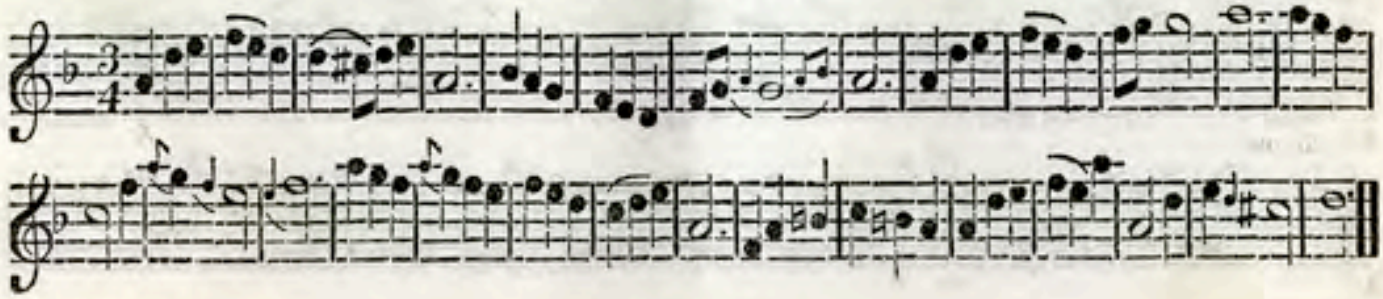


The song, "The Humours of Glasgow Fair," is sung to the above air.

Moderato. ANNIE LAURIE. *Scottish air.*

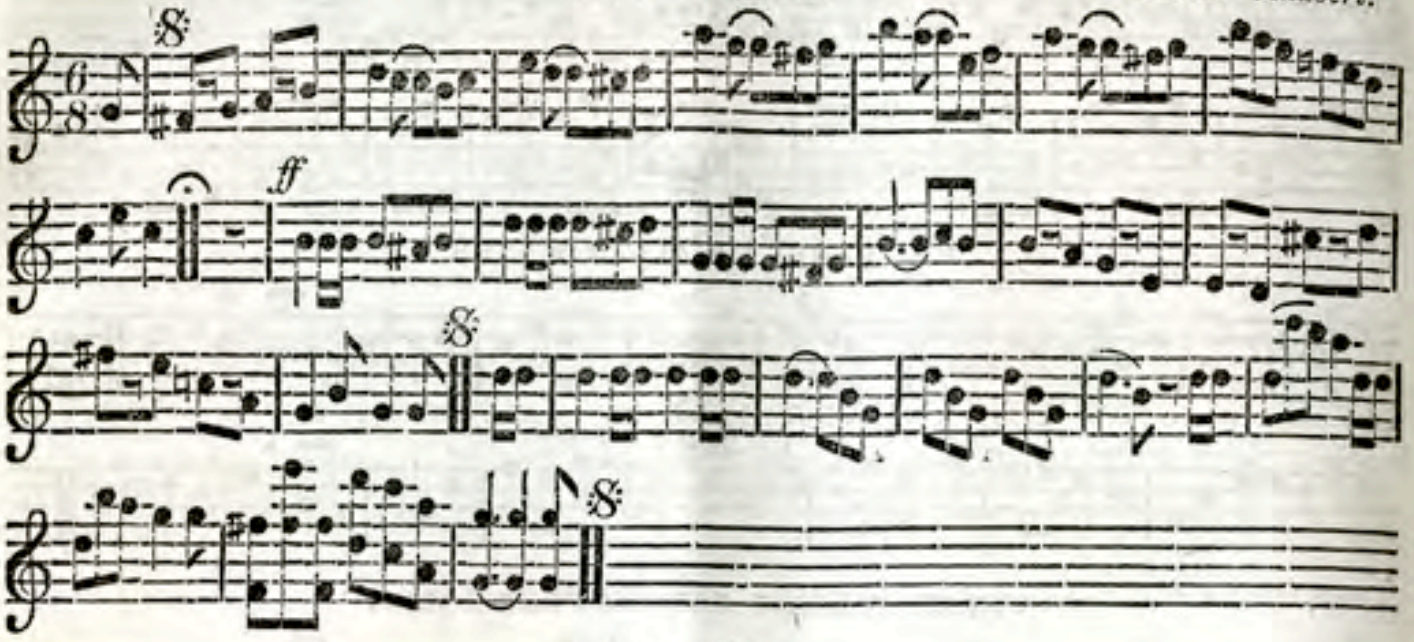


BLACK-EYED SUSAN. *Leveridge.*

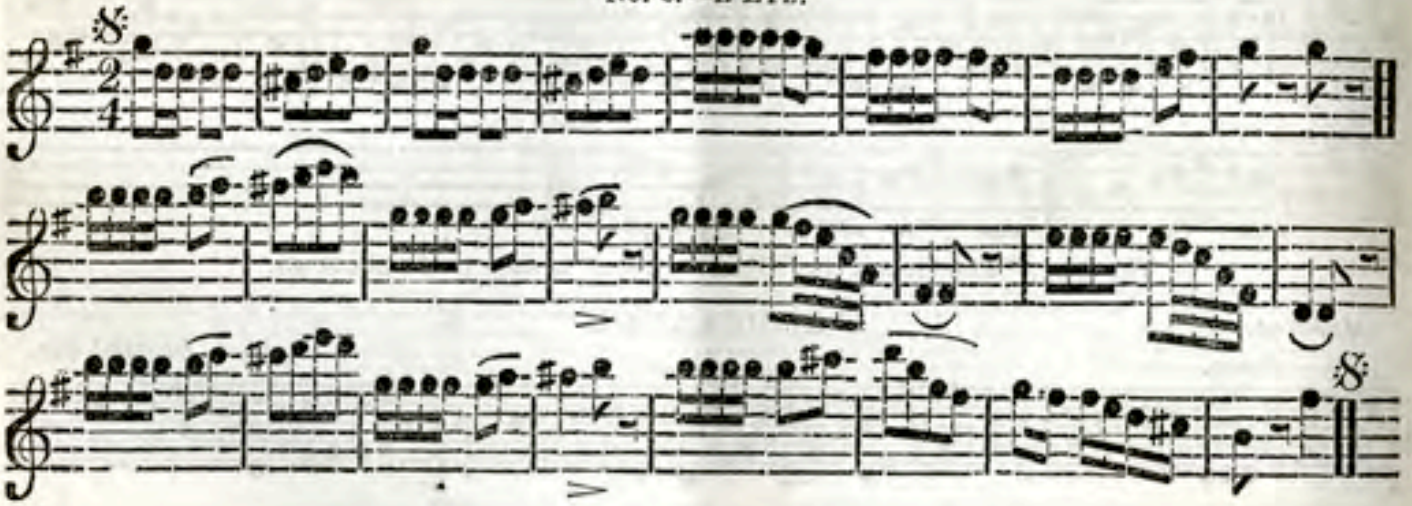


LA POSTE QUADRILLES.

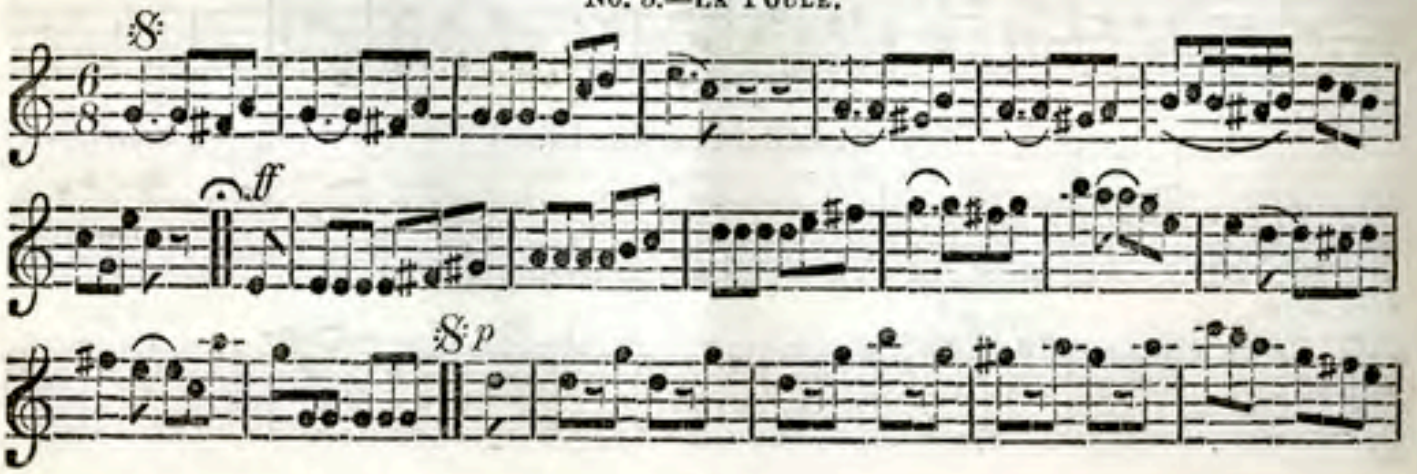
No. 1.—Pantalon. *Camille Schubert.*

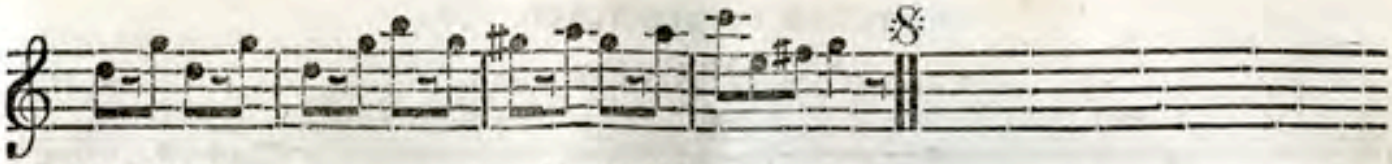


No. 2.—L'Ete.



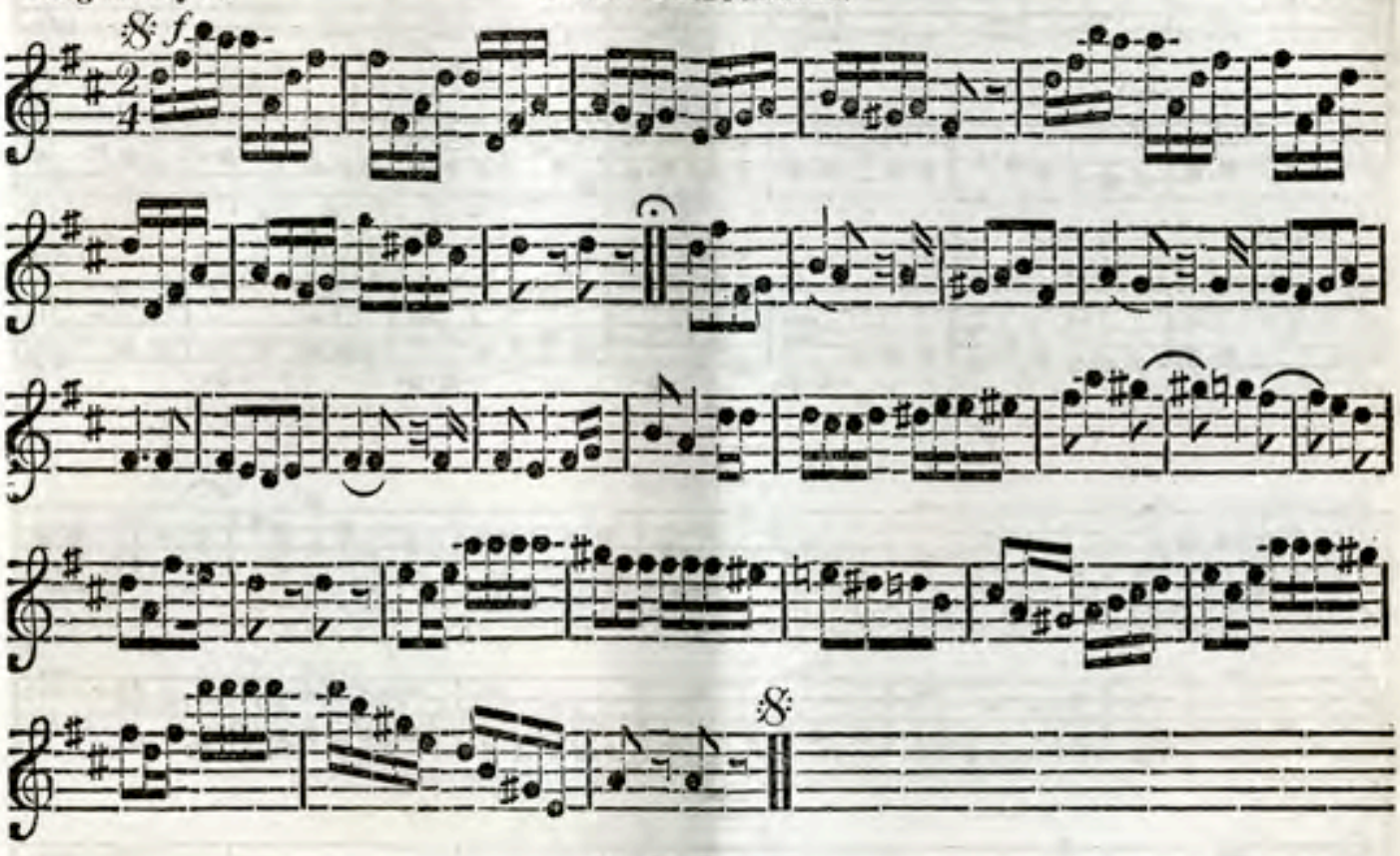
No. 3.—La Poule.



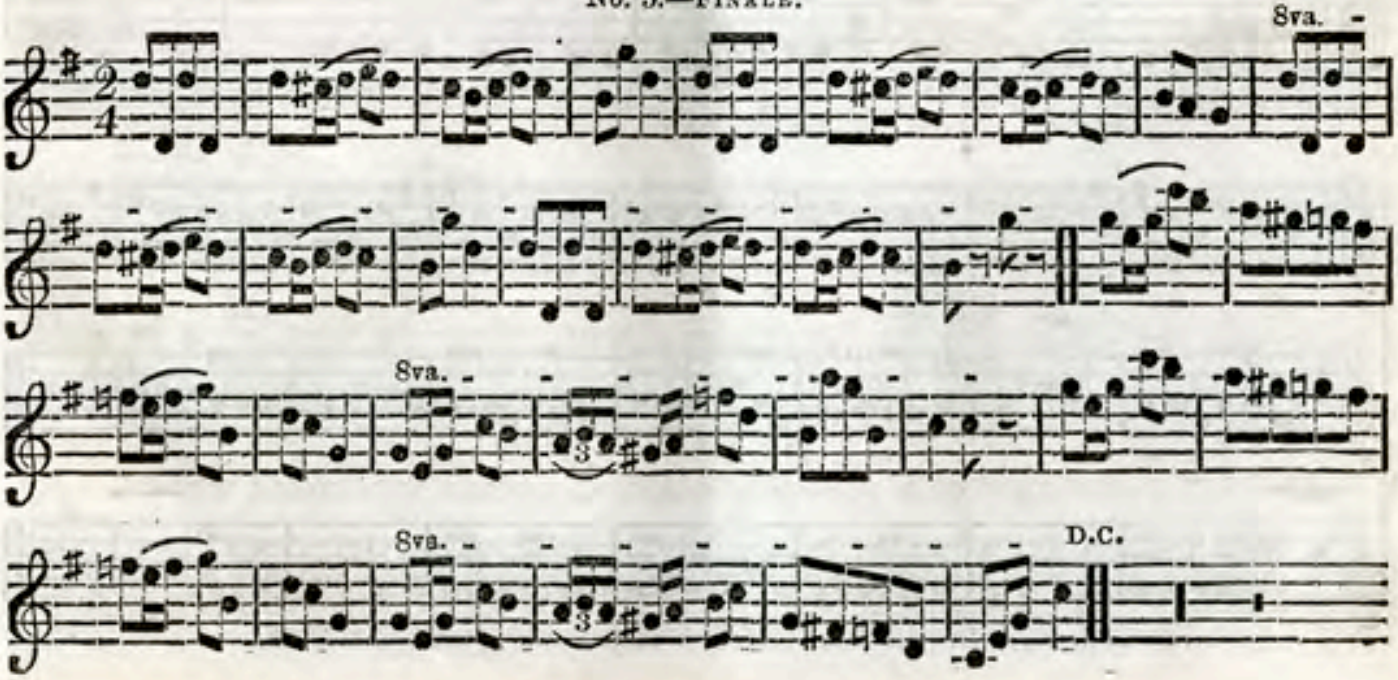


Original key G.

No. 4.—Pastourelle.

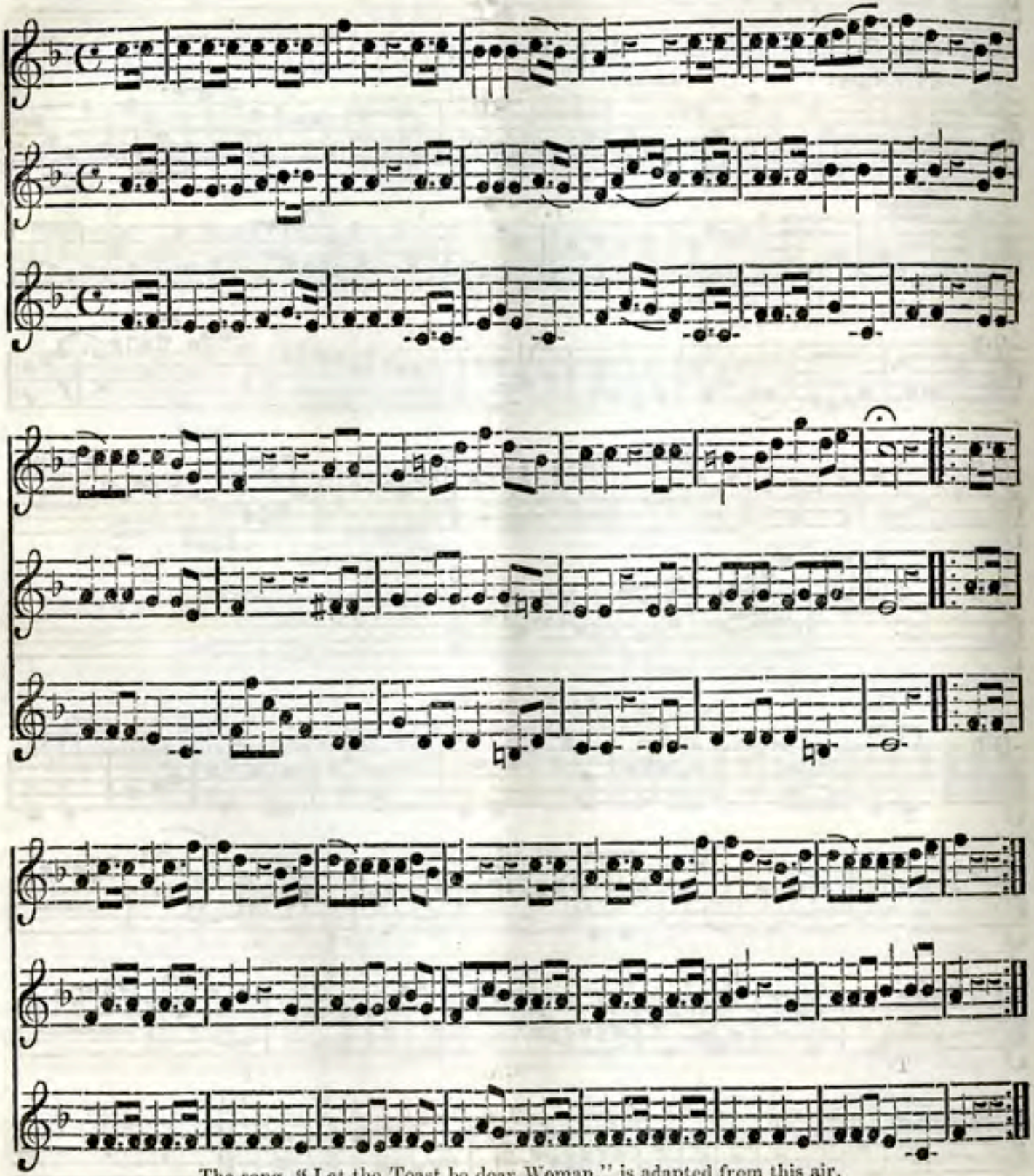


No. 5.—Finale.



DEATH OF KOSCIUSKO.

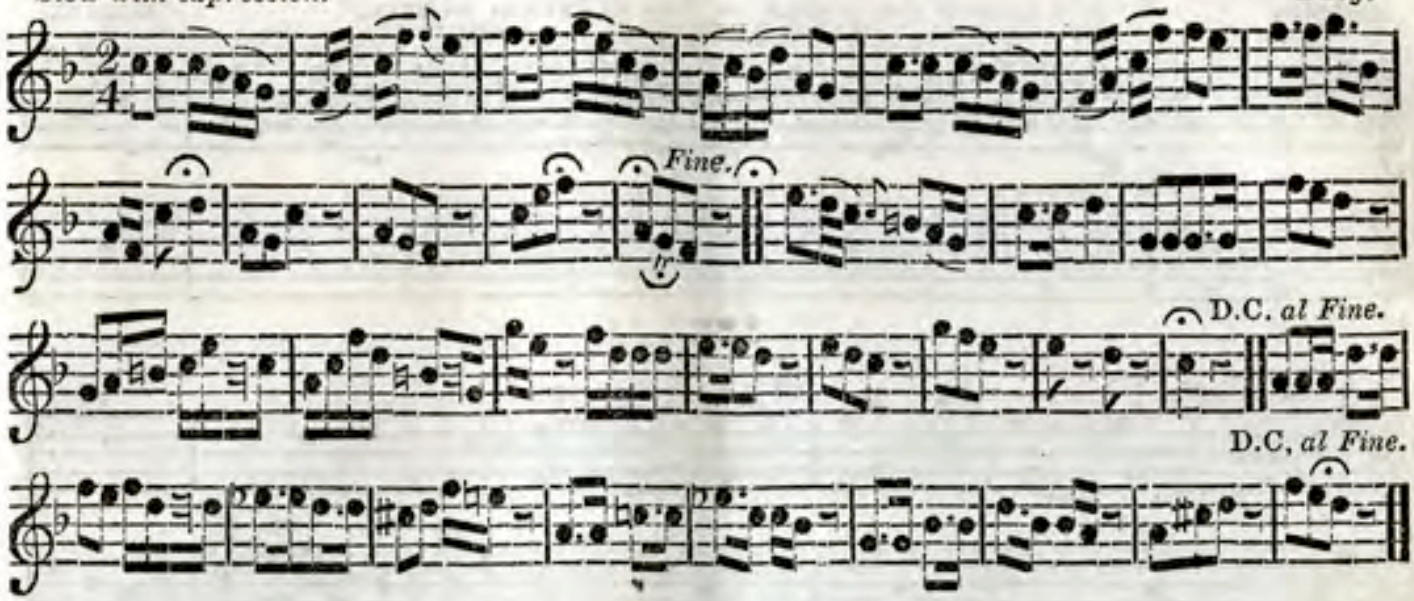
GERMAN AIR ARRANGED AS A TRIO. *T. H.*



The song, "Let the Toast be dear Woman," is adapted from this air.

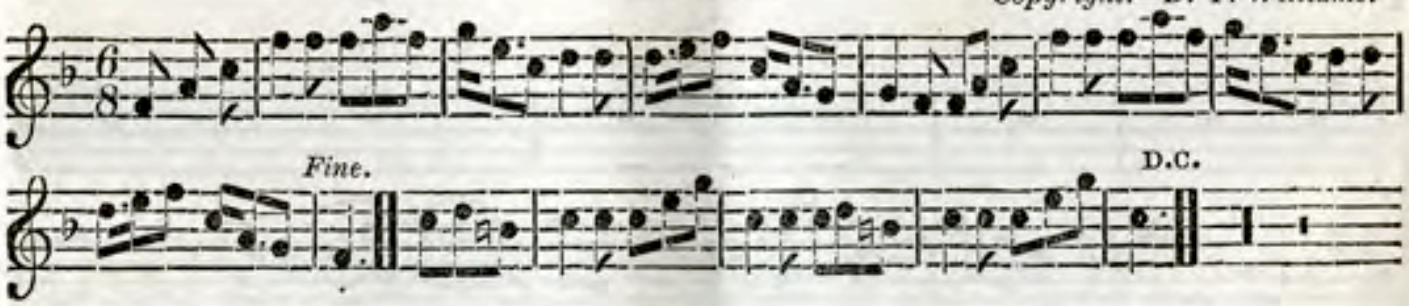
JUST LIKE LOVE IS YONDER ROSE.

Slow with expression. *Davy.*

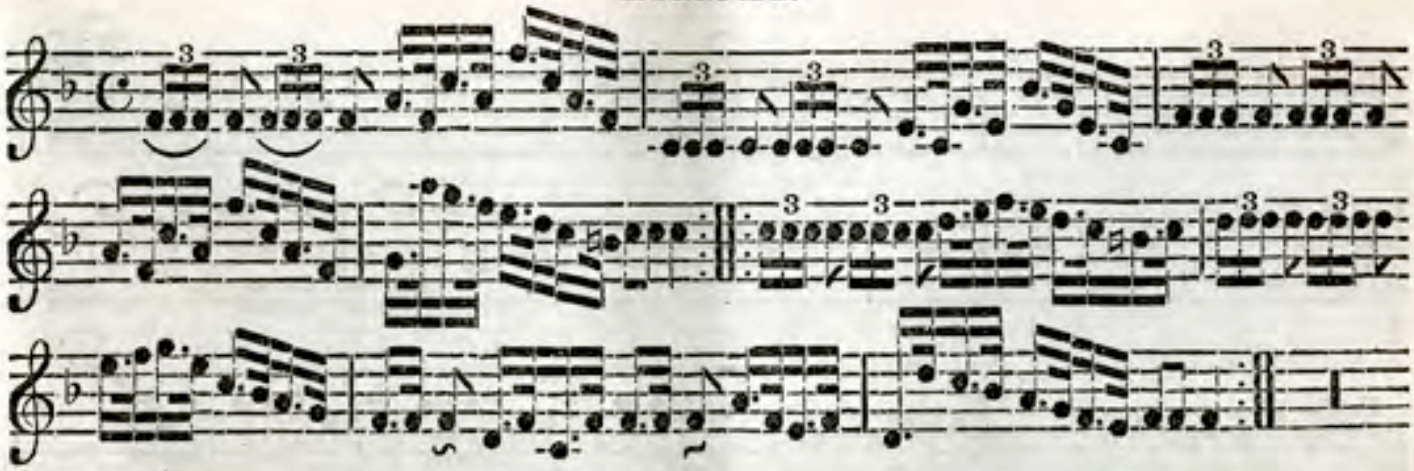


ARIETTA.

Copyright.—D. T. Williams.

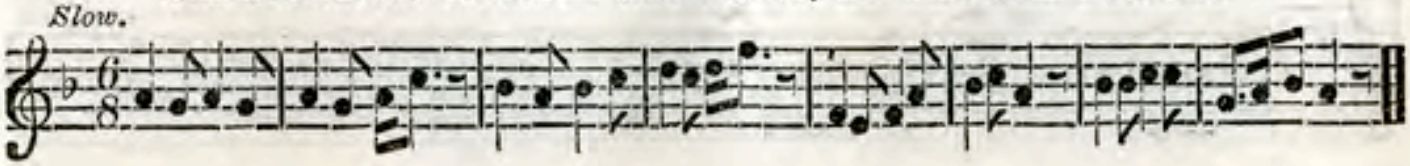


HORNPIPE.



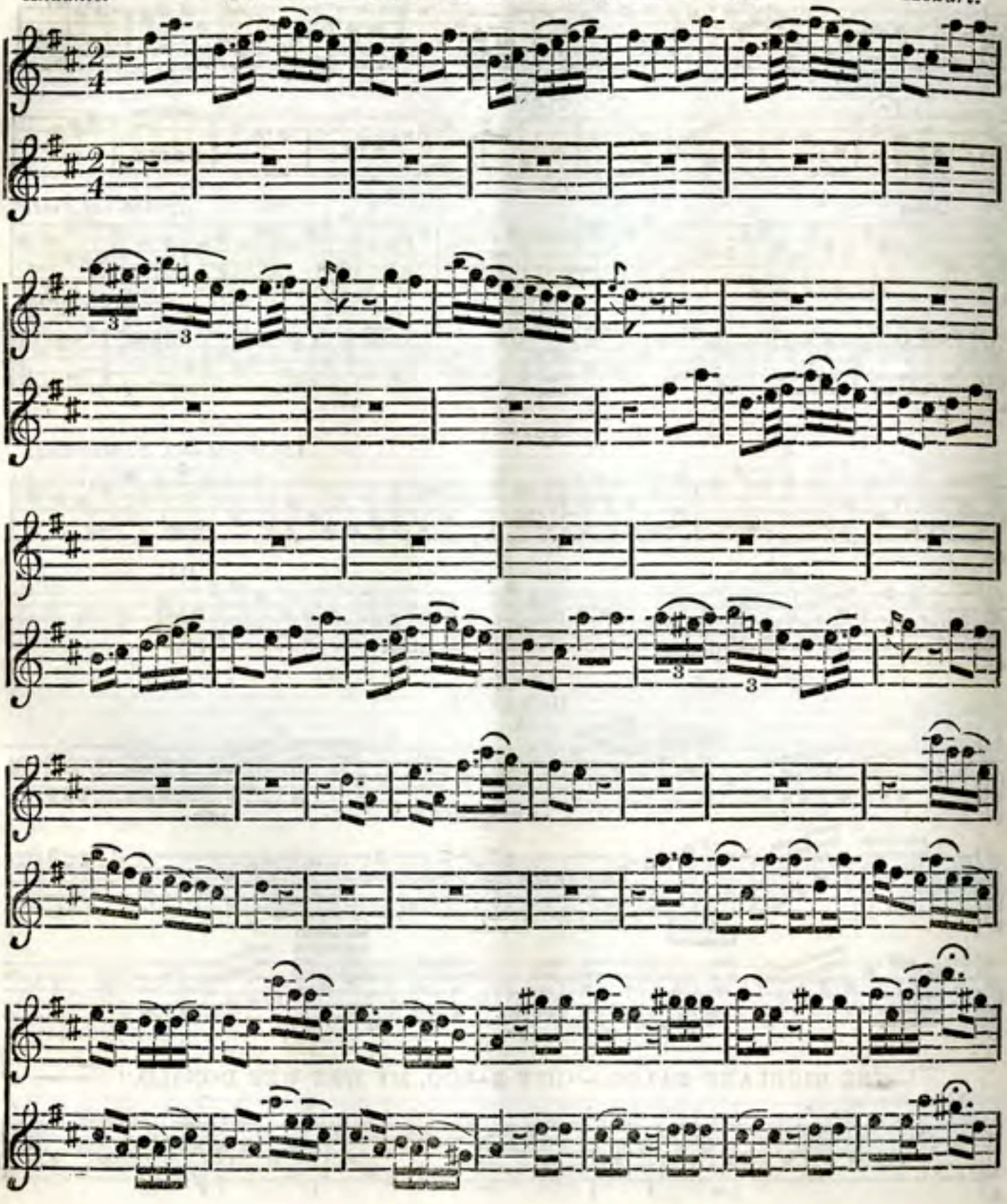
THE HIGHLAND BALOO.—"HEY BALOO, MY WEE WEE DONALD."

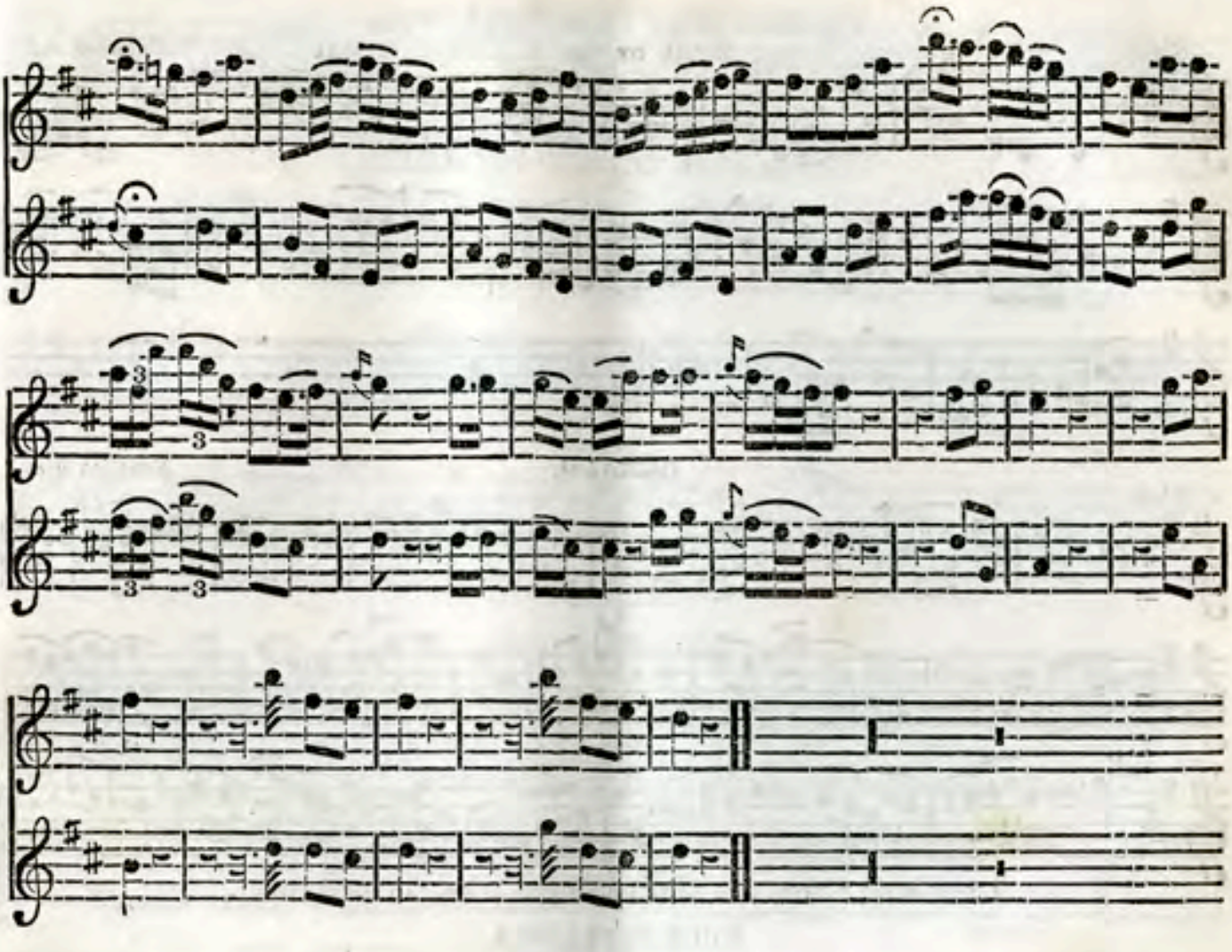
Slow.



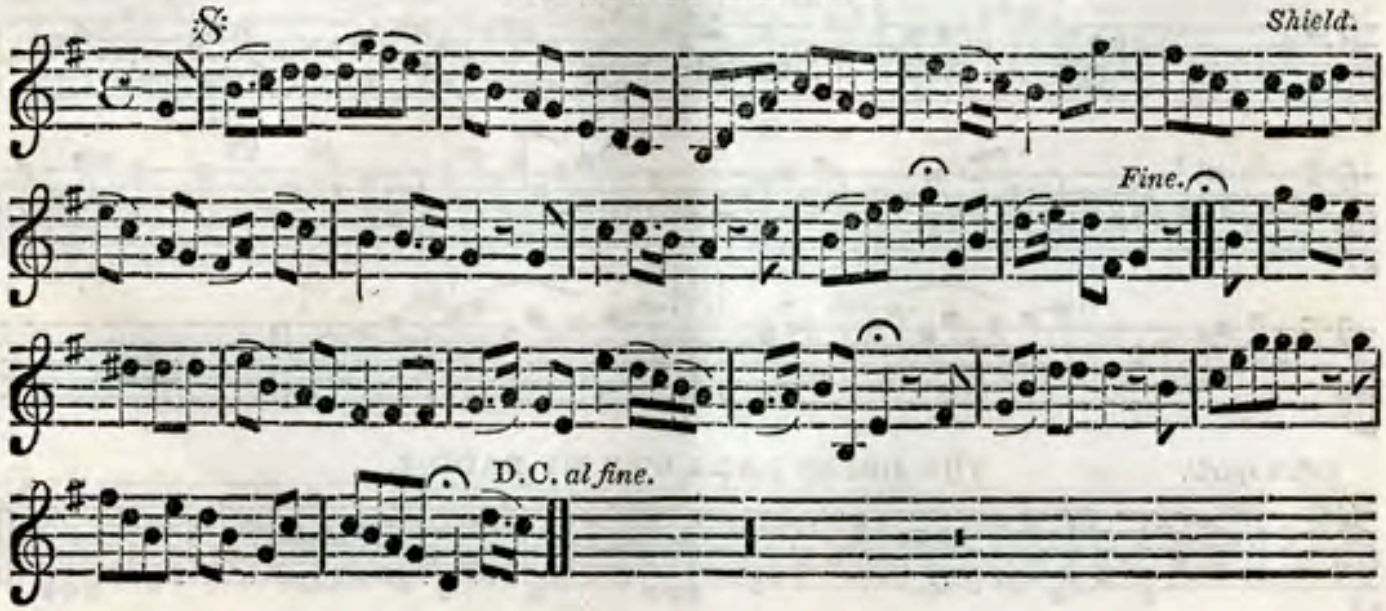
AH PERDONA.

Andante. DUET FROM THE OPERA OF "LA CLEMENZA DI TITO." *Mozart.*



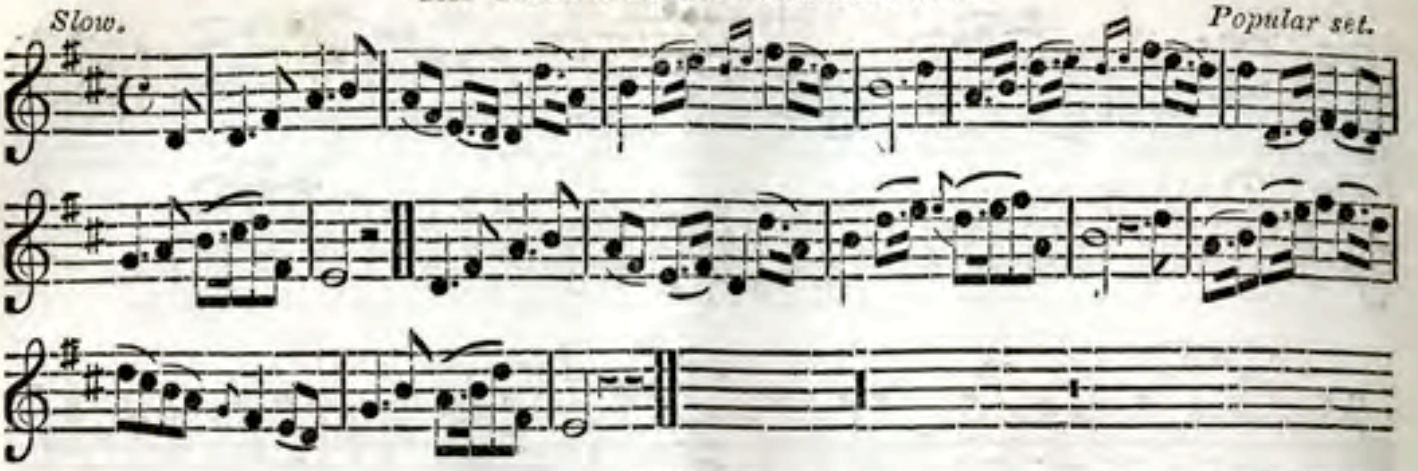


THE BUD OF THE ROSE.



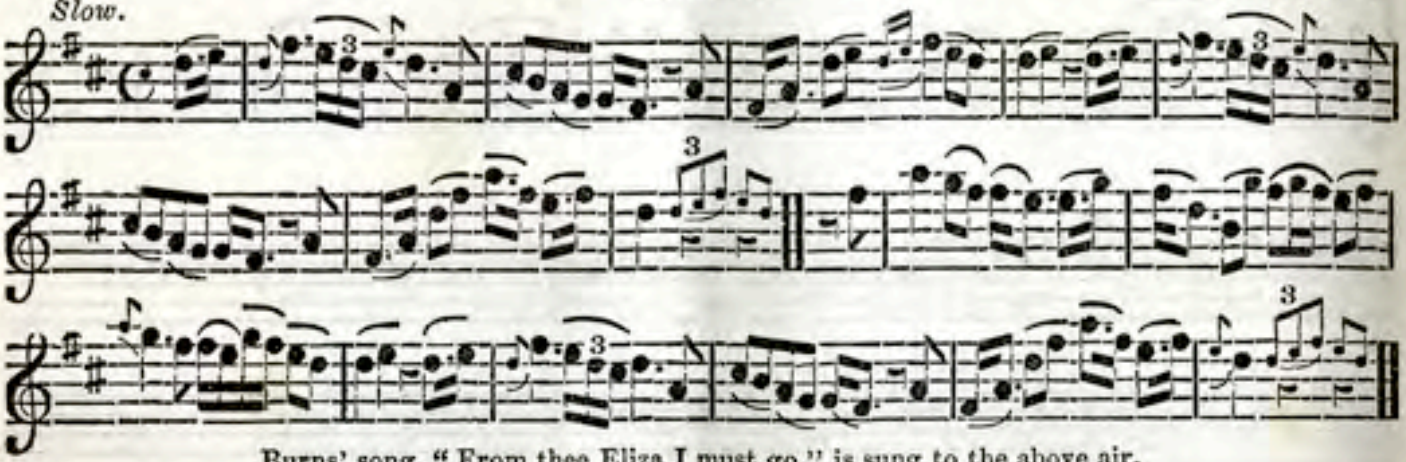
THE BROOM OF COWDENKNOWES.

Slow. *Popular set.*



DONALD.

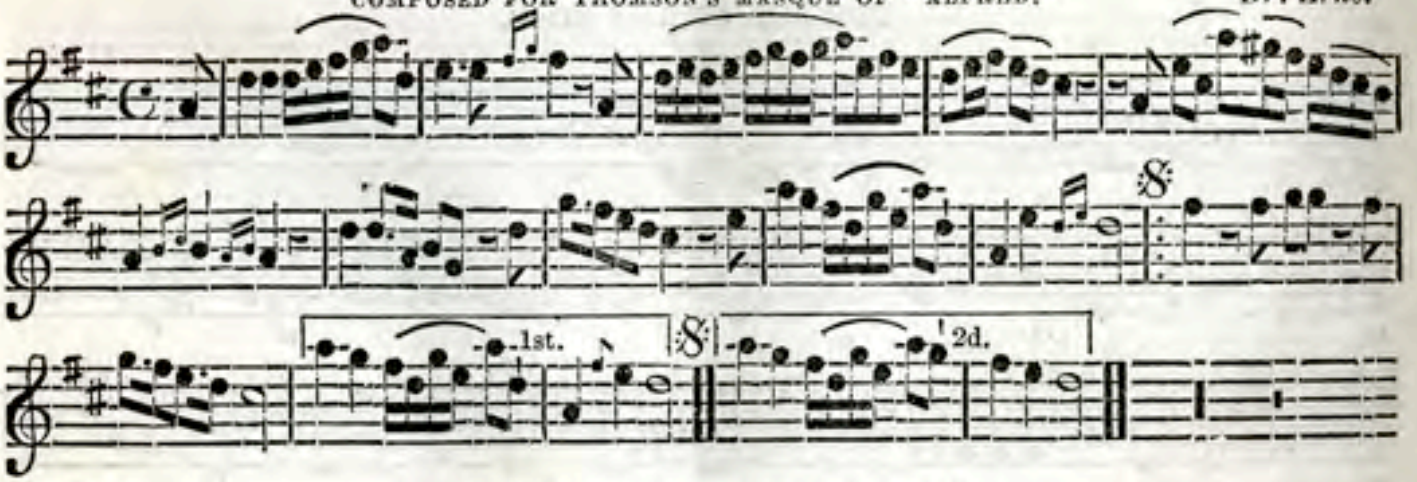
Slow. *Scottish air.*



Burns' song, "From thee Eliza I must go," is sung to the above air.

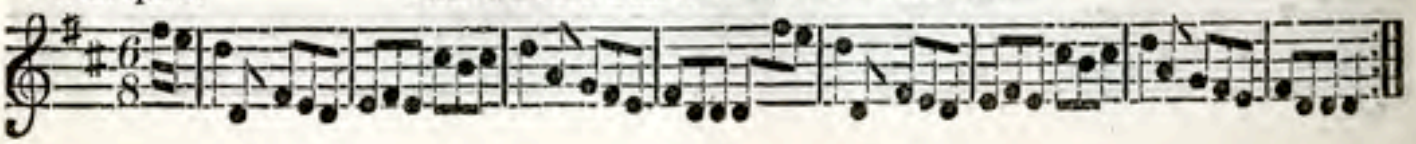
RULE BRITANNIA.

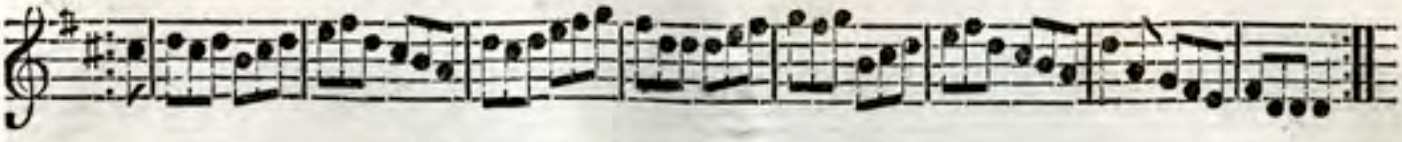
COMPOSED FOR THOMSON'S MASQUE OF "ALFRED." *Dr. Arne.*



With spirit.

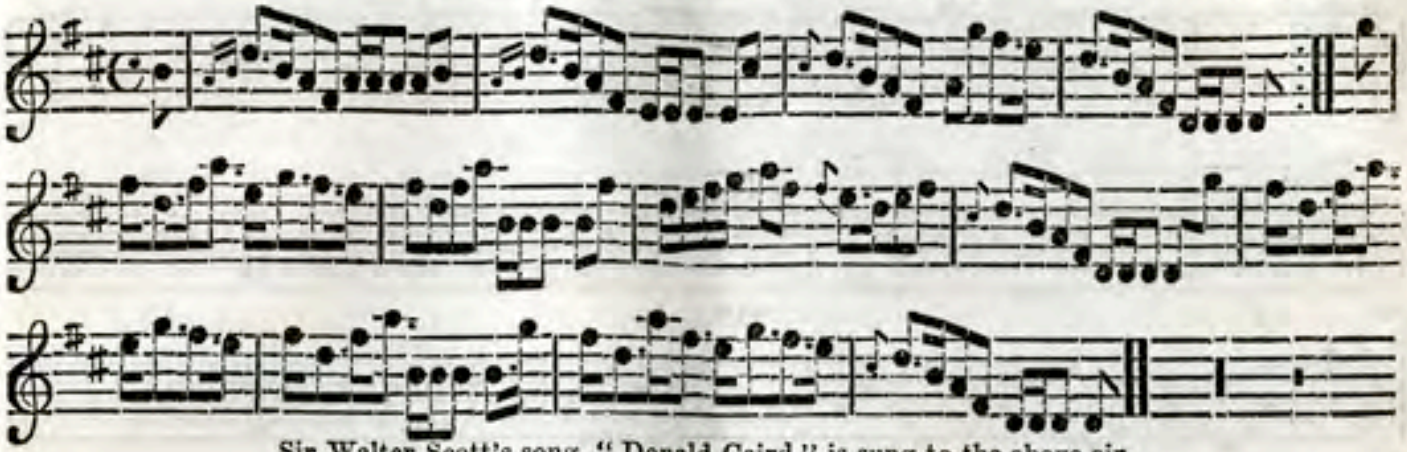
THE DEUKS DANG O'ER MY DADDIE.





CAMERON'S GOT HIS WIFE AGAIN.

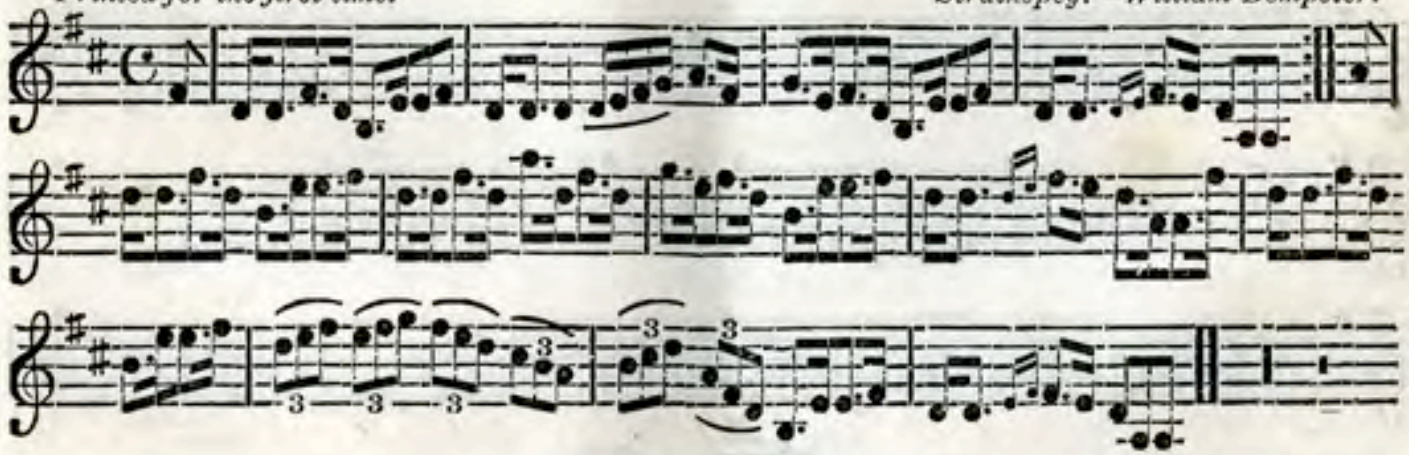
Strathspey.



Sir Walter Scott's song, "Donald Caird," is sung to the above air.

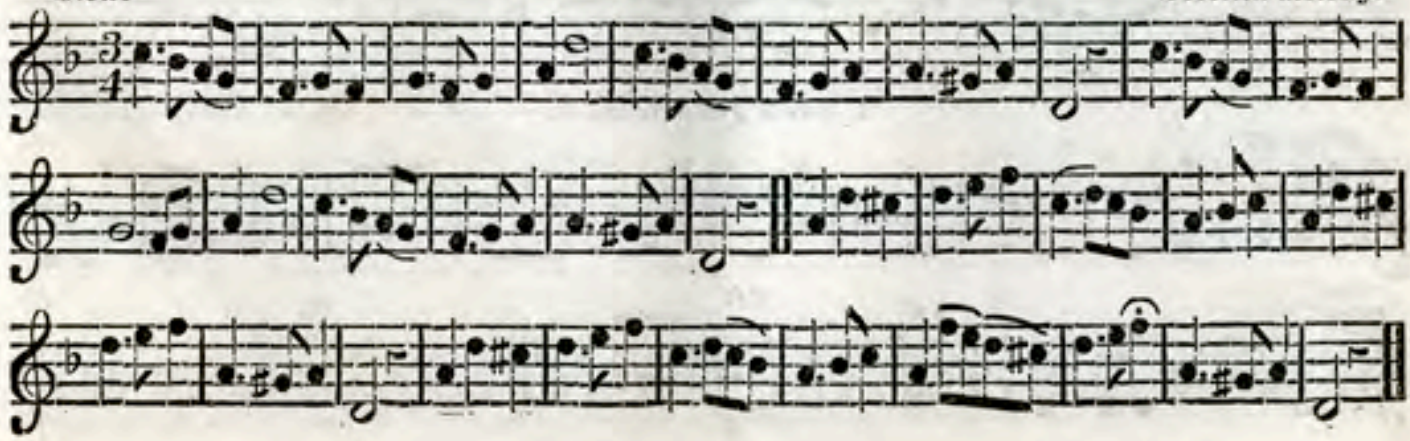
MRS. DEMPSTER.

Printed for the first time. *Strathspey.—William Dempster.*



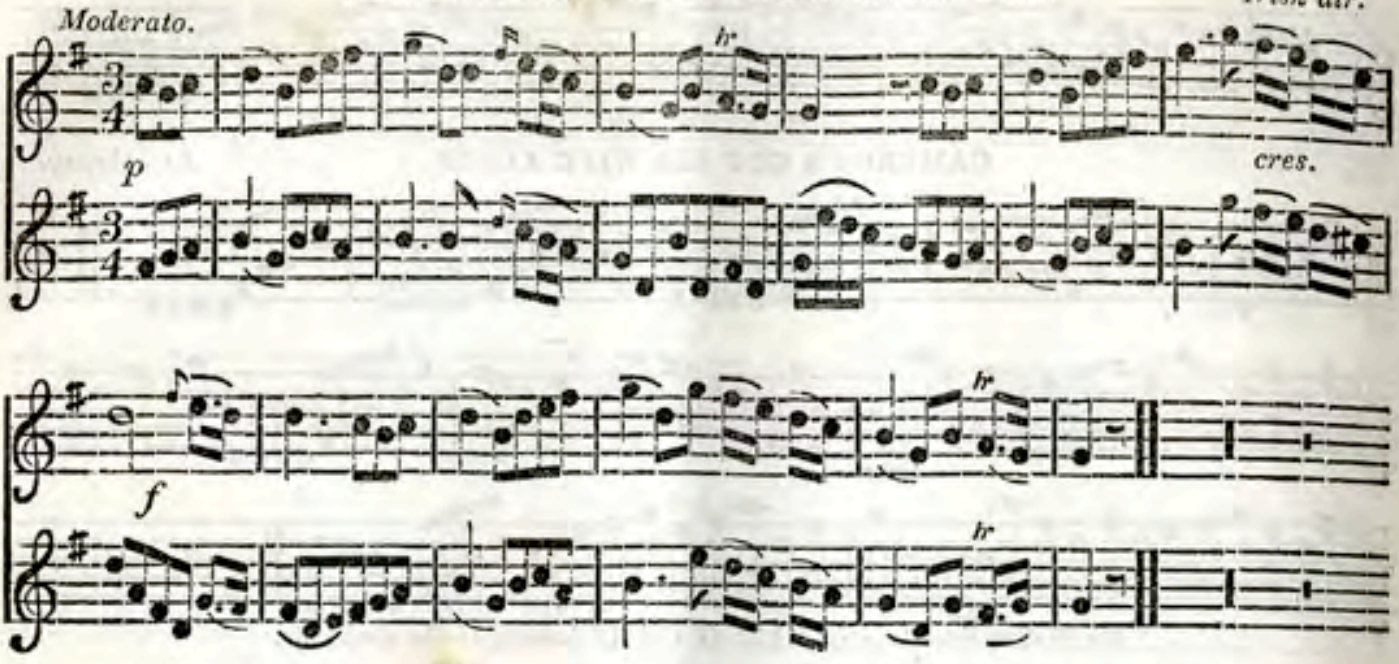
WANDERING WILLIE.

Slow. *Scottish melody.*

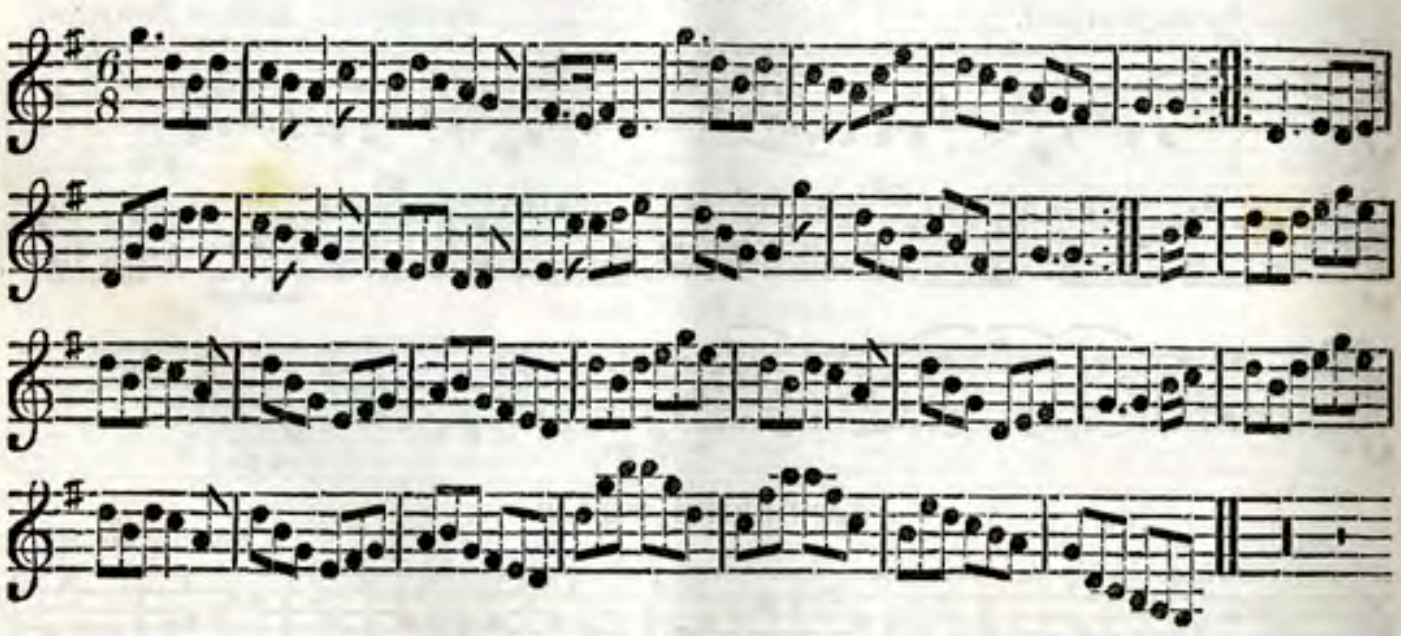


OH! HASTE AND LEAVE THIS SACRED ISLE.

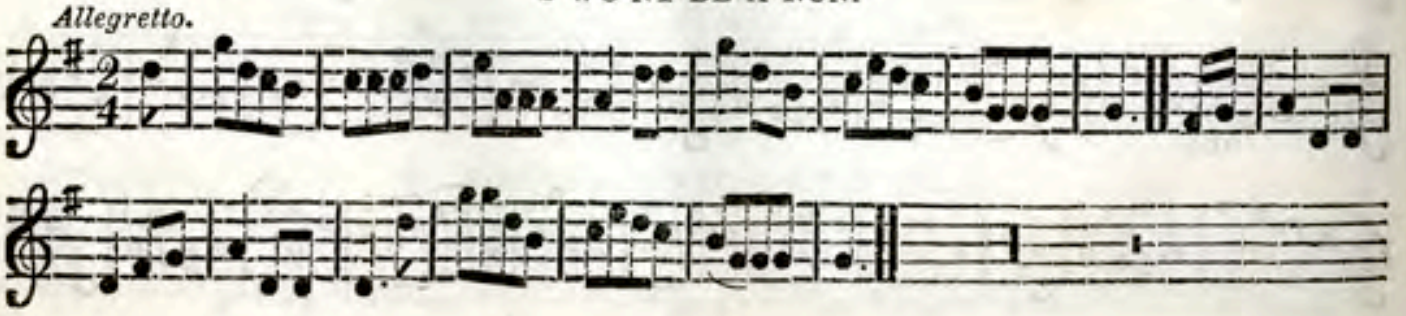
Irish air.



NEW BUMPKIN.

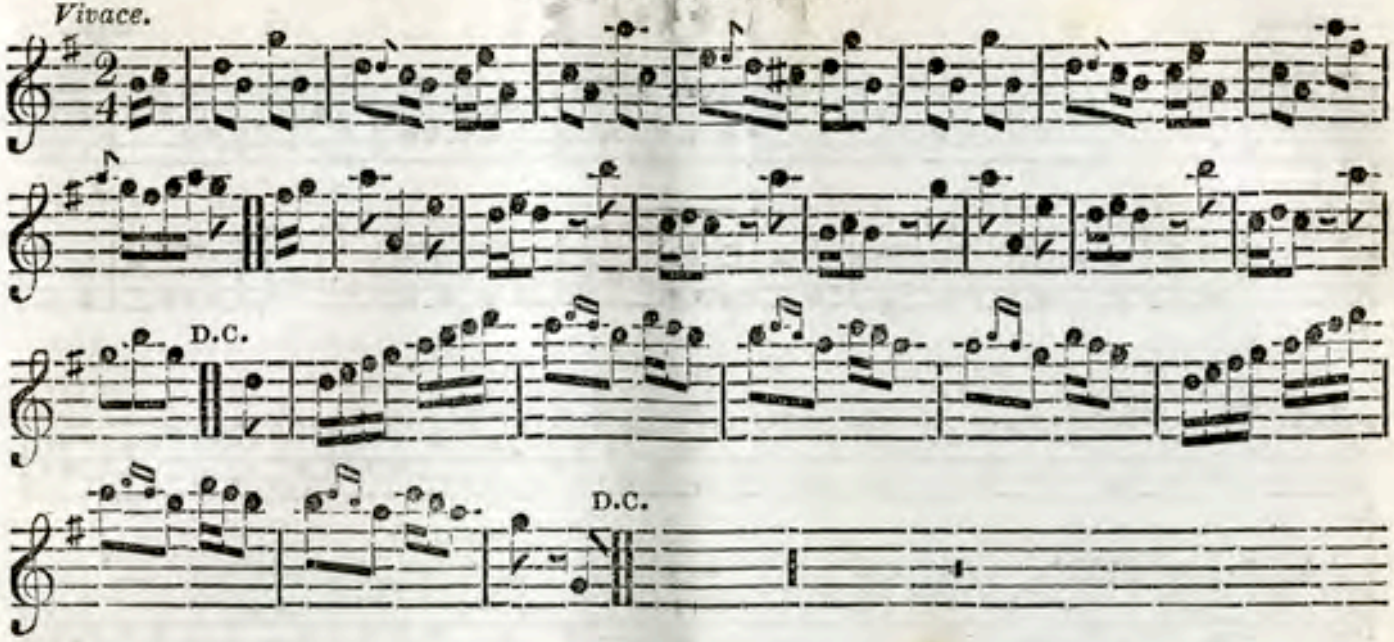


I WO'NT BE A NUN.



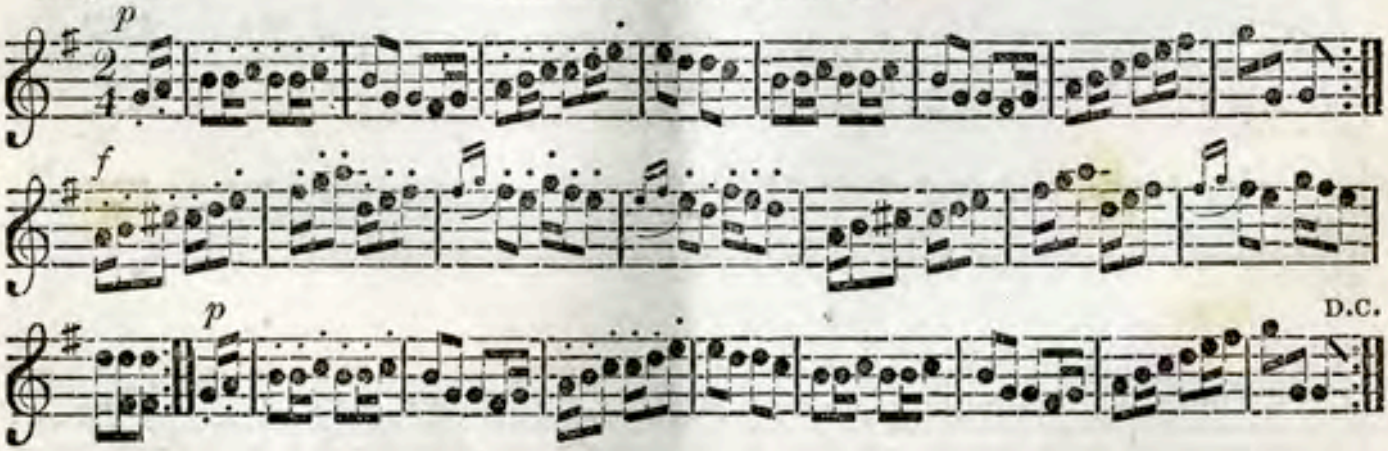
THE VIENNA POLKA.

Vivace.



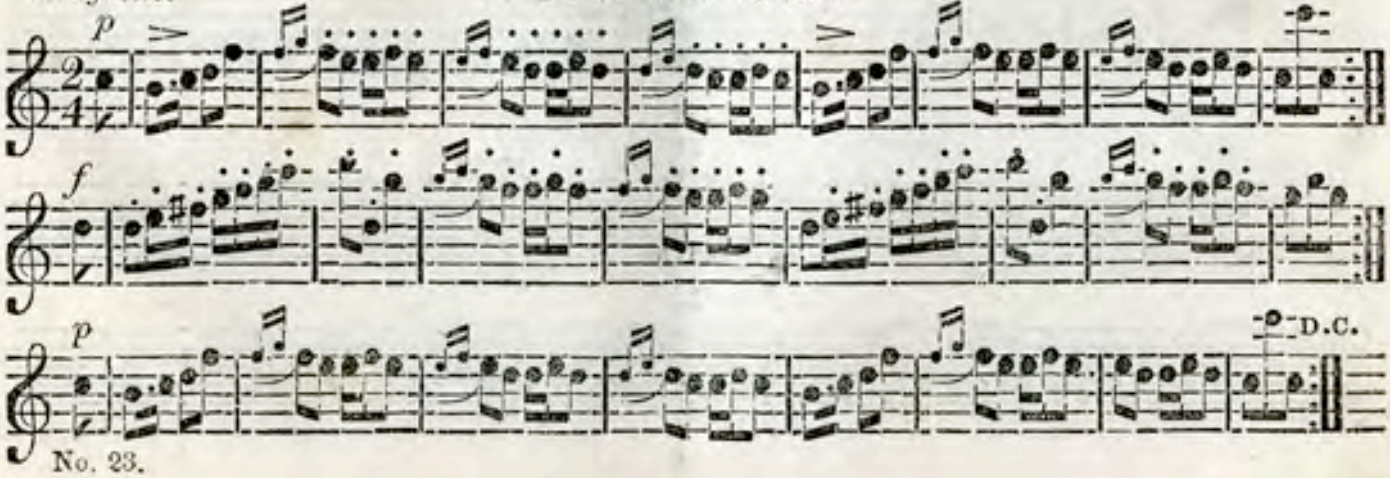
THE BALL-ROOM POLKA.

Allegretto.



LA GITANA POLKA.

Allegretto.

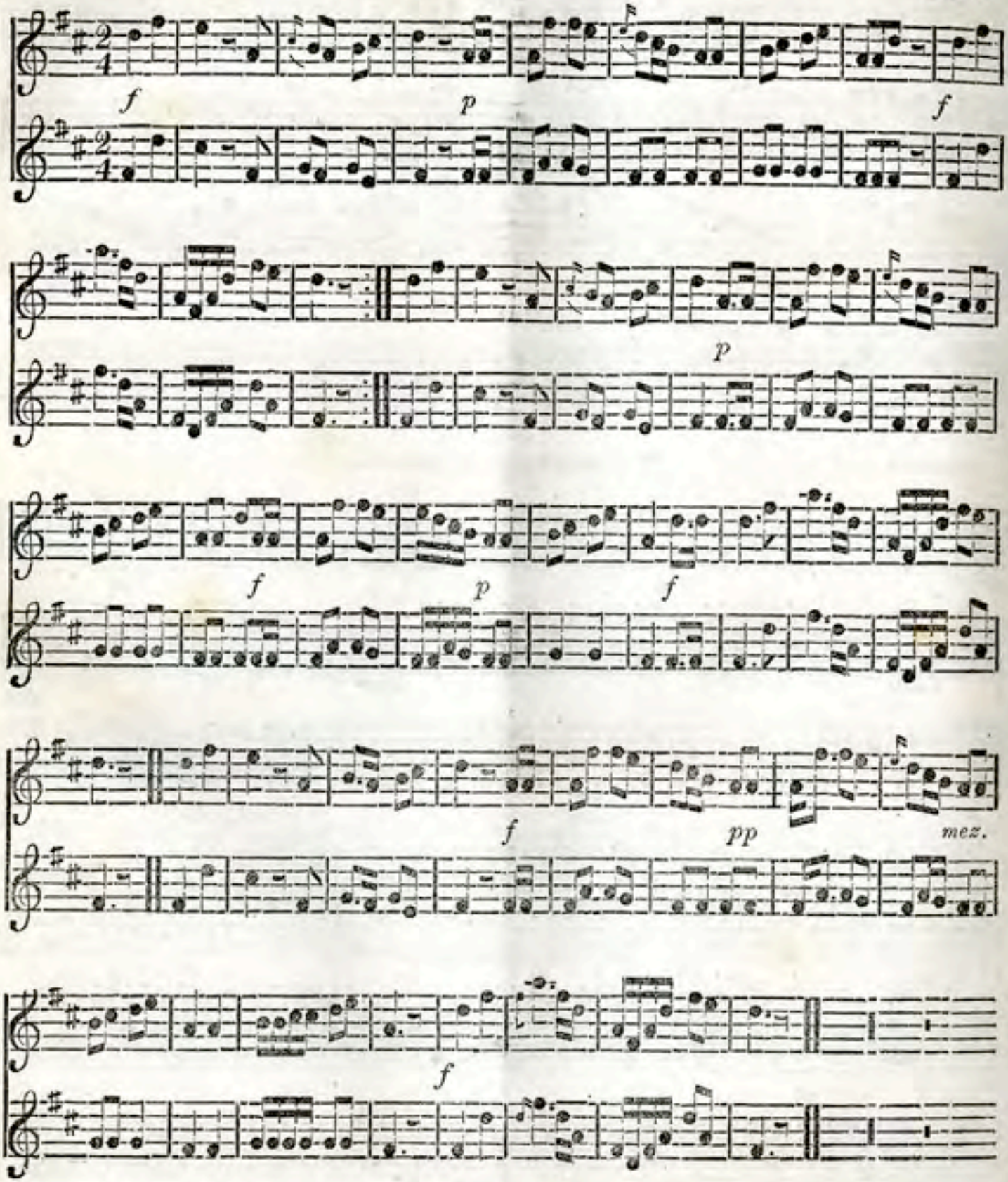


No. 23.

HAIL! ALL HAIL! THOU MERRY MONTH OF MAY.

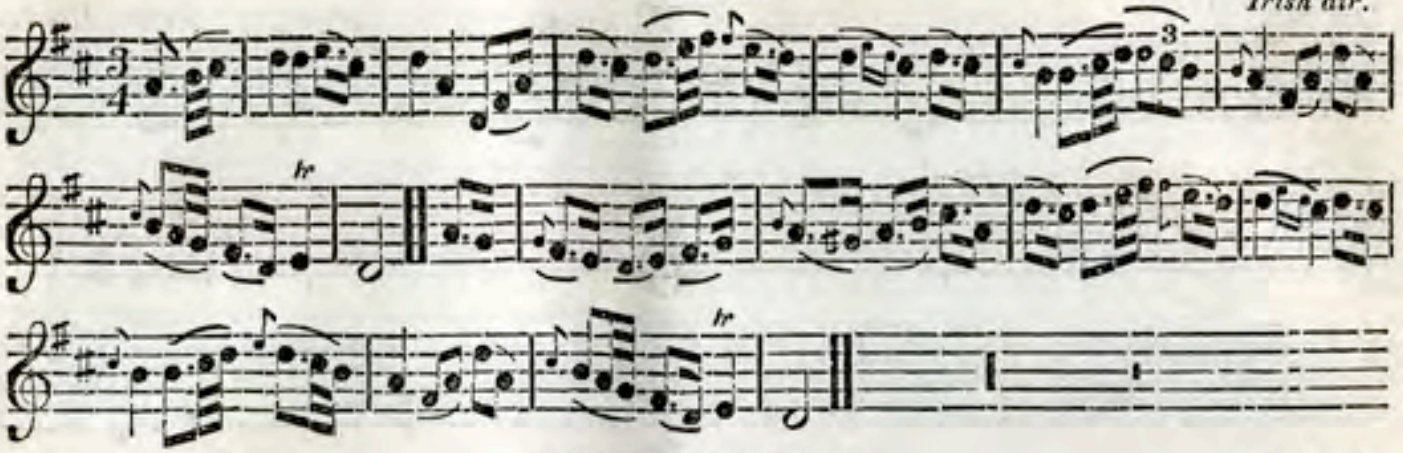
DUET.

Weber.



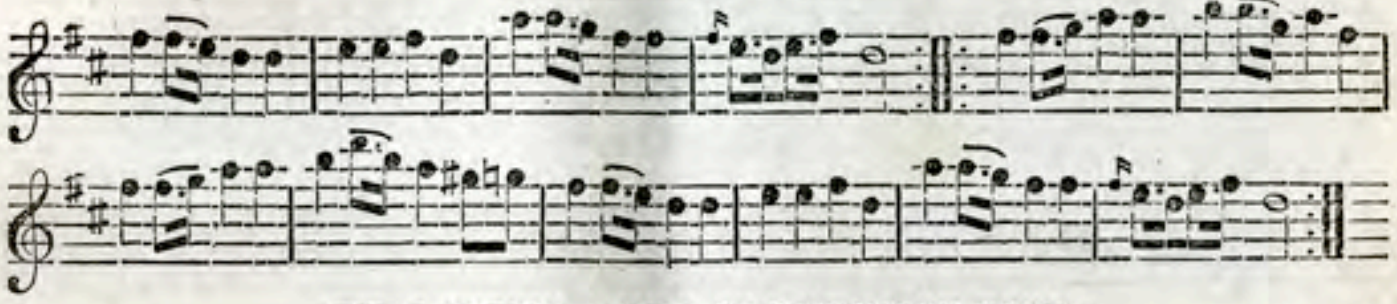
COOLUN.

Irish air.



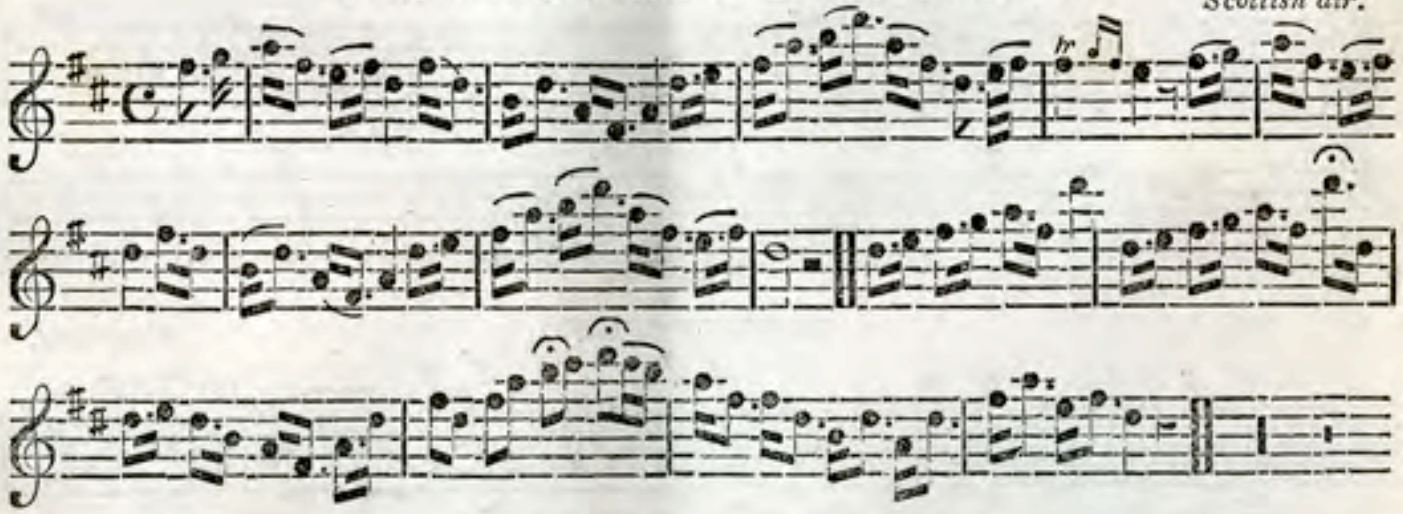
ROUSSEAU'S DREAM.

French air.



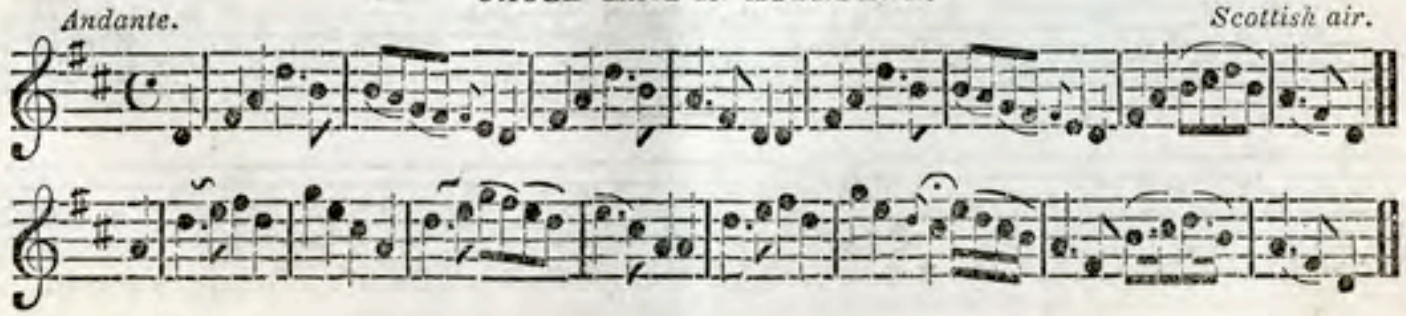
'TWAS WITHIN A MILE OF EDINBURGH TOWN.

Scottish air.



CAULD KAIL IN ABERDEEN.

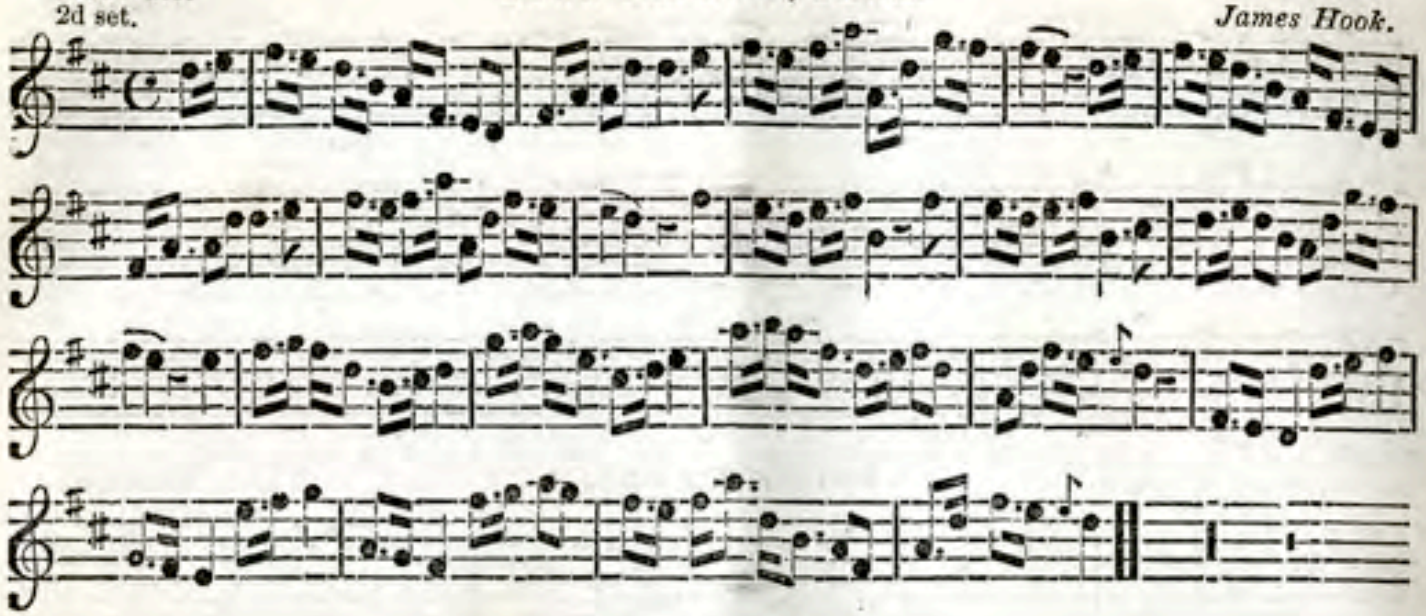
Andante. *Scottish air.*



DOWN THE BURN, DAVIE.

Moderate.
2d set.

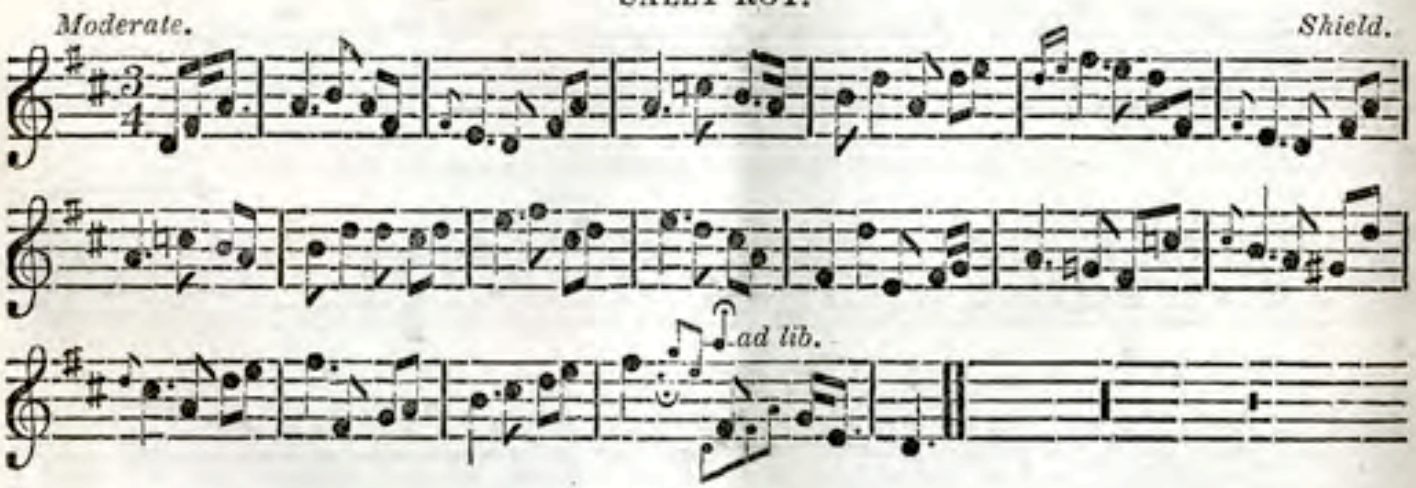
James Hook.



SALLY ROY.

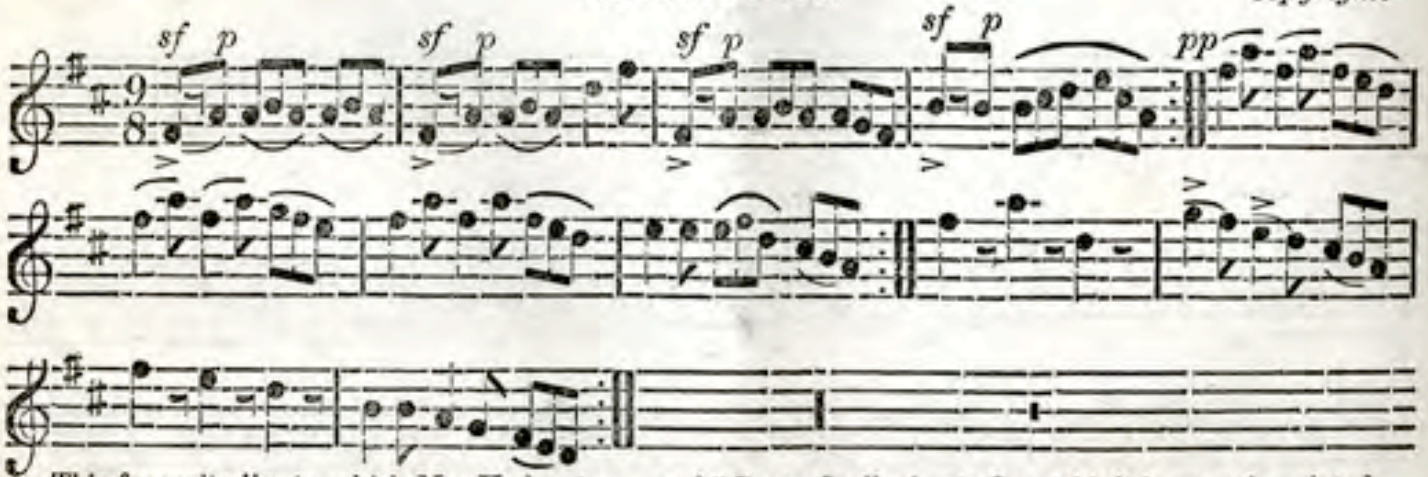
Moderate.

Shield.



BLEWITT'S JIG.

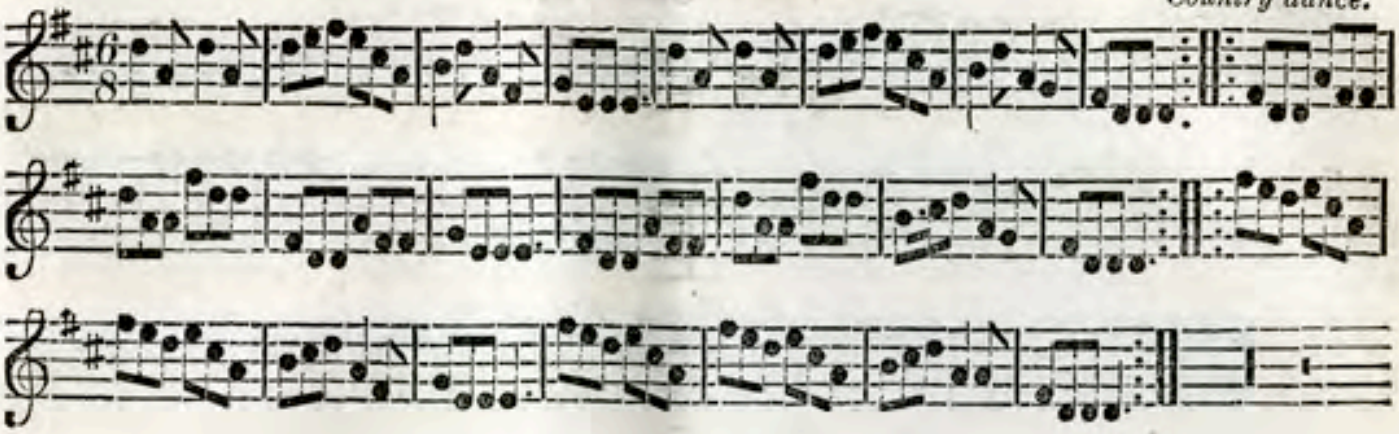
Copyright.



This favourite jig, to which Mr. Hudson's song of "Barny Brallaghan's Courtship" is sung, is printed by the kind permission of the composer, Mr. I. Blewitt.

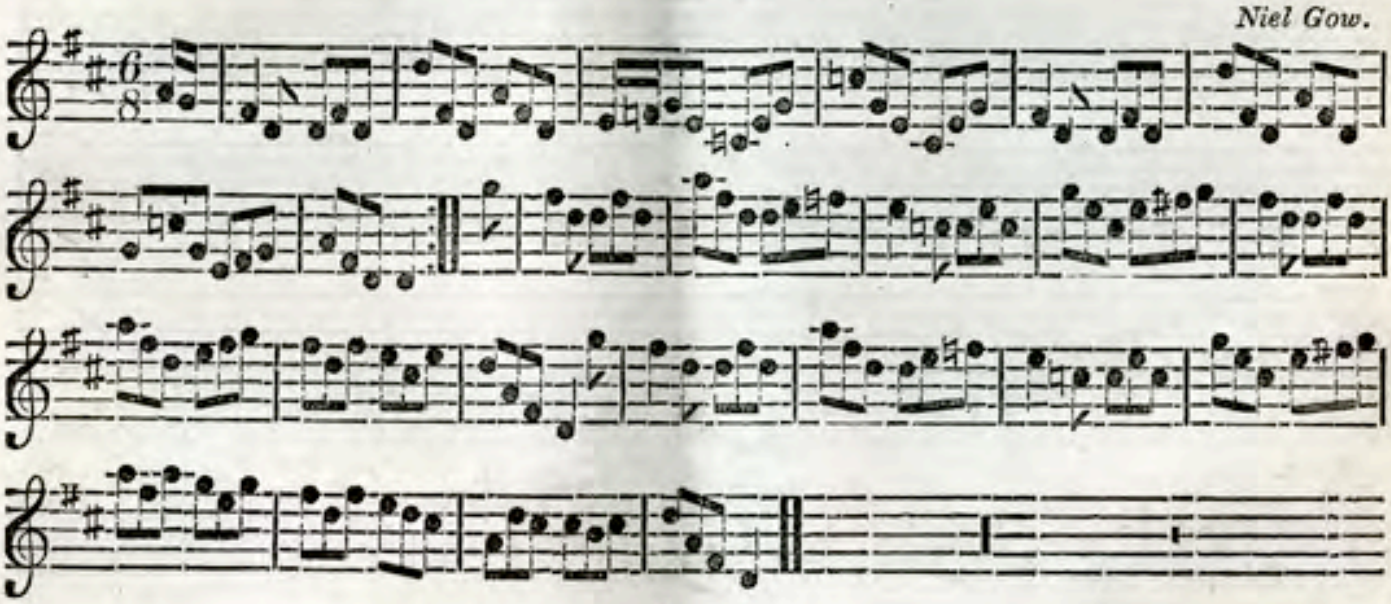
LEITH ASSEMBLY.

Country dance.



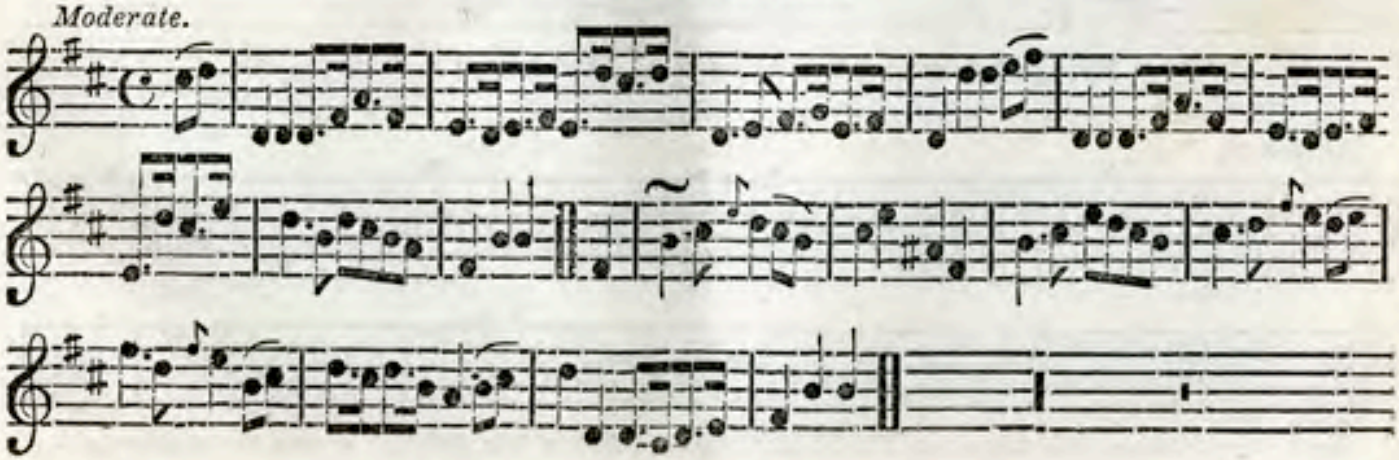
LADY CHARLOTTE MURRAY.

Niel Gow.



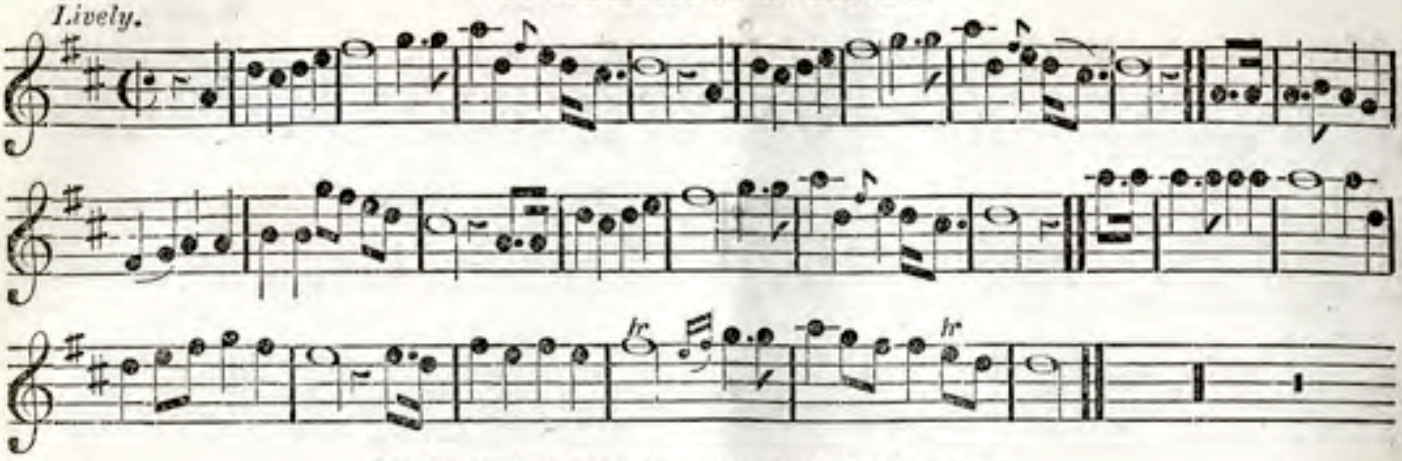
WILLIE CAMERON.

Moderate.



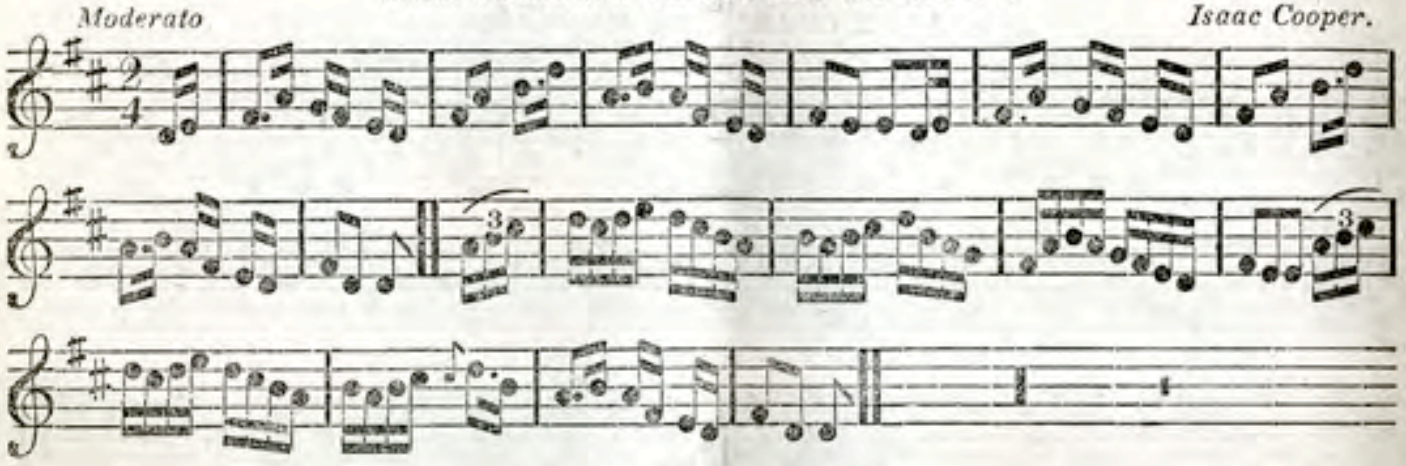
THE BRITISH GRENADIERS.

Lively.



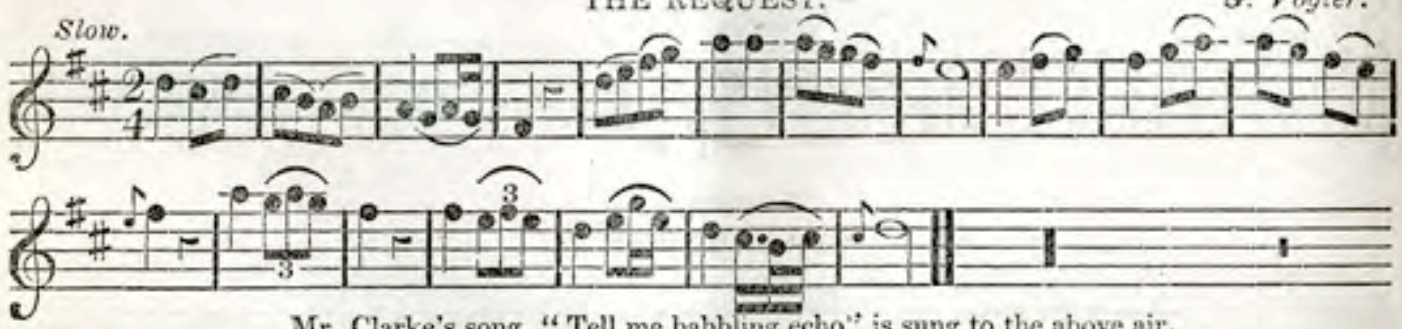
MISS FORBES'S FAREWELL TO BANFF.

Moderato *Isaac Cooper.*



THE REQUEST.

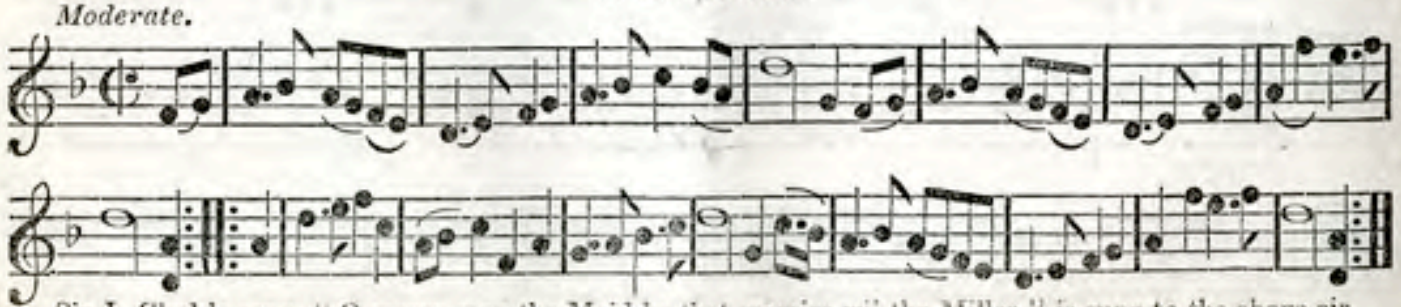
Slow. *G. Vogler.*



Mr. Clarke's song, "Tell me babbling echo" is sung to the above air.

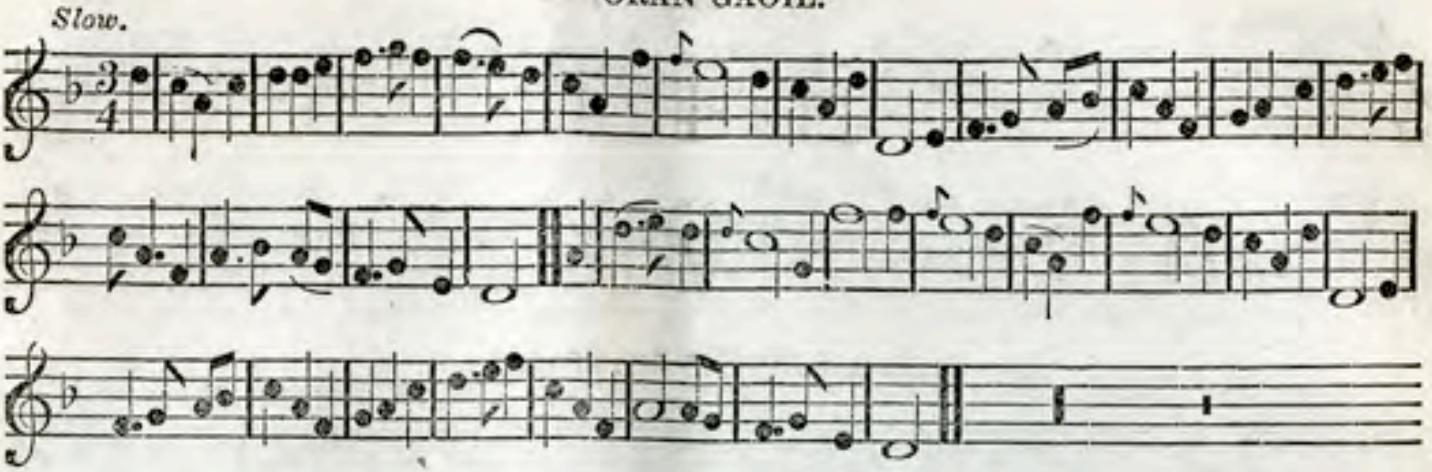
THE MILLER.

Moderate.

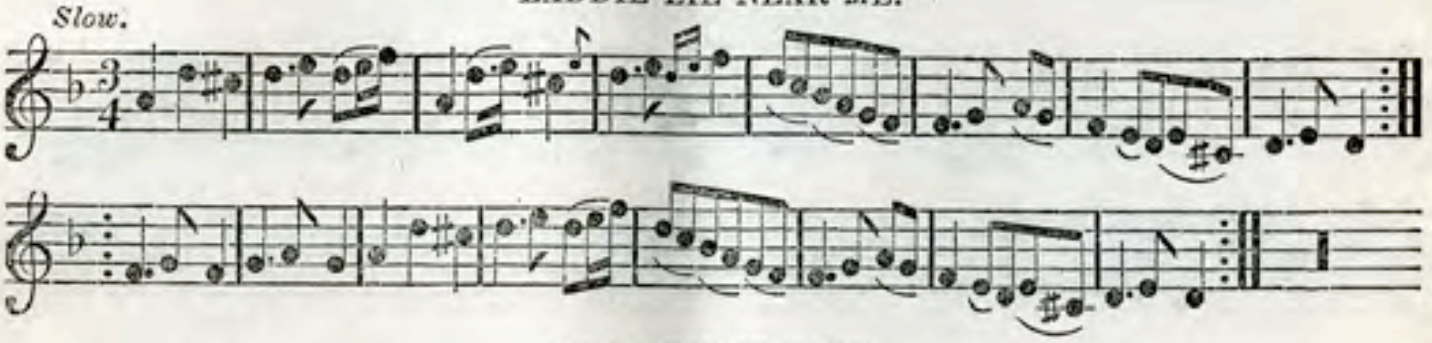


Sir J. Clerk's song, "O merry may the Maid be that marries wi' the Miller," is sung to the above air.

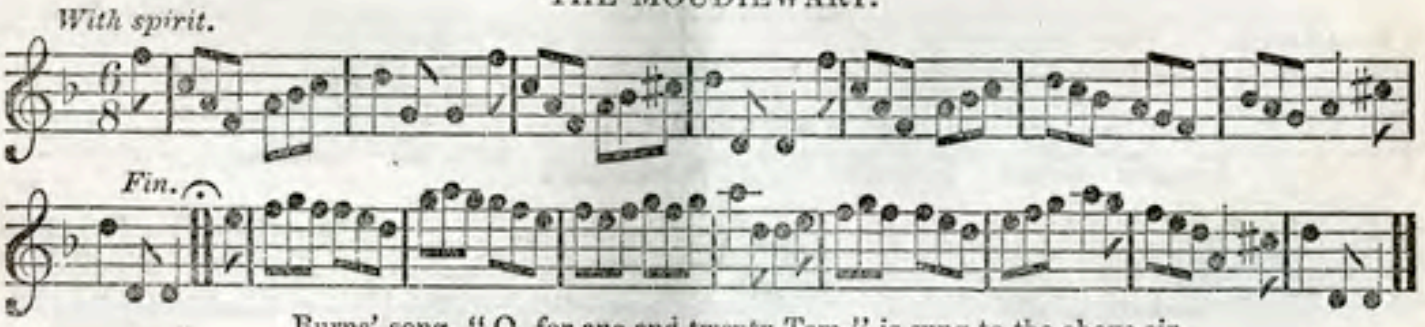
ORAN GAOIL.



LADDIE LIE NEAR ME.

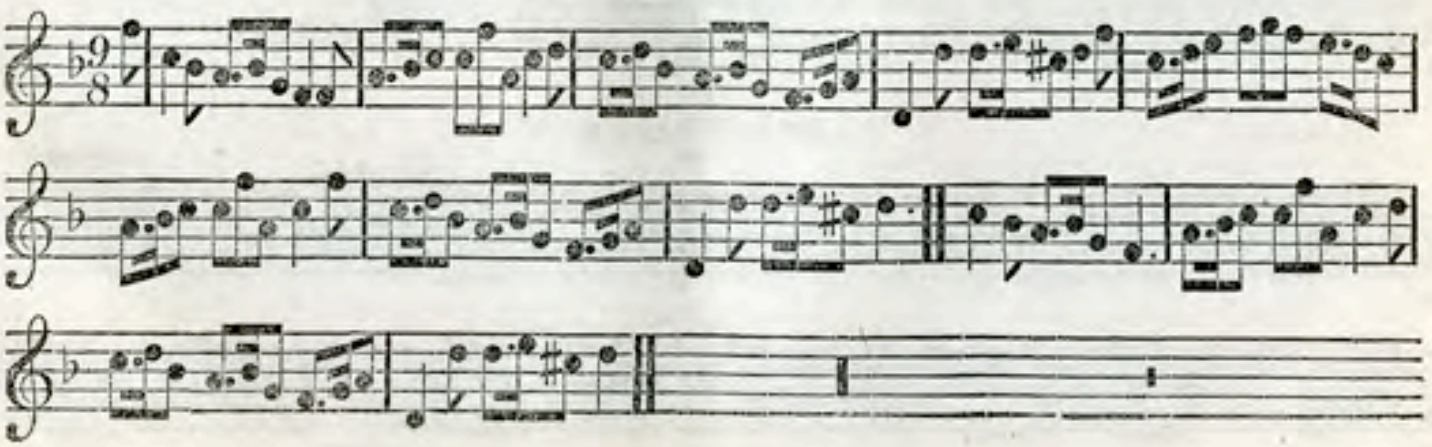


THE MOUDIEWART.



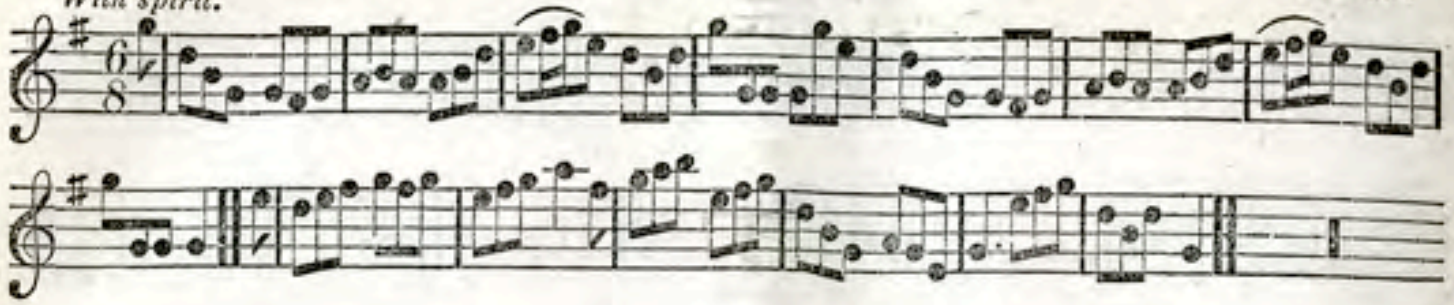
Burns' song, "O, for ane and twenty Tam," is sung to the above air.

WOO'D AND MARRIED AND A'.



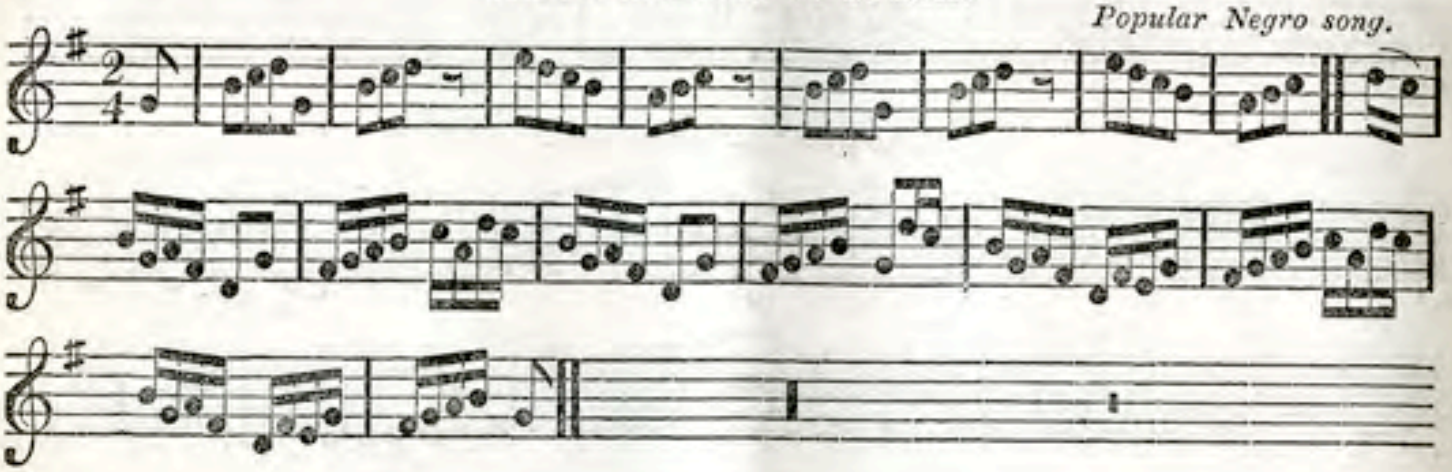
CROPPIES LIE DOWN.

With spirit. *Irish air.*



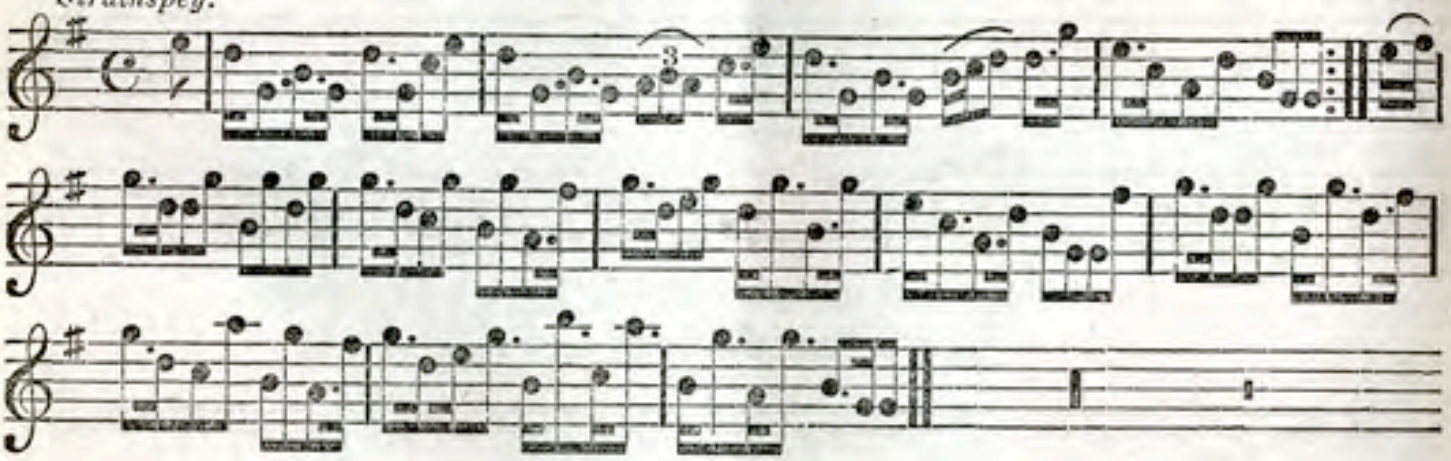
SICH A GETTING UP STAIRS.

Popular Negro song.



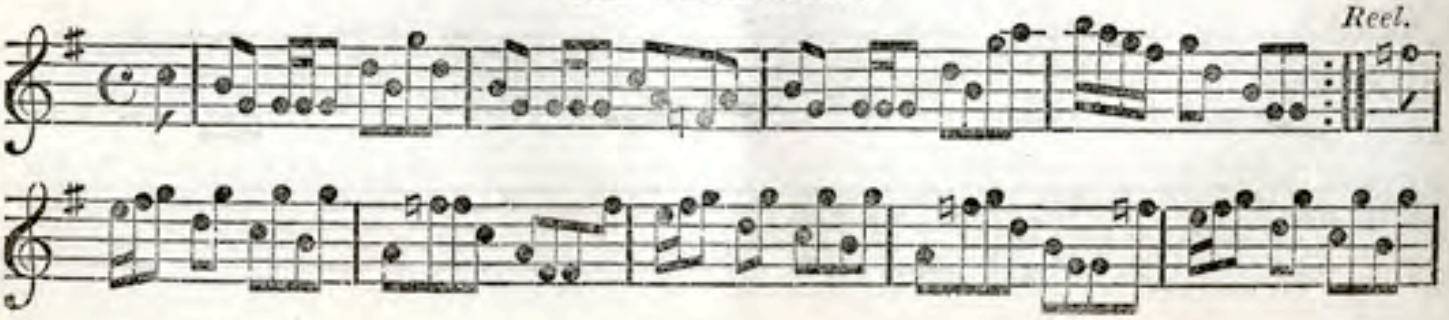
MONNIE MUSK.

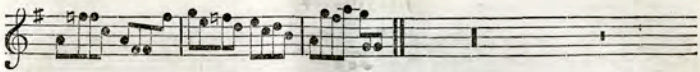
Strathspey. *Donald Dow.*



LADY BELHAVEN.

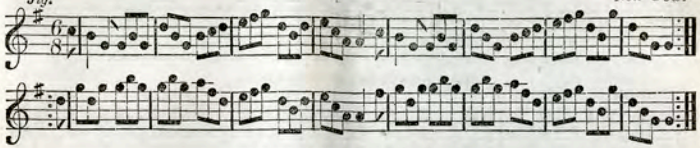
Reel.



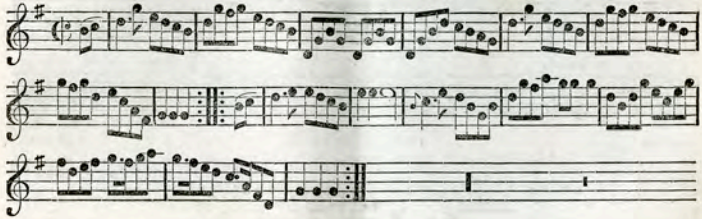


SIR JOHN HENDERSON.

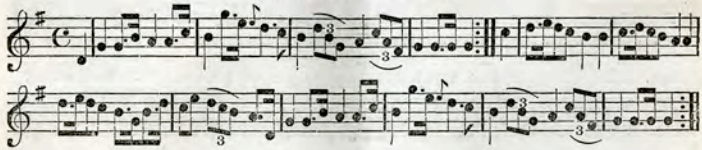
Jig. *Neil Gow.*



THE EDINBURGH HORNPIPE.

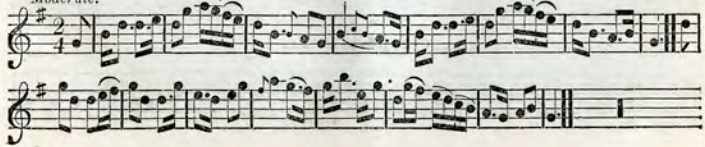


THE BELLEISLE MARCH.



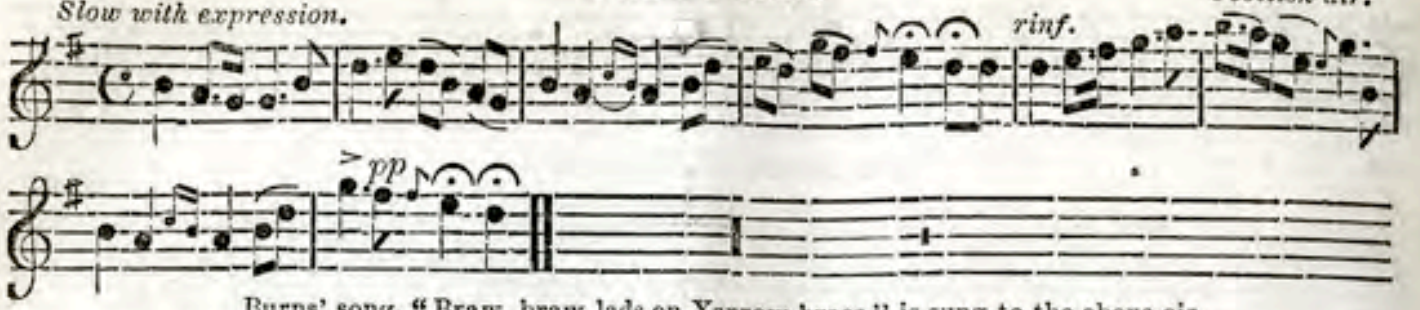
THE BOATIE ROWS.

Moderate.



GALA WATER.

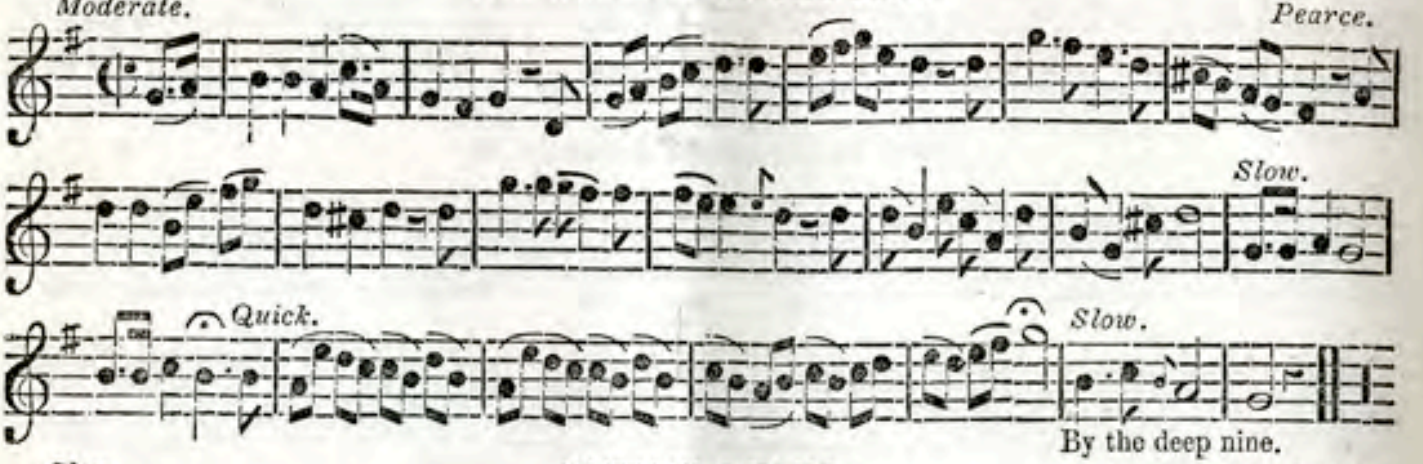
Slow with expression. *Scottish air.*



Burns' song, "Braw, braw lads on Yarrow braes," is sung to the above air.

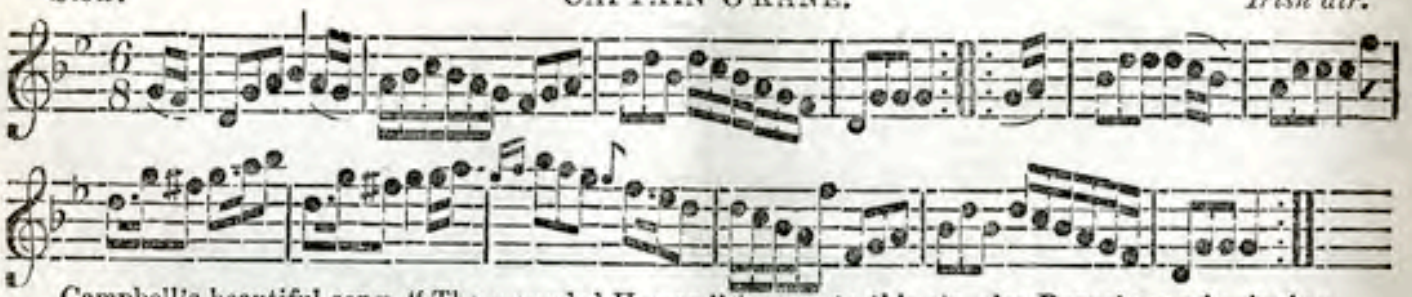
THE HEAVING OF THE LEAD.

Moderate. *Pearce.*



CAPTAIN O'KANE.

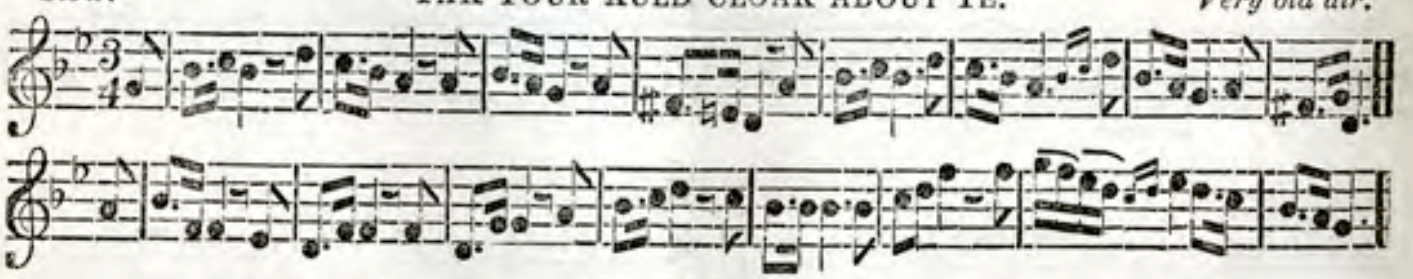
Slow. *Irish air.*



Campbell's beautiful song, "The wounded Hussar," is sung to this air, also Burns' song beginning "The small birds rejoice."

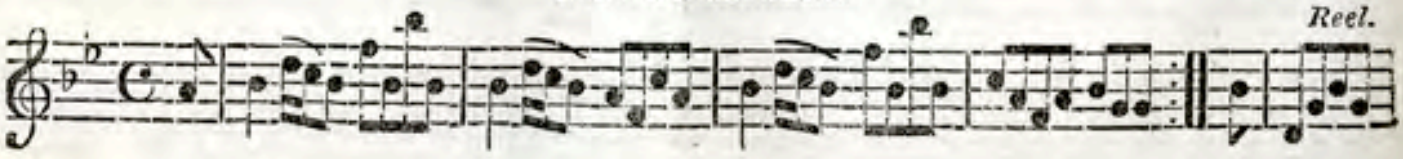
TAK YOUR AULD CLOAK ABOUT YE.

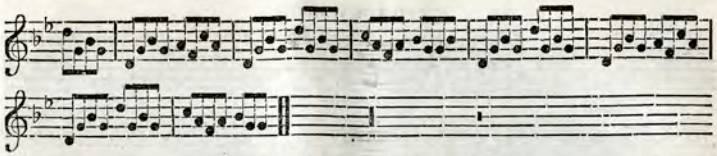
Slow. *Very old air.*



CAPTAIN KEELER.

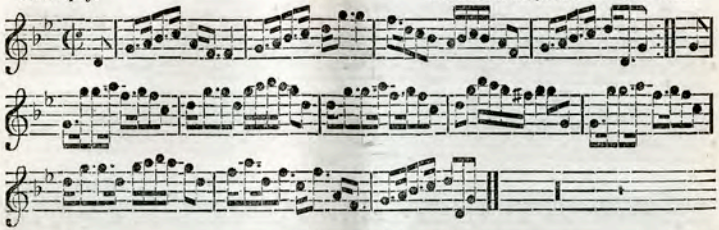
Reel.



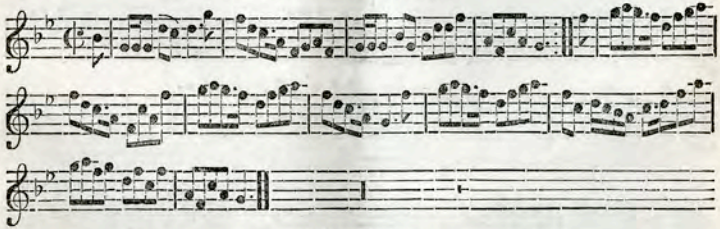


THE NEW BRIDGE OF GLASGOW.

Strathspey. *Printed for the first time.—T. Porteus.*

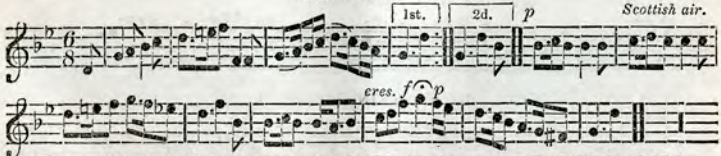


SIR RONALD M'DONALD. *Reel.*



COLD AND RAW.

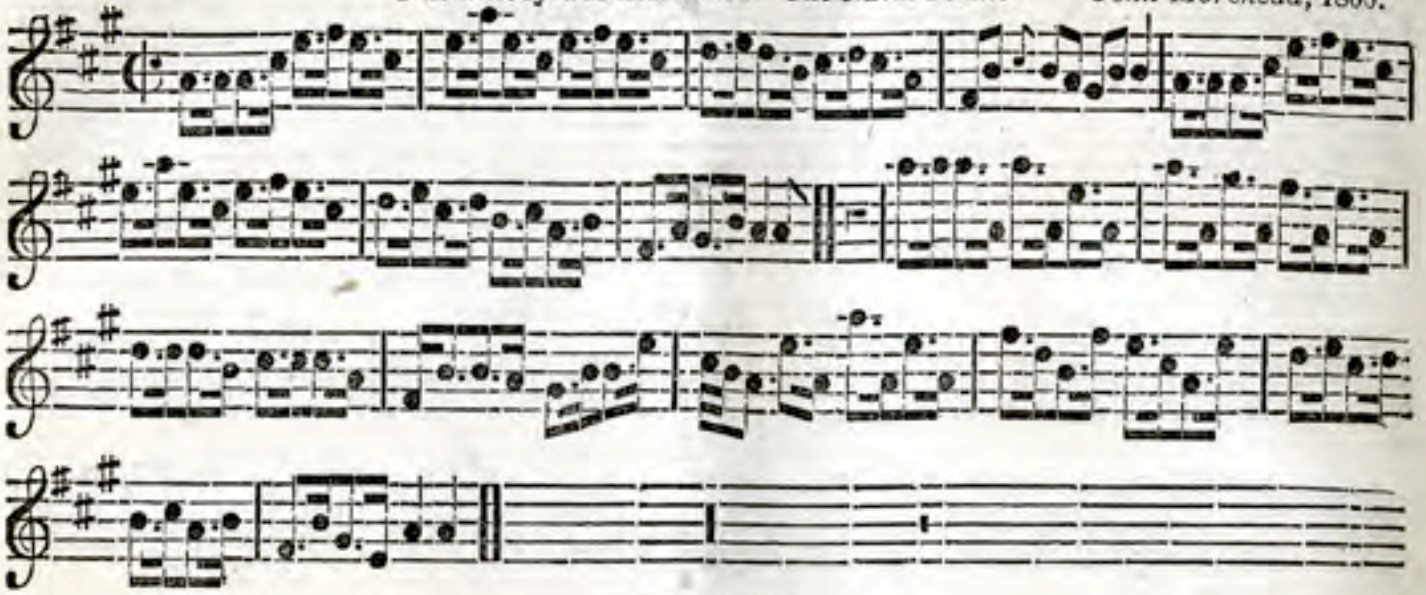
Scottish air.



The song, "Up in the Morning early," written by John Hamilton, music seller in Edinburgh (died 1814), is sung to the above air.

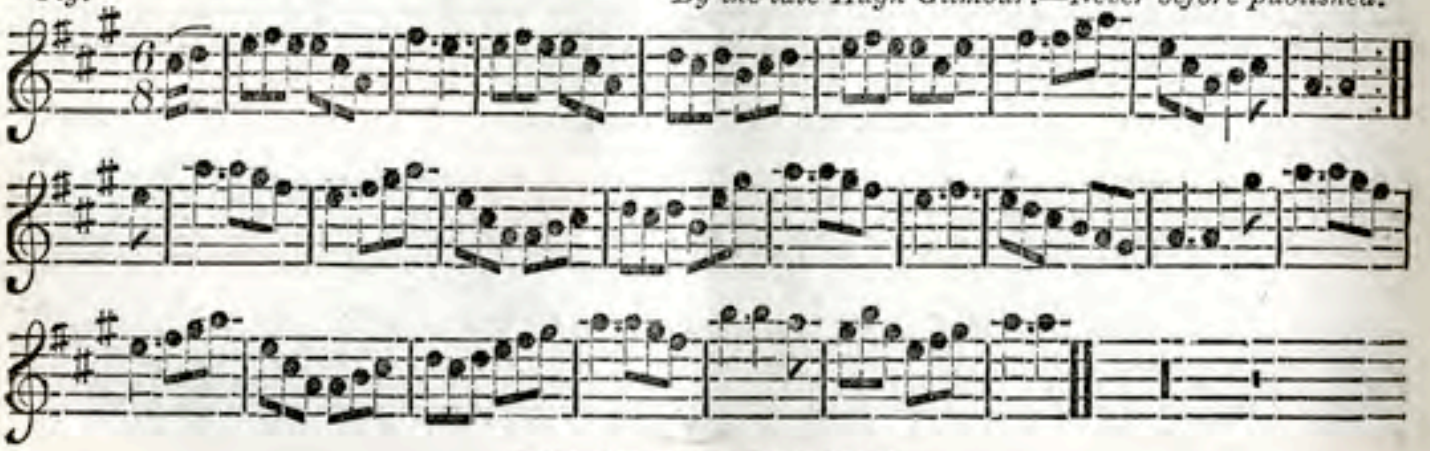
SPEED THE PLOUGH.

This melody was first called "The Naval Pillar." *John Morehead*, 1800.



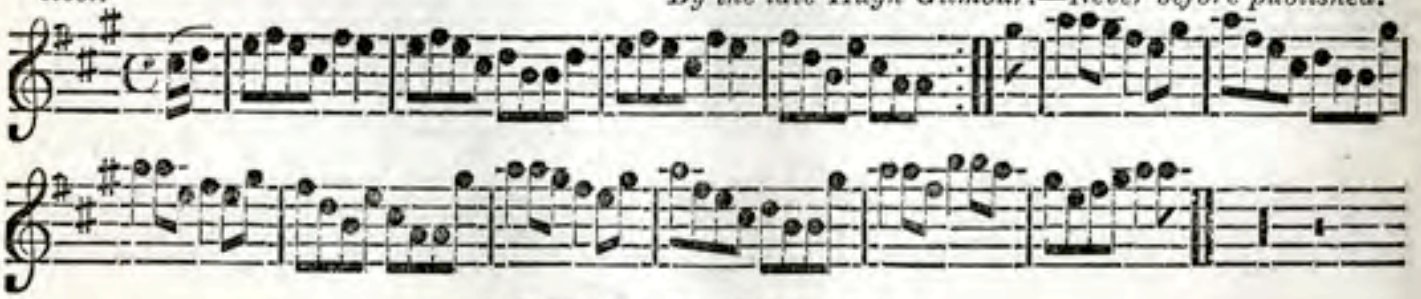
THE QUEEN.

Jig. *By the late Hugh Gilmour.—Never before published.*



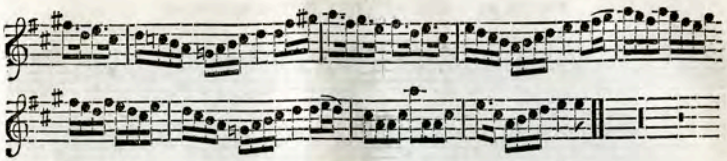
THE QUEEN'S TRIUMPH.

Reel. *By the late Hugh Gilmour.—Never before published.*



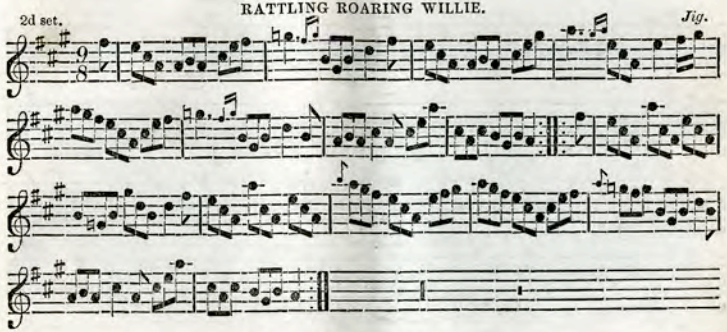
DUCHESS OF BUCCLEUCH.

Strathspey. *Neil Gow.*



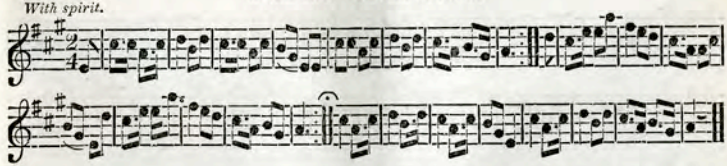
RATTLING ROARING WILLIE.

2d set. *Jig.*



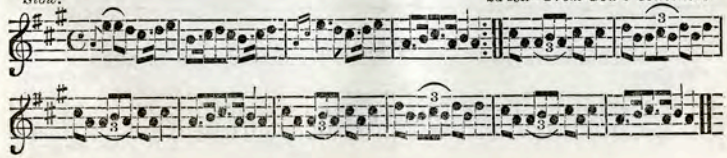
WEEL MAY THE KEEL ROW.

With spirit.



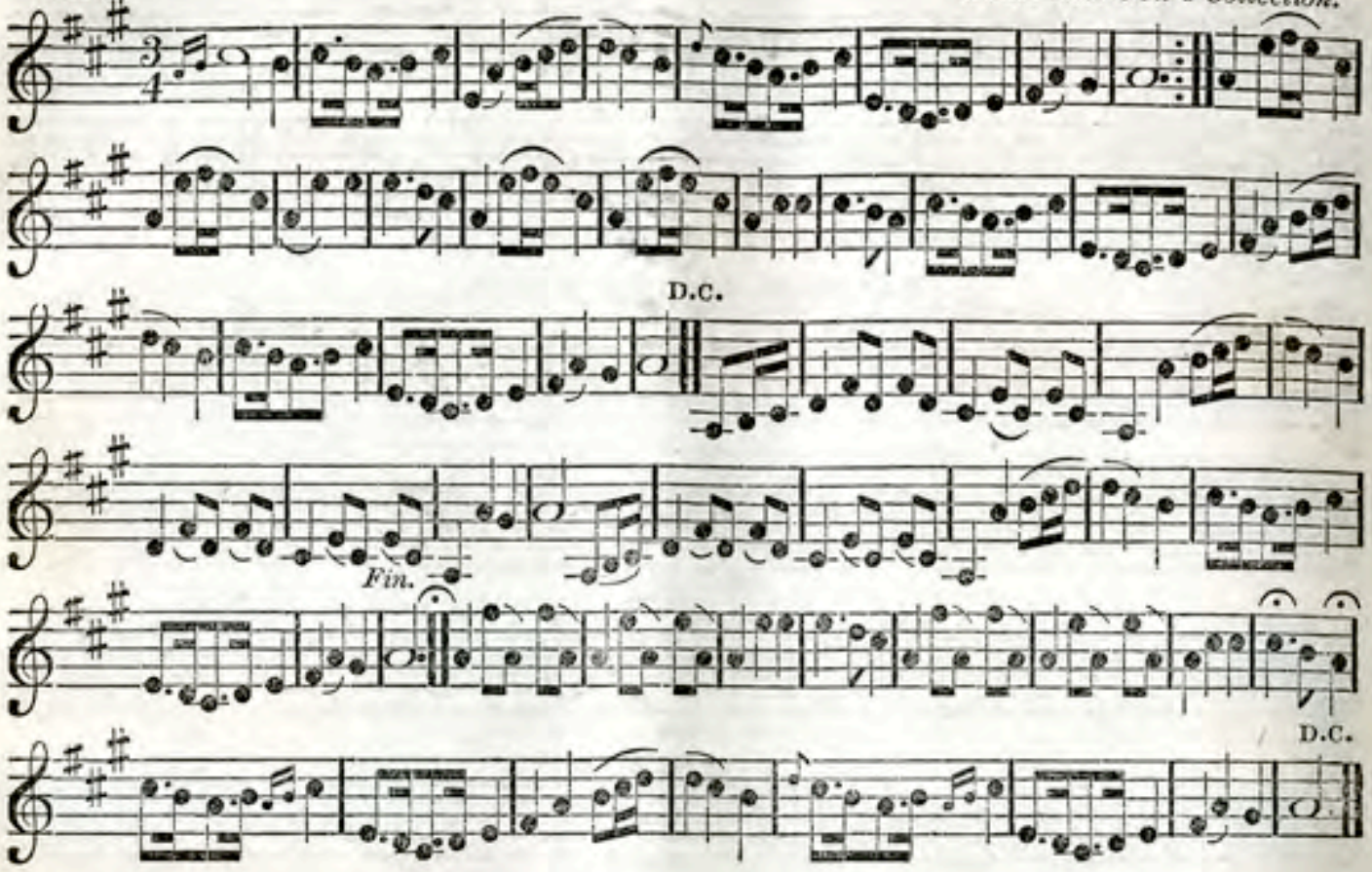
SHERRIFF MUIR.

Slow. 2d set.—*From Gow's Collection.*



DRUNK AT NIGHT AND DRY IN THE MORNING.

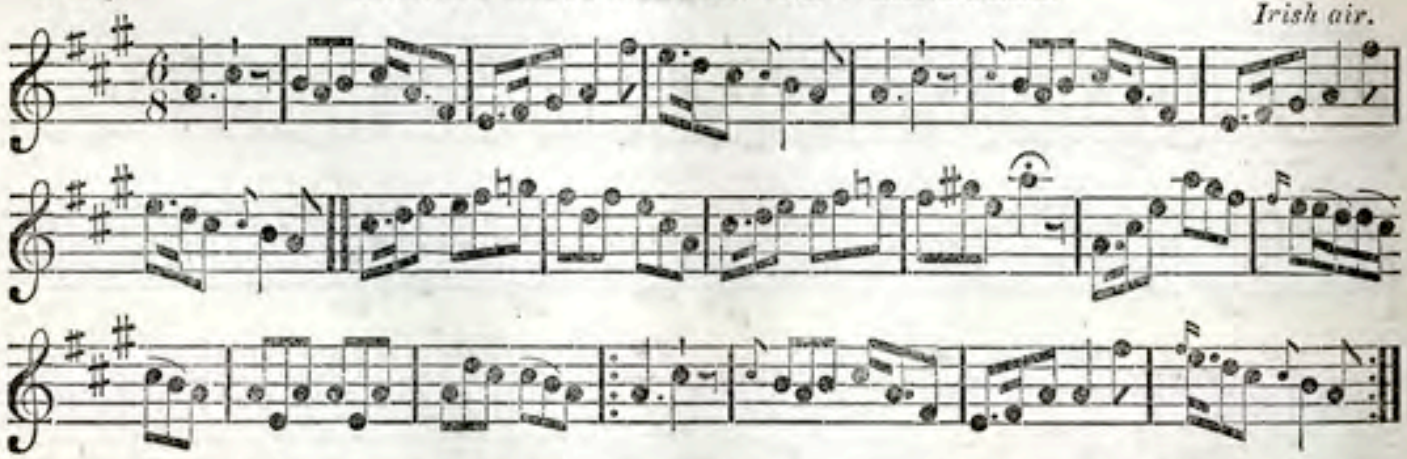
Slow. *From Niel Gow's Collection.*



Lively.

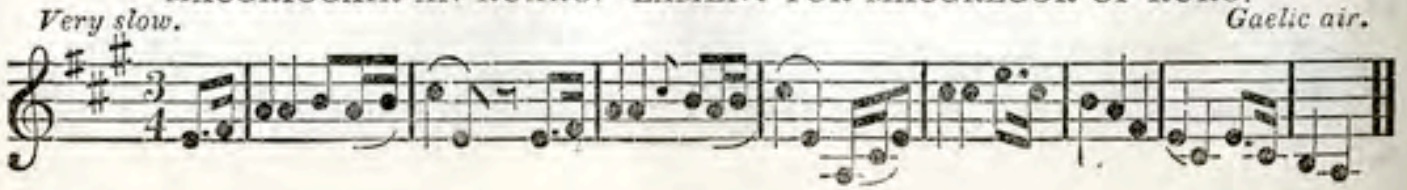
LOONEY MACTWOLTER.—NEW LANGOLEE.

Irish air.



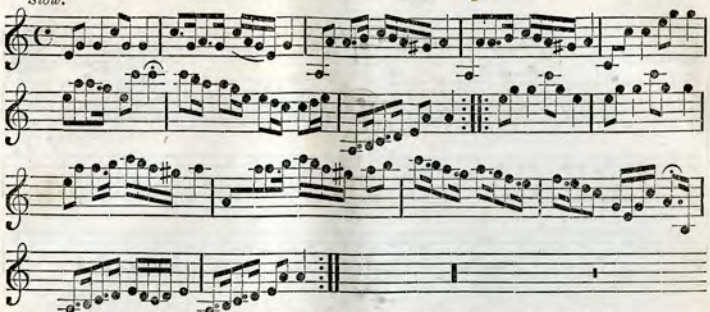
MACGRIOGAIR AN RUARO.—LAMENT FOR MACGREGOR OF RURO.

Very slow. *Gaelic air.*



GREIG'S STRATHSPEY.

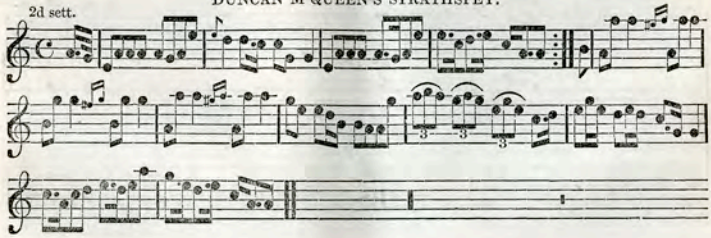
Slow.



Nathaniel Gow said of this tune, "it is the best strathspey that ever was written."

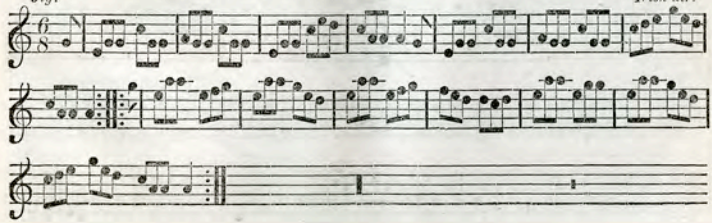
DUNCAN M'QUEEN'S STRATHSPEY.

2d sett.



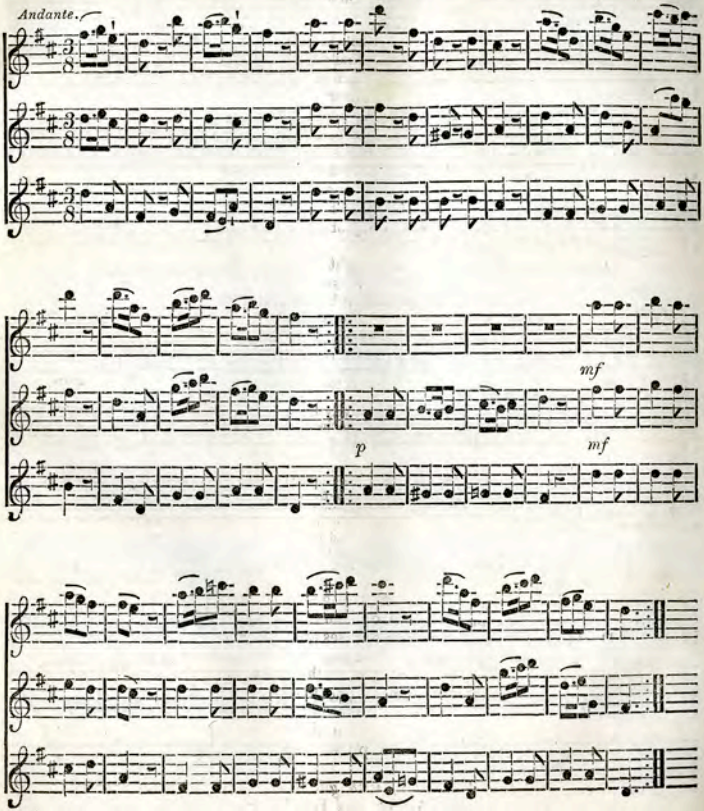
THE CONNAUGHT-MAN'S RAMBLE.

Jig. *Irish air.*

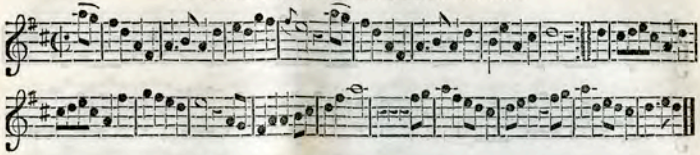


LIGHTLY TREAD 'TIS HALLOW'D GROUND.

ARRANGED AS A TRIO. *G. Berg.*

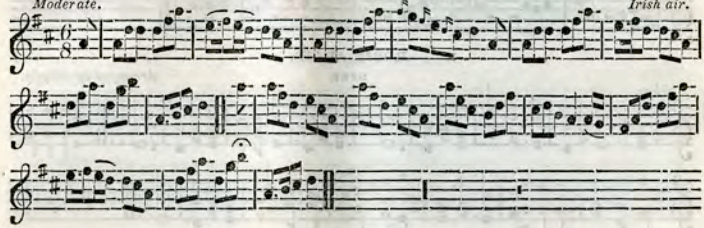


LET'S SEEK THE BOWER OF ROBIN HOOD.



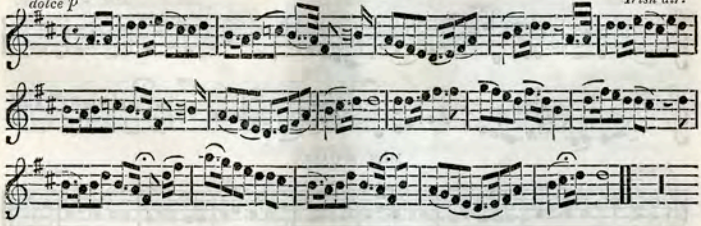
KITTY OF COLERAINE.

Moderate. *Irish air.*



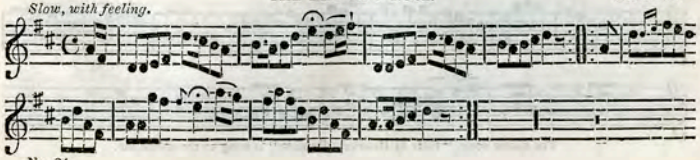
SAVOURNA DEELISH.

Andantino affettuoso. *dolce p* *Irish air.*

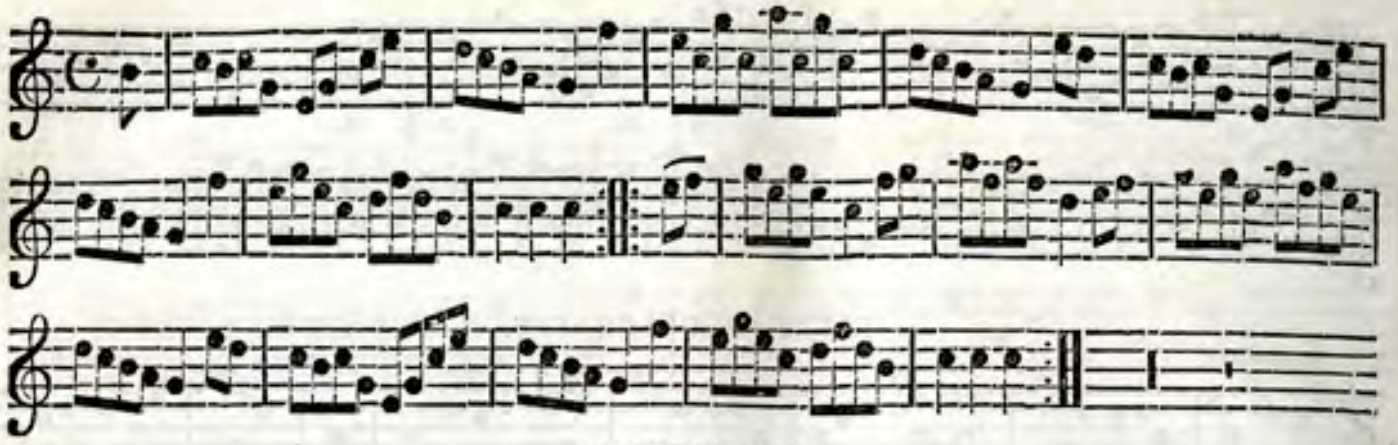


THE RED RED ROSE.

Slow, with feeling. *Scotch air.*



THE SAILOR'S HORNPIPE.

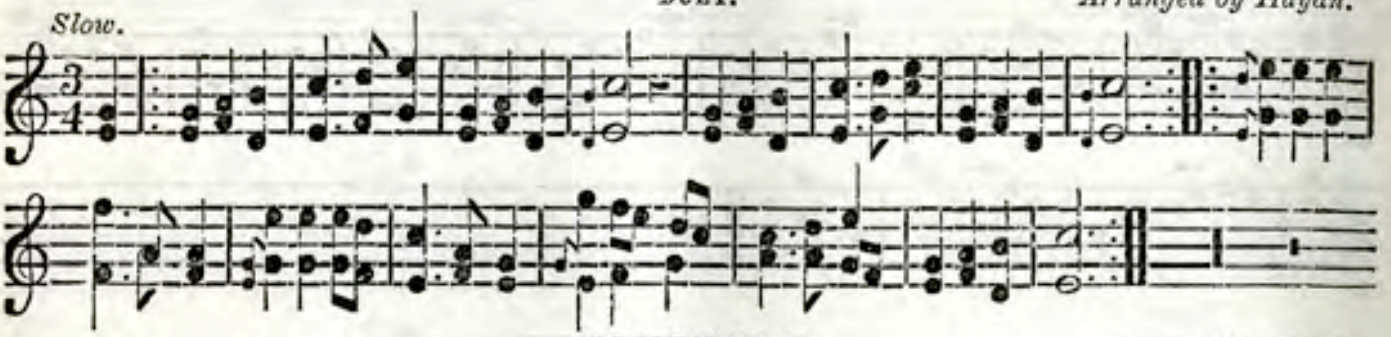


ROBIN ADAIR.

DUET.

Arranged by Haydn.

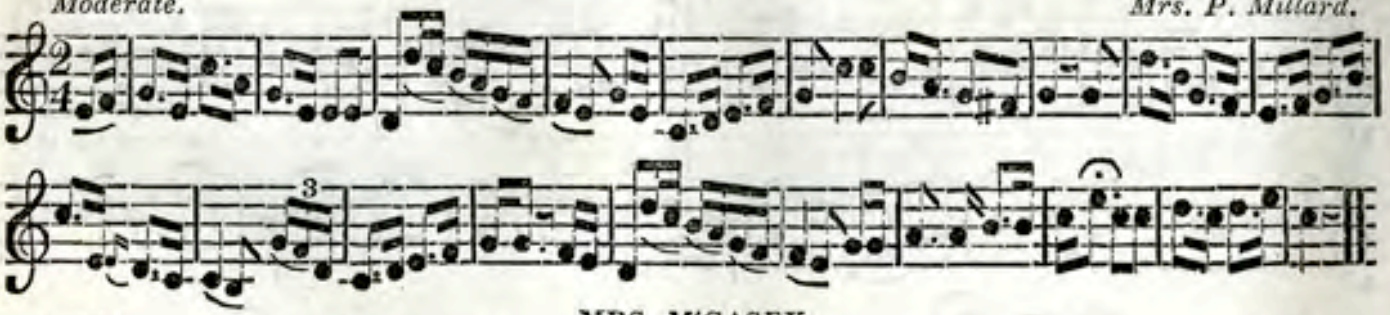
Slow.



ALICE GRAY.

Copyright.
Mrs. P. Millard.

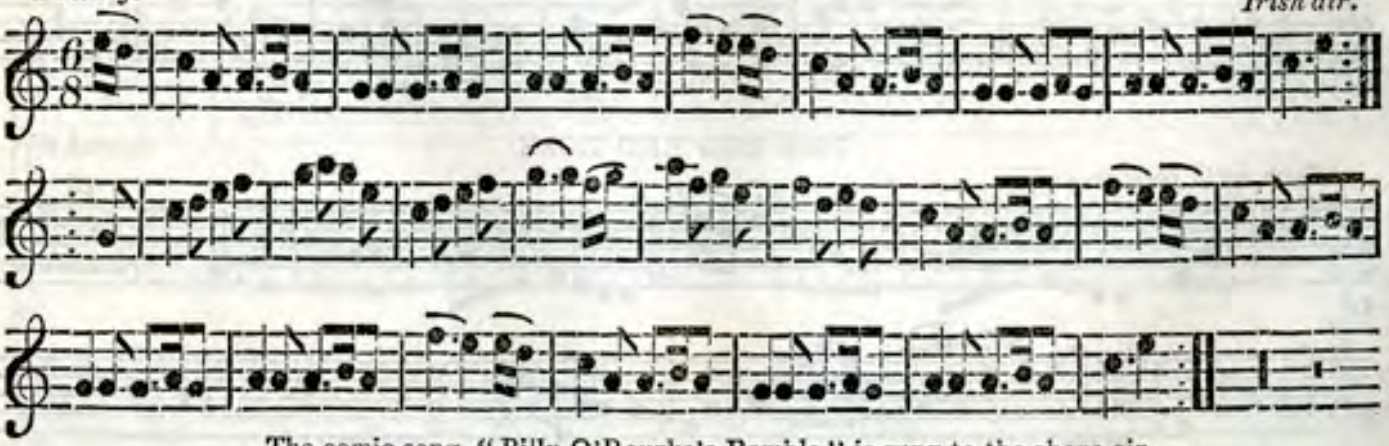
Moderate.



MRS. M'CASEY.

Briskly.

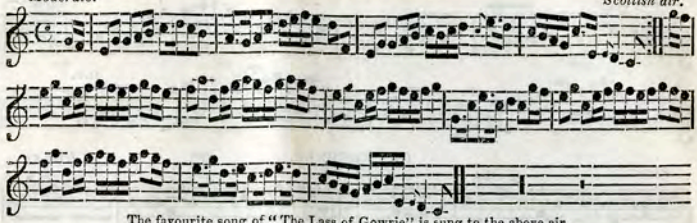
Irish air.



The comic song, "Billy O'Rourke's Ramble," is sung to the above air.

LOCHERROCH SIDE.

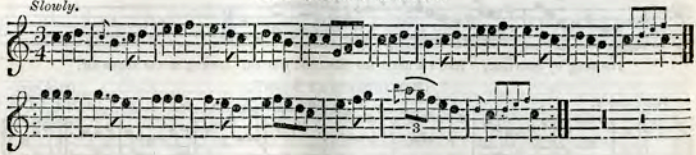
Moderate. *Scottish air.*



The favourite song of "The Lass of Gowrie" is sung to the above air.

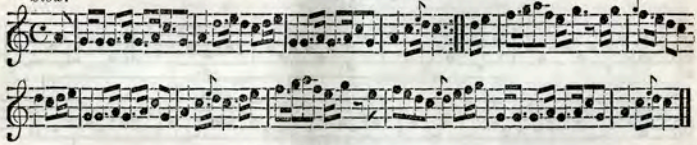
THE QUEEN'S ANTHEM.

Slowly.



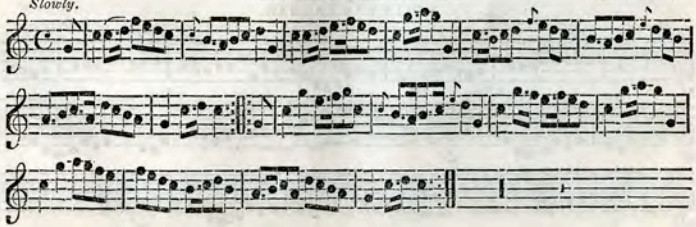
THE BONNIE BRIER-BUSH.

Slow.



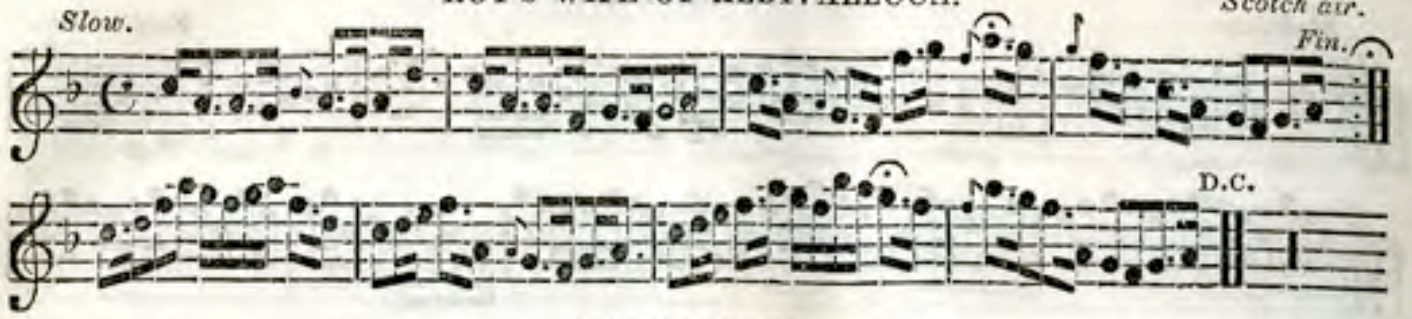
CORN RIGGS ARE BONNIE.

Slowly. *Scottish air.*



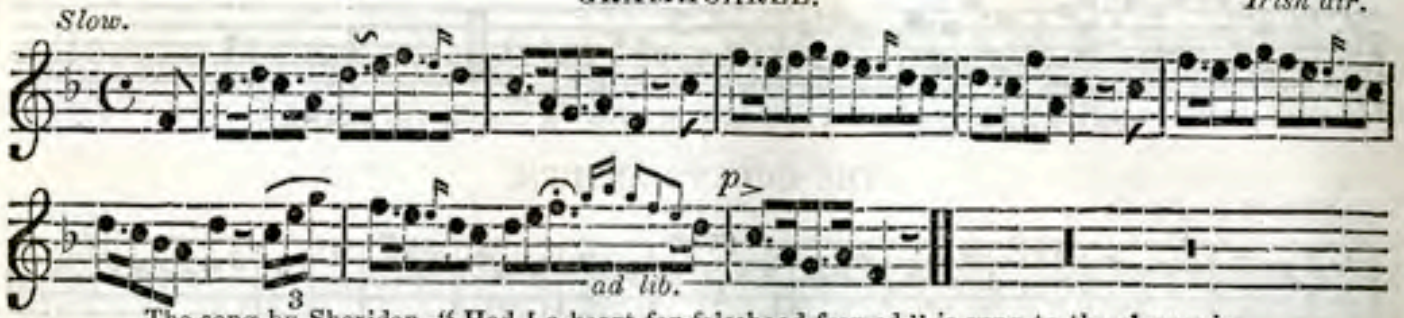
ROY'S WIFE OF ALDIVALLOCH.

Scotch air.



GRAMACHREE.

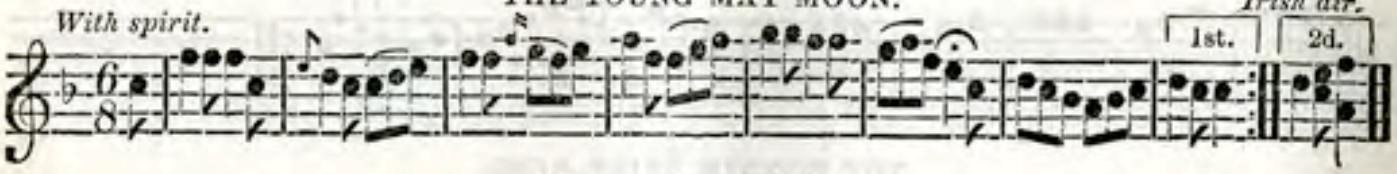
Irish air.



The song by Sheridan, "Had I a heart for falsehood framed," is sung to the above air.

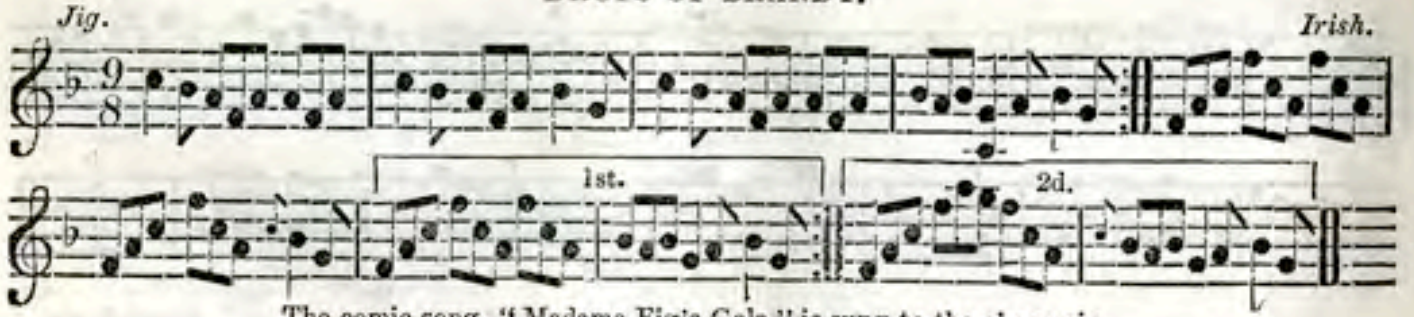
THE YOUNG MAY MOON.

Irish air.



DROPS OF BRANDY.

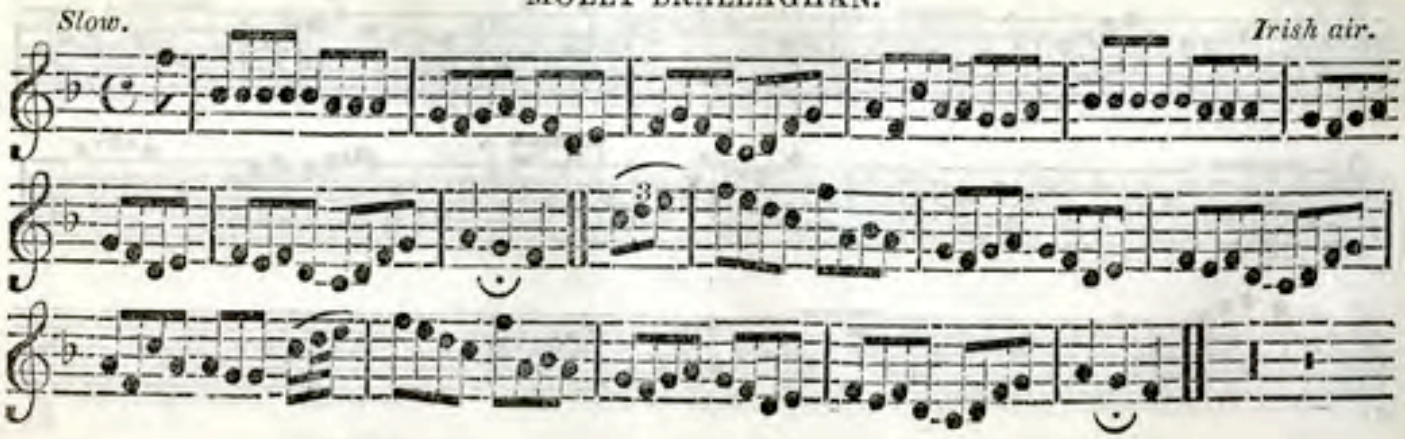
Irish.



The comic song, "Madame Fig's Gala," is sung to the above air.

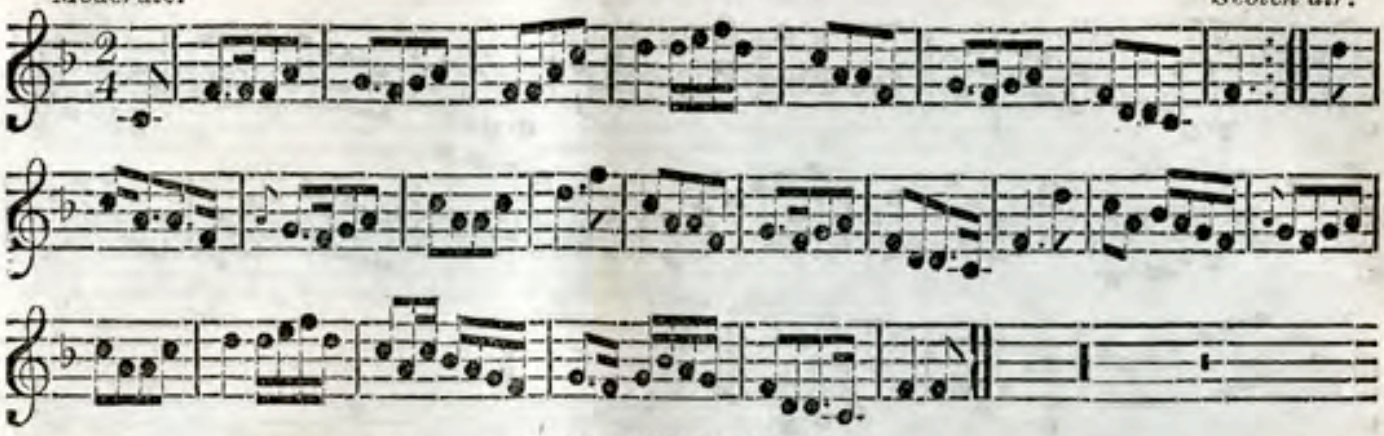
MOLLY BRALLAGHAN.

Irish air.



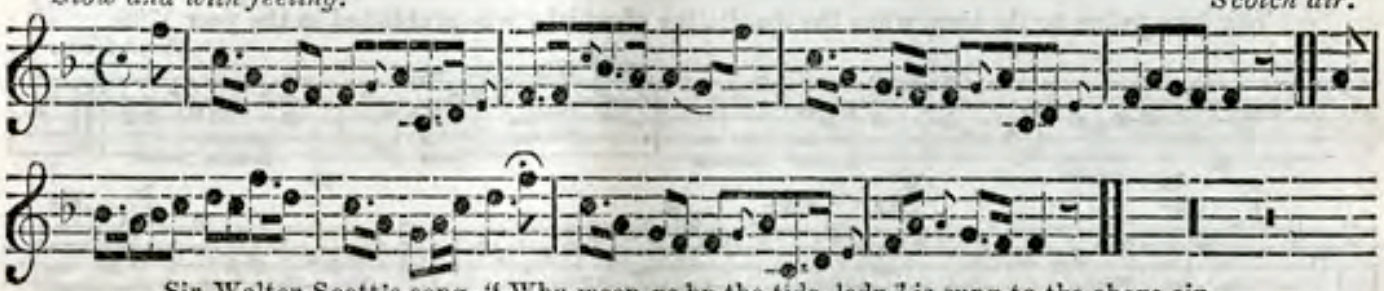
AULD LANGSYNE.

Moderate. *Scotch air.*



JOCK O' HAZLEDEAN.

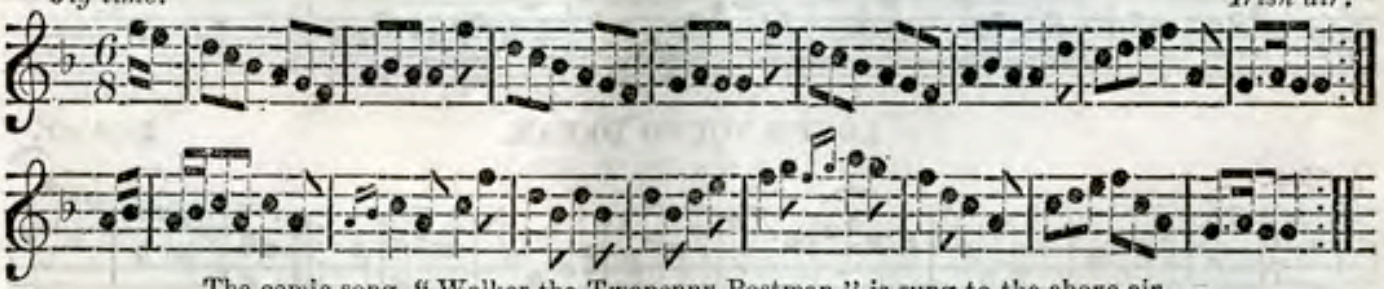
Slow and with feeling. *Scotch air.*



Sir Walter Scott's song, "Why weep ye by the tide, lady," is sung to the above air.

GARRY OWEN.

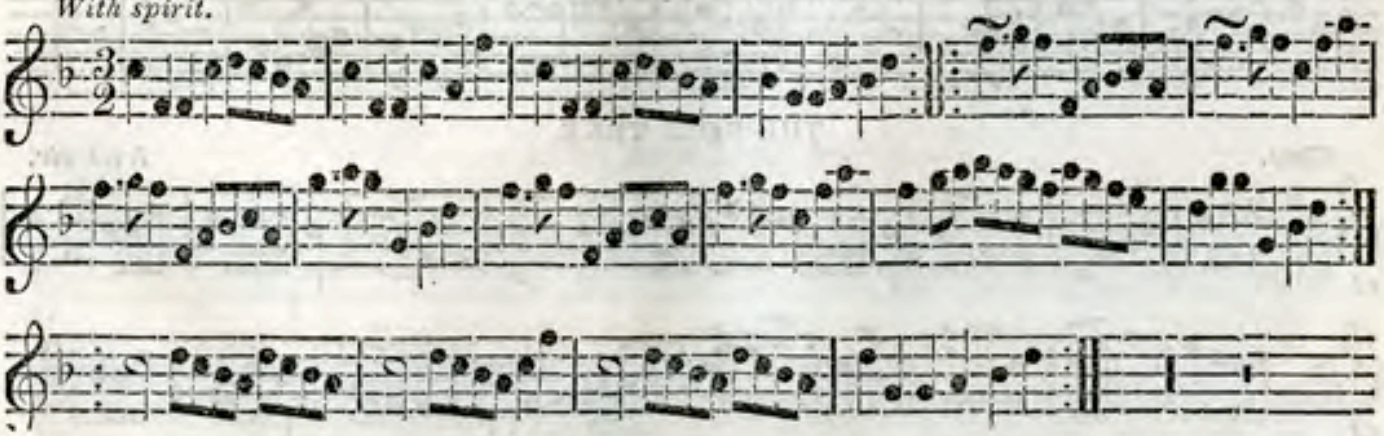
Jig time. *Irish air.*



The comic song, "Walker the Twopenny Postman," is sung to the above air.

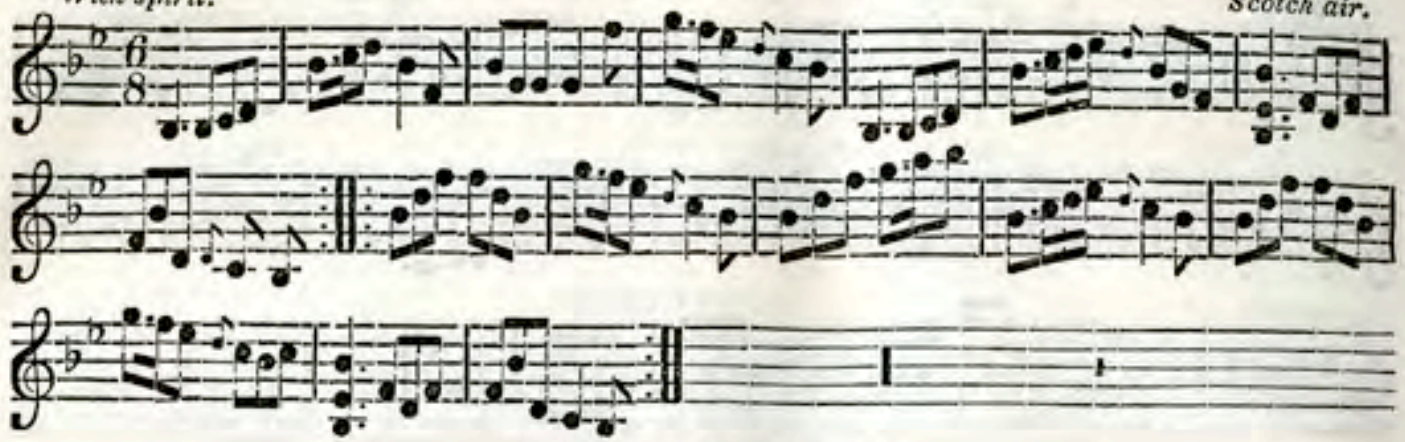
GO TO BERWICK, JOHNNY.

With spirit. *Scotch air.*



BLUE BONNETS OVER THE BORDER.

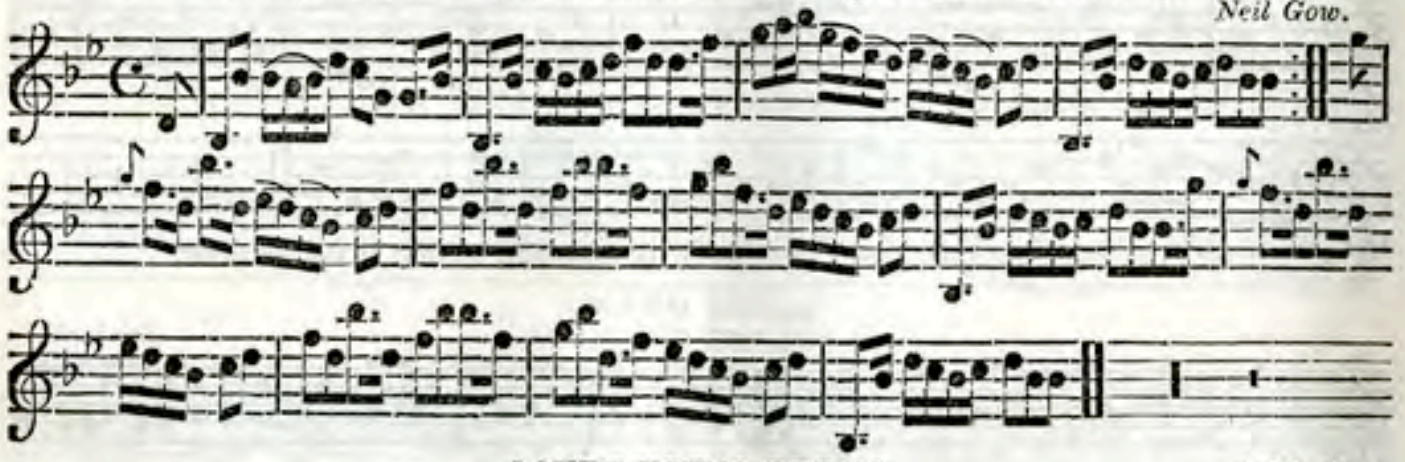
With spirit. *Scotch air.*



FAREWELL TO WHISKY.

This tune refers to the time when the distillation of whisky was prohibited in the year 1799.

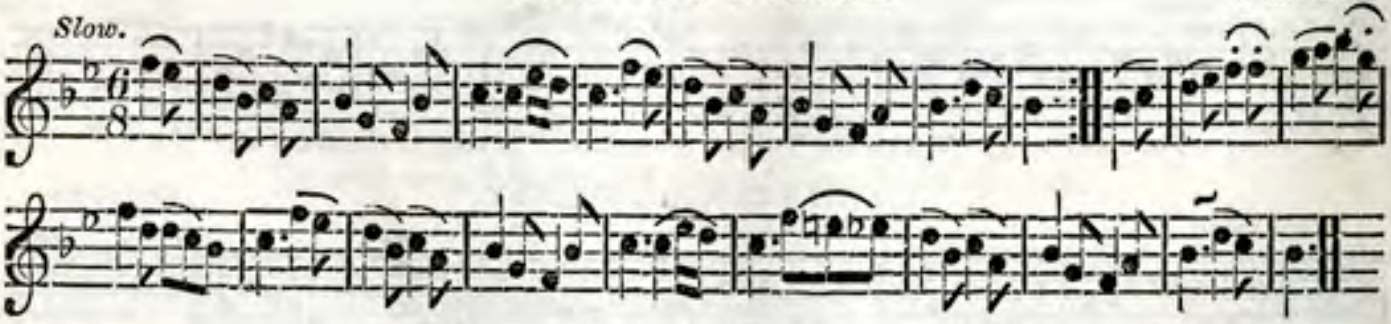
Neil Gow.



LOVE'S YOUNG DREAM.

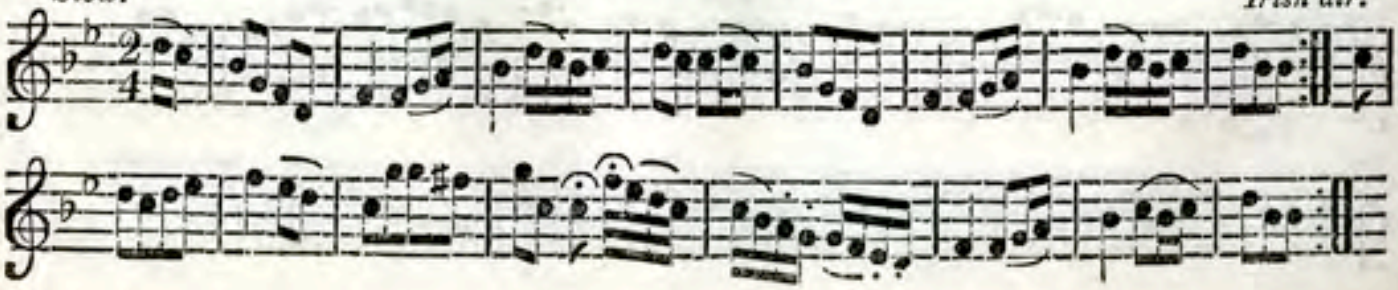
Irish air.

Slow.

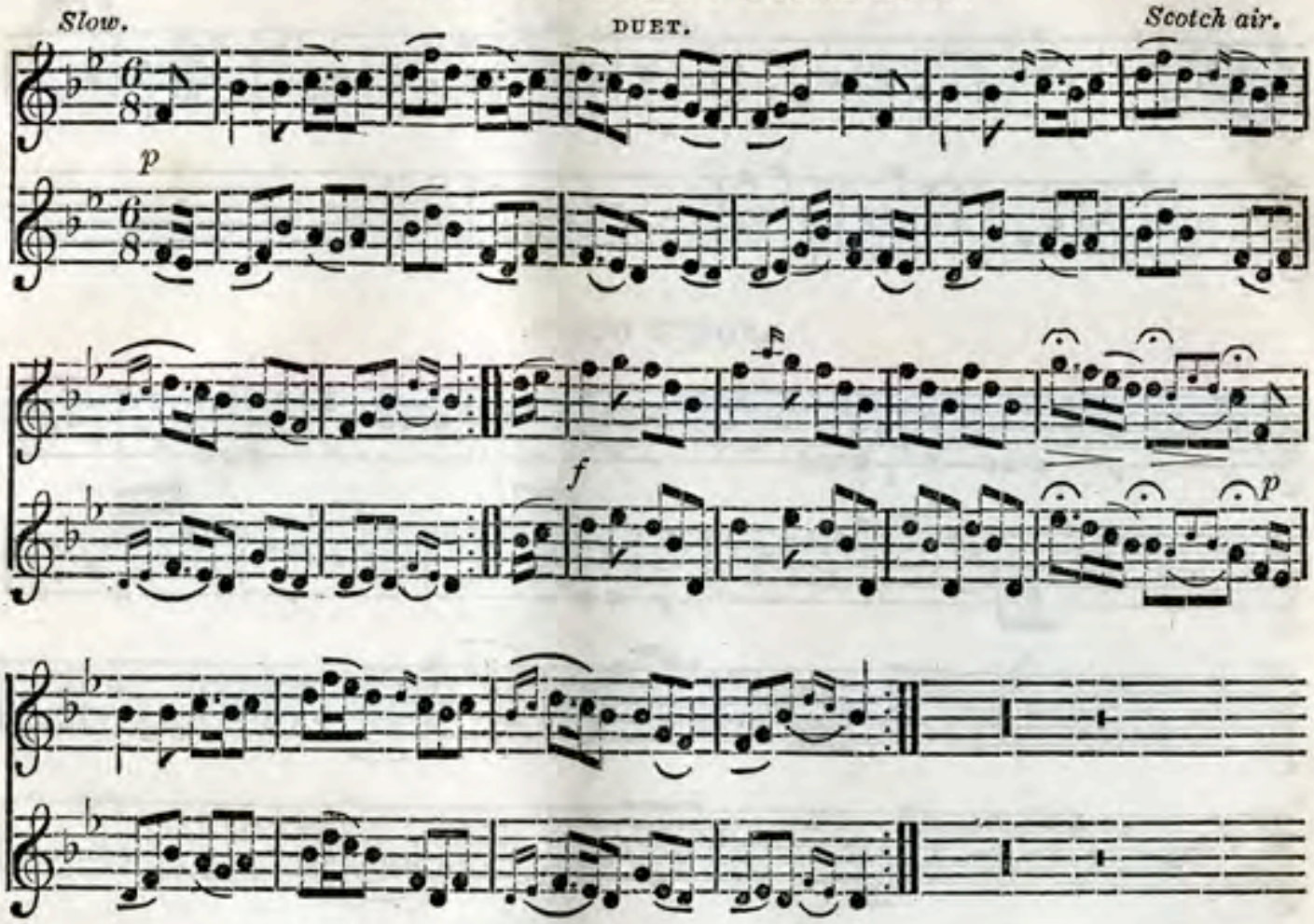


THE ROSE TREE.

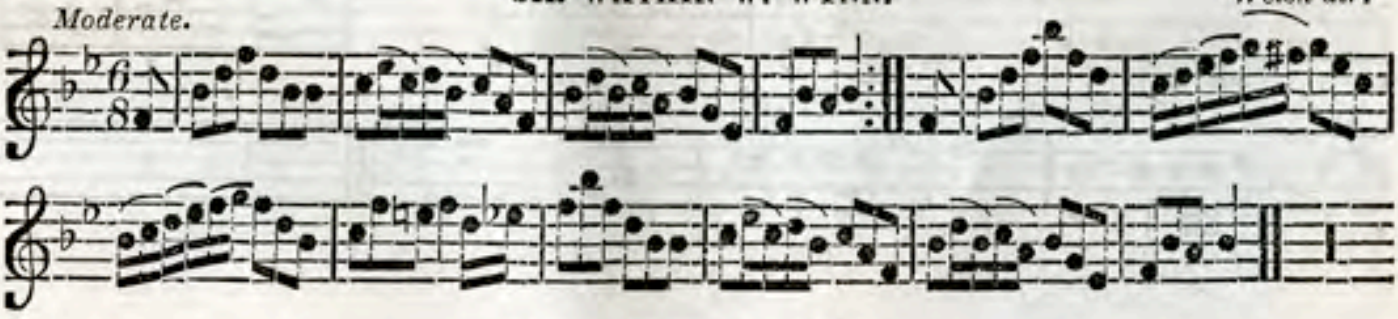
Slow. *Irish air.*



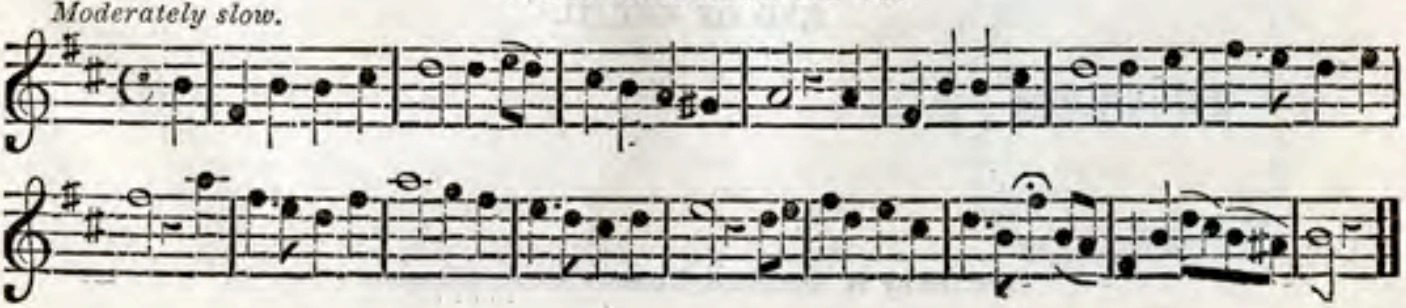
YE BANKS AND BRAES O' BONNIE DOON.



SIR WATKIN W. WYNN.

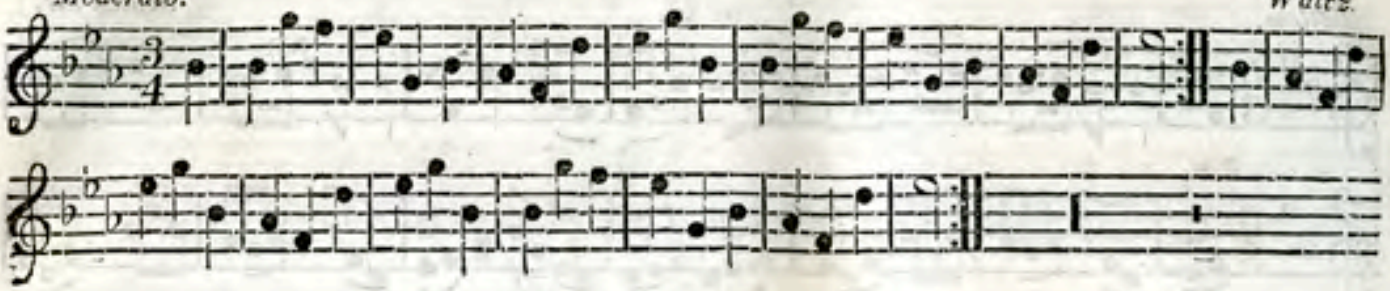


JOHN ANDERSON MY JO.



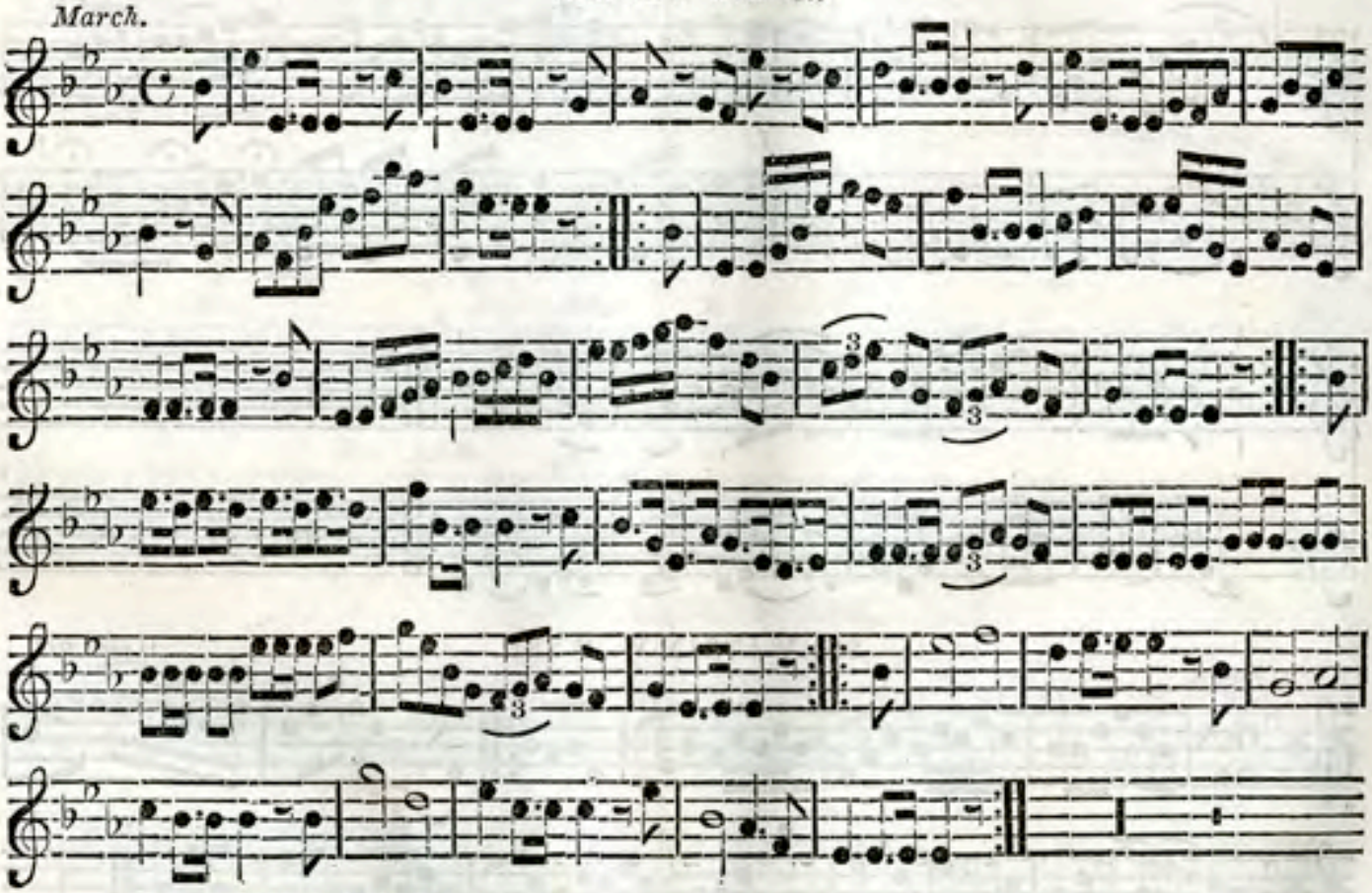
LE GENTIL HUSARD.

Moderato. *Waltz.*



ANDREW HOFER.

March.



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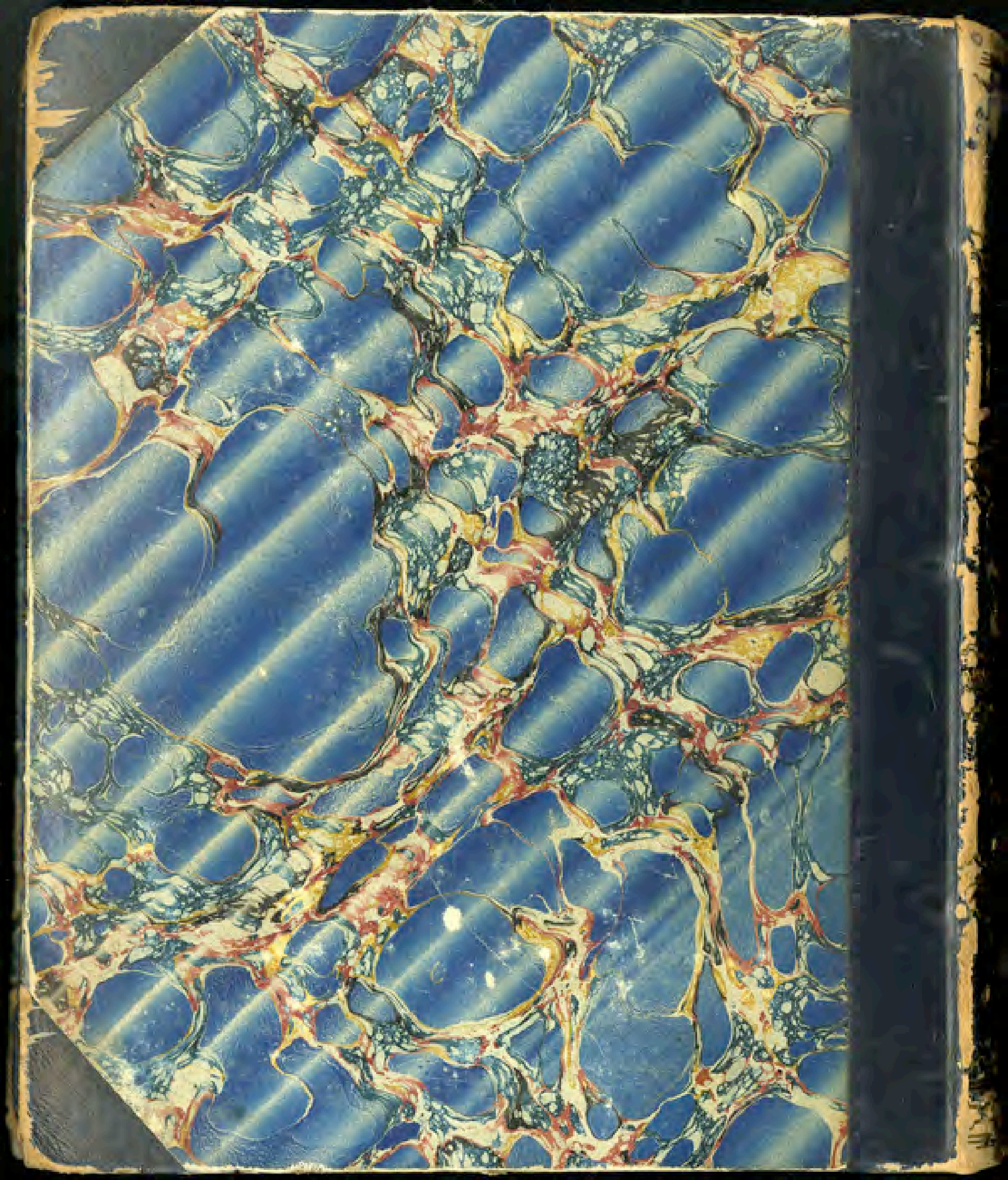
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