

HAMILTON'S  
UNIVERSAL TUNE-BOOK;

A COLLECTION OF THE

MELODIES OF ALL NATIONS,

ADAPTED FOR

VIOLIN, FLUTE, CLARINET, 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.

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## 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Maid well*.—We noted this air from the singing of a friend, a native of Kilwinning, Ayrshire; like many others of the unpublished popular strains, it has been associated with villanous verses.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 Boieldieu 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. Late 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 alee," 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. Dauncey 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 their 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 gae 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, "This 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. Shakspeare 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 glee 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 Britannicus," 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 over 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 Caledonian 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 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 20th 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 1629, is in



Oswald's "Pocket Companion."—It is evidently the original of "Toddin 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 grano."

57. *Lillebutero* 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 Gallo-wegian 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"*.—Gioacchino 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 Bouemont'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 Frederic," "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. Incedon 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 Craigielea*.—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,*

*Pasliello.*

Musical score for 'Sul Margine d'un Rio'. It consists of three staves of music in a 2/4 time signature. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a simple, rhythmic style with eighth and sixteenth notes. The second staff continues the melody, and the third staff concludes the piece with a double bar line.

THE RUNAWAY BRIDE.

*Lively.*

Musical score for 'The Runaway Bride'. It consists of two staves of music in a 6/8 time signature. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a lively, rhythmic style with eighth and sixteenth notes. The second staff continues the melody and ends with a double bar line.

IRISH JIG.

Musical score for 'Irish Jig'. It consists of two staves of music in a 9/8 time signature. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a lively, rhythmic style with eighth and sixteenth notes. The second staff continues the melody and includes first and second endings, marked '1st.' and '2d.', before concluding with a double bar line.

## THE GABERLUNZIE'S MARCH.

*Slow.* *Douziesto.*

*Bugle*

This musical score is written on six staves in a single system. The first five staves contain the main melody in a treble clef with a key signature of one flat (B-flat). The tempo is marked 'Slow.' and the style is 'Douziesto.' (Duple). The sixth staff features a 'Bugle' part, which is a rhythmic pattern of eighth notes, also in a treble clef with a one-flat key signature.

## DOWN THE BURN DAVIE.

*Slow.* *Scottish air.—First set.*

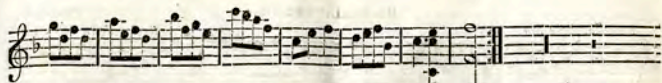
*1st.* *2d.*

This musical score is written on three staves in a single system. The first two staves contain the main melody in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Slow.' and the style is 'Scottish air.—First set.' The third staff contains two variations of the melody, labeled '1st.' and '2d.', with repeat signs.

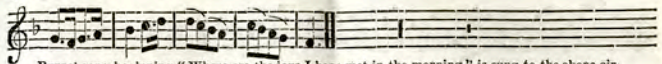
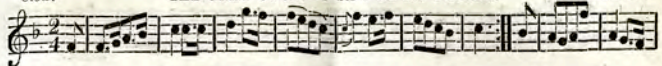
## WHO TO GAIN THE LAUREL CROWN.

*Old English air.*

This musical score is written on a single staff in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Old English air.' The melody consists of a series of eighth and sixteenth notes.

*Slow.*

## THE GRAY COCK.—O SAW YE MY FATHER.

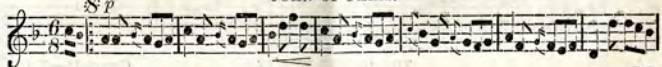
*Scottish air.*

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.**S<sup>c</sup>p*

## 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.

Musical score for 'The Deil's Elbow'. It consists of three staves of music in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a treble clef and features a fast, rhythmic melody with many sixteenth and thirty-second notes. The piece concludes with a double bar line.

## HE STOLE MY TENDER HEART AWAY.

*Not too slow.*

Musical score for 'He Stole My Tender Heart Away'. It consists of three staves of music in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is more melodic and slower than the previous piece, featuring many eighth and sixteenth notes. The piece concludes with a double bar line.

## THE GNOME WALTZ.

Copyright.—T. H.

Fin.

Musical score for 'The Gnome Waltz'. It consists of three staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 3/4. The music is written in a treble clef and features a waltz-like melody with many eighth and sixteenth notes. The piece concludes with a double bar line and the word 'Fin.' written above the final note.

D.C.

## C'EST L'AMOUR.—O! 'TIS LOVE.

French air.

*With spirit.*

Musical score for 'C'est l'Amour—O! 'Tis Love'. It consists of one staff of music in a single system. The key signature has one flat (B-flat), and the time signature is 8/8. The music is written in a treble clef and features a fast, rhythmic melody with many eighth and sixteenth notes. The piece concludes with a double bar line.





## COULD I EACH FAULT REMEMBER.

FROM THE OPERA OF "THE DUENNA."

*Moderate.*

## O RARE LONDON TOWN.

*With spirit.**Hook.*

## THE POOR HEART-BROKEN WEAVER.

*Copyright.—J. M.**Slow and tearfully.*

## THE MORNING STAR.

*Waltz.*

Musical score for 'The Morning Star', a waltz. The score is written in treble clef, key of B-flat major, and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes. The second staff features a double bar line followed by a series of sixteenth-note runs. The third and fourth staves continue the melody with various rhythmic patterns, including triplets and sixteenth-note groups.

## MADAME VANDERCOURT.

*Not too quick.**Dibdin.*

Musical score for 'Madame Vandercourt', a ditty. The score is written in treble clef, key of B-flat major, and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes. The second staff features a double bar line followed by a series of sixteenth-note runs. The third and fourth staves continue the melody with various rhythmic patterns, including triplets and sixteenth-note groups.

## THE WOODCOCKSTANK BRIG.

*With spirit.**Copyright.*

Musical score for 'The Woodcockstank Brig'. The score is written in treble clef, key of B-flat major, and common time (C). It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is characterized by eighth and sixteenth notes. The second staff continues the melody with various rhythmic patterns, including sixteenth-note groups and a double bar line.



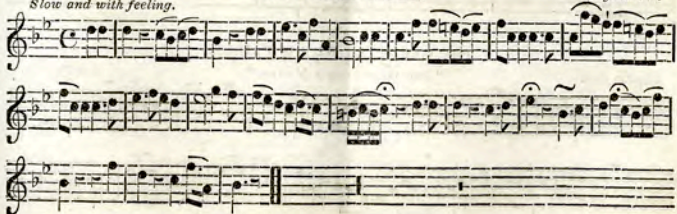
## THE MARQUIS OF BOWMONT'S REEL.

*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."*

Musical score for "The Maid of Selma." The piece is in G major (one flat) and 2/4 time. It consists of six staves of music. The melody is characterized by a slow, flowing eighth-note pattern. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music concludes with a double bar line and a repeat sign.

## MARCH FROM "LA DONNA DEL LAGO."

*Briskly.**Rossini.*

Musical score for "March from La Donna del Lago." The piece is in G major (one flat) and 2/4 time. It consists of two staves of music. The melody is a brisk, rhythmic march featuring eighth-note patterns. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music concludes with a double bar line and a repeat sign.

## THE GARDENER WI' HIS PAIDLE.

*Not too fast.**"THE GARDENER'S MARCH."**Scottish air.*

Musical score for "The Gardener wi' his Paidle." The piece is in G major (one flat) and 2/4 time. It consists of two staves of music. The melody is a Scottish air characterized by a rhythmic eighth-note pattern. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music concludes with a double bar line and a repeat sign.



## SONG OF A FINLANDISH PEASANT GIRL.

*Andante.*

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



## AWA, WHIGS, AWA!

*Not too quick.**Jacobite air.*

## THE WIDOW MAHONEY.

*Irish air.*

## ST. PIERRE HORNSPIPE.



*Slow.*

## HOW LONG AND DREARIE IS THE NIGHT.

*Gaelic air.**Moderate.*

## THE CRIMSON MORN BIDS HENCE THE NIGHT.

*From "The Duenna."**Moderate.*

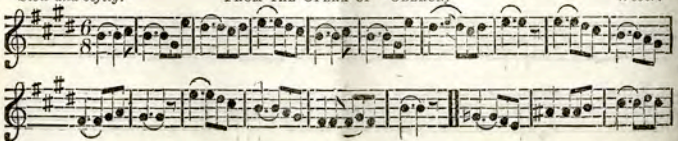
## THE RANKS OF FORTH.

*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.

FROM THE OPERA OF "OBERON."

*Weber.**Slow and softly.*



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



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

FORGIVE ME.

*Slow.*

*Haydn.*





## ATHOL CUMMERS,

*Strathspey.—Scottish.*

Musical score for Athol Cummers, a Scottish Strathspey. The score consists of ten staves of music in G major and common time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some triplet markings. A "Fin." marking is present above the sixth staff. The piece concludes with a double bar line and a repeat sign on the tenth staff.

## JACKY TAR.\*

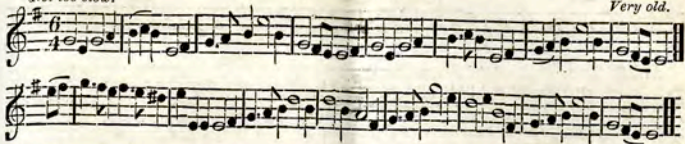
*Hornpipe.*

Musical score for Jacky Tar, a Hornpipe. The score consists of two staves of music in G major and common time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and a repeat sign on the second staff.

\* 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.



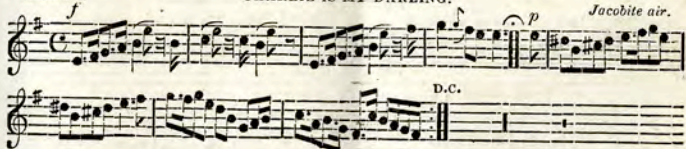
## SINGLE BLESSEDNESS.

*Not too slow.**Very old.*

## BENNY SIDE,

*Slow.**Old Scottish melody.**Moderate.*

## CHARLIE IS MY DARLING.

*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.*

Musical notation for "Jack at Greenwich" in G major, 2/4 time. It consists of four staves of music. The melody is lively and features many eighth and sixteenth notes. The piece concludes with a double bar line.

## LE PONT NEUF.

*In the style of a waltz.*

Musical notation for "Le Pont Neuf" in G major, 3/4 time. It consists of two staves of music. The melody is in a waltz style, characterized by a steady eighth-note accompaniment and a melody of quarter and eighth notes. The piece concludes with a double bar line.

## THE CHAPTER OF FASHIONS.

*With spirit.**Old air.*

Musical notation for "The Chapter of Fashions" in G major, 6/8 time. It consists of two staves of music. The melody is in a 6/8 time signature and features a mix of eighth and sixteenth notes. The piece concludes with a double bar line.

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.*

Musical notation for "Were na my heart licht I wad die" in G major, 6/8 time. It consists of two staves of music. The melody is in a 6/8 time signature and is characterized by a slow, steady eighth-note accompaniment. The piece concludes with a double bar line.

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.*Moderate.*

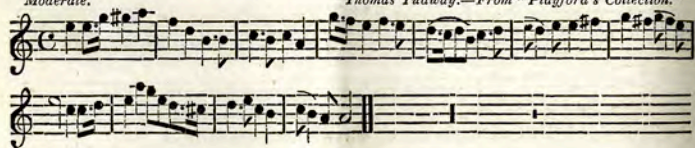
## LAWERS HOUSE.

*Scottish air.*

## SEE WHAT A CONQUEST LOVE HAS MADE.

*Moderate.*

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

*Slow with pathos.*

## STU MO RUN.

*Gaelic air.*

*Very slow and pathetically.*

## LORD GREGORY.

*Old Scottish air.*

Musical score for 'LORD GREGORY' in 3/4 time. The piece is marked 'Very slow and pathetically' and is an 'Old Scottish air'. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features several triplet markings (indicated by a '3' over the notes) and a final double bar line.

*Slow and with feeling.*

## DEPARTED FRIENDS.

*Copyright.—J. M.*

Musical score for 'DEPARTED FRIENDS' in 3/4 time. The piece is marked 'Slow and with feeling'. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a steady eighth-note accompaniment and a more active treble line. It concludes with a double bar line.

*Slow.*

## O MARY YE'SE BE CLAD IN SILK.

*Scottish air.*

Musical score for 'O MARY YE'SE BE CLAD IN SILK' in 3/4 time. The piece is marked 'Slow' and is a 'Scottish air'. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a simple, folk-like tune that ends with a double bar line.

*Very slow.*

## THE BRAES OF LOCHEIL.

Musical score for 'THE BRAES OF LOCHEIL' in 3/4 time. The piece is marked 'Very slow'. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a simple, folk-like tune. The score includes first and second endings, labeled '1st.' and '2d.' above the notes. The piece concludes with a double bar line.



## GIPSY QUADRILLES.

## No. 1.—LA PANTALON.

Copyright.

Musical score for No. 1—LA PANTALON. The score is written for two staves in G major and 6/8 time. The first staff contains the melody, and the second staff contains the accompaniment. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

## No. 2.—L'ETE.

Musical score for No. 2.—L'ETE. The score is written for two staves in G major and 2/4 time. The first staff contains the melody, and the second staff contains the accompaniment. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

## No. 3.—LA POULE.

Musical score for No. 3.—LA POULE. The score is written for two staves in G major and 6/8 time. The first staff contains the melody, and the second staff contains the accompaniment. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

## No. 4.—LA TRENISE.

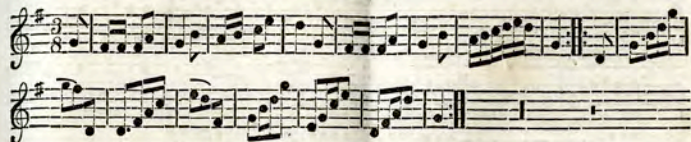
Musical score for No. 4.—LA TRENISE. The score is written for two staves in G major and 2/4 time. The first staff contains the melody, and the second staff contains the accompaniment. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).



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.*

Musical score for Rondeau, featuring six staves of music in G major and 2/4 time. The piece is marked "With spirit." and includes "D.C." (Da Capo) markings on the third and fourth staves.

## QUADRILLE.

*p*

Musical score for Quadrille, featuring two staves of music in G major and 6/8 time. The piece is marked "p" (piano).

## THE DUSTY MILLER.

*Lively.**Scottish air.*

Musical score for The Dusty Miller, featuring two staves of music in G major and 6/4 time. The piece is marked "Lively." and "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.*

Musical notation for "DUNCAN'S ELECTION." The piece is in G major, 6/8 time, and consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is marked "Moderate." The second staff continues the melody and includes a dynamic marking of *p* (piano).

## THE BOB OF FETTERCAIRN.

*Reel.*

Musical notation for "THE BOB OF FETTERCAIRN." The piece is in G major, 2/4 time, and consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked "Reel." The notation includes various rhythmic patterns and a repeat sign at the end of the third staff.

## THE OYSTER GIRL.

*Lively dancing time.*

Musical notation for "THE OYSTER GIRL." The piece is in G major, 6/8 time, and consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is marked "Lively dancing time." The notation includes various rhythmic patterns and a repeat sign at the end of the third staff.

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

## CHIU-RI-RUO.

*North Highland air.*

Musical notation for "CHIU-RI-RUO." The piece is in G major, 3/4 time, and consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked "Slow." The second staff continues the melody and includes a dynamic marking of *p* (piano).

## O PESCATOR DE L'ONDA.

*Venetian air.**Slowish.*

## THE LASS OF LIVINGSTON.

*Slow.*

## MINUET.

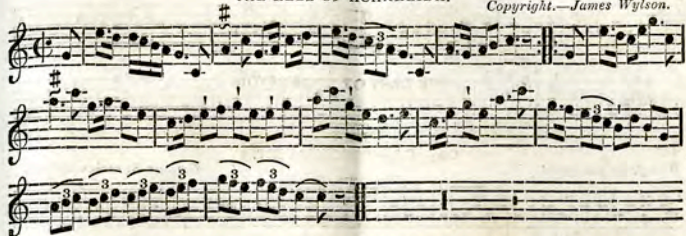
*Corelli.*

## LE PRINTEMPS.

*Waltz.*



## THE REEL OF ACHAREIDH.

*Copyright.—James Wylson.*

## THE NEW RIGGED SHIP.

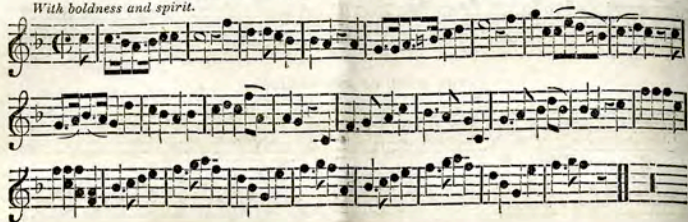
*Country dance.*

## LE GOBELIN VALSE.

*Copyright.—J. Warden.*



## WHILST HAPPY IN MY NATIVE LAND.

*With boldness and spirit.*

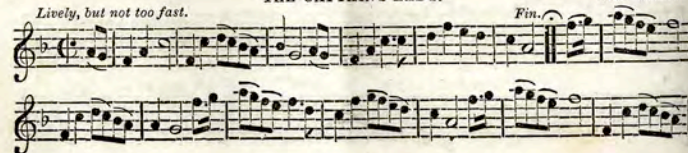
## CA— CA— GESCHMAUSET.

*With force and spirit.**German Burschen melody.*

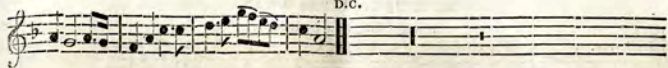
## JAMIE GAY.

*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.

*Reel.*

D.C.

## THE RAMBLER; OR JOCK TAMSON'S HORNPIPE.

*Copyright.—J. M.*

## MY TRUE LOVE FAR AWAY.

FROM "THE SON-IN-LAW."

*Dr. Arnold.**Moderate.*

Musical score for "My True Love Far Away" by Dr. Arnold. The piece is in G minor (one flat) and common time (C). It consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is characterized by eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes). The piece concludes with a double bar line.

## THE BONNIE GREY EYED MORN.

*Very old.**Moderate.*

Musical score for "The Bonnie Grey Eyed Morn". The piece is in G minor (one flat) and common time (C). It consists of three staves of music. The melody is primarily composed of eighth and sixteenth notes. The piece concludes with a double bar line.

## THE EMERALD ISLE.

*Irish air.**Briskly.*

Musical score for "The Emerald Isle", an Irish air. The piece is in G minor (one flat) and 6/8 time. It consists of three staves of music. The melody is characterized by a lively, rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line.



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

*Moderate.*

FROM "THE DUENNA."

Musical score for the first piece, consisting of three staves of music in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a single melodic line.

*Repeat 8va.*

## LE RAMONNEUR.

*French melody.**Lively dancing time.*

Musical score for the second piece, consisting of two staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 2/4. The music is written in a single melodic line.

## RONDO.

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

*Andante con espressione.**Douzième.*

Musical score for the third piece, consisting of five staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 6/8. The music is written in a single melodic line.

## WHAT WILL I DO GIN MY HOGGIE WAD DIE.

*Slow.**Old Scottish melody.*

Musical score for the tune "WHAT WILL I DO GIN MY HOGGIE WAD DIE." The score is written on five staves in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked "Slow." and it is identified as an "Old Scottish melody." The music features a series of eighth and sixteenth notes, often beamed together, with some triplets. The piece concludes with a double bar line.

*Lively dancing time.*

## THE NIGHT-CAP.

Musical score for the tune "THE NIGHT-CAP." The score is written on five staves in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked "Lively dancing time." and the dynamics are marked with "f" (forte). The music is characterized by a driving eighth-note rhythm. The first staff includes a dynamic marking "f" and a "Fin." marking with a repeat sign. The piece concludes with a double bar line.

Musical score for "FAREWELL TO MINNA." The piece is in G major (one flat) and 2/4 time. It begins with a dynamic marking of *f* (forte). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

## FAREWELL TO MINNA.

*Slow, with expression.*

Musical score for "FAREWELL TO MINNA." This section shows the continuation of the piece, featuring a melodic line on the treble clef and a bass line on the bass clef. The tempo is marked as *Slow, with expression.*

## PLANXTY DRURY.

*Moderate.**Irish air.*

Musical score for "PLANXTY DRURY." The piece is in G major (one flat) and 6/8 time. It is marked as *Moderate.* and is an *Irish air.* The melody is on the treble clef, and the bass line is on the bass clef. The score includes a triplet of eighth notes in the second measure of the second line.



## 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.

*Vig.**Copyright.—J. Harkin.*

Musical score for "You're the Beam of My Eye" in G major, 9/8 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. It includes a dynamic marking of *f* and a fermata over the first measure. The second staff continues the melody and includes a dynamic marking of *Fin.* and a fermata. The third staff concludes the piece with a double bar line.

## FAVOURITE FRENCH AIR.

*With spirit.*

Musical score for "Favourite French Air" in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is lively and features many eighth notes. The second staff continues the melody and concludes with a double bar line and the marking *D.C.*

## AN THOU WERT MY AIN THING.

*Slow with expression.**Old Scottish air.*

Musical score for "An Thou Wert My Ain Thing" in G major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is slow and expressive, featuring many eighth notes. The second staff continues the melody and includes a dynamic marking of *f*. The third staff concludes the piece with a double bar line.

## POLONAISE.

*J. Kuffner.*

Musical score for "POLONAISE" by J. Kuffner. The score is written in G major and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over the notes) in the lower staves. The piece ends with a double bar line and the instruction "D.C." (Da Capo).

## THE WIDOW OF WAREHAM.

*Country dance.*

Musical score for "THE WIDOW OF WAREHAM" Country dance. The score is written in G major and 6/8 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is simple and consists of eighth and sixteenth notes. The piece ends with a double bar line.

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



## MY HEART'S IN THE HIGHLANDS.

*Gaelic air.**Moderate.*

Musical score for "My Heart's in the Highlands" in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some triplet figures. The piece concludes with a double bar line and a repeat sign.

## ANACREON IN HEAVEN.

*With spirit.*

Musical score for "Anacreon in Heaven" in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is lively, featuring many eighth and sixteenth notes. The piece ends with a double bar line and a repeat sign.

## THE SHIPWRECKED BOY.

*J. Moulds.**Slow.*

Musical score for "The Shipwrecked Boy" in G major, 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is slow and features many beamed eighth notes. The piece concludes with a double bar line and a repeat sign.

## 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.

*Fin. M. P. King.*

D.C.

## MONEY IN BOTH POCKETS.

*Country dance*

## MUIR MACKENZIE'S FAVOURITE.

*Mr. Sharpe, of Hoddam.**Slow.*

## FÊTE DU VILLAGE.—THE VILLAGE FESTIVAL.

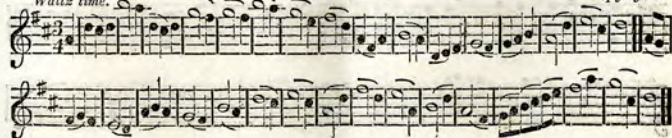
*Lively.*

## GLADSMUIR.

*William M'Gibbon.**Moderate.*

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

## THE SISTERS.

*Copyright.**Waltz time.*



TO—HO—MAN—HO—TO.

*Medley Country Dance.*

The image displays a musical score for a medley country dance. It consists of ten staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The music is written in a single melodic line. The first staff includes a '6' and an '8' below the time signature. The score is divided into sections by double bar lines with repeat dots. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes various rhythmic patterns and rests. The overall style is typical of 18th or 19th-century dance music.



## HARK! THE BONNIE HIGH CHURCH BELLS.

*With spirit.**Dr. Aldrich.*

## DUKE OF GLOUCESTER'S NEW MARCH.



## GIE ME A LASS W' 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.*

Musical score for "I'm as smart a lad as you'd wish to see." The score is written on four staves in G major (one sharp) and 2/4 time. The tempo is marked "Briskly." The music features a lively melody with eighth and sixteenth notes, and a rhythmic accompaniment. The piece concludes with a double bar line.

## TOLL, TOLL THE KNELL.

*Very slow.*

FROM THE OPERA OF "MAHMOUD."

*Stephen Storace.*

Musical score for "Toll, toll the knell." The score is written on six staves in G major (one sharp) and 2/4 time. The tempo is marked "Very slow." The melody is characterized by wide intervals and a somber, funereal quality. It includes a triplet of eighth notes in the third measure of the first staff and another triplet in the fifth measure of the sixth staff. The piece concludes with a double bar line.



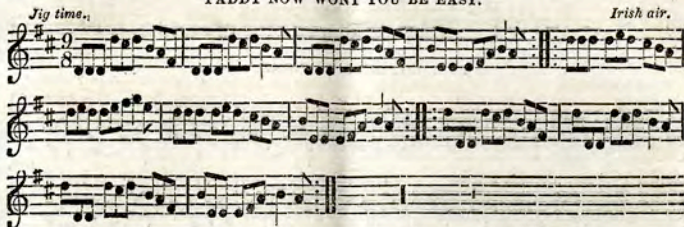
## THE FAIR MAID WITH HER MILKING PAIL.

*Old English air.*

D.C.



## PADDY NOW WONT YOU BE EASY.

*Irish air.*

## MACGREGOR'S GATHERING.—MARCH IN ROB ROY.

*Moderate.*

## OUR FRIENDS IN CASTLEWEEROCK.

*Copyright.—J. M.**With spirit.*

## CHINESE MARCH.

Copyright.—James Bickers.

*Air à la Comique.*

## PEEP-BO! AULD TOW-WIG.

Copyright.—John Turnbull.



## THE HARVEST HOME.

*Hornpipe.**Plaintive and slow.*

## THE VAIN PURSUIT.



## CAPTAIN MEGAN.

*Fig time.**Irish air.*

## NOBODY COMING TO MARRY ME.

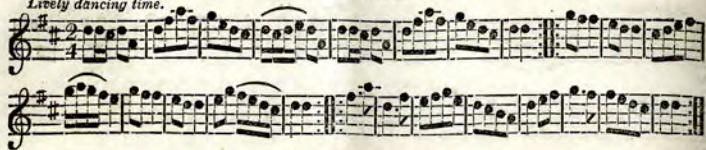
*Moderate.*

## THE HARDY SAILOR.

*With spirit. ♪**Dr. Arnold.*



## THE NYMPH.

*Lively dancing time.*

## MISS SHARPE'S FANCY.

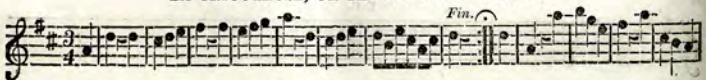
*With spirit.**Mr. Sharpe of Hoddam.*

## 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.

*Not too fast.**Scottish air.*

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

*Slow with feeling.**Storage.*

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



## YOUNG WILLIAM WAS A SEAMAN TRUE.

*Moderate.*

## 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.*





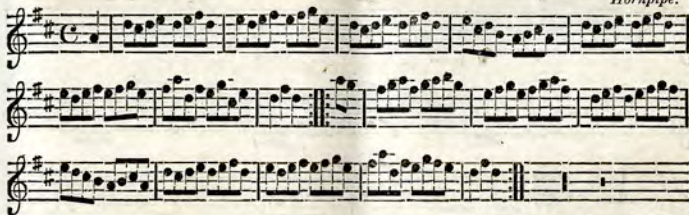
## OH NO, MY LOVE, NO.

*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.

*With spirit.*

A musical score for the piece "The Constant Shepherdess" from Hamilton's Universal Tune-Book. The score is written on ten staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The music is characterized by a lively and energetic feel, consistent with the instruction "With spirit." The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including accents and slurs, throughout the piece. The score concludes with a final cadence on the tenth staff.

Musical score consisting of ten staves of music in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final whole note chord.

## WAS BLASEN DIE TROMPETEN?—WHY SOUNDS THE TRUMPET?

*March time.**German melody.*

Musical score for the piece "Was Blasen die Trompeten?—Why Sounds the Trumpet?". It consists of two staves of music in G major, marked "March time". The first staff begins with a treble clef and a key signature of one sharp (F#). The music is a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final whole note chord.



## THE RANDY WIVES OF GREENLAW.

Copyright.—J. King.

*Reel.* *Reel.*

Musical score for 'The Randy Wives of Greenlaw'. It consists of three staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The music is a lively reel. The second staff continues the melody. The third staff concludes the piece with a double bar line.

## WILL WATCH.

J. Davy.

*Moderate.*

Musical score for 'Will Watch'. It consists of three staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp. The music is a moderate piece. The second staff continues the melody. The third staff concludes the piece with a double bar line.

## LORD EGLINTON'S AULD MAN.

*With spirit.*

Musical score for 'Lord Eglinton's Auld Man'. It consists of four staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The music is a lively piece. The second and third staves continue the melody. The fourth staff concludes the piece with a double bar line.

## 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.*

## AH COLIN, WHY.

*Slow.* *Old air.*

Musical notation for 'AH COLIN, WHY.' in G major, 3/4 time. The piece is marked 'Slow' and 'Old air'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features several triplet markings. The second staff continues the melody and concludes with a double bar line.

## THE WEARY PUN' O' TOW.

"HEY THEN UP GO WE."

*Jacobite air.*

*Slow.*

Musical notation for 'THE WEARY PUN' O' TOW.' in G major, 3/4 time. The piece is marked 'Slow' and 'Jacobite air'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by a steady eighth-note rhythm. The second staff continues the melody and concludes with a double bar line.

## THE WAEFU' HEART.

*Very slow.*

Musical notation for 'THE WAEFU' HEART.' in G major, 3/4 time. The piece is marked 'Very slow'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is slow and features many slurs. The second and third staves continue the melody and conclude with a double bar line.

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

## LOCHABER NO MORE.

*Slow and tenderly with expression.*

Musical notation for 'LOCHABER NO MORE.' in G major, 3/4 time. The piece is marked 'Slow and tenderly with expression'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is slow and features many slurs. The second and third staves continue the melody and conclude with a double bar line.



*Very slow and solemn.*

ARIA.

Haydn.



METHVEN CASTLE.

*Slow.*

D.C.

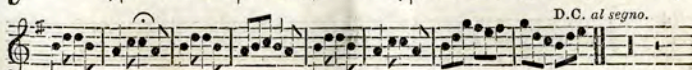


GALOP FROM "THE CORSAIR."

Bochsa.



ON YONDER STILE.

*Moderate. S.*

## L'ORIFLAMME

*March.*

Musical score for L'ORIFLAMME, a march. The score is written on seven staves of music, all in G major (one sharp) and 2/4 time. The melody is written on a single treble clef staff. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and a repeat sign.

## QUADRILLE.

Musical score for a Quadrille. The score is written on three staves of music, all in G major (one sharp) and 6/8 time. The melody is written on a single treble clef staff. The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line and a repeat sign.

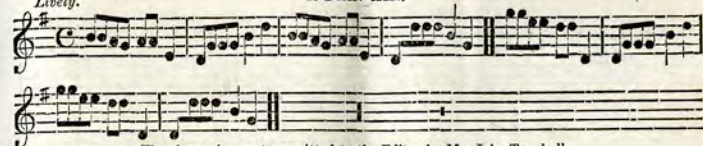
## LE CHAMPIGNON.

*Gallopede.*

## IN THE DEAD OF THE NIGHT.

*Slow.**King.*

## INDIAN AIR.

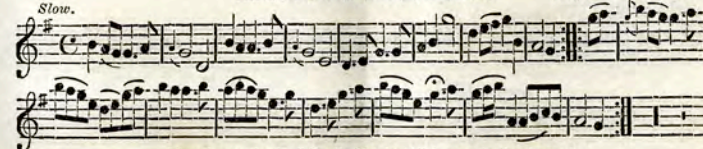
*Lively.*

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.



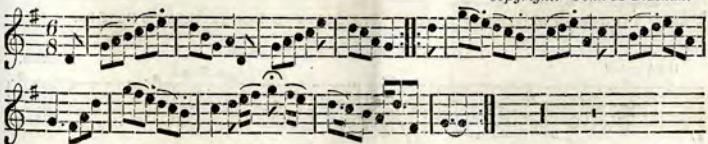
## LADY ELGIN'S STRATHSPEY.



## HER ABSENCE WILL NOT ALTER ME.

*Slow and expressive.*

## SLOW AIR.

*Copyright.—John M'Glashan.*

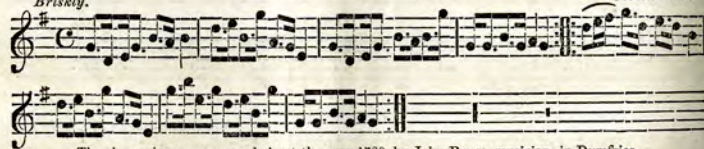
## SIR RALPH ABERCROMBIE'S MARCH.



## 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.*

Musical score for the tune "THIS LIFE IS A LOTTERY, WIVES ARE THE PRIZES." The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves of music. The tempo is marked "Moderate." and the composer is "Dibdin." The melody is characterized by eighth and sixteenth notes, with some triplet figures.

## OH! SAY, SIMPLE MAID.

FROM "INKLE AND YARICO."

*Dr. Arnold.**Slow and with feeling.*

Musical score for the tune "OH! SAY, SIMPLE MAID." The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of two staves of music. The tempo is marked "Slow and with feeling." and the composer is "Dr. Arnold." The melody is simple and features a mix of quarter and eighth notes.

## HALF-PAST-TWELVE.

*With spirit.**Copyright.*

Musical score for the tune "HALF-PAST-TWELVE." The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of three staves of music. The tempo is marked "With spirit." and the composer is "Copyright." The melody is lively and features many eighth and sixteenth notes.

*Moderate.*

## CE FUT UNE NUIT SOLENNELLE.

*Popular French melody.*

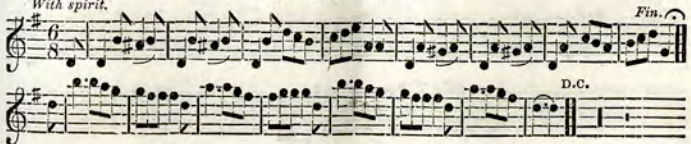
## MARY'S DREAM.



## THE SUNNY RAYS OF MORNING.

*Danish air.*

## GROTESQUE DANCE.

*With spirit.**Fin.*



## THE FOURTH DRAGOON'S MARCH.

Musical score for "THE FOURTH DRAGOON'S MARCH." The score consists of five staves of music in G major (one sharp) and 2/4 time. The first four staves contain the main melody, and the fifth staff is a repeat. A section of the music is marked "Bugle." with a dotted line and a repeat sign.

*With spirit.*

## THE BATTLE O' SHIRRA-MUIR.

*Scottish air.—Old set.*

Musical score for "THE BATTLE O' SHIRRA-MUIR." The score consists of three staves of music in G major (one sharp) and 2/4 time. The first staff has a 2/4 time signature and a repeat sign. The second and third staves continue the melody.

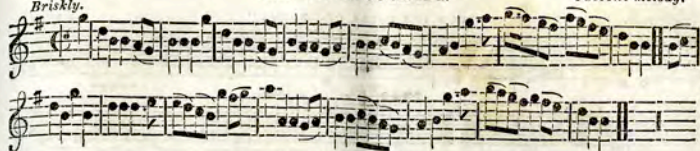
The above tune is sometimes called the "Cameronian's Rant," "Cameron's March," and "Cameron's Reel."

## L'ABROTONE.

*Contre dance.*

Musical score for "L'ABROTONE." The score consists of two staves of music in G major (one sharp) and 2/4 time. The first staff has a 2/4 time signature and a repeat sign. The second staff continues the melody.

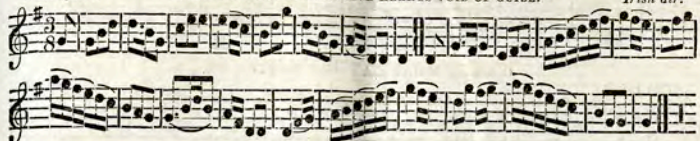
## THE WHITE COCKADE.

*Briskly.**Jacobite melody.*

## ONE BOTTLE MORE.

*With spirit.*

"ASSIST ME YE LADS WHO HAVE HEARTS VOID OF GUILF."

*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.*

Musical score for "The Druid's March" by Bellini. It consists of three staves of music in G major (one sharp) and 2/4 time. The melody is characterized by eighth and sixteenth notes, with some triplet patterns. The piece concludes with a double bar line.

## O DEAR WHAT CAN THE MATTER BE.

*With spirit.**Irish air.*

Musical score for "O Dear What Can the Matter Be," an Irish air. It consists of two staves of music in G major (one sharp) and 6/8 time. The melody is lively and features many eighth and sixteenth notes. The piece ends with a double bar line.

## THE BANKS O' NITH.

*Scottish air.*

Musical score for "The Banks o' Nith," a Scottish air. It consists of three staves of music in G major (one sharp) and 2/4 time. The melody is a classic Scottish folk tune, featuring a mix of eighth and sixteenth notes. The piece concludes with a double bar line.

## POPULAR FRENCH MELODY.

*Slow.*

Musical score for "Popular French Melody." It consists of two staves of music in G major (one sharp) and 3/4 time. The tempo is marked as "Slow." The melody is a simple, elegant French-style tune, primarily using quarter and eighth notes. The piece ends with a double bar line.



*Moderate.*

ARIA.

*Auber.*

MISS JANET AGNES DRENNAN'S WALTZ.

BETTY PRINGLE'S FIG.

*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.*

Musical score for "THE GRAVE OF BURNS" in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking is "Very slow." The melody is characterized by a slow, steady pace with a mix of eighth and sixteenth notes, and some triplet figures. The piece concludes with a double bar line.

## THE BLACK EAGLE.

*Plaintively and slow.*

Musical score for "THE BLACK EAGLE" in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking is "Plaintively and slow." The melody is characterized by a slow, steady pace with a mix of eighth and sixteenth notes, and some triplet figures. The piece concludes with a double bar line.

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

*Slow strathspey time.**Gaelic air.*

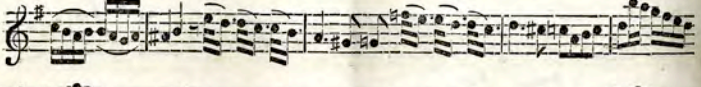
Musical score for "BRUACHAN LOCH NEISH.—'THE BANKS OF LOCH NESS.'" in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking is "Slow strathspey time." and the style is "Gaelic air." The melody is characterized by a slow, steady pace with a mix of eighth and sixteenth notes, and some triplet figures. The piece concludes with a double bar line.



## UNA VOCE.

TYRANT SOON I'LL BURST THY CHAINS.

Rossini.

*Slow.*



## CHINESE AIR.

*Slow and with feeling.*

## JOHNNIE ARMSTRONG.

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

## PRINCESS ROYAL'S POLKA A LA JULIEN.

*Copyright.*

D.C.

D.C.

## 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.*



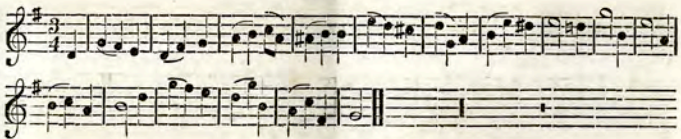
Burns' song, "Ye banks and braes o' bonnie Doon," is sung to the above air.

## EARL DOUGLAS'S LAMENT.

*Plaintive and slow.*



SLOW AIR.



## LITTLE NELL'S REQUIEM.

*Slow and solemn.*

*Copyright.*



## POPULAR FRENCH MELODY.

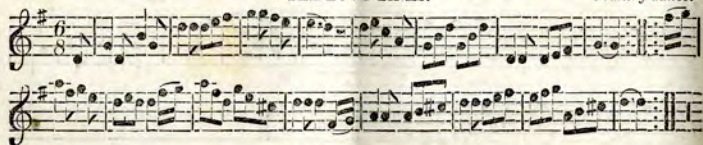


## THE LASSES OF THE FERRY.



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

## THE LOVE LINKS.

*Country dance.*

## POLISH DANCE.



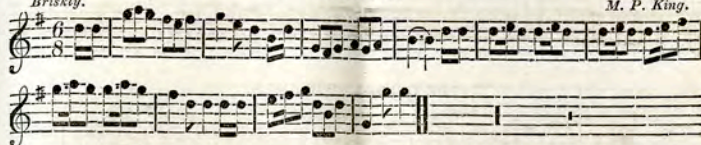
## BRITONS TO ARMS.



## THE PEEP OF DAY.

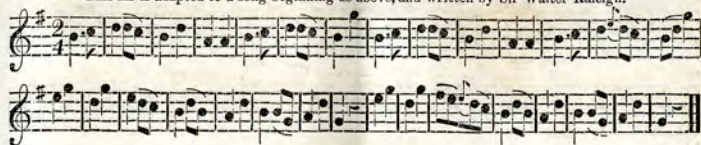
*With spirit.*

## TURN OUT.

*Briskly.**M. P. King.*

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

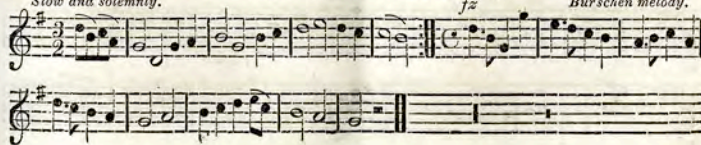
This air is adapted to a song beginning as above, and written by Sir Walter Raleigh.



## BOW-WOW-WOW.

*With spirit.**Very old English air.*

## ALLES SCHWEIGE.—"BE ALL SILENT."

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



## LE GARÇON VOLAGE.

*Allegro.* *Quadrille.*

D.C. D.C.

This piece is written for a single treble clef staff in G major (one sharp) and 6/8 time. It begins with a tempo marking of 'Allegro' and a style of 'Quadrille'. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes. It concludes with a double bar line and the instruction 'D.C.' (Da Capo).

## THE DORSET QUADRILLE.

*Fin.*

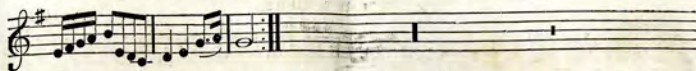
D.C.

This piece is written for a single treble clef staff in G major (one sharp) and 6/8 time. It begins with a tempo marking of 'Allegro' and a style of 'Quadrille'. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes. It concludes with a double bar line and the instruction 'D.C.' (Da Capo).

## STACK IN VIRGO.

*Slow and with feeling.* *Irish Air.*

This piece is written for a single treble clef staff in G major (one sharp) and 4/4 time. It begins with a tempo marking of 'Slow and with feeling' and a style of 'Irish Air'. The music consists of a single melodic line with various rhythmic patterns, including quarter, eighth, and sixteenth notes. It concludes with a double bar line.



## MINUET.

*Hook.*

## SLOW AIR.

*Mozart.*

## TELL ME FAIR MAID.

*Copyright.—W. Smellie, M.D.**With expression.*

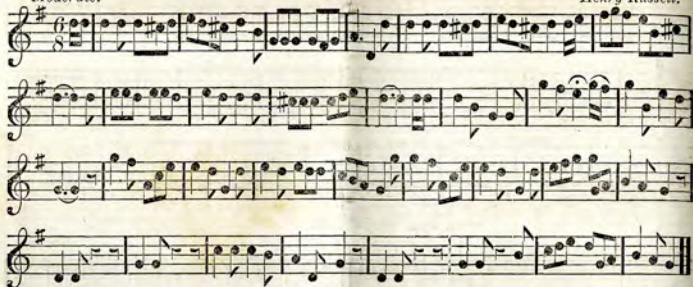
## ES ZOG AUS BERLIN EIN MUTHIGER HELD.

*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.*

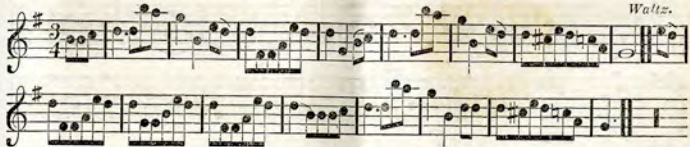


*Moderate.*

THE GIRL THAT I LOVE IS A MORTAL LIKE ME.

*Urquhart.*

'TWERE VAIN TO TELL THEE ALL I FEEL.

*Waltz.*

OH! GIVE ME BACK MY RING.

*Andante lachrymoso.**Fin. 1**Copyright.*

D.C.

## 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 SUISESSE AU BORD DU LAC.

*Moderate.**French air.*

Musical score for 'LA SUISESSE AU BORD DU LAC'. It consists of three staves of music in G major and 6/8 time. The melody is written on the first staff, and the accompaniment is on the second and third staves. The piece concludes with a double bar line.

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

## THE PRAGUE WALTZ.

Musical score for 'THE PRAGUE WALTZ'. It consists of three staves of music in G major and 3/8 time. The melody is written on the first staff, and the accompaniment is on the second and third staves. The piece concludes with a double bar line.

D.C.

## THOU BONNIE WOOD OF CRAIGIELEE.

*R. A. Smith.**Slow.*

Musical score for 'THOU BONNIE WOOD OF CRAIGIELEE'. It consists of two staves of music in G major and 4/4 time. The melody is written on the first staff, and the accompaniment is on the second staff. The piece concludes with a double bar line.

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

## LORD RONALD, OR LORD RANDALL.

*Old Scottish ballad air.**Very slow.*

Musical score for 'LORD RONALD, OR LORD RANDALL'. It consists of two staves of music in G major and 3/4 time. The melody is written on the first staff, and the accompaniment is on the second staff. The piece concludes with a double bar line.



## OH MEGAN EE!

*Slow.*

FROM THE "CASTLE SPECTRE."

*Michael Kelly.*

Musical score for "Oh Megan Ee!" in 3/8 time. The score consists of four staves of music. The first staff begins with a treble clef and a 3/8 time signature. The music is characterized by a slow, steady rhythm with a mix of eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a double bar line and a final note.

*Andante.*

## SWISS AIR.

Musical score for "Swiss Air" in 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is marked with a forte (*f*) dynamic and features a mix of eighth and sixteenth notes. The second staff includes a *Dolce.* marking and a piano (*p*) dynamic. The third staff concludes the piece with a double bar line.

*Bold and with spirit.*

## THE YOUNG TROUBADOUR.

*Henri Herz.*

Musical score for "The Young Troubadour" in C major and 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is marked with a forte (*f*) dynamic and features a mix of eighth and sixteenth notes. The second staff includes a piano (*p*) dynamic and a forte (*f*) dynamic. The third staff concludes the piece with a double bar line.

## LA RECETTE.

*Briskly.**Romance.—M. Bonnay.*

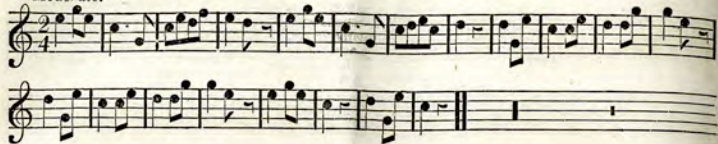
## THE MADRIGAL.

*Lively.*

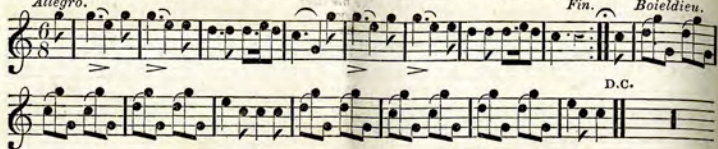
## THE OX'S MINUET.

*Haydn.*

## FRENCH POPULAR MELODY.

*Moderate.*

## AIR FROM THE OPERA OF "LA DAME BLANCHE."

*Allegro.**Fin.**Boieldieu.*

## THERE IS A FORM.

*Slow.*

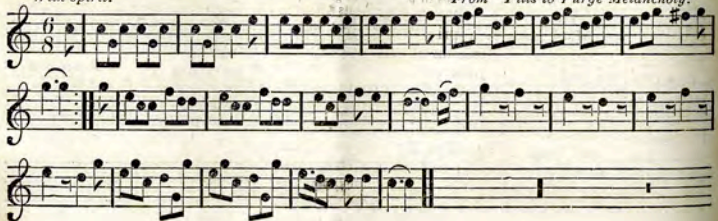
Copyright—W. Smellie, M.D.



## PUSS IN A CORNER.

*With spirit.*

From "Pills to Purge Melancholy."





## CAMELIA WALTZ.

Mozart.

*p* *f* *p* *Seva* *D.C.*

## A FRIAR HE LOVED A FAIR MAID WELL.

Moderate.

Old ballad air.

## YOUNG PHILANDER.

Moderate.

Old Scottish melody.

## 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.*

Musical score for "BHLIAN UR.—NEW YEAR'S DAY." in C major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some triplets. Dynamic markings include *tr* (trill) and *b* (basso). The piece concludes with a double bar line and a repeat sign.

## SADLER'S WELLS TUMBLING MINUET.

Musical score for "SADLER'S WELLS TUMBLING MINUET." in 3/4 time. The score consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The piece ends with a double bar line and a repeat sign.

*Vivace.*

## WALTZ.

*Henri Herz.*

Musical score for "WALTZ." by Henri Herz in 3/4 time. The score consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The music is a waltz, featuring a strong bass line in the left hand and a melodic line in the right hand. Dynamic markings include *p* (piano), *sf* (sforzando), and *p* (piano). The piece concludes with a double bar line and a repeat sign.

## DUKE OF KENT'S REEL.

*Scottish.*

Musical score for "DUKE OF KENT'S REEL." in C major, 2/4 time. The score consists of three staves. The first staff begins with a treble clef and a common time signature. The music is a reel, characterized by a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The piece concludes with a double bar line and a repeat sign.



## WALTZ.

*Strauss.*

Musical score for a waltz by Strauss, consisting of five staves of music in 3/4 time. The melody is written on the top staff, and the accompaniment is on the lower staves. The piece features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

## FAL-DE-RAL-TIT.

*Moderate.*

"I LEARNT A PRETTY SONG IN FRANCE."

Musical score for "Fal-de-ral-tit" in C major, consisting of three staves of music in 2/4 time. The melody is written on the top staff, and the accompaniment is on the lower staves. The piece features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

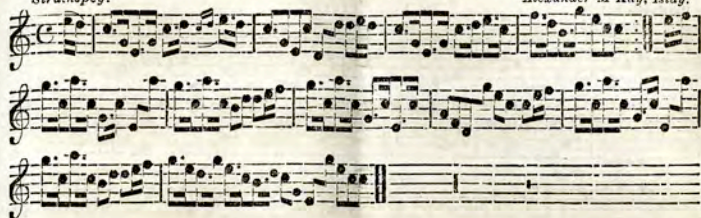
## HOP-O'-MY THUMB,

*Lively.**Copyright.—Johnson Segton.*

Musical score for "Hop-o'-my Thumb" in 3/4 time, consisting of two staves of music. The melody is written on the top staff, and the accompaniment is on the bottom staff. The piece features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

*Strathspey.*

MR. JAMES M'NICOL, INVERARY.

*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.

Musical score for "Rattle the Bottles" (No. 1). The piece is in G major, 6/8 time, and consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a series of eighth and sixteenth notes. The second staff continues the melody. The third staff includes the instruction "D.C. Minor." above the staff, indicating a change to D minor. The fourth staff concludes with the instruction "D.C. al Fine" above the staff.

A Bumper for Luck.

No. 2.—L'ETE.

Musical score for "A Bumper for Luck" (No. 2). The piece is in G major, 2/4 time, and consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes. The second staff continues the melody. The third staff includes the instruction "Minore." above the staff, indicating a change to D minor. The fourth staff concludes with the instruction "D.C. al Fine Coda." above the staff. The fifth staff provides a final ending for the piece.

A Donnybrook Row.

No. 3.—LA POULE.

Musical score for "A Donnybrook Row" (No. 3). The piece is in G major, 6/8 time, and consists of one staff. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes.



*Fin.*

*D.C.*

*D.C. al Fine*

## No. 4.—LA TRENISE.

The Drunken Peasant.

*Minore.*

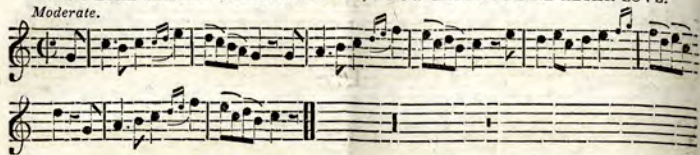
*Major.*

## 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.

*Scottish air.*

*Slow.*



RANZ DES VACHES.

*Swiss melody.*

*Moderate.*



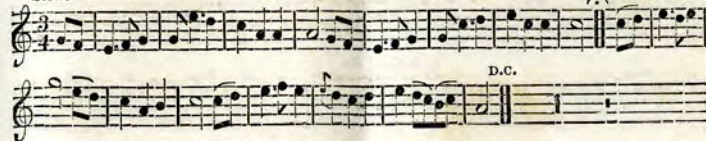
## A LITTLE.

*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.

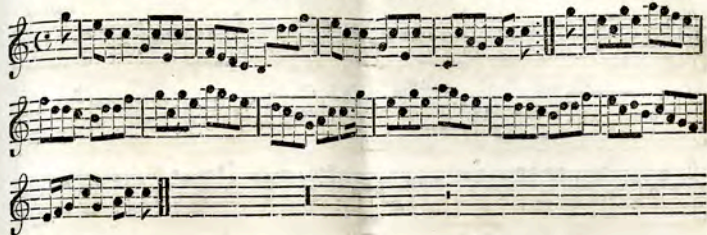
Musical score for "Quadrille Rondo" by Henri Herz. The piece is in 6/8 time and consists of six staves of music. The first staff begins with a treble clef and a 6/8 time signature. The second staff starts with a fermata and the word "Fin." above it. The third and fourth staves continue the melodic line. The fifth staff begins with a double bar line and the instruction "D.C. al Fin." above it. The sixth staff concludes the piece with a double bar line.

## LUGTON BRIG.

Waltz.

Musical score for "Lugton Brig. Waltz". The piece is in 3/4 time and consists of three staves of music. The first staff begins with a treble clef, a 3/4 time signature, and the dynamic marking "ff" above it. The second and third staves continue the melodic line, which includes some slurs and accents. The piece concludes with a double bar line on the third staff.

## 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.

Slow and tenderly.

## THE DARK PHANTOM.

Irish air.



## MISS RAE'S STRATHSPEY.

Musical score for Miss Rae's Strathspey, featuring three staves of music in 2/4 time with a key signature of one flat.

## SIUBHAL AN T' SNEACHD TRA OICHE'.

"THE TRAVELLER BENIGHTED IN SNOW."

*Pathetically.**Gaelic air.*

Musical score for Siubhal an t' Sneachd tra Oiche' (The Traveller Benighted in Snow), featuring five staves of music in 9/8 time with a key signature of one flat. The score includes dynamic markings such as *p* (piano) and *f* (forte).

## LORD BALGOWNIE'S FAVOURITE.

*Slow and with feeling.**Scottish air.*

Musical score for Lord Balgownie's Favourite, featuring three staves of music in 3/4 time with a key signature of one flat.

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

## STOP WALTZ.

Musical score for "STOP WALTZ" in 3/8 time, key of B-flat major. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music features a mix of eighth and sixteenth notes, with some triplets. A dynamic marking of *ff* (fortissimo) appears in the fifth staff. The piece concludes with a double bar line and a repeat sign.

## SAW YE JOHNNIE COMIN'.

*Old Scottish air.*

Musical score for "SAW YE JOHNNIE COMIN'" in 2/4 time, key of B-flat major. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. A dynamic marking of *pp repeat forte.* is present at the beginning. The music is characterized by a simple, rhythmic melody. The piece concludes with a double bar line and a repeat sign.

## RINGAN'S ISLE.

*Strathspey.**Slow.*

## THE DEMON LOVER.

*Old ballad air.*

## MY DAYS HAVE BEEN SO WONDROUS FREE.

*The Cheshire Cheese.*



*Slow and with feeling.*

## SAWNEY'S PIPE.

*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.

FROM "THE MOUTH OF THE NILE."

*Attwood.**With spirit.**Moderate.*

## HE WINNA DO FOR ME.

*Dr. Arne.*

## LABITSKY'S AURORA WALTZES.

*Allegretto.*

INTRODUCTION.

*ff* *Andantino.* *p*

*Allegretto.* *p* *ff*

## WALTZ, No. 1.

*p*

1st. 2d.

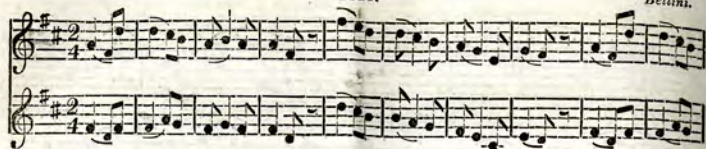
1st. 2d.

No. 19.

## ALL MY LIFE IS JOY AND PLEASURE.

DUET.

Bellini.





## THE ORIGINAL STOP WALTZ,

*Allegretto.**French.*

Musical score for "THE ORIGINAL STOP WALTZ" in G major, 3/4 time. The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line and repeat dots.

## OLD ENGLISH COUNTRY DANCE.

*With spirit.*

Musical score for "OLD ENGLISH COUNTRY DANCE" in G major, 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily composed of eighth and sixteenth notes, with a lively, rhythmic feel. The piece ends with a double bar line and repeat dots.

## ENGEL WALZER.

*Strauss.*

Musical score for "ENGEL WALZER" in G major, 3/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features a mix of eighth and sixteenth notes, with some triplet patterns. The piece concludes with a double bar line and repeat dots.

## 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 blown," is sung to the above air.

## WATERS OF ELLE.

*French air.**Moderate.*

## O'ER THE HILLS AND FAR AWA'.

*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.*

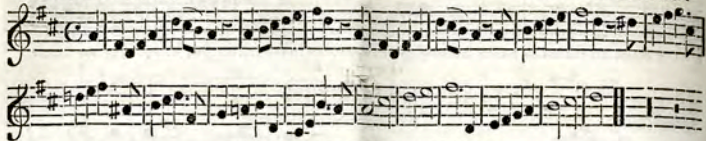
TRIO.

A multi-staff musical score for 'THE OYSTER GIRL.' The score is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with the tempo marking 'Moderate.' and the section title 'TRIO.' The music is arranged in a three-part setting, with each part consisting of a series of eighth and sixteenth notes. The first part ends with a double bar line, and the second and third parts also end with double bar lines. The notation includes various rhythmic values and rests, typical of a ballad-style tune.



*Slow—in the manner of a march.*

## KOMMT BRUDER.

*German air.—A. Binzer.*

## THE BLUE BELL OF SCOTLAND.

*Slow.*

DUET.

Musical notation for 'THE BLUE BELL OF SCOTLAND.' consisting of six staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The remaining four staves are in bass clef with the same key signature and time signature. The piece is marked 'DUET' and 'Slow'. It features a complex, flowing melody with many slurs and ornaments.

## LA FLEUR DE LA ROSE.

DUET.

*Allegretto.**French air.*

Musical notation for 'LA FLEUR DE LA ROSE.' consisting of two staves. Both staves are in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The piece is marked 'DUET' and 'Allegretto'. It features a light, rhythmic melody characteristic of a French air.

*Fine.*

*tr*

*ad lib.*

*D.C.*

## FAVOURITE SAXON AIR.

DUET.

*>*

*>*

*>*

## GOD PRESERVE THE EMPEROR.

ARRANGED AS A TRIO.

Haydn.

*Larghetto. mf*

*mf* *p*

*mf* *p*

*p* *cres.* *p*

*p* *cres.* *p*

*p* *cres.* *p*

*f*

*f. p*

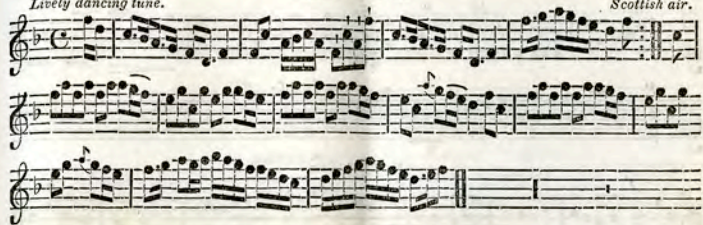
*f*



## 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.

Musical score for No. 1, *Le Pantalon*. The piece is in 6/8 time, key of B-flat major. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It features a repeat sign with first and second endings. Dynamics include *f*, *p*, and *tr*. The second staff continues the melody with dynamics *f* and *p*. The third staff has dynamics *p* and *p*, and ends with a double bar line and *D.C.* The fourth staff continues with dynamics *p* and *p*, ending with a double bar line and *D.C.*

## No. 2.—L'ETE.

Musical score for No. 2, *L'ete*. The piece is in 2/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a repeat sign with first and second endings. Dynamics include *f* and *p*. The second staff continues the melody with dynamics *p* and *p*. The third staff has dynamics *tr* and *p*, and ends with a double bar line and *D.C.*

## No. 3.—LA POULE.

Musical score for No. 3, *La Poule*. The piece is in 6/8 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. It features a repeat sign with first and second endings. Dynamics include *p* and *f*. The second staff continues the melody with dynamics *f* and *p*. The third staff has dynamics *D.C.* and *p*, and ends with a double bar line and *D.C.*



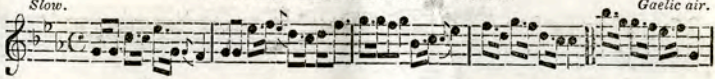
## No. 4.—LA TRENISE.



## No. 5.—LA FINALE.

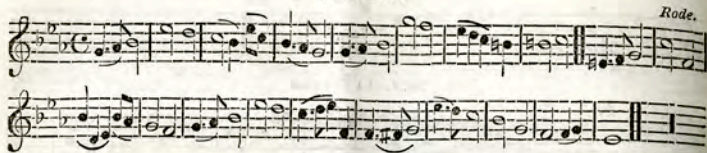


## THE MAID THAT TENDS THE GOATS.

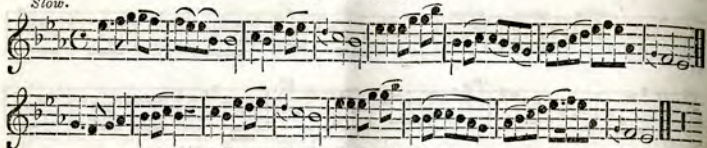
*Slow.**Gaelic air.*



## 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.*

TRIO.

## THE POSIE.



## ON A BANK OF FLOWERS.

*Old Scottish air.**Slowish.*

Musical score for "ON A BANK OF FLOWERS" in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by a slow, steady pace with a mix of eighth and quarter notes. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

## STRUAN ROBERTSON'S RANT.

*Strathspey.**Slow.*

Musical score for "STRUAN ROBERTSON'S RANT" in G major, 4/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is a strathspey, characterized by a slow, steady pace with a mix of eighth and quarter notes. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. The fourth and fifth staves continue the melody, with the fifth staff ending with a double bar line and repeat dots.

*Moderate.*

## JOHNNIE M-GILL.—COME UNDER MY PLAIDIE.

*Scottish air.*

Musical score for "JOHNNIE M-GILL.—COME UNDER MY PLAIDIE" in G major, 6/8 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is characterized by a moderate, steady pace with a mix of eighth and quarter notes. The second staff continues the melody, ending with a double bar line and repeat dots.

## THE BEDS OF SWEET ROSES.

*Old Scottish air.*

## PORT A BHODICH—THE CARLE'S RANT.

*Strathspey.*

## WHOUR WILL BONNIE ANN LIE I' THE CAULD NIGHTS O' WINTER O!

*Scottish air.*



## MAC MHIC ALASTAIR, OR "GLENGARY."

*Strathspey.*

Musical score for "Mac Mhic Alastair, or Glengary." The score consists of four staves of music in G major (one sharp) and common time. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. The piece concludes with a double bar line and a repeat sign.

*Moderate.*

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

Musical score for "The Lazy Mist Hangs on the Brow of the Hill." The score consists of two staves of music in G major (one sharp) and 3/4 time. The melody is on the first staff, and the accompaniment is on the second staff. The piece concludes with a double bar line and a repeat sign.

## LA FOLATRIERIE.

*Gallopede.*

Musical score for "La Folatrierie." The score consists of two staves of music in G major (one sharp) and 2/4 time. The melody is on the first staff, and the accompaniment is on the second staff. The piece concludes with a double bar line and a repeat sign.

*Moderate.*

## THO' PRUDENCE MAY PRESS ME.

Musical score for "Tho' Prudence May Press Me." The score consists of two staves of music in G major (one sharp) and 3/4 time. The melody is on the first staff, and the accompaniment is on the second staff. The piece concludes with a double bar line and a repeat sign.

## VALSE DE LORD LIVERPOOL.

*Not too fast.**Musard.*

## SAXE COBURG WALTZ.

*With spirit.*

## THE LADIES OF CARRICK.

*Jig time. S.**Irish air.*

## ADIEU, MY NATIVE LAND ADIEU.

Chandler.

*Andantino.*

Musical score for "ADIEU, MY NATIVE LAND ADIEU." in G major, 2/4 time. The score consists of four staves of music. The melody is characterized by a steady eighth-note accompaniment and a more active upper line. The piece concludes with a double bar line.

## THE ANTWERP WALTZ.

Labitsky.

Musical score for "THE ANTWERP WALTZ." in G major, 3/4 time. The score consists of three staves of music. The melody features a mix of eighth and sixteenth notes, with a characteristic waltz rhythm. The piece ends with a double bar line.

## LA GITANA.

*In the manner of a waltz.*

Musical score for "LA GITANA." in G major, 3/4 time. The score consists of three staves of music. The melody is in a 3/4 waltz time signature and features a mix of eighth and sixteenth notes. The piece concludes with a double bar line. The word "Fine." is written above the final measure of the second staff, and "D.C." is written above the final measure of the third staff.

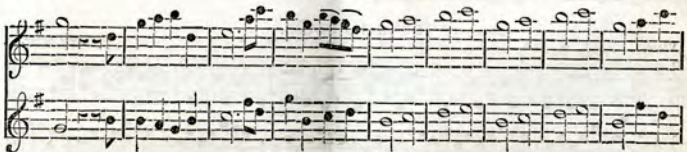


## DUET FROM THE "GOLDEN PIPPIN."

*Monsieur.*

The image displays a musical score for a duet, consisting of six systems of two staves each. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is arranged in a standard two-staff format, with the upper staff typically representing the first part and the lower staff the second part of the duet. The piece is identified as 'Monsieur'.

## THE FINEST QUART DUT



## THE DARK PHANTOM.

*Slow and tenderly.*

ARRANGED AS A SOLO OR DUET.

*Irish air.*

Musical score for "The Dark Phantom" in G major, 3/4 time. The score consists of two systems of two staves each. The first system includes dynamic markings: *p*, *cres.*, *p*, *pp*, and *mf*. The second system includes *cres. f*, *p*, and *f*. The piece concludes with a double bar line.

## DES REITENDEN JÄGERS ABSCHIED.

*German air.*

THE HUNTSMAN'S FAREWELL.

*A. Methfessel.*

Musical score for "Des Reitenden Jägers Abschied" in G major, 2/4 time. The score consists of two systems of two staves each. The piece concludes with a double bar line.

## DUNKELD HOUSE.

*Slow.**Neil Gow.*

Musical score for "Dunkeld House" in G major, 6/8 time. The score consists of four systems of two staves each. The piece concludes with a double bar line.



## O'ER THE MOOR AMANG THE HEATHER.

*Reel.—Scottish.*

Musical score for "O'er the Moor Amang the Heather" in G major, 2/4 time. The piece is a reel and consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, with some triplet figures. The piece concludes with a double bar line and a repeat sign.

## MISS MARGARET M'DOUGAL OF ARDEG.

*Strathspey.—Alexander M'Kay*

Musical score for "Miss Margaret M'Dougal of Ardeg" in B-flat major, 2/4 time. The piece is a strathspey and consists of three staves of music. The first staff begins with a treble clef and a key signature of two flats (Bb). The melody features a mix of eighth and sixteenth notes, with some triplet figures. The piece concludes with a double bar line and a repeat sign.

## SONNAMBULA WALTZ.

*Gracefully.**Strauss.*

Musical score for "Sonnambula Waltz" in G major, 3/4 time. The piece is a waltz and consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking is "Gracefully." The melody is characterized by eighth and sixteenth notes, with some triplet figures. The piece concludes with a double bar line and a repeat sign.

## THE ECHO CATCH.

Herschell.

The musical score for "The Echo Catch" by Herschell is presented in three systems, each consisting of three staves. The key signature is one sharp (F#) and the time signature is 6/8. The first system includes dynamics *ff* and *p*. The second system includes *ff*, *p*, *ff*, *f*, and *f* dynamics, along with "echo." markings and diamond-shaped accents. The third system also features "echo." markings and diamond-shaped accents.

ff echo.

f echo. f echo. f

WHA'LL BE KING BUT CHARLIE.

*Jacobite air.*



## FREEDOM I SERVE THEE.

GERMAN AIR ARRANGED AS A SOLO OR DUET.

*Ermann.*

Musical score for 'Freedom I Serve Thee' in G major, 2/4 time. It consists of four staves of music. The first two staves are the melody, and the last two are the accompaniment. The piece ends with a double bar line and repeat dots.

## LES SOUVENIRS QUADRILLES.

Ma belle amie.

No. 1.—LA PANTALON.

Copyright.—R. S.

Musical score for 'Les Souvenirs Quadrilles' No. 1 in G major, 6/8 time. It consists of three staves of music. The first staff is the melody, and the second and third are the accompaniment. The piece ends with a double bar line and repeat dots. 'D.C.' (Da Capo) markings are present at the end of the second and third staves.

La Pensée.

No. 2.—L'ETE.

Musical score for 'Les Souvenirs Quadrilles' No. 2 in G major, 2/4 time. It consists of three staves of music. The first staff is the melody, and the second and third are the accompaniment. The piece ends with a double bar line and repeat dots. 'D.C.' (Da Capo) marking is present at the end of the third staff.

Le jour du plaisir.

No. 3.—LA POULE.

Musical score for "Le jour du plaisir" (No. 3). The piece is in G major and 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody, featuring a repeat sign with a first ending bracket and a second ending bracket. The third staff concludes the piece with a repeat sign and a first ending bracket. The piece ends with a double bar line.

Le soupir de l'absence.

No. 4. LA TRENISE.

Musical score for "Le soupir de l'absence" (No. 4). The piece is in G major and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody, featuring a repeat sign with a first ending bracket and a second ending bracket. The third staff concludes the piece with a repeat sign and a first ending bracket. The piece ends with a double bar line.

Ne m'oubliez pas.

No. 5.—LA FINALE.

Musical score for "Ne m'oubliez pas" (No. 5). The piece is in G major and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody, featuring a repeat sign with a first ending bracket and a second ending bracket. The third staff concludes the piece with a repeat sign and a first ending bracket. The piece ends with a double bar line.

MINUET FROM "PORUS."

Musical score for "Minuet from Porus". The piece is in G major and 3/8 time. It consists of a single staff of music. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a single line. The piece ends with a double bar line.

## TRIO FROM THE COMIC OPERA OF "THE COOPER."

*Dr. Arne.*

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/8. It contains a melodic line with notes and rests. The middle staff is also a treble clef with the same key signature and time signature, containing a similar melodic line. The bottom staff is a treble clef with the same key signature and time signature, containing a more complex rhythmic accompaniment with many sixteenth notes.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/8. It contains a melodic line with notes and rests. The middle staff is also a treble clef with the same key signature and time signature, containing a similar melodic line. The bottom staff is a treble clef with the same key signature and time signature, containing a more complex rhythmic accompaniment with many sixteenth notes.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/8. It contains a melodic line with notes and rests. The middle staff is also a treble clef with the same key signature and time signature, containing a similar melodic line. The bottom staff is a treble clef with the same key signature and time signature, containing a more complex rhythmic accompaniment with many sixteenth notes.





## JOHN O' BADENYON.

*Scottish air.**Slow.*

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.

*Copyright.—John Turnbull.**Strathspey.*

## INCH LAGGAN.

*North Highland melody.**Moderate.*

## THE MATCH BOY.

ARRANGED AS A SOLO OR DUET.

Musical score for "The Match Boy," arranged as a solo or duet. The score is written in G major (one sharp) and 2/4 time. It consists of two staves, each with four systems of music. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note bass line. The piece concludes with a double bar line.

## THE ROCKS OF CASHELL.

*Irish air.*

Musical score for "The Rocks of Cashell," an Irish air. The score is written in G major (one sharp) and 2/4 time. It consists of two staves, each with two systems of music. The melody is lively and features a prominent eighth-note pattern. The accompaniment is a steady eighth-note bass line. The piece concludes with a double bar line.

*Jocosely.*

## BALINAMONA ORA.

*Irish air.*

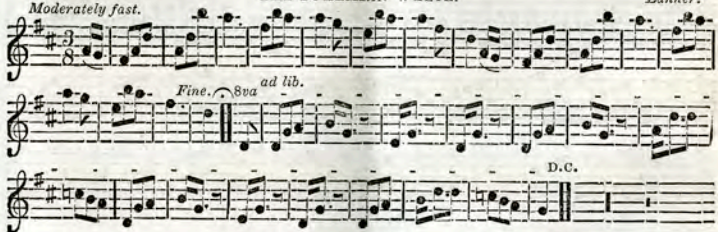
The comic songs of "The Beautiful Boy," "The Wadding of Ballporeen," and Burns' song, "Hey for a lass wi' a tocher," are sung to the above air.

*Lively.*

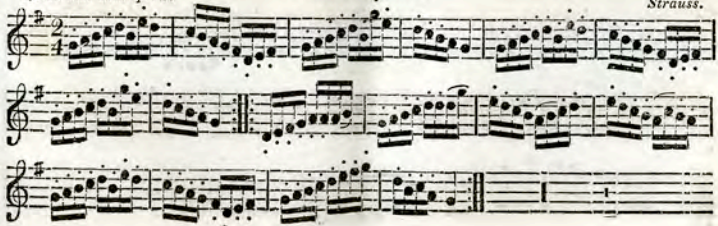
## CHARLIE YET.

*Jacobite air.**Moderately fast.*

## THE BOHEMIAN WALTZ.

*Lanner.**Quick and with spirit.*

## FAIRY GALLOP.

*Strauss.*



## CALLER HERRING.

*Not too fast.**Nathaniel Gow.*

Musical score for 'Caller Herring' in G major, 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some triplet markings. The piece concludes with a double bar line.

## BRECHIN CASTLE.

*Strathspey.*

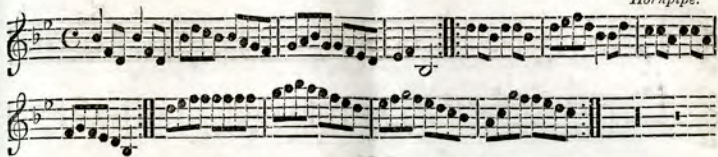
Musical score for 'Brechin Castle' in G major, 2/4 time. The score consists of three staves. It begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The music is characterized by a fast, rhythmic strathspey style, featuring many sixteenth notes and triplets. The piece ends with a double bar line.

## MISS STEWART'S REEL.

*J. Pattison.*

Musical score for 'Miss Stewart's Reel' in G major, 2/4 time. The score consists of three staves. It begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The music is a reel, featuring a mix of eighth and sixteenth notes. The first staff includes two first endings, labeled '1st.' and '2d.', which lead to different conclusions of the piece. The score ends with a double bar line.

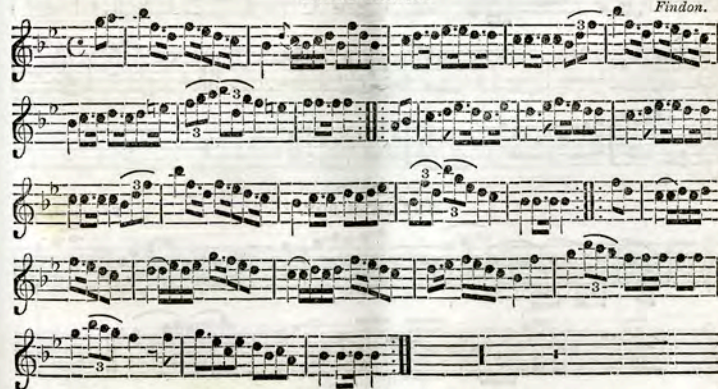
## TOM THUMB.

*Hornpipe.**Moderate.*

## BEAUTY.

*Pleyel.*

## GRAND MARCH.

*Findon.*

## THE NEW FRENCH STOP WALTZ.

*p Lafont.*

*f*

*ff*

*stop. p*

*f*

This musical score is for a waltz in 3/4 time, key of D major. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and is attributed to Lafont. The second staff features a forte (*f*) dynamic. The third staff is marked *ff*. The fourth staff includes a 'stop' instruction followed by a piano (*p*) dynamic. The fifth staff returns to a forte (*f*) dynamic. The piece concludes with a double bar line.

## GALOP DES JUIFS.

This musical score is for a galop in 2/4 time, key of D major. It consists of three staves of music. The first two staves contain the main melody and accompaniment, while the third staff provides a bass line. The piece ends with a double bar line.

## THE SWISS BOY.

*Swiss melody.*

This musical score is for a piece in 2/4 time, key of D major. It consists of two staves of music. The first staff contains the melody, and the second staff contains the accompaniment. The piece concludes with a double bar line.



## DUET FROM THE OPERA OF "THE PIRATES."

*Storace.*

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a whole rest followed by a series of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, starting with a whole rest followed by a series of eighth and sixteenth notes.

The second system of musical notation consists of two staves. The top staff continues the melody with eighth and sixteenth notes. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The third system of musical notation consists of two staves. The top staff continues the melody with eighth and sixteenth notes. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The fourth system of musical notation consists of two staves. The top staff features a melodic line with a fermata over the final note, marked *ad lib.* The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The fifth system of musical notation consists of two staves. The top staff features a melodic line with a fermata over the final note, marked *a tempo.* The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for Hamilton's Universal Tune-Book, page 130. The score consists of five systems of two staves each, written in G major and 2/4 time. The first system features a complex, fast-paced melody in the upper staff and a more rhythmic accompaniment in the lower staff. The second system includes a double bar line and a key signature change to D major. The third system continues the melody and accompaniment. The fourth system shows the melody becoming more melodic and the accompaniment providing a steady bass line. The fifth system concludes with a final flourish in the upper staff and a simple accompaniment in the lower staff.

A musical score for 'The Groves of Blarney' consisting of two systems of two staves each. The music is in G major (one sharp) and 4/4 time. The first system contains the first two lines of music. The second system contains the next two lines, ending with a double bar line and repeat dots.

## THE GROVES OF BLARNEY.

*Irish air.*

A musical score for 'O Let Me in this A'e Night' consisting of two systems of two staves each. The music is in G major (one sharp) and 3/4 time. The first system contains the first two lines of music. The second system contains the next two lines, ending with a double bar line and repeat dots.

## O LET ME IN THIS A'E NIGHT.

*Scottish air.*

A musical score for 'O Let Me in this A'e Night' consisting of two systems of two staves each. The music is in G major (one sharp) and 6/8 time. The first system contains the first two lines of music. The second system contains the next two lines, ending with a double bar line and repeat dots.



## POLKA QUADRILLES.

## No. 1.—LA PANTALON.

Copyright.—T. B. Brett.

6/8

D.C.

D.C.

## No. 2.—L'ETE.

2/4

D.C.

## No. 3.—LA POULE.

6/8

*p*

*cres.*

D.C.

D.C.

## No. 4.—LA PASTORELLE.

Musical score for No. 4, La Pastorelle. The score is written in treble clef, 2/4 time, and G major. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is a lively melody with eighth and sixteenth notes. The second staff continues the melody. The third staff features a double bar line followed by a repeat sign and the instruction "D.C." (Da Capo). The fourth staff continues the melody and ends with a double bar line and the instruction "D.C.".

## No. 5.—LA FINALE.

Musical score for No. 5, La Finale. The score is written in treble clef, 2/4 time, and G major. It consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is a lively melody with eighth and sixteenth notes. The second staff continues the melody and includes a triplet of eighth notes. The third staff continues the melody and includes a triplet of eighth notes and a fermata. The fourth staff continues the melody and includes a fermata. The fifth staff continues the melody and ends with a double bar line.

*Moderate.*

## FAVOURITE AIR.

*Bellini.*

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The tempo is marked *Moderate*. The score includes various musical notations such as slurs, accents, and dynamic markings. A *p* (piano) marking is present on the second staff. The piece concludes with a double bar line on the fifth staff of the second section. The second section begins with the tempo marking *Piu moto* and continues for five staves, ending with a final cadence marked with two lambda symbols (Λ Λ).



## 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.

Musical score for "The Morn Returns in Saffron Drest" by Stephen Paxton. The score is arranged as a duet and is marked "Plaintive and slow." It consists of two staves of music, each with a treble clef and a common time signature (C). The music is written in a key signature of one sharp (F#). The score is divided into two systems. The first system contains the first two staves. The second system contains the next two staves. The second staff of the second system has a dynamic marking of *sf* (sforzando) and a tempo marking of *sym.* (symmetrical). The score ends with a double bar line.

## SALLY IN OUR ALLEY.

*Andante.*

Henry Carey.

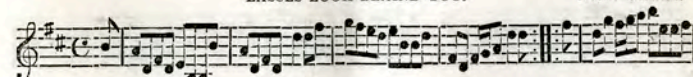
Musical score for "Sally in our Alley" by Henry Carey. The score is marked "Andante." and consists of four staves of music, each with a treble clef and a 3/4 time signature. The music is written in a key signature of one sharp (F#). The score is divided into two systems. The first system contains the first two staves. The second system contains the next two staves. The first staff of the second system has a dynamic marking of *f* (forte). The second staff of the second system has a dynamic marking of *p* (piano). The score ends with a double bar line.



## THE BRAES O' MARR.

*Strathspey.*

## LASSES LOOK BEHIND YOU.

*Reel.—Scottish.*



## MY LOVE SHE'S BUT A LASSIE YET.

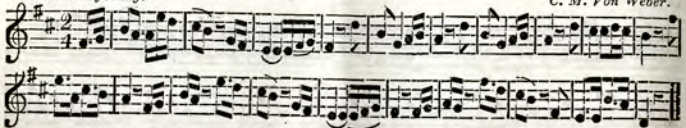
OLD NAME—LADY BADINSCOTH'S REEL.

*Scottish air.**With animation.*

## CRAMBAMBULI.

*German Burschen melody.**Slow with feeling.*

## NO WORDS CAN POET FIND.

*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.'

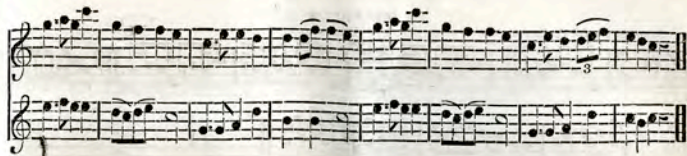
*Moderate.*

SOLO.



DUET.



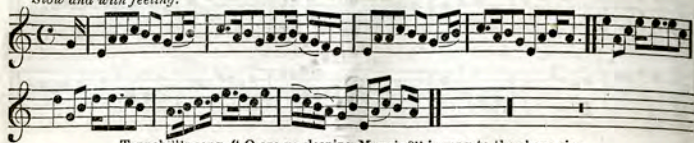


## SOME LOVE TO ROAM.

*Moderately quick and with spirit.*

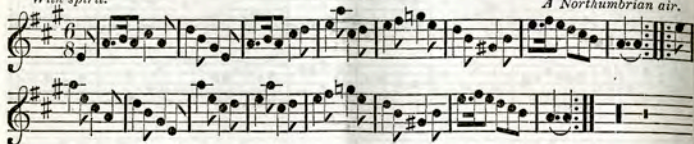
Henry Russell.

## 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.

*f American national air.*



*Moderate.*

## CAROLAN'S CAP.

*Irish air.*

## I DREAM'D I LAY WHERE FLOWERS WERE SPRINGING.

*Very slow.*

## THE WAES O' SCOTLAND.

*Slow.**Jacobite melody.*

## 'T WAS WHEN THE SEAS WERE ROARING.

*Slow.**Old ballad air.**With fire and animation.*

## LÜTZOW'S WILD CHASE.

*Weber.*

## HANDEL'S CELEBRATED "PASTORAL SYMPHONY."

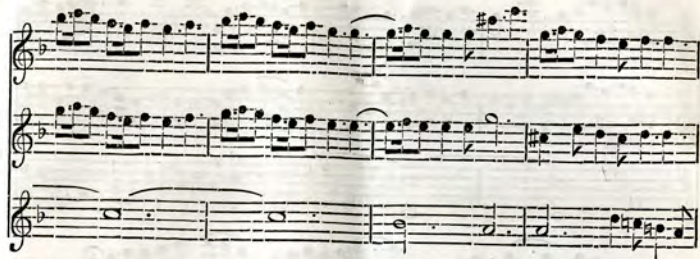
FROM "THE MESSIAH."

*Slow and soft.*

The first system of musical notation consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature is one flat (B-flat), and the time signature is 12/8. The music is marked "Slow and soft." and includes a dynamic marking "f". The notation features a complex texture with many sixteenth and thirty-second notes, often beamed together, and some notes with accents.

The second system of musical notation consists of three staves, continuing the piece from the first system. It maintains the same key signature and time signature, featuring intricate melodic lines and rhythmic patterns.

The third system of musical notation consists of three staves, continuing the piece from the second system. The notation continues with the same key signature and time signature, showing the continuation of the complex musical texture.



The first system of musical notation consists of three staves. The top two staves are treble clefs with a key signature of one flat (B-flat). They contain a melody of eighth and sixteenth notes, often beamed together. The bottom staff is also a treble clef with a key signature of one flat, featuring a bass line with long notes and rests.



The second system of musical notation consists of three staves. The top two staves are treble clefs with a key signature of one flat, continuing the melody from the first system. The bottom staff is a treble clef with a key signature of one flat, providing a bass line with long notes and rests.



The third system of musical notation consists of three staves. The top two staves are treble clefs with a key signature of one flat, continuing the melody. The bottom staff is a treble clef with a key signature of one flat, providing a bass line with long notes and rests.



A musical score for the Scottish air "SCOTS WHA HAE WI' WALLACE BLED." It consists of six staves of music. The first two staves are treble clef, and the last four are bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piece concludes with a double bar line.

## SCOTS WHA HAE WI' WALLACE BLED.

*Majestically and slow.*

OLD NAME, "HEY TUTTI TAITI."

*Scottish air.*

A musical score for a "RUSSIAN HYMN." It consists of two staves of music, both in treble clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music is characterized by a steady eighth-note rhythm. The piece concludes with a double bar line.

## RUSSIAN HYMN.

A musical score for Moore's song. It consists of two staves of music, both in treble clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a steady eighth-note rhythm. The piece concludes with a double bar line.

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

## THE ORIGINAL POLKA.

Musical score for "THE ORIGINAL POLKA" in 2/4 time, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains the main melody with various ornaments and slurs. The second staff continues the melody and includes a "D.C." (Da Capo) instruction. The third staff is marked "Sva." (Soprano) and also includes a "D.C." instruction. The piece concludes with a "Fin." (Fine) marking.

## THE OPERA POLKA.

Musical score for "THE OPERA POLKA" in 2/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains the main melody with various ornaments and slurs. The second and third staves continue the melody. The fourth staff includes a "D.C." (Da Capo) instruction.

## LA ESMERALDA POLKA.

Musical score for "LA ESMERALDA POLKA" in 2/4 time, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains the main melody with various ornaments and slurs. The second staff includes a "Fin." (Fine) marking. The third staff includes a "D.C." (Da Capo) instruction.

## THE MINUTE GUN AT SEA.

DUET.

*M. P. King.*

The first system consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff begins with a bass clef, the same key signature, and a 3/8 time signature. It contains a bass line with eighth and sixteenth notes. A double bar line with repeat dots is located after the first measure of each staff. The time signature changes to 4/4 after the double bar line.

The second system consists of two staves. The top staff continues the melodic line with eighth and sixteenth notes, featuring a half note with a fermata. The bottom staff continues the bass line with eighth and sixteenth notes, also featuring a half note with a fermata. A double bar line with repeat dots is located after the first measure of each staff. The time signature changes to common time (C) after the double bar line.

The third system consists of two staves. The top staff continues the melodic line with eighth and sixteenth notes, including a half note with a fermata. The bottom staff continues the bass line with eighth and sixteenth notes, also including a half note with a fermata. A double bar line with repeat dots is located after the first measure of each staff. The time signature changes to common time (C) after the double bar line.

The fourth system consists of two staves. The top staff continues the melodic line with eighth and sixteenth notes, including a half note with a fermata. The bottom staff continues the bass line with eighth and sixteenth notes, also including a half note with a fermata. A double bar line with repeat dots is located after the first measure of each staff. The time signature changes to common time (C) after the double bar line.

The fifth system consists of two staves. The top staff continues the melodic line with eighth and sixteenth notes, including a half note with a fermata. The bottom staff continues the bass line with eighth and sixteenth notes, also including a half note with a fermata. A double bar line with repeat dots is located after the first measure of each staff. The time signature changes to common time (C) after the double bar line.



*Allegretto.*

*ad lib.*

*ad lib.*

AH! BELLA A ME RITORNO.

AIR FROM "NORMA."

*Bellini.*

D.C.

## THE ADELPHI QUADRILLE.

*Copyright.—M' Cann.*

Musical score for 'THE ADELPHI QUADRILLE' in G major, 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a series of eighth and sixteenth notes with various ornaments and slurs. The second and third staves continue the melody with similar rhythmic patterns and ornaments. The piece concludes with a double bar line and a repeat sign.

## STAATEN ISLAND HORNPIPE.

*English.*

Musical score for 'STAATEN ISLAND HORNPIPE' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of quarter and eighth notes. The second and third staves continue the piece, ending with a double bar line and a repeat sign.

## WALTZ.

*Copyright.—T. Strickland Tyson.*

Musical score for 'WALTZ' in G major, 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes. The second and third staves continue the piece, ending with a double bar line and a repeat sign.

## FLORENTINE AIR.

Musical score for 'FLORENTINE AIR' in G major, 6/8 time. The score consists of a single staff of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes. The piece concludes with a double bar line and a repeat sign.

## THE HEN'S MARCH.

*With spirit.*

The musical score for 'The Hen's March' is written in G major (one sharp) and common time. It consists of two systems of two staves each. The first system begins with a treble clef and a common time signature. The melody is characterized by eighth-note patterns and slurs. The second system includes a repeat sign and a fermata. The third system continues the melody with slurs and accents. The fourth system features a treble clef and a common time signature. The fifth system includes a treble clef and a common time signature. The sixth system features a treble clef and a common time signature. The seventh system includes a treble clef and a common time signature. The eighth system features a treble clef and a common time signature. The score concludes with a double bar line.

## THE MARKET GIRL.

*Briskly.*

The musical score for 'The Market Girl' is written in G major (one sharp) and 6/8 time. It consists of two systems of two staves each. The first system begins with a treble clef and a 6/8 time signature. The melody is characterized by eighth-note patterns and slurs. The second system includes a treble clef and a 6/8 time signature. The score concludes with a double bar line.



## THE BANKS OF TWEED.

*Moderately slow.**Hook.*

Musical score for 'THE BANKS OF TWEED'. The score is written on four staves in G major (one sharp) and 3/4 time. The tempo is 'Moderately slow'. The piece features a 'Hook' at the end. The melody is characterized by a mix of eighth and sixteenth notes, with some triplet figures. The accompaniment consists of a steady eighth-note bass line.

## MR. BUSBIE MAITLAND'S REEL.

*Nathaniel Gow.*

Musical score for 'MR. BUSBIE MAITLAND'S REEL'. The score is written on three staves in G major (one sharp) and 2/4 time. The piece is a reel, characterized by its rhythmic pattern of eighth and sixteenth notes. The melody is lively and features many beamed notes. The accompaniment is a simple eighth-note bass line.

## JOHNNIE PEEP.

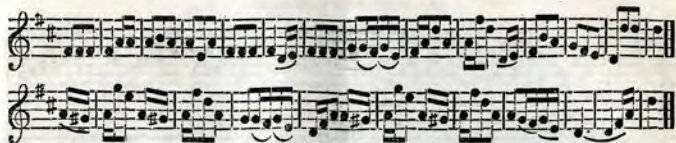
*Copyright.—John M'Kenzie.*

Musical score for 'JOHNNIE PEEP'. The score is written on two staves in G major (one sharp) and 2/4 time. The piece is a reel, characterized by its rhythmic pattern of eighth and sixteenth notes. The melody is lively and features many beamed notes. The accompaniment is a simple eighth-note bass line.

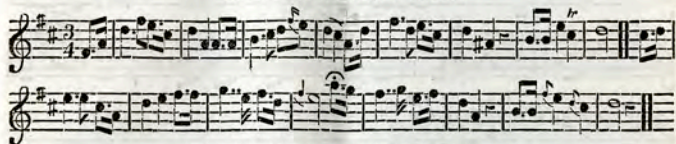
## BY THE MARGIN OF ZÜRICH'S FAIR WATERS.

*Allegretto.**Swiss air.*

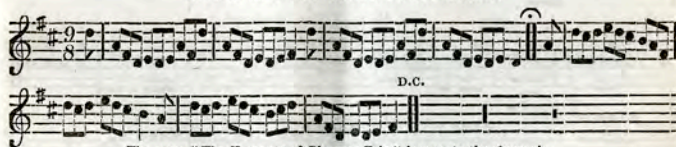
Musical score for 'BY THE MARGIN OF ZÜRICH'S FAIR WATERS'. The score is written on one staff in G major (one sharp) and 3/8 time. The piece is a 'Swiss air', characterized by its rhythmic pattern of eighth and sixteenth notes. The melody is lively and features many beamed notes. The accompaniment is a simple eighth-note bass line.



## THE BANKS OF ALLAN WATER.



## WHERE ARE YOU GOING SWEET ROBIN?



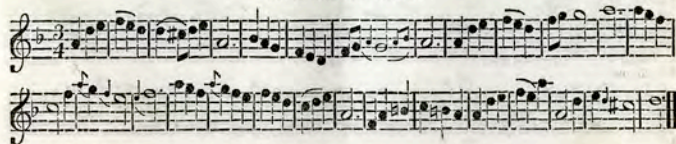
The song, "The Humours of Glasgow Fair," is sung to the above air.

*Moderato.*

## ANNIE LAURIE.

*Scottish air.*

## BLACK-EYED SUSAN.

*Leveridge.*

## LA POSTE QUADRILLES.

## No. 1.—PANTALON.

*Camille Schubert.*

Musical score for No. 1, "PANTALON" by Camille Schubert. The piece is in 6/8 time and D major. It consists of four staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a repeat sign. The second staff starts with a forte (*f*) dynamic marking. The third staff has a repeat sign. The fourth staff ends with a double bar line and a repeat sign.

## No. 2.—L'ERE.

Musical score for No. 2, "L'ERE". The piece is in 2/4 time and D major. It consists of three staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a repeat sign. The second and third staves continue the melody with various dynamics and articulations.

## No. 3.—LA POULE.

Musical score for No. 3, "LA POULE". The piece is in 6/8 time and D major. It consists of three staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a repeat sign. The second staff starts with a forte (*f*) dynamic marking. The third staff has a piano (*p*) dynamic marking and ends with a double bar line and a repeat sign.





Original key G.

## No. 4.—PASTOURELLE.

Five staves of music for 'No. 4.—PASTOURELLE.' The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a forte dynamic 'f' and a repeat sign. The piece concludes with a double bar line and a repeat sign.

## No. 5.—FINALE.

Four staves of music for 'No. 5.—FINALE.' The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a forte dynamic 'f' and a repeat sign. The piece concludes with a double bar line and a repeat sign.

## DEATH OF KOSCIUSKO.

GERMAN AIR ARRANGED AS A TRIO.

T. H.

The musical score is arranged in three systems, each containing three staves. The first system consists of three staves of music. The second system also consists of three staves, with the final measure of the bottom staff containing a double bar line and repeat dots. The third system consists of three staves, with the final measure of the bottom staff containing a double bar line and repeat dots. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

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

## JUST LIKE LOVE IS YONDER ROSE.

*Slow with expression.*

Davy.

Musical score for "Just Like Love is Yonder Rose" in 2/4 time. The score consists of four staves. The first staff is the melody, followed by three accompaniment staves. The piece concludes with a double bar line and a repeat sign. Performance markings include "Fine." above the second staff, "D.C. al Fine." above the third staff, and "D.C. al Fine." below the fourth staff.

## ARIETTA.

Copyright.—D. T. Williams.

Musical score for "Arietta" in 6/8 time. The score consists of two staves. The first staff is the melody, and the second is the accompaniment. The piece concludes with a double bar line and a repeat sign. Performance markings include "Fine." above the second staff and "D.C." above the first measure of the second staff.

## HORNPIPE.

Musical score for "Hornpipe" in 3/4 time. The score consists of three staves. The first staff is the melody, and the second and third are accompaniment. The piece features numerous triplets, indicated by a '3' over groups of notes. The score concludes with a double bar line and a repeat sign.

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

*Slow.*

Musical score for "The Highland Baloo" in 6/8 time. The score consists of one staff. The piece concludes with a double bar line and a repeat sign.



## AH PERDONA.

*Andante.*

DUET FROM THE OPERA OF "LA CLEMENZA DI TITO,"

*Mozart.*

The musical score is presented in two systems of two staves each. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody in the upper staff is characterized by a series of eighth and sixteenth notes, often beamed together. The lower staff provides a simple harmonic accompaniment with quarter notes. The second system continues the melody with some triplet markings. The third system features more complex rhythmic patterns, including triplets and sixteenth-note runs. The fourth system shows a continuation of the melody with some rests in the lower staff. The fifth system continues the intricate melodic line. The sixth system shows a continuation of the melody with some rests in the lower staff. The seventh system continues the melody with some rests in the lower staff. The eighth system concludes the piece with a final melodic flourish in the upper staff and a corresponding accompaniment in the lower staff.

Musical score for an unnamed piece, consisting of eight staves of music in treble clef with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the eighth staff.

## THE BUD OF THE ROSE.

Musical score for "THE BUD OF THE ROSE", consisting of four staves of music in treble clef with a key signature of one sharp (F#). The score includes performance markings: "S" at the beginning, "Shield." at the end of the first staff, "Fine." at the end of the second staff, and "D.C. al fine." above the third staff. The piece concludes with a double bar line on the fourth staff.

## THE BROOM OF COWDENKNOWES.

*Slow.* *Popular set.*

Musical score for 'The Broom of Cowdenknowes' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a slow, steady pace with a mix of eighth and sixteenth notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

## DONALD.

*Scottish air.*

*Slow.*

Musical score for 'Donald' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody features several triplet markings (indicated by a '3' over the notes) and a slow, flowing character. The second and third staves continue the melody, with the third staff ending with a double bar line.

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

## RULE BRITANNIA.

COMPOSED FOR THOMSON'S MARQUE OF "ALFRED."

*Dr. Arne.*

Musical score for 'Rule Britannia' in G major, 3/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is fast and rhythmic, featuring many sixteenth notes. The second and third staves continue the melody, with the third staff including first and second endings (marked '1st.' and '2d.') and ending with a double bar line.

*With spirit.*

## THE DEUKS DANG O'ER MY DADDIE.

Musical score for 'The Deuks Dang O'er My Daddie' in G major, 6/8 time. It consists of one staff of music. The staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is lively and rhythmic, featuring many eighth notes.



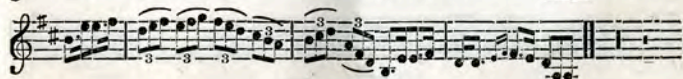


## CAMERON'S GOT HIS WIFE AGAIN.

*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.*

## OHI HASTE AND LEAVE THIS SACRED ISLE.

*Irish air.*

*Moderato.*

*p* *cres.*

*f* *lr*

Detailed description: This musical score is for the piece 'OHI HASTE AND LEAVE THIS SACRED ISLE.' It is an Irish air in G major, 3/4 time, with a moderate tempo. The score consists of two systems of two staves each. The first system begins with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The second system features a forte (*f*) dynamic and a *lr* (lento ritardando) marking. The piece concludes with a double bar line.

## NEW BUMPKIN.

Detailed description: This musical score is for the piece 'NEW BUMPKIN.' It is in G major, 6/8 time. The score consists of four staves. The first two staves form the first system, and the last two staves form the second system. The piece ends with a double bar line.

## I WO'NT BE A NUN.

*Allegretto.*

Detailed description: This musical score is for the piece 'I WO'NT BE A NUN.' It is in G major, 2/4 time, with an allegretto tempo. The score consists of two staves. The piece concludes with a double bar line.

## THE VIENNA POLKA.

*Vivace.*

Musical score for "THE VIENNA POLKA" in G major, 2/4 time. The score consists of three systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Vivace*. The second system includes a *D.C.* (Da Capo) instruction. The third system also includes a *D.C.* instruction.

## THE BALL-ROOM POLKA.

*Allegretto.*

Musical score for "THE BALL-ROOM POLKA" in G major, 2/4 time. The score consists of three systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Allegretto*. The first staff of the first system is marked *p* (piano), and the second staff is marked *f* (forte). The second system includes a *p* marking. The third system includes a *D.C.* (Da Capo) instruction.

## LA GITANA POLKA.

*Allegretto.*

Musical score for "LA GITANA POLKA" in G major, 2/4 time. The score consists of three systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Allegretto*. The first staff of the first system is marked *p* (piano), and the second staff is marked *f* (forte). The third system includes a *D.C.* (Da Capo) instruction.



## HAIL! ALL HAIL! THOU MERRY MONTH OF MAY.

DURT.

Weber.

The first system of musical notation consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment starts with a quarter note G4, a quarter note A4, and a quarter note B4. Dynamic markings *f*, *p*, and *f* are placed below the first, second, and third measures of the melody respectively.

The second system of musical notation consists of two staves. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The accompaniment continues with a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking *p* is placed below the second measure of the melody.

The third system of musical notation consists of two staves. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment continues with a quarter note G4, a quarter note A4, and a quarter note B4. Dynamic markings *f*, *p*, and *f* are placed below the first, second, and third measures of the melody respectively.

The fourth system of musical notation consists of two staves. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The accompaniment continues with a quarter note G4, a quarter note A4, and a quarter note B4. Dynamic markings *f*, *pp*, and *mez.* are placed below the first, second, and third measures of the melody respectively.

The fifth system of musical notation consists of two staves. The melody continues with a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment continues with a quarter note G4, a quarter note A4, and a quarter note B4. A dynamic marking *f* is placed below the second measure of the melody.

## COOLUN.

*Irish air.*

Musical score for 'COOLUN', an Irish air. The piece is written in G major (one sharp) and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is characterized by eighth and sixteenth notes, with some triplet markings. The second and third staves continue the melody, with dynamic markings such as *hr* (for *forzando*) appearing. The piece concludes with a double bar line.

## ROUSSEAU'S DREAM.

*French air.*

Musical score for 'ROUSSEAU'S DREAM', a French air. The piece is written in G major (one sharp) and 4/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is primarily composed of quarter and eighth notes. The second staff continues the melody, featuring dynamic markings like *mf* and *f*. The piece ends with a double bar line.

## 'T WAS WITHIN A MILE OF EDINBURGH TOWN.

*Scottish air.*

Musical score for 'T WAS WITHIN A MILE OF EDINBURGH TOWN', a Scottish air. The piece is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is lively, featuring many eighth and sixteenth notes. The second and third staves continue the melody, with dynamic markings such as *hr* and *f*. The piece concludes with a double bar line.

## CAULD KAIL IN ABERDEEN.

*Andante.**Scottish air.*

Musical score for 'CAULD KAIL IN ABERDEEN', a Scottish air. The piece is written in G major (one sharp) and 4/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp. The tempo is marked *Andante*. The melody is slower and more melodic, using quarter and eighth notes. The second staff continues the melody, ending with a double bar line.

Moderate.  
2d set.

## DOWN THE BURN, DAVIE.

James Hook.

Musical score for "Down the Burn, Davie" by James Hook. The score is in G major (one sharp) and 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by a steady eighth-note accompaniment with a melody of eighth and sixteenth notes. The piece concludes with a double bar line.

Moderate.

## SALLY ROY.

Shield.

Musical score for "Sally Roy" by Shield. The score is in G major (one sharp) and 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music features a melody of eighth and quarter notes. The third staff includes the instruction *ad lib.* above a final flourish. The piece concludes with a double bar line.

## BLEWITT'S JIG.

Copyright.

Musical score for "Blewitt's Jig" by I. Blewitt. The score is in G major (one sharp) and 9/8 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is a jig, characterized by a melody of eighth and sixteenth notes. The first staff includes dynamic markings *sf p* and *pp*. The piece concludes with a double bar line.

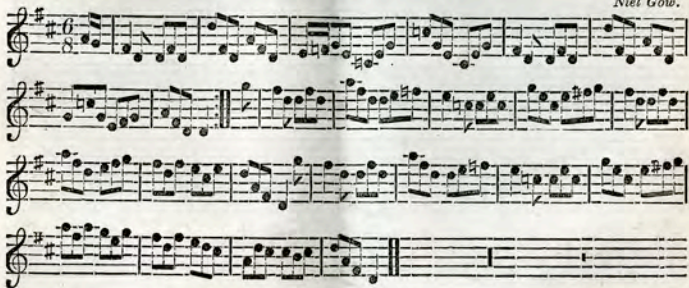
This favourite jig, to which Mr. Hudson's song of "Barney Brallaghan's Courtship" is sung, is printed by the kind permission of the composer, Mr. I. Blewitt.



## LEITH ASSEMBLY.

*Country dance.*

## LADY CHARLOTTE MURRAY.

*Niel Gow.*

## WILLIE CAMERON.

*Moderate.*

## THE BRITISH GRENADIERS.

*Lively.*

Musical score for 'THE BRITISH GRENADIERS' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Lively'. The music features a mix of eighth and sixteenth notes with some triplet patterns. The piece concludes with a double bar line.

## MISS FORBES'S FAREWELL TO BANFF.

*Moderato* *Isaac Cooper.*

Musical score for 'MISS FORBES'S FAREWELL TO BANFF' in G major, 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The music is characterized by a steady eighth-note accompaniment. The piece concludes with a double bar line.

## THE REQUEST.

*Slow.* *G. Vogler.*

Musical score for 'THE REQUEST' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Slow'. The music features a melody with many slurs and some triplet markings. The piece concludes with a double bar line.

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

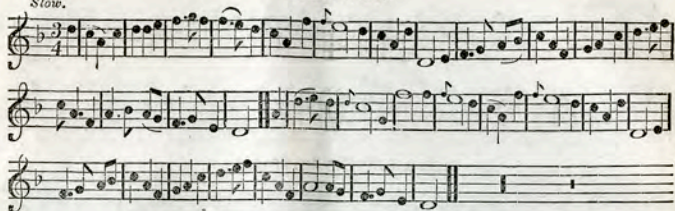
## THE MILLER.

*Moderate.*

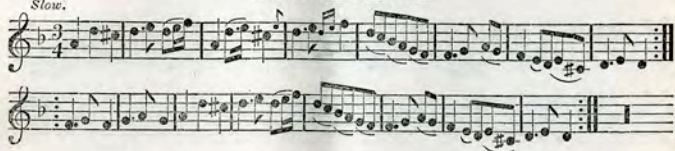
Musical score for 'THE MILLER' in G major, 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderate'. The music features a melody with many slurs and some triplet markings. The piece concludes with a double bar line.

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

## ORAN GAOIL.

*Slow.*

## LADDIE LIE NEAR ME.

*Slow.*

## THE MOUDIEWART.

*With spirit.*

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

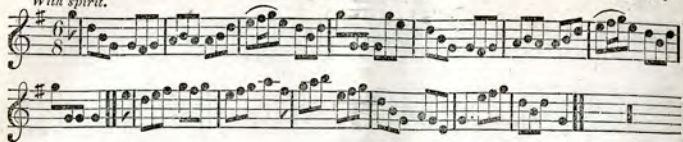
## WOO'D AND MARRIED AND A'.





*With spirit.*

## CROPPIES LIE DOWN.

*Irish air.*

## SICH A GETTING UP STAIRS.

*Popular Negro song.*

## MONNIE MUSK.

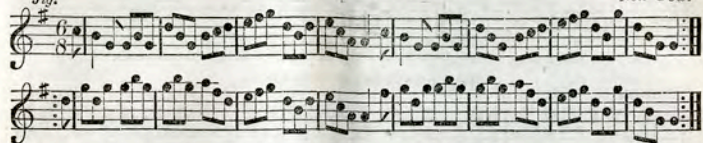
*Donald Dove.**Strathspey.*

## LADY BELHAVEN.

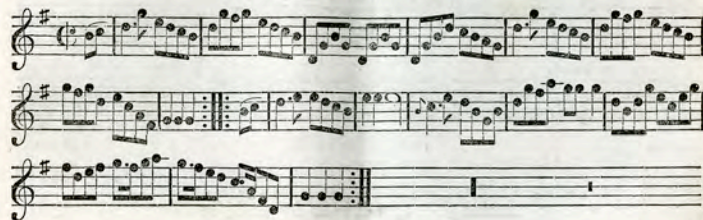
*Reel.*



## SIR JOHN HENDERSON.

*Jig.**Neil Gow.*

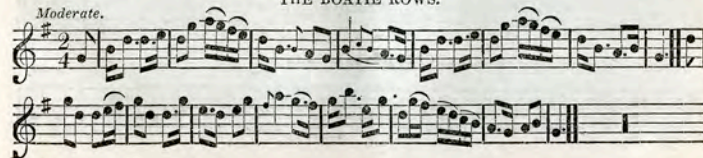
## THE EDINBURGH HORNPIPE.



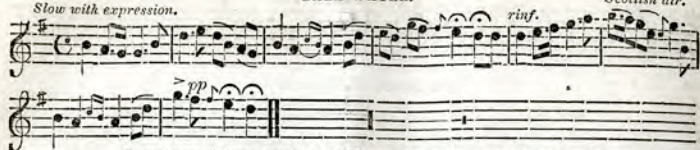
## THE BELLEISLE MARCH.



## THE BOATIE ROWS.

*Moderate.*

## GALA WATER.

*Scottish air.**Slow with expression.*

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

## THE HEAVING OF THE LEAD.

*Pearce.**Moderate.*

By the deep nine.

## CAPTAIN O KANE.

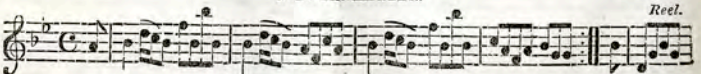
*Irish air.**Slow.*

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.

*Very old air.**Slow.*

## CAPTAIN KEELER.

*Reel.*

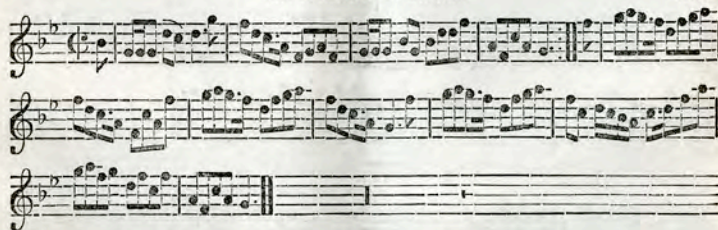




## THE NEW BRIDGE OF GLASGOW.

*Sirathspey.**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.

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



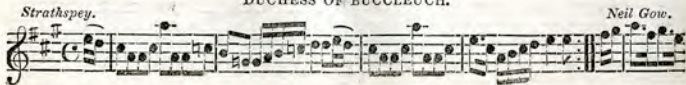
## THE QUEEN'S TRIUMPH.

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



## DUCHESS OF BUCCLEUCH.

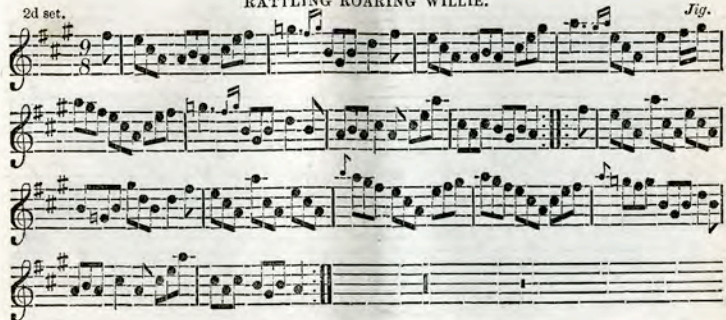
*Neil Gow.*





## 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.

*From Niel Gow's Collection.*

*Slow.*

D.C.

*Fin.*

D.C.

This musical score is for the tune 'DRUNK AT NIGHT AND DRY IN THE MORNING'. It is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Slow'. The piece consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music is primarily composed of eighth and sixteenth notes, with some quarter notes. There are repeat signs and first endings throughout. The second ending of the first staff is marked 'D.C.' (Da Capo). The third staff also has a 'D.C.' marking. The fourth staff contains a 'Fin.' marking. The fifth and sixth staves conclude the piece with a final 'D.C.' marking.

*Lively.*

## LOONEY MACTWOLTER.—NEW LANGOLEE.

*Irish air.*

This musical score is for the tune 'LOONEY MACTWOLTER.—NEW LANGOLEE'. It is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Lively'. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The music is primarily composed of eighth and sixteenth notes, with some quarter notes. There are repeat signs and first endings throughout. The second ending of the first staff is marked 'D.C.' (Da Capo). The second and third staves continue the piece with similar rhythmic patterns.

## MACGRIOGAIR AN RUARO.—LAMENT FOR MACGREGOR OF RURO.

*Gaelic air.*

*Very slow.*

This musical score is for the tune 'MACGRIOGAIR AN RUARO.—LAMENT FOR MACGREGOR OF RURO'. It is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Very slow'. The piece consists of one staff of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music is primarily composed of eighth and sixteenth notes, with some quarter notes. There are repeat signs and first endings throughout.

## GREIG'S STRATHSPEY.

*Slow.*

Musical score for Greig's Strathspey, featuring four staves of music in C major and 2/4 time. The first staff is the melody, the second is the accompaniment, and the third and fourth are bass lines. The piece concludes with a double bar line and a repeat sign.

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

## DUNCAN M'QUEEN'S STRATHSPEY.

*2d sett.*

Musical score for Duncan M'Queen's Strathspey, featuring three staves of music in C major and 2/4 time. The first staff is the melody, the second is the accompaniment, and the third is the bass line. The piece concludes with a double bar line and a repeat sign.

## THE CONNAUGHT-MAN'S RAMBLE.

*Fig.**Irish air.*

Musical score for The Connaught-Man's Ramble, featuring three staves of music in 6/8 time. The first staff is the melody, the second is the accompaniment, and the third is the bass line. The piece concludes with a double bar line and a repeat sign.

## LIGHTLY TREAD 'TIS HALLOW'D GROUND.

ARRANGED AS A TRIO.

G. Berg.

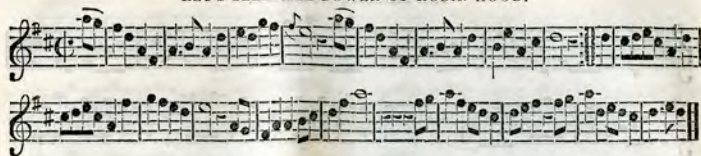
*Andante.*

*mf*

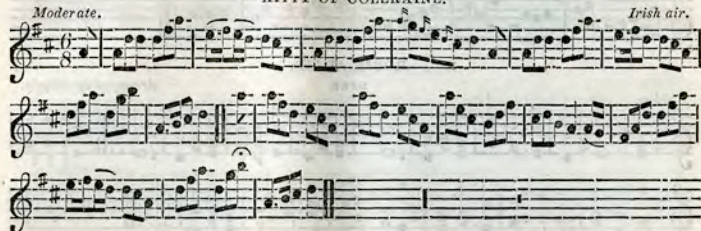
*p* *mf*



## LET'S SEEK THE BOWER OF ROBIN HOOD.



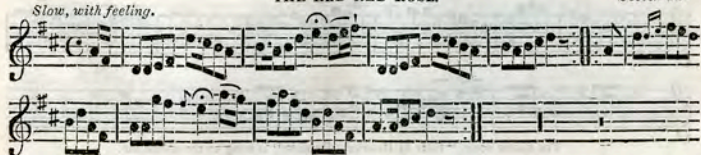
## KITTY OF COLERAINE.

*Moderate.**Irish air.**Andantino affettuoso.*

## SAVOURNA DEELISH.

*Irish air.**Slow, with feeling.*

## THE RED RED ROSE.

*Scotch air.*

## THE SAILOR'S HORNPIPE.

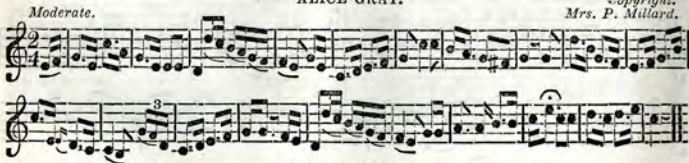


## ROBIN ADAIR.

DUET.

*Arranged by Haydn.**Slow.*

## ALICE GRAY.

*Copyright,  
Mrs. P. Mullah.**Moderate.*

## MRS. M'CASEY.

*Irish air.**Briskly.*

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

## LOCHERROCH SIDE.

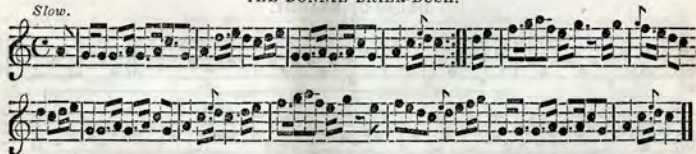
*Moderate.**Scottish air.*

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.

*Slow.**Scotch air.**Fin.*

Musical score for "ROY'S WIFE OF ALDIVALLOCH" in G major, 2/4 time. It consists of two staves. The first staff is the melody, and the second staff is the bass line. The piece ends with a double bar line and the initials "D.C." (Da Capo).

## GRAMACHREE.

*Slow.**Irish air.*

Musical score for "GRAMACHREE" in G major, 2/4 time. It consists of two staves. The first staff is the melody, and the second staff is the bass line. The piece ends with a double bar line and the initials "D.C." (Da Capo).

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

## THE YOUNG MAY MOON.

*With spirit.**Irish air.*

1st.

2d.

Musical score for "THE YOUNG MAY MOON" in G major, 6/8 time. It consists of two staves. The first staff is the melody, and the second staff is the bass line. The piece is marked with "1st." and "2d." for first and second endings.

## DROPS OF BRANDY.

*Jig.**Irish.*

Musical score for "DROPS OF BRANDY" in G major, 9/8 time. It consists of two staves. The first staff is the melody, and the second staff is the bass line. The piece is marked with "1st." and "2d." for first and second endings.

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

## MOLLY BRALLAGHAN.

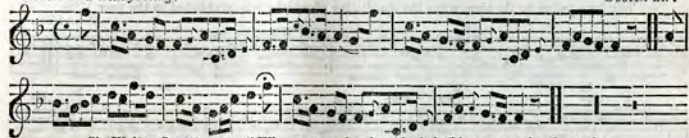
*Slow.**Irish air.*

Musical score for "MOLLY BRALLAGHAN" in G major, 2/4 time. It consists of three staves. The first staff is the melody, the second staff is the bass line, and the third staff is a second bass line. The piece ends with a double bar line.

## AULD LANGSYNE.

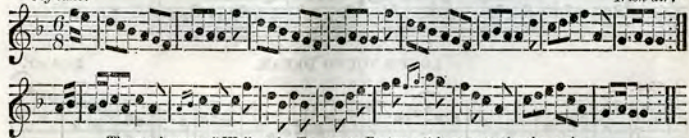
*Moderate.**Scotch air.*

## JOCK O' HAZLEDEAN.

*Slow and with feeling.**Scotch air.*

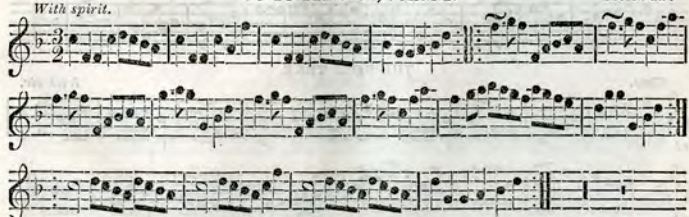
Sir Walter Scott's song, "Why weep ye by the tide, lady," is sung to the above air.

## 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.

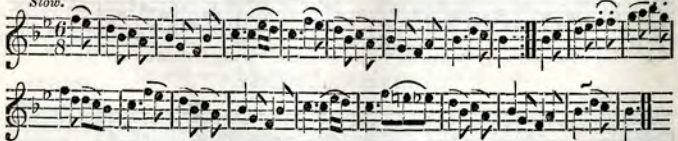
*With spirit.**Scotch air.*

## 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.

*Irish air.**Slow.*



## YE BANKS AND BRAES O' BONNIE DOON.

*Slow.*

DUET.

*Scotch air.*

Musical score for "Ye Banks and Braes o' Bonnie Doon" in G minor, 6/8 time. The score is a duet for two voices. It consists of two systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piece concludes with a double bar line.

## SIR WATKIN W. WYNN.

*Moderate.**Welsh air.*

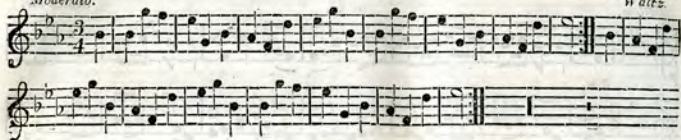
Musical score for "Sir Watkin W. Wynn" in G minor, 6/8 time. The score is for a single voice. It consists of two systems of two staves each. The piece concludes with a double bar line.

## JOHN ANDERSON MY JO.

*Moderately slow.*

Musical score for "John Anderson My Jo" in G major, 4/4 time. The score is for a single voice. It consists of two systems of two staves each. The piece concludes with a double bar line.

## LE GENTIL HUSARD.

*Moerato.**Waltz.*

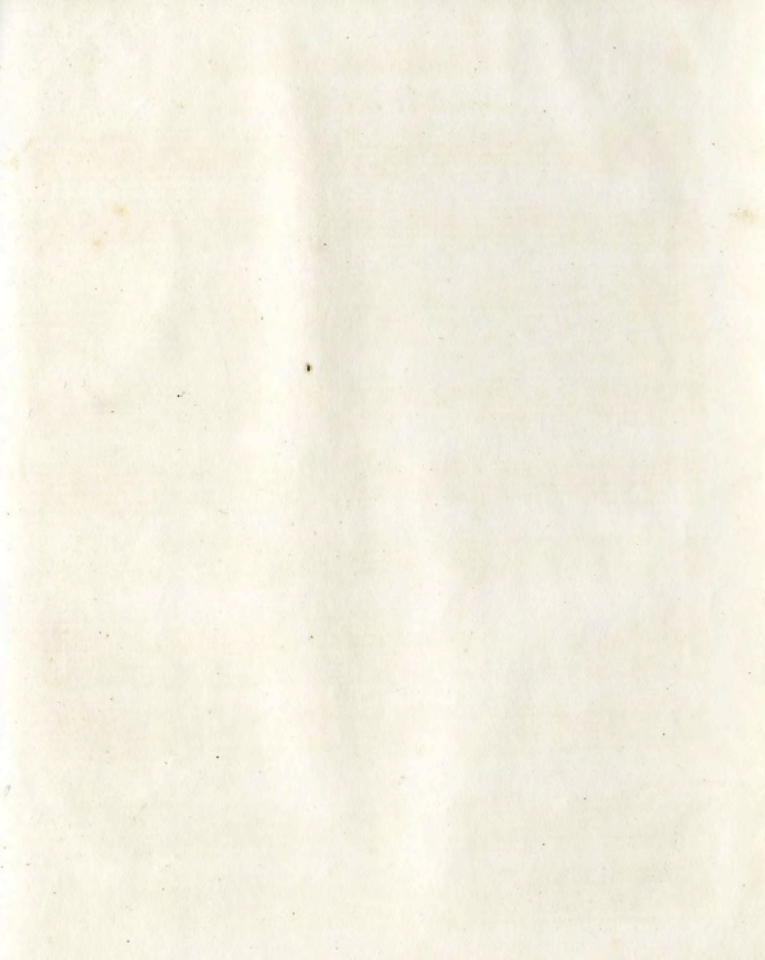
## ANDREW HOFER.

*March.*

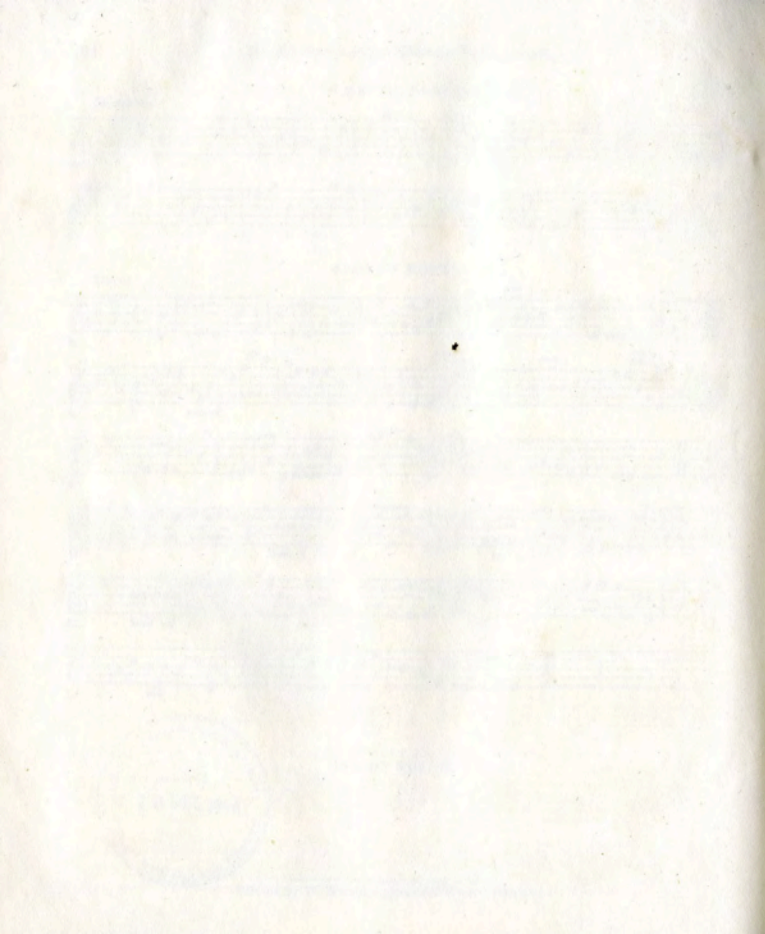
Musical score for 'Andrew Hofer', a march. It consists of six staves of music in 2/4 time, marked 'March'. The key signature has one flat (B-flat). The first staff begins with a treble clef and a key signature change to one flat. The piece features several triplet markings and concludes with a double bar line and repeat dots.

END OF VOL. II.

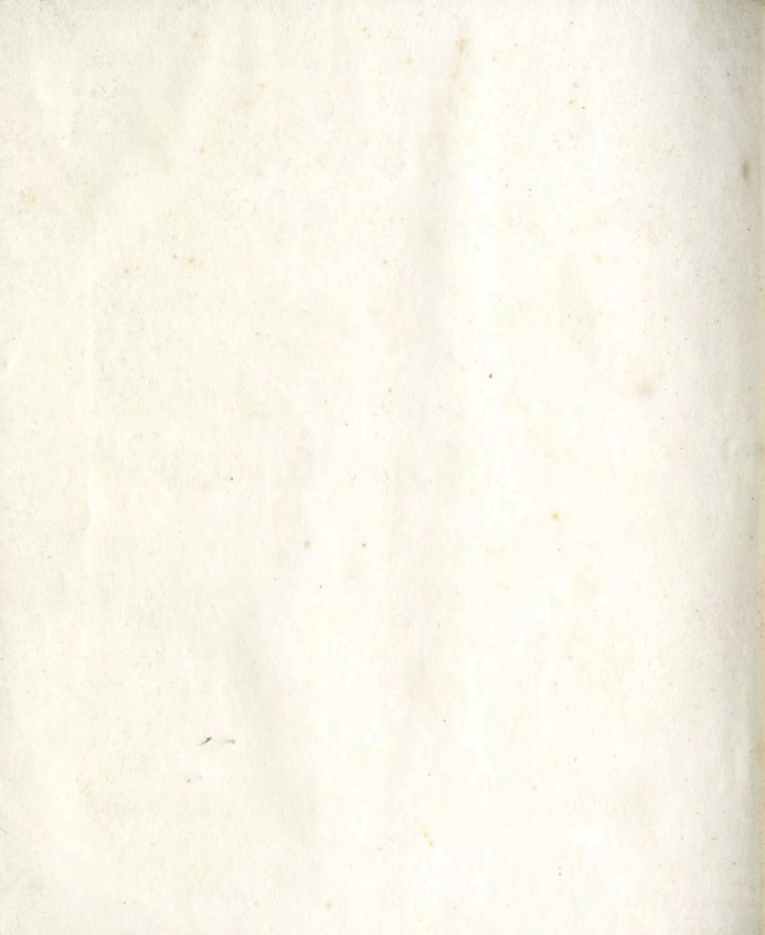














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