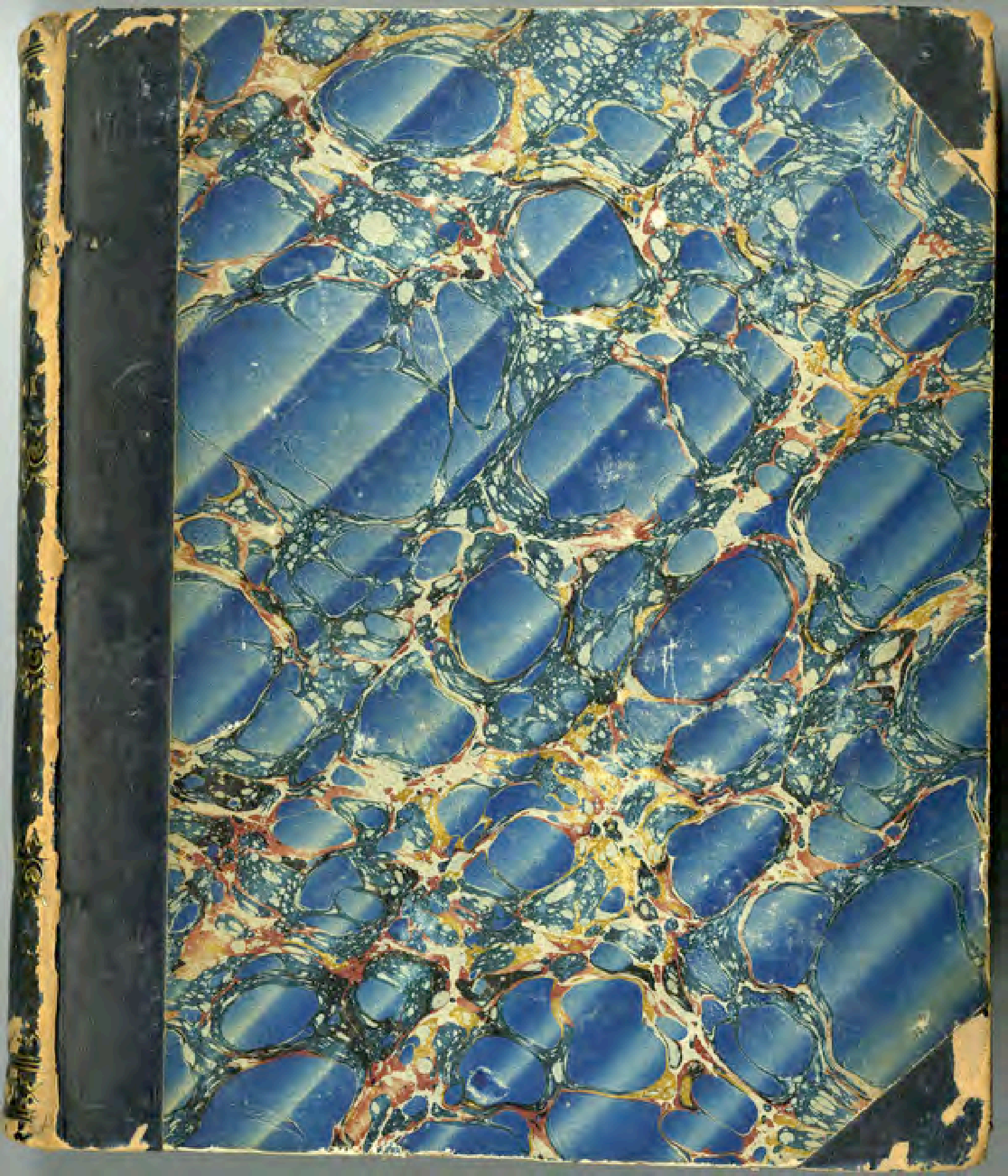

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HAMILTON'S

UNIVERSAL TUNE-BOOK;

A COLLECTION OF THE

MELODIES OF ALL NATIONS,

ADAPTED FOR

VIOLIN, FLUTE, CLARIONET, ETC.

EDITED BY JAMES MANSON.

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

VOL. I.

GLASGOW:
W. HAMILTON, RENFIELD STREET;
JOHN M'LEOD, ARGYLE STREET, AND FRANCIS ORR & SONS;
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TO THE PURCHASERS

OF

HAMILTON'S UNIVERSAL TUNE-BOOK.

THE habit of talking over our success, prospects, and intentions, with our friends, has so many pleasing associations connected with it, that we cannot allow the opportunity afforded by the completion of the First Volume of the UNIVERSAL TUNE-BOOK to pass without saying a few words to those who are subscribers to the work.

There are several features new and peculiar to the UNIVERSAL TUNE-BOOK; but that which chiefly distinguishes it from the innumerable collections which have been made from the time of the "Aberdeen Cantus," and "Playford's Dancing Master," to the present time, is its wonderful cheapness, and the care which has been exercised in its production, both as regards the selecting always the best sets of the melodies, and watching that they should be correctly printed.

Hitherto in such collections of music as have been available to the industrious classes, it has been the custom to publish books of airs without the names of the composers, until it has now become unfortunately impossible to trace the history of by far the greatest number of the popular melodies. In the UNIVERSAL TUNE-BOOK we have invariably placed the composer's name, or the country to which it properly belonged, to the tune, when it could be ascertained.

We have also introduced the name or first line of the most popular song which is sung to the air, by which means the work gains additional value, as those who are in possession of books of songs unaccompanied with music, have here what they require—a companion book containing music for the oldest and many of the newest songs.

In several instances where the composer's name, or the country to which an air belonged, has been accidentally omitted in the body of the work, or has been ascertained since it was printed, it has been given in the index, and in cases where we had any further particulars to add regarding any air, such as the time when it was published, or in what collection it appears for the first time, or the like, and which was too long to be introduced between the staffs of music, these memoranda have been appended in the form of notes to the Index.

Such are the more marked novelties of our Tune-book when compared with other cheap collections.

As it is our wish to make the UNIVERSAL TUNE-BOOK a complete repository of all the popular English, Irish, and Scottish melodies, we would here remark that our friends would render us an important service if they would note down and transmit to us any airs, or fragments of airs, which are common to the particular district in which they are located. Hundreds of such are still to be collected, and in the places where these unwritten tunes do most abound their very number and commonness is the chief reason why they are still unpublished. Some persons who read this will probably say, "why these are so common that they must be known all over the country," but it is not so; many are common to the

border which are not known in the midland counties, and many are peculiar to Ayrshire which are unknown in the Lothians. Although these floating tunes may be held of little comparative value by those who hear or who sing them almost every day of their lives, nevertheless they are invaluable in any large collection such as ours is meant to be. The tunes of a country ought to be preserved, and for a reason seldom thought of. The melodies of one nation are as easily recognised, are as distinguishable from those of another, and are as characteristic of a people as are their songs and proverbs. They have as much the impress of nationality upon them. And thus, though they appear of less importance than the ballad literature, still they assist in solving the problem, and tracing the origin of the individualism, if we may so speak, which is stamped upon the manners and habits of a nation, and which is observable even in different counties and parishes of the same nation. We have received several valuable contributions of this sort, and beg for these to tender our grateful thanks, and to solicit a continuation of such favours.

Any of our subscribers who can furnish us with additional information concerning the authorship or history of any of the airs contained in this volume, or that is interesting and in connection with any air we may hereafter publish, are invited to correspond with us, their communications will be welcomed with gratitude, and made use of in our succeeding volumes, but it is desirable that such notices be accompanied with the name and address of the writer, and such references to books, or other authorities, as may establish their authenticity.

The pages of the Universal Tune-Book have been enriched by original airs from many parts of Great Britain, even from Truro to Thurso, some of which are the composition of men of known repute, requiring no praise of ours, but hearty thanks; and others showing both taste and talent. To those who are young or amateur composers, while we acknowledge the favour, we would say write on—write fearlessly—but be careful to see whether the musical idea you have committed to paper be really original, and not a silly travestie, or palpable plagiarism, as some we have received are. Even while inditing the last sentence, in came the post-boy bearing a packet containing what were called original airs. One of these was the popular air "We Met," served up in 3-8th time, with a very slight alteration of the second measure. This surely could not be intentional, but, to say the least of it, it was not very ingenuous.

But we must not part from our friends with a frown of displeasure or a harsh word. We are proud of the success of our Fourpenny Tune-Book; and we have to express how deeply grateful we are for the support we have received. We are determined to put good and cheap music into the hands of our subscribers as the best return we can make for their kindness. Varied and excellent as is the contents of our first volume, our second will be still more so. We are enabled to intermingle tunes really of all nations, which we shall be able to prove, if life, health, and encouragement be continued to us, until our work forms a chain of volumes, rich

> "In notes, with many a winding bout
> Of linked sweetness long drawn out."

J. M.

Glasgow, 15th August, 1844.

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NOTES.

1 This tune appears in "Thomson's Orpheus Caledonius," anno 1725.

2 This air appears in both M'Gibbon and Oswald's collections of old Scottish melodies.

3 This tune is as old at least as 1724; and afterwards in the stirring times of Jacobite rebellion was a favourite air with that party favourable to the re-establishment of the Stuart dynasty.

4 Blar Leine, or the shirt battle, fought at Kinloch Lochy, between the Frazers of Lovat and the Macdonalds of Clan Ronald, and so called from the contending parties having stripped to their shirts.

5 This tune appears in the Skene M.S. under the title "Adew Dundee."

6 This tune is in "Oswald's Pocket Companion."

7 This tune is very old, as it is in a collection of old tunes published by Adam Craig, who was one of the principal violin players at the concert held in Edinburgh, on St. Cecilia's day, the 22d of Nov., 1695.

8 This air is attributed to James Oswald.

9 The old name is "Clunie's Reel;" the old tune "Mary Scott" was known at least a century before it was known as "Carrack's Rant."

10 This tune is in "Oswald's Companion."

11 This tune appears in "Playford's Dancing Master," 1657.

12 This is an adorned set of the melody "Dry your tears," which will be found at page 54 of the Tune-Book; although Captain Frazer claims it as Scottish, we are inclined to believe that it is Irish, and the same with "Cean dhu Dhelish," which we will insert at a future opportunity.

13 From the "Vocal Magazine," Edin. 1797.

14 This tune is inserted in "Oswald's Pocket Companion."

15 The Fourteenth of October, or St. Crispin's day; this tune is as old as 1725.

16 This tune is at least as old as the time of Queen Mary. Patie's song in "The Gentle Shepherd," beginning "Dear Roger if your Jenny geck," is sung to this air.

17 This tune is the composition of General Reid, the founder of the Chair of Music in the University of Edinburgh, and was first named "The Highland, or 42d Regiment's March."

18 This air, with its song "Up with the Carles of Dysart," never appeared in any collection before "Johnson's Musical Museum."

19 This air is a slightly altered set of the leading part of the glee "Let ambition fire thy mind," composed by John Weldon (1699),

20 This air is in "Oswald's Pocket Companion."

21 This melody appears in "Oswald's Collection."

22 This air appears in Mrs. Crockat's M.S., 1709.

23 This tune is sometimes called simply "The Gipsy Laddie." The song beginning "A wee bird came to our ha' door," is sung to it.

24 Translation, "Hymn to the Saviour;" in Campbell's "Albyn's Anthology" this tune is called "The Aelegan."

25 This melody appears in the Aberdeen Cantus, 1662.

26 This is a border melody of old date; it consisted of only one strain originally, but it appears with a second part about the year 1709.

27 The proper name of this air is "The Moreen."

28 This air appears in the "Orpheus Caledonius," 1725.

29 This air appears in the "Orpheus Caledonius," 1725.

30 This tune appears in "Oswald's Pocket Companion."

31 This tune must be at least upwards of two hundred years old.

32 This is a modern set of "My Apron Dearie," vide page 92.

33 Old air, nameless, about 1780.

34 This air is in Mrs. Crockat's book, 1709.

35 This air is attributed to Jean Jacques Rousseau. Dr. Arne introduced it into his opera of "Midas," and it has since passed as his.

36 This tune appears in "Oswald's Pocket Companion."

37 This tune is also known by the name "Haste to the Wedding."

38 This air is in "Playford's Choice Ayres and Songs," anno 1683, but is probably much older.

39 This air, with the song "Hey the bonnie breast-knots," was sent by an anonymous correspondent to the editor of "Johnson's Musical Museum," in which work it first appeared. Circa 1789.

40 This air appears in "Oswald's Pocket Companion."

41 This set of the old air was introduced by Mr. P. Urbani at the concerts in Edinburgh. He died in Ireland in 1816.

42 This melody appears in a M.S. collection transcribed by Thomas Wode, anno 1566, and in a still more ancient church music book; it is at least as old as the time of Mary, Queen of Scots.

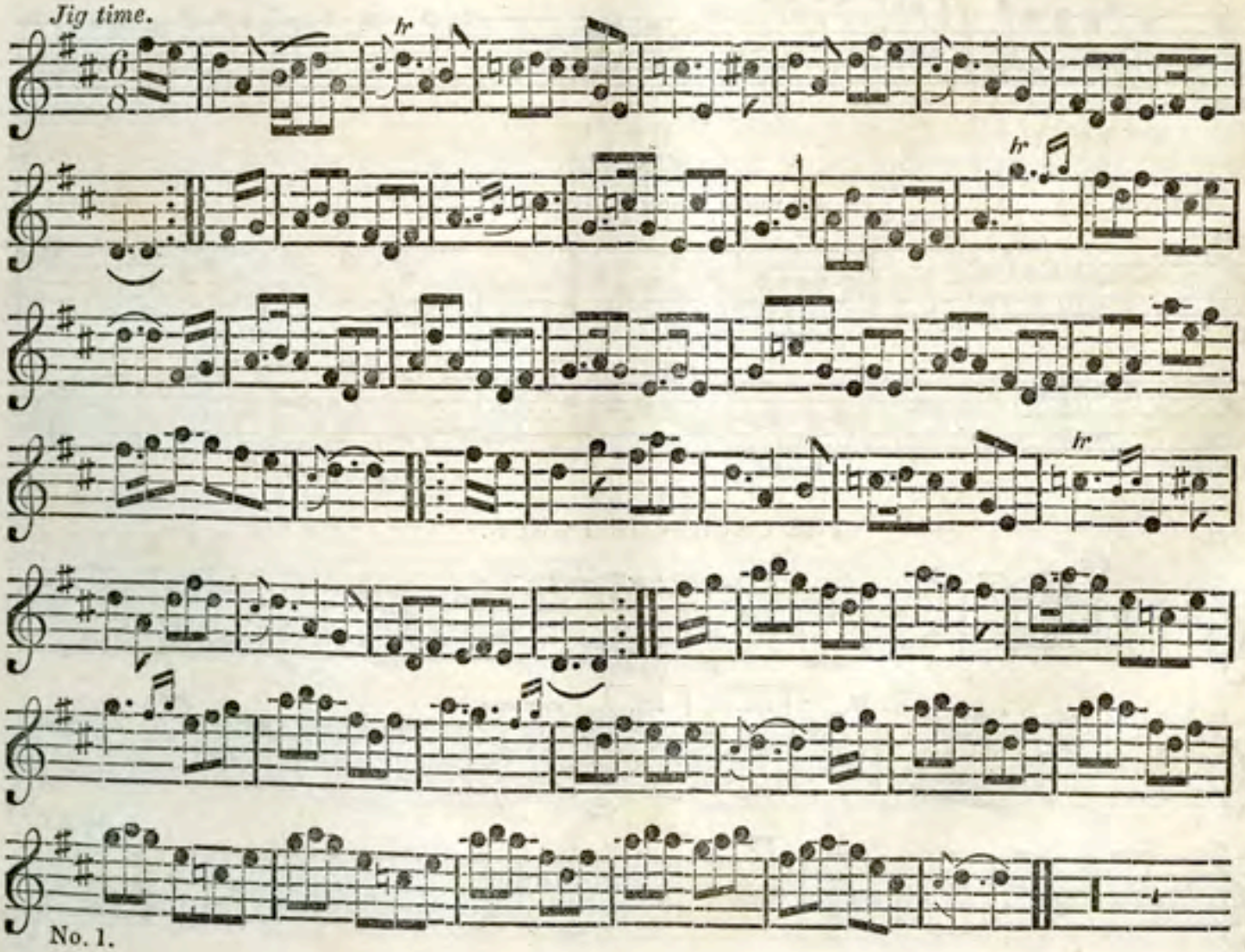
43 This melody was composed by John Bruce, a fiddle player in Dumfries, about the year 1750.

44 This melody appears in Mrs. Crockat's music book, written in 1709, but it is probably much older.

HAMILTON'S

UNIVERSAL TUNE-BOOK.

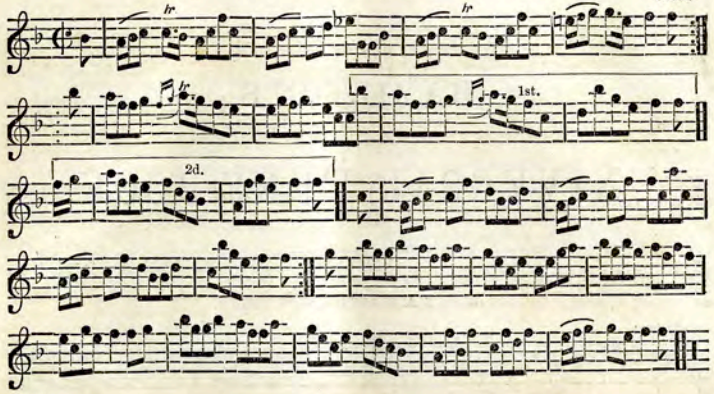
MY WIFE'S A WANTON WEE THING.



No. 1.

A CHRIODHALACHD; OR "THE MERRY MAKING."

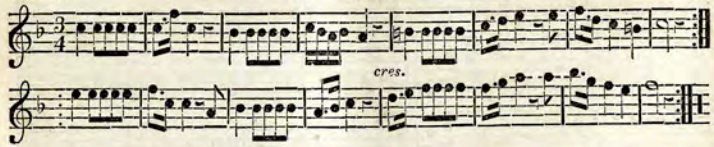
Reel.



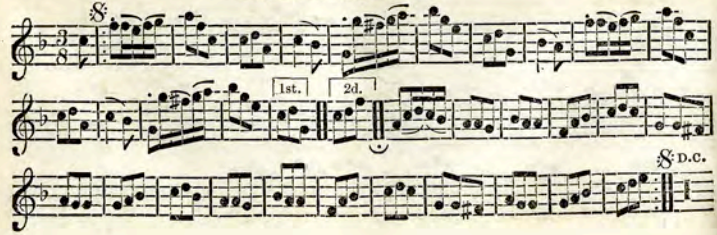
MINUET,

FROM "DON GIOVANNI."

Moderate. *Mozart.*

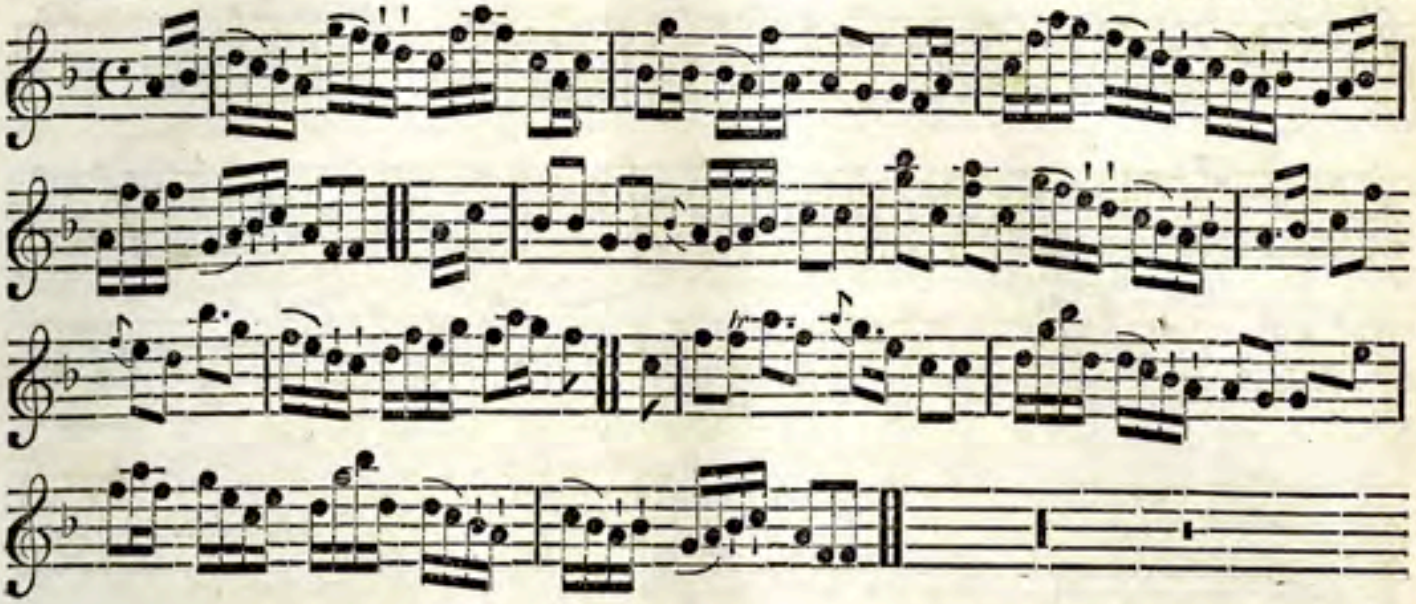


THE CACHUCHA DANCE.



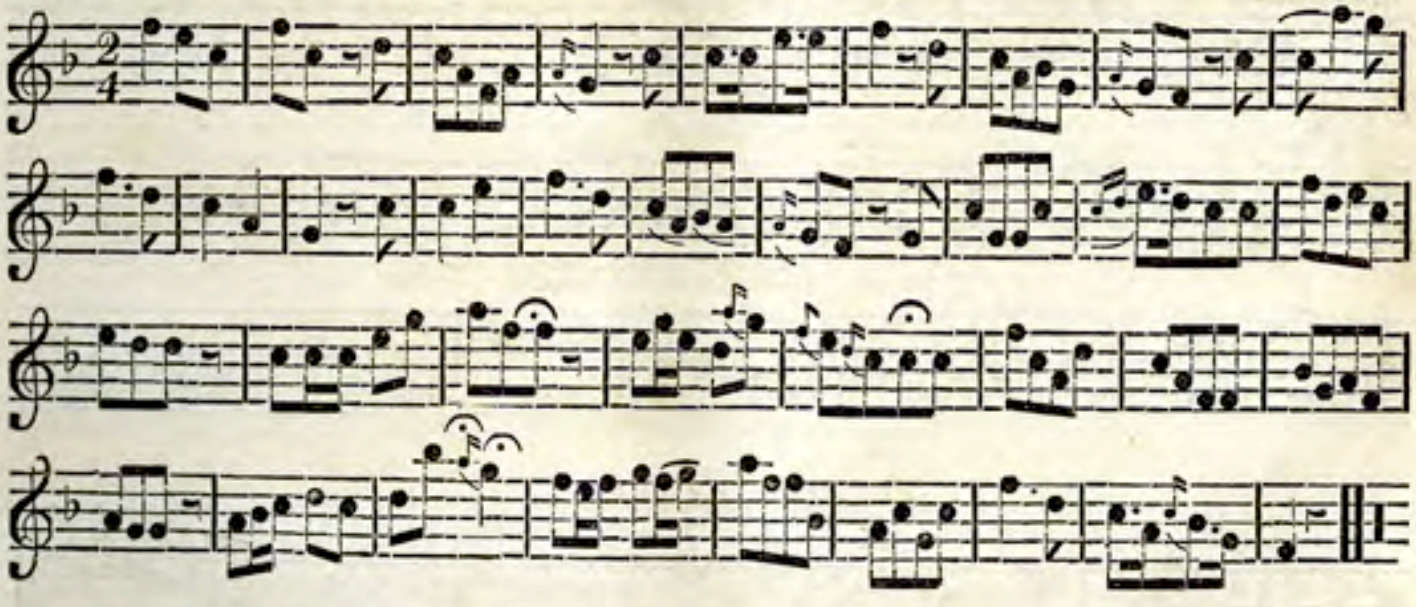
LA FANTASIA.

With spirit. *Lady Eliz. Lindsay.*

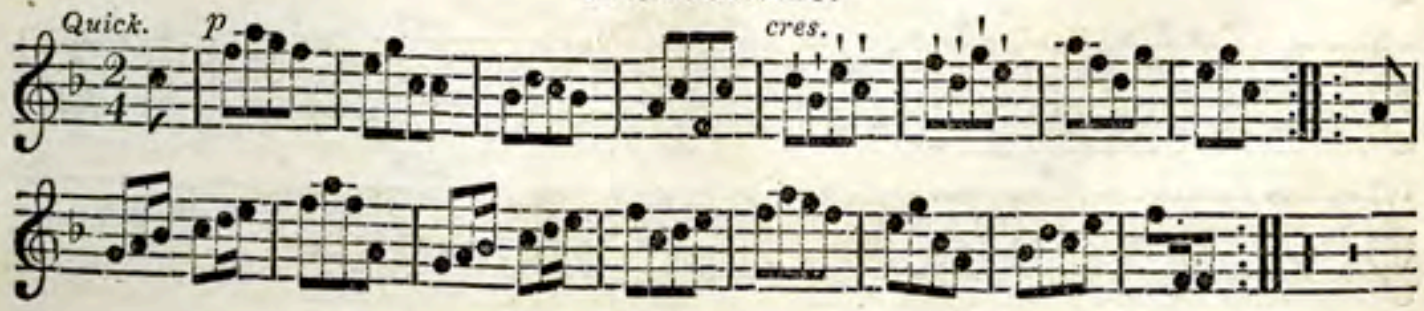


LOVELY BELL.

Not too fast. *J. Davy.*

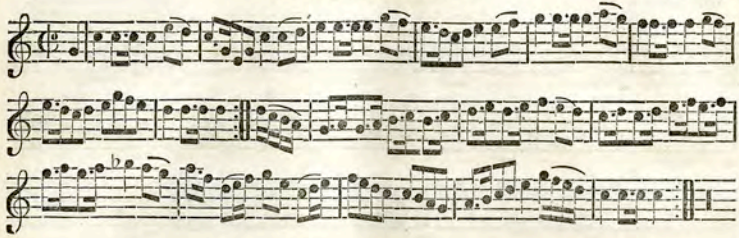


IL CROCCIATO.



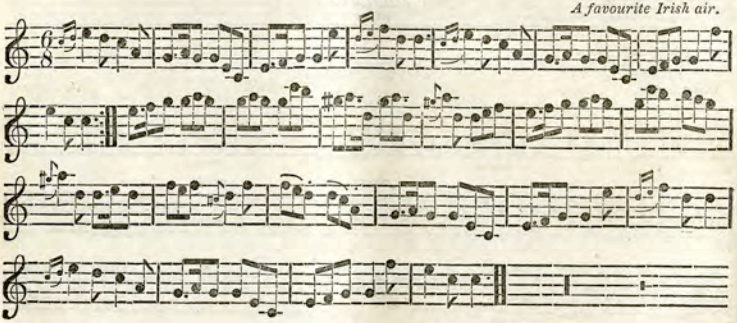
THE GARB OF OLD GAUL.

March.



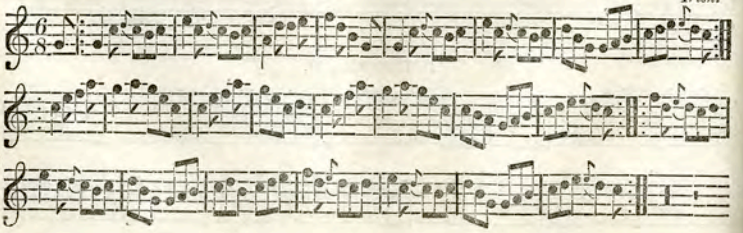
HIBERNIA.

A favourite Irish air.

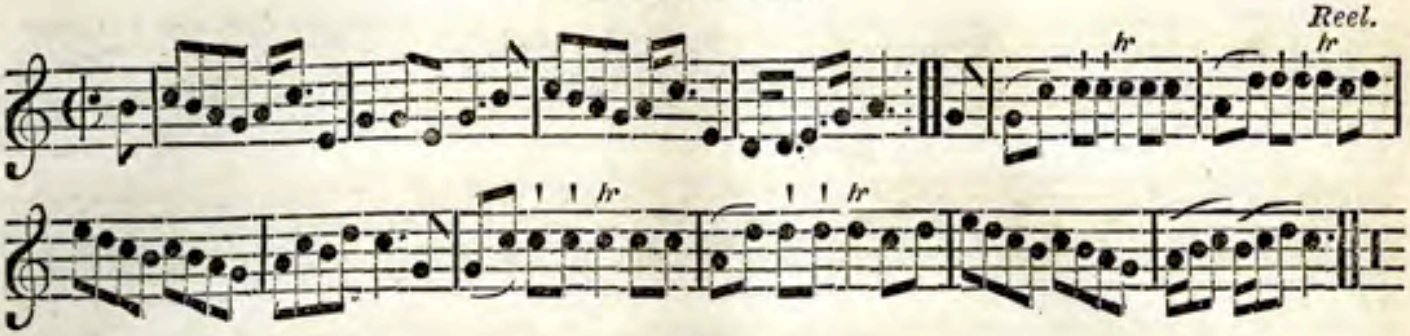


PADDY CAREY.

Irish.

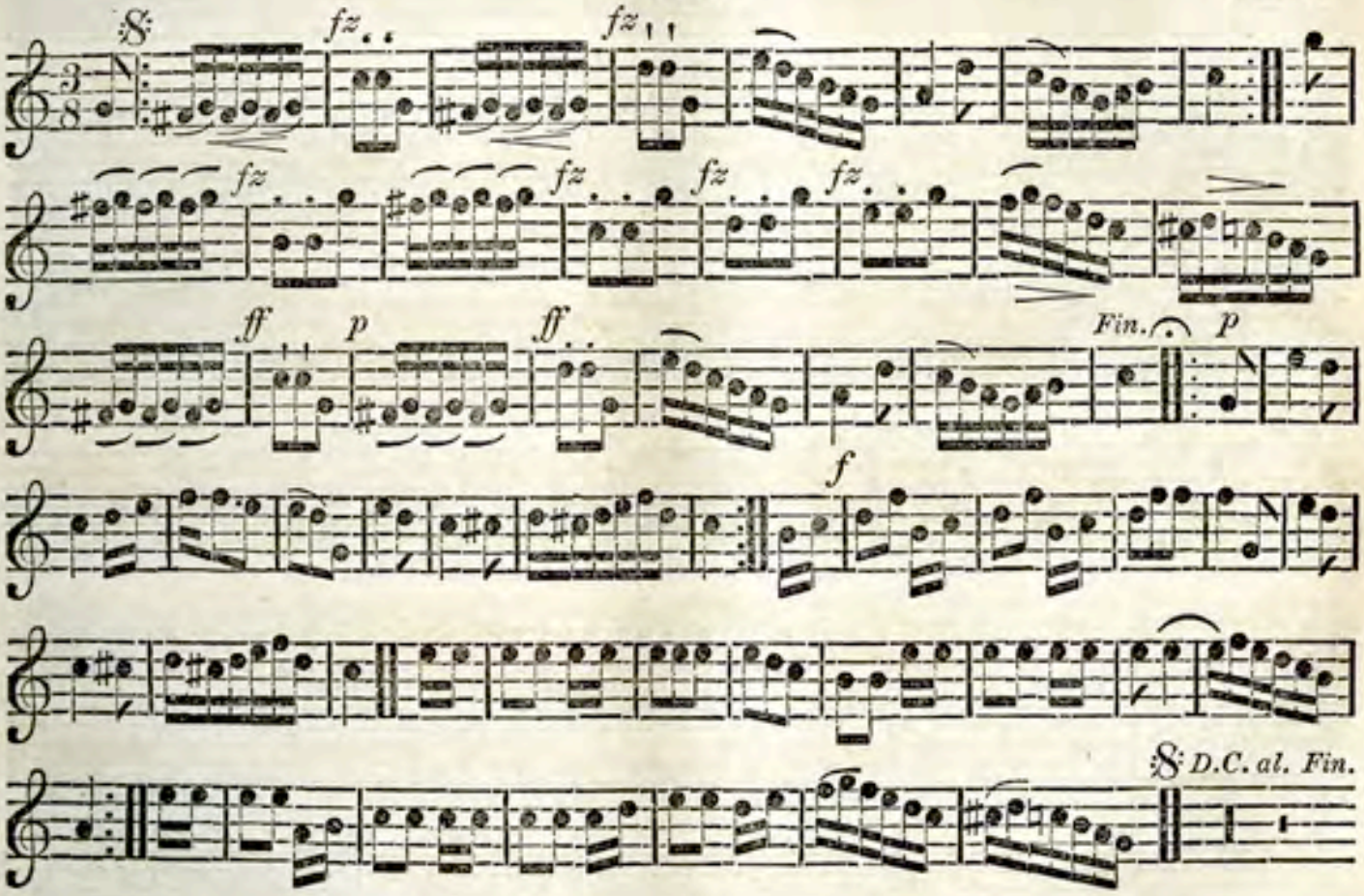


CAWDOR FAIR.

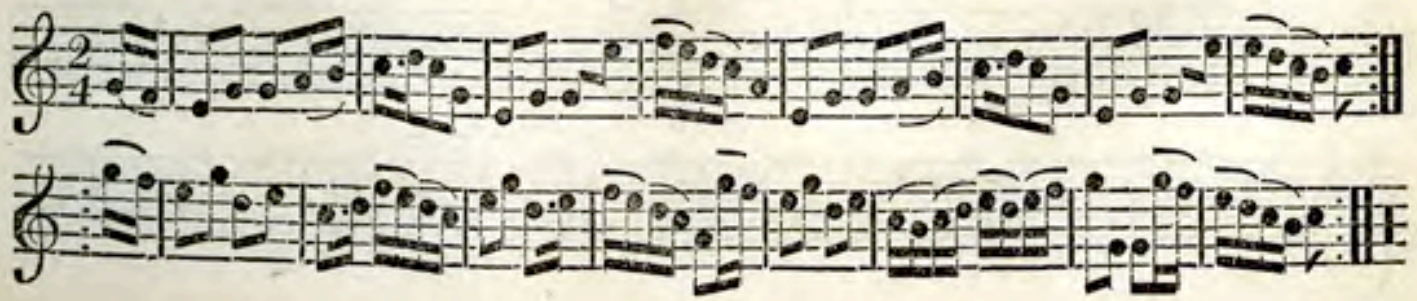


WALTZ.

Mozart.

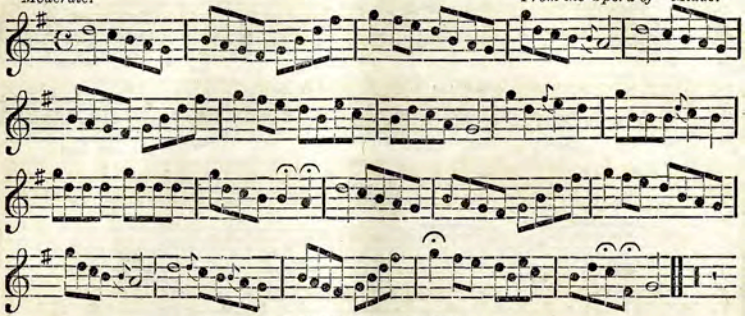


WILLIE WAS A WANTON WAG.



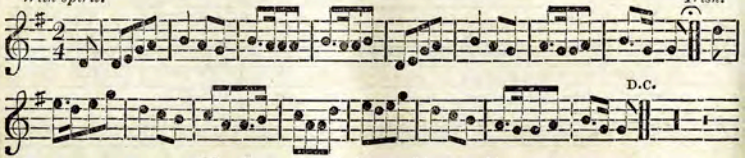
PRAY GOODY.

Moderate. *From the Opera of "Midas."*



FAUGH A BALLAGH.

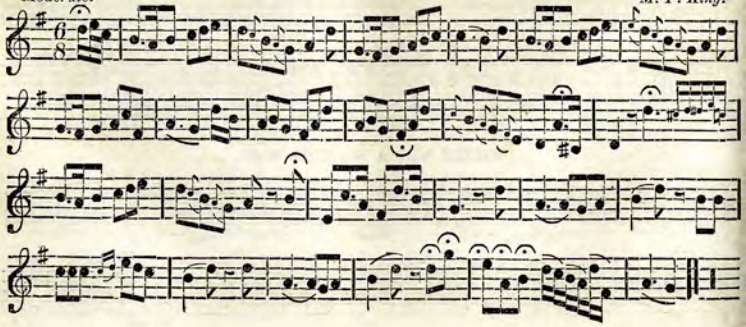
With spirit. *Irish.*



Moore's song, "To Ladies eyes," is set to this tune.

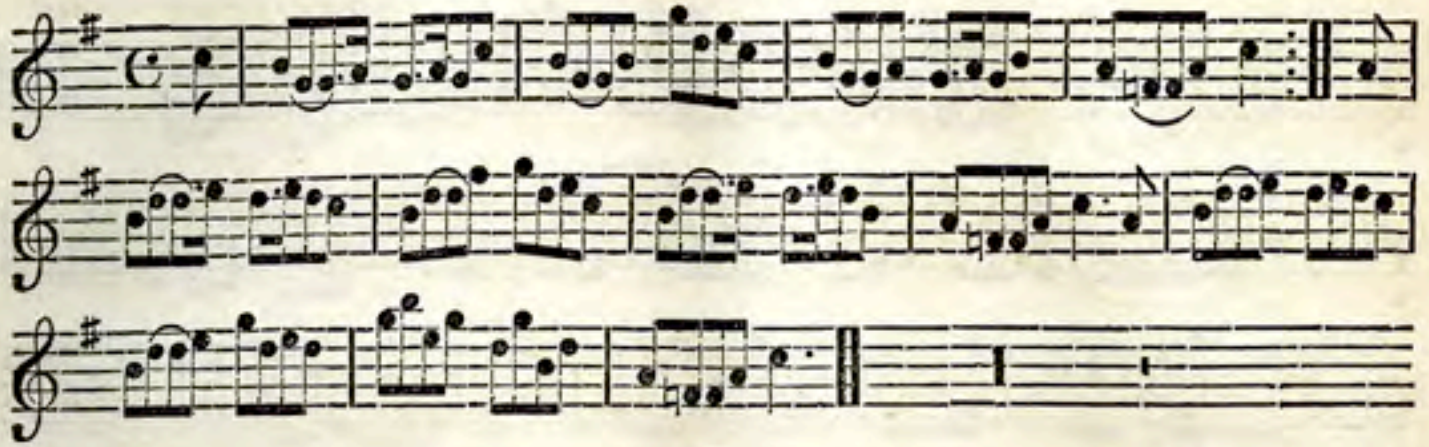
AH! ROSES ARE SWEET.

Moderate. *M. P. King.*



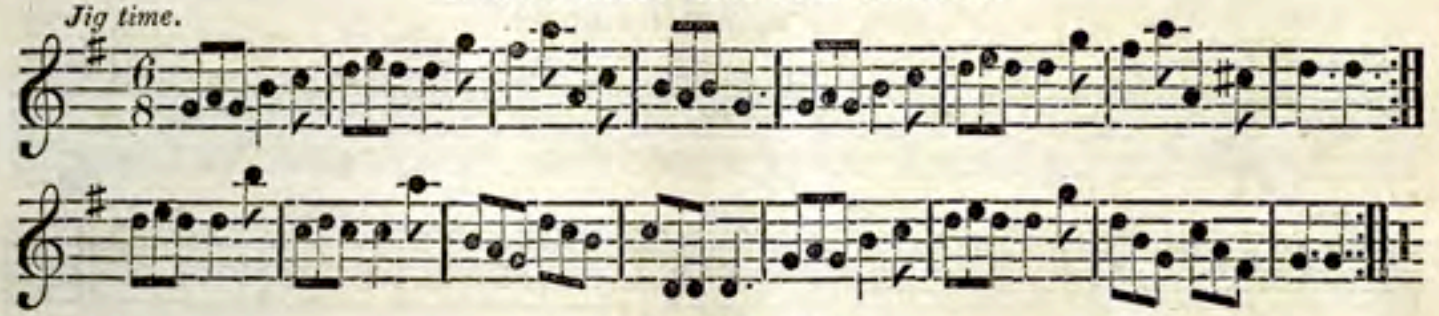
PEERIE WEERIE.

Reel.



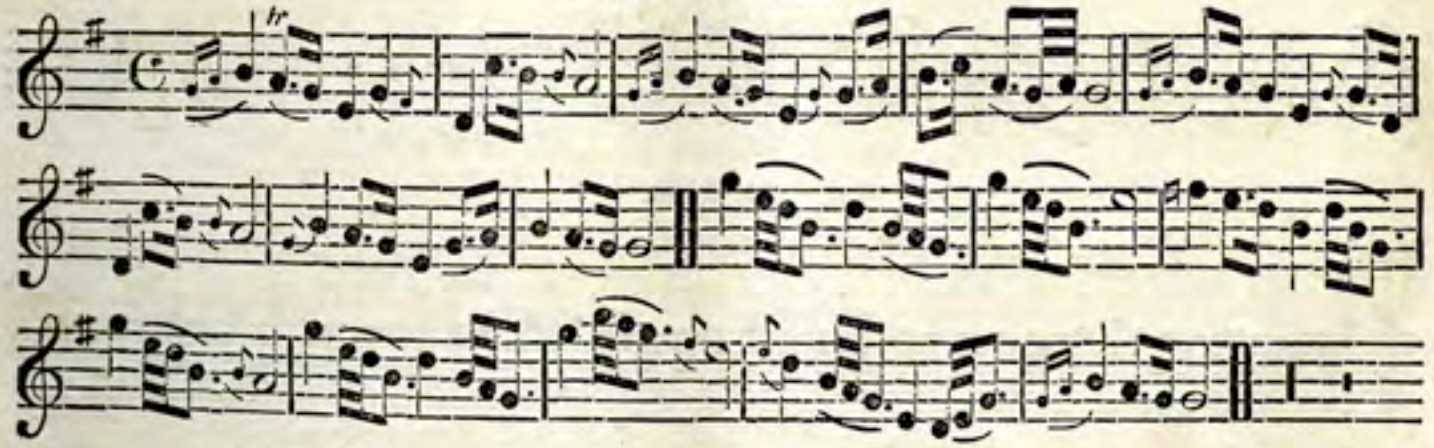
THE HOWLET AND THE WEAZLE.

Jig time.



CARRON SIDE.

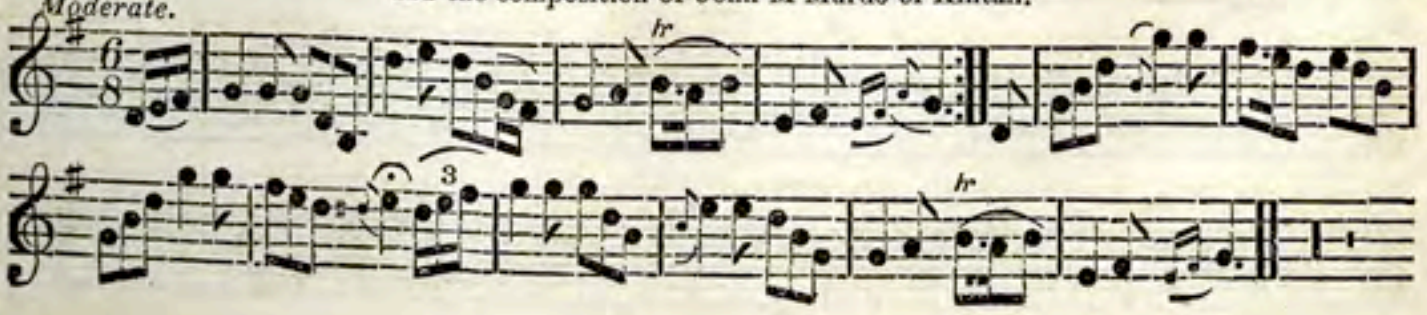
Slow.



THE LEGACY.—HOW SHALL WE ABSTAIN FROM WHISKY.

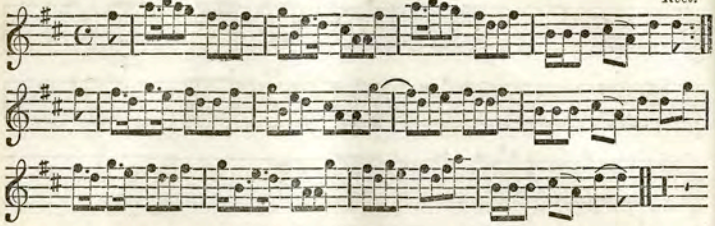
This last is the name given to the air by Captain Frazer, in his Collection, wherein he claims it as Scottish, and the composition of John M'Murdo of Kintail.

Moderate.

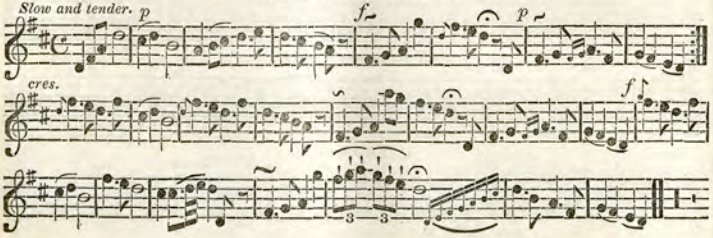


JENNY'S BAWBEE.

Reel.

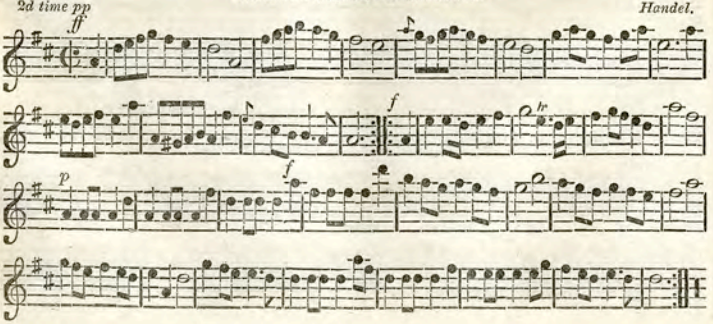


THE LANGOUR OF LOVE.



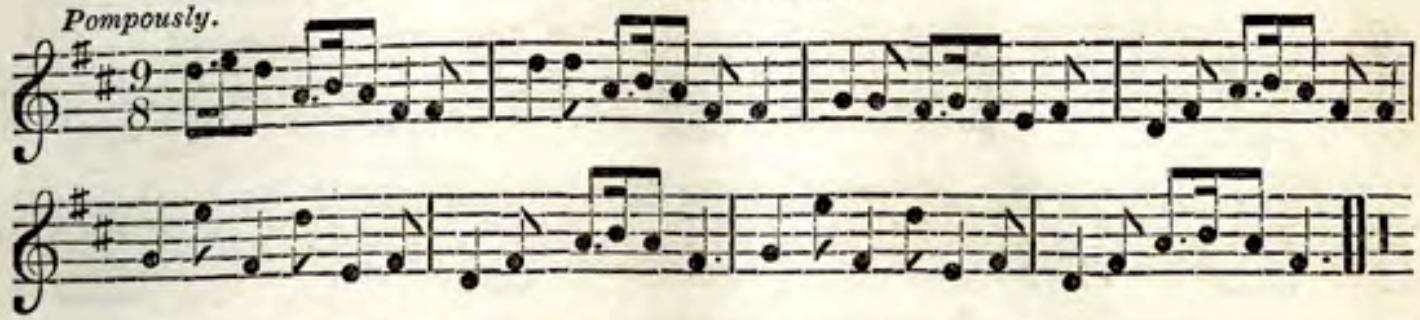
MARCH,

FROM THE OCCASIONAL OVERTURE.



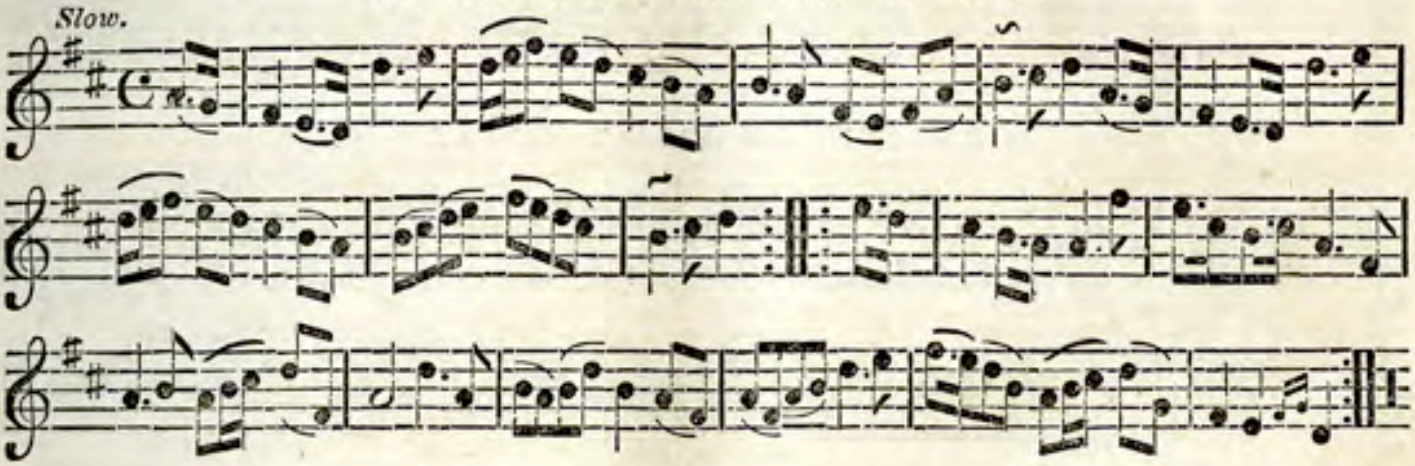
HEY, CA' THRO'.

Pompously.



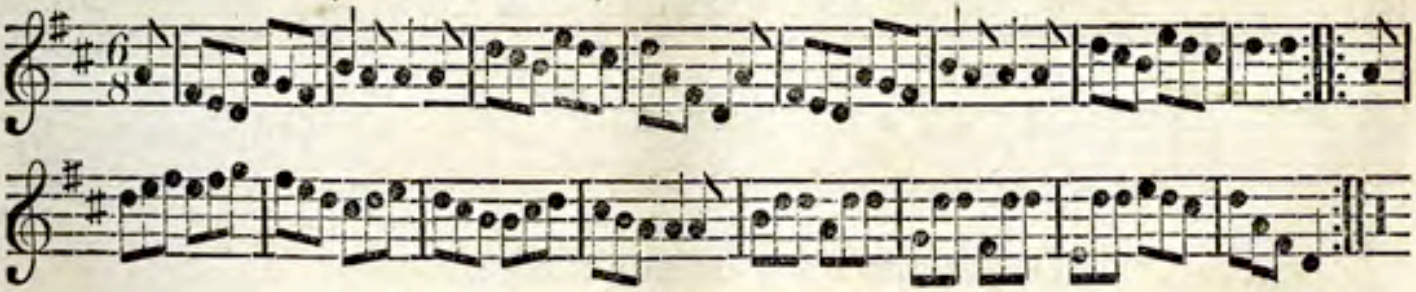
THE LAST TIME I CAM' O'ER THE MUIR.

Slow.



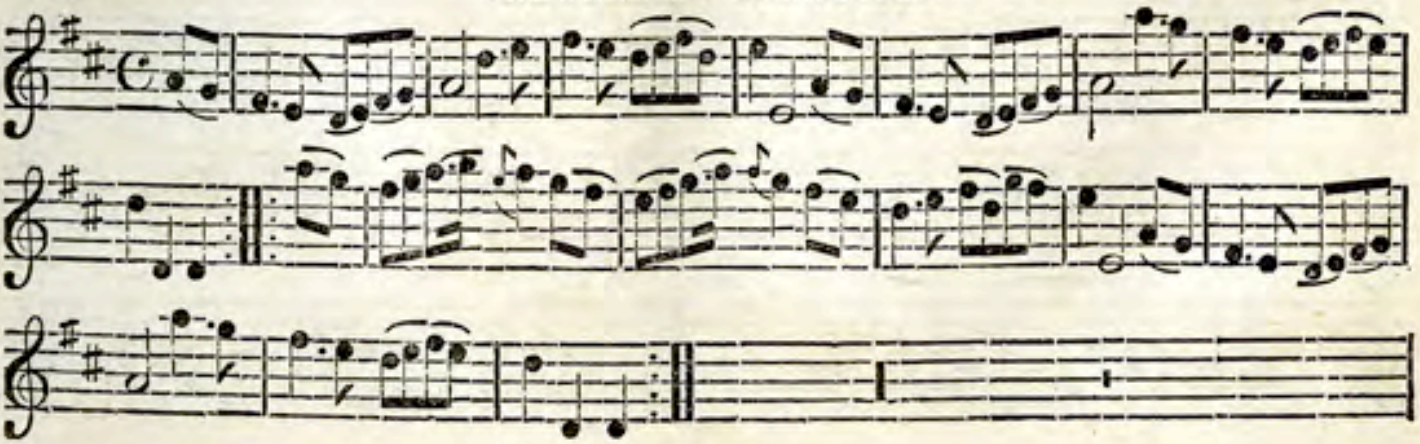
NEAPOLITAN THRESHERS.

Jig time.

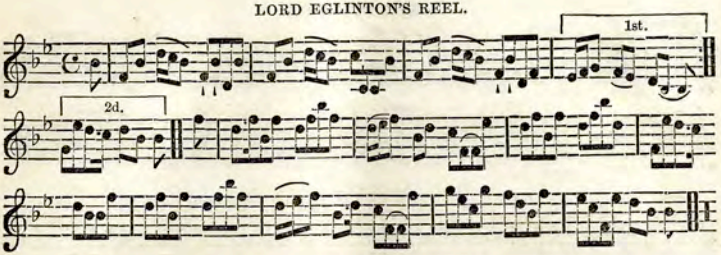


POLWART ON THE GREEN.

Slow.

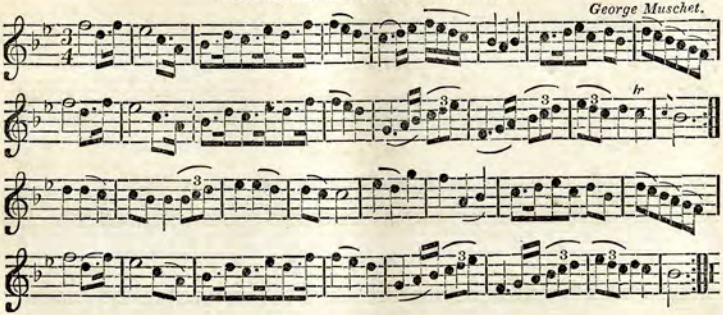


LORD EGLINTON'S REEL.



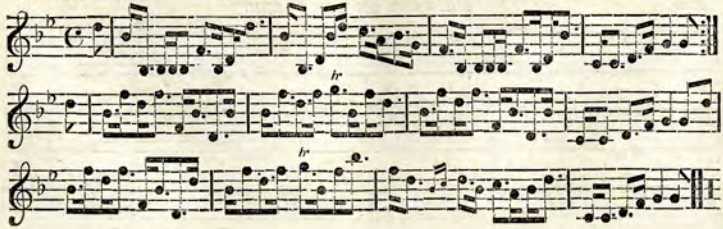
THE PRINCESS ROYAL'S MINUET.

George Muschet.

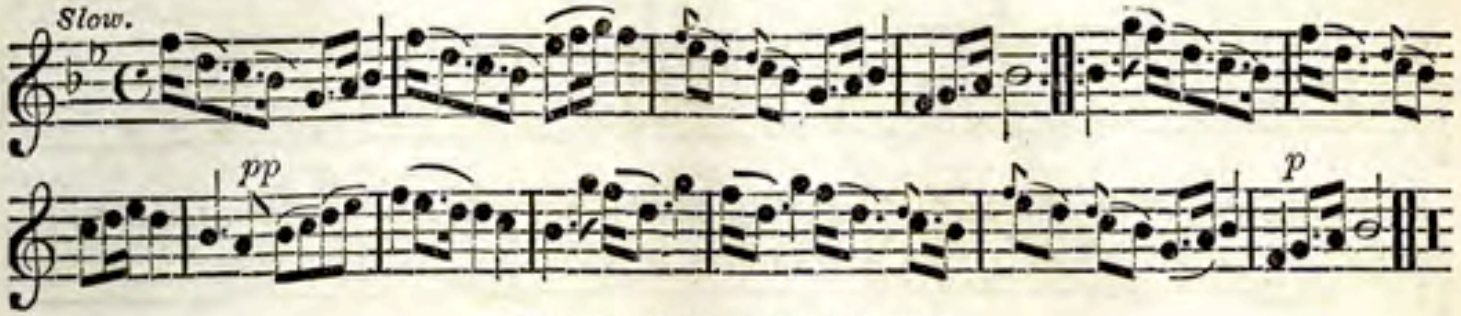


THE COCK OF THE NORTH.

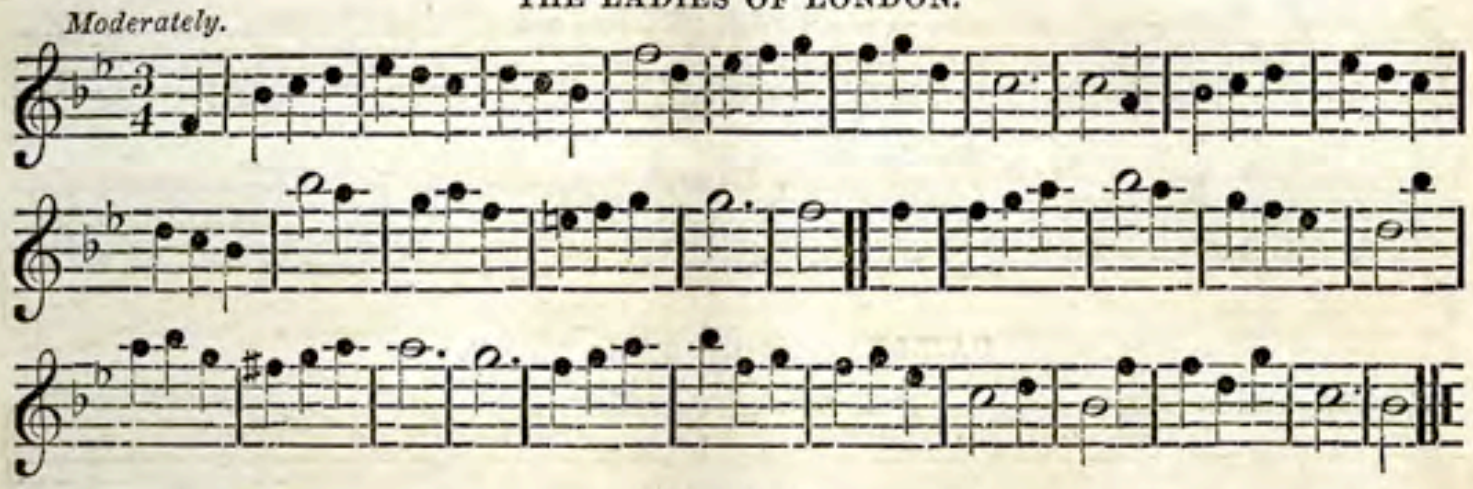
Strathspey style. (*An honorary title of the Duke of Gordon.*)



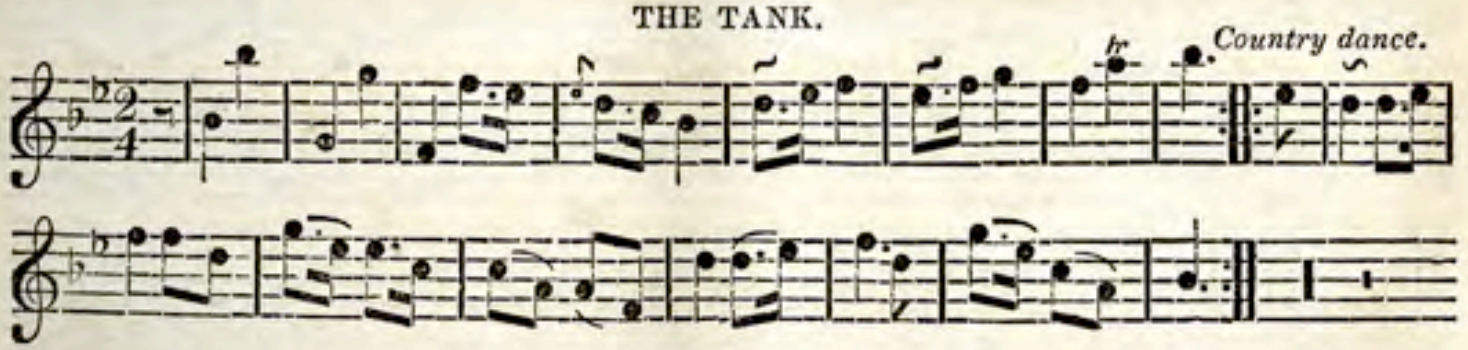
BONNIE WEE THING.



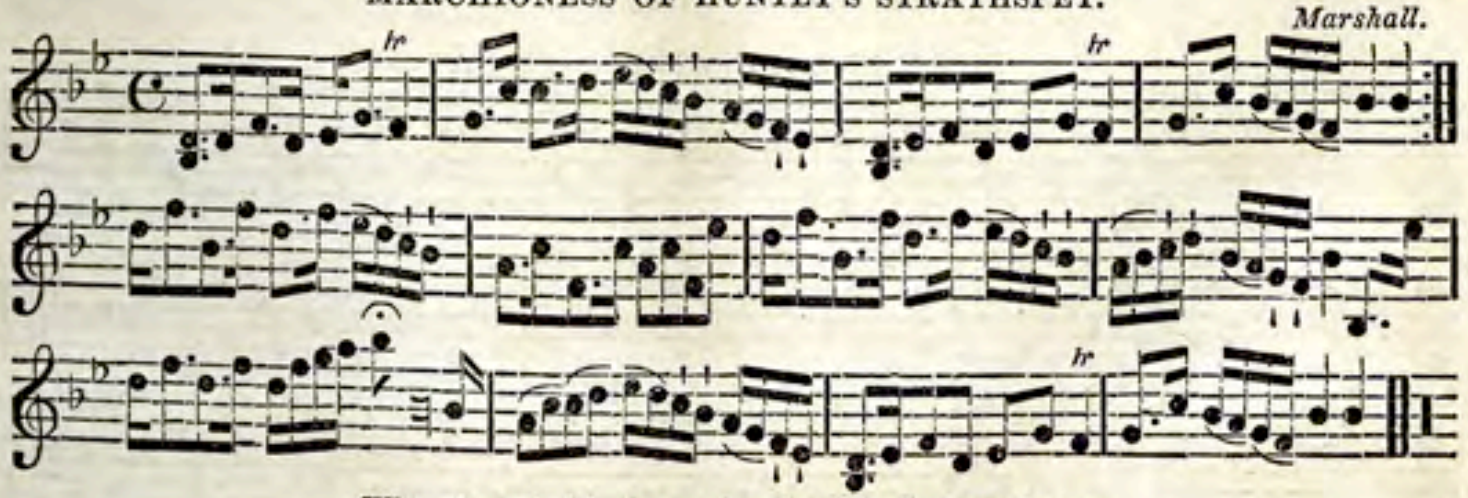
THE LADIES OF LONDON.



THE TANK.



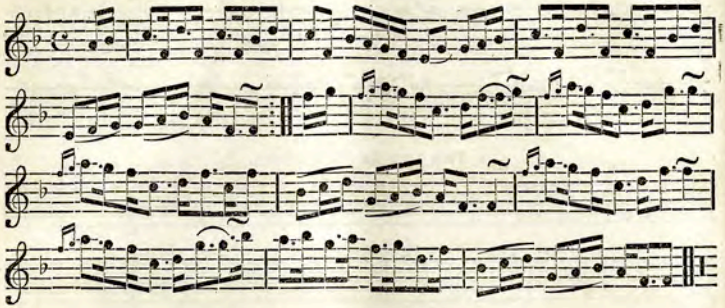
MARCHIONESS OF HUNTLY'S STRATHSPEY.



When danced, this air may be played in A, three sharps.

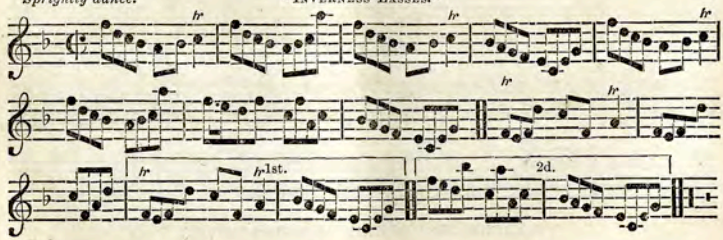
LADY MADELINA PALMER'S STRATHSPEY.

Marshall.



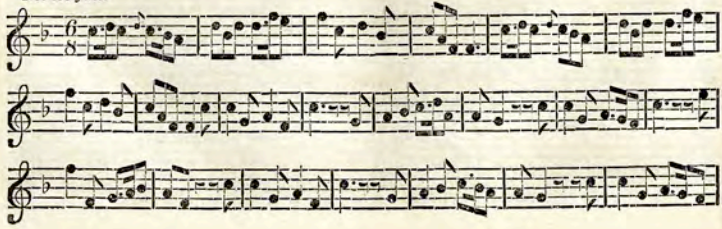
CAILLEAGAN A BHAIL MHOIR.

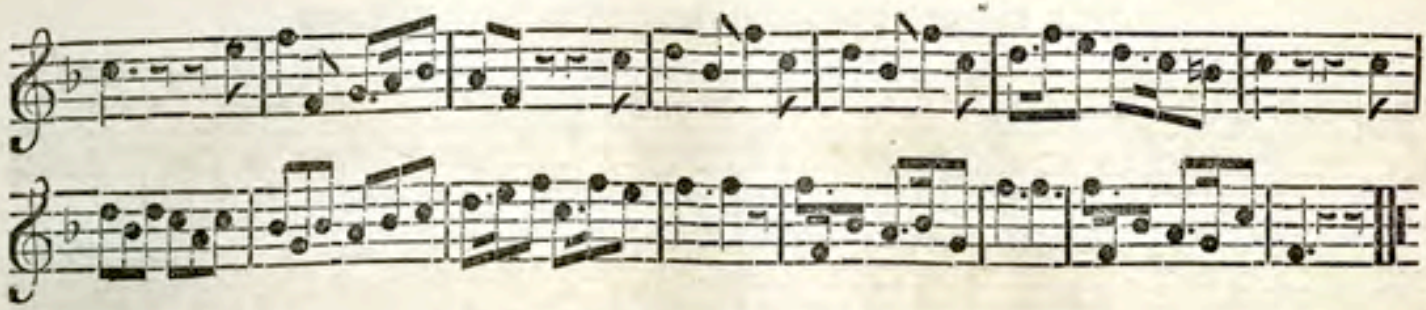
Sprightly dance. "INVERNESS LASSES."



KISS THE COLD WINTER AWAY.

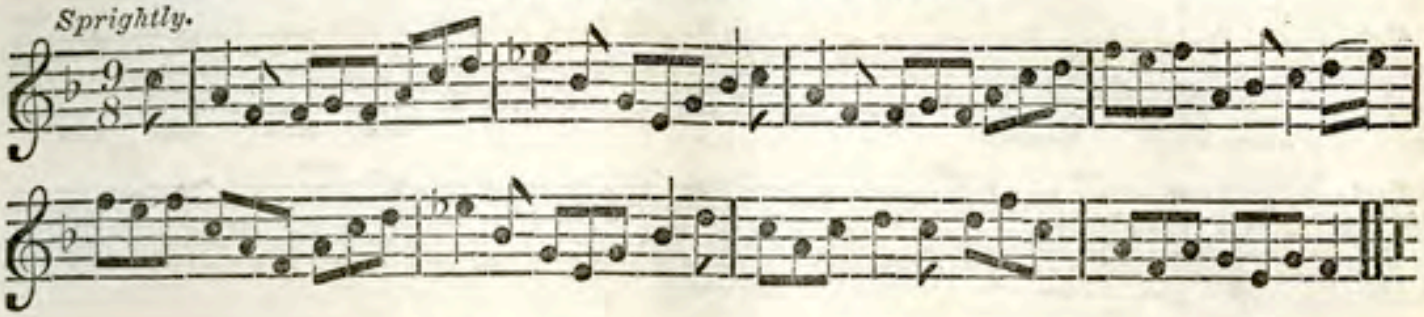
Not too fast.





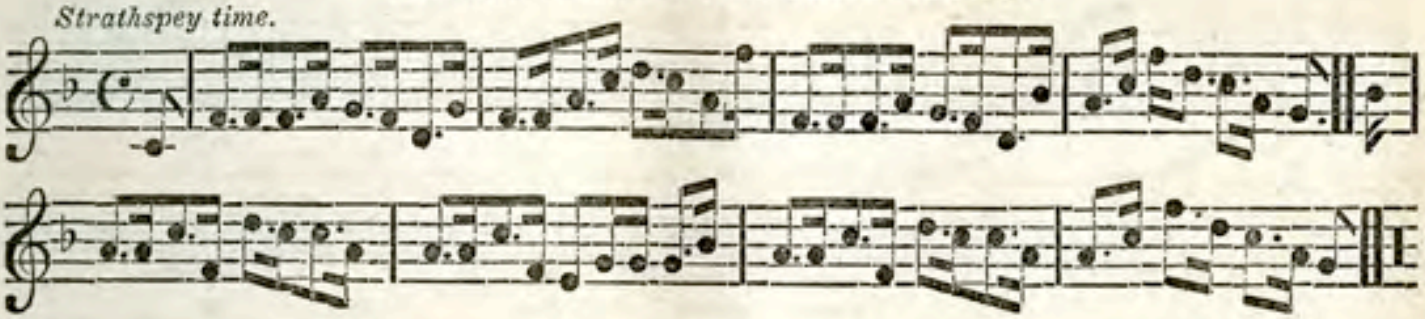
RATTLING ROARING WILLIE.

Sprightly.



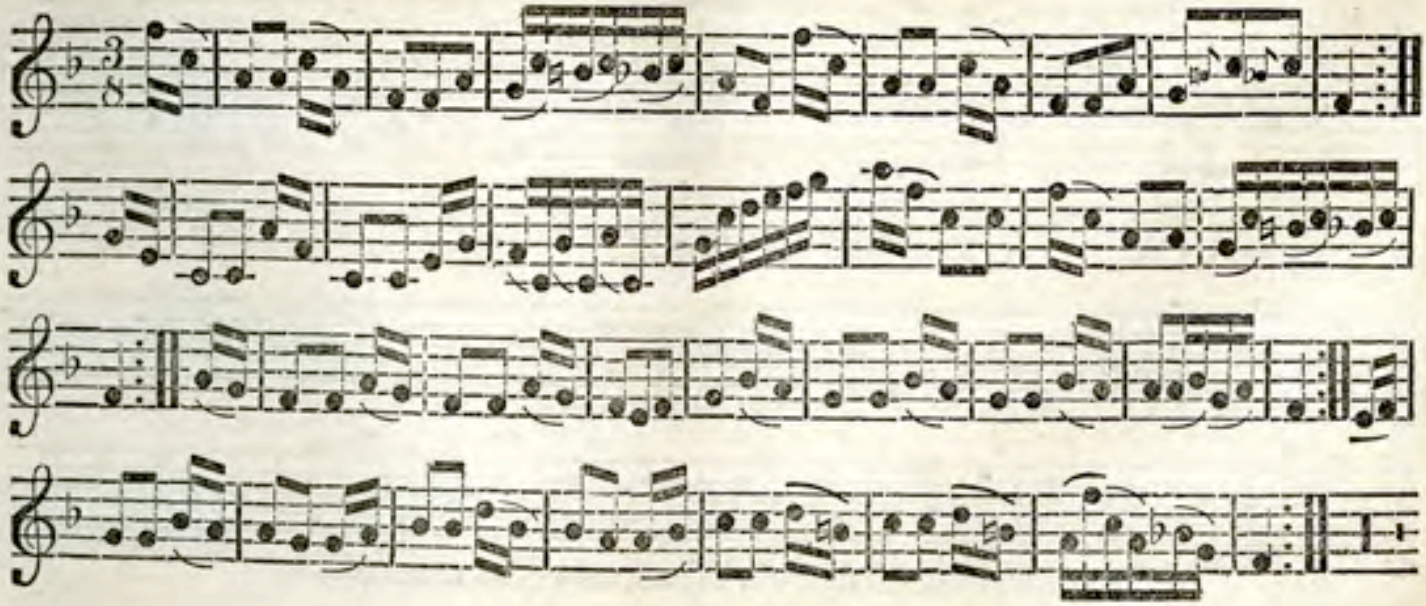
MY LADY'S GOWN HAS GAIRS UPON'T.

Strathspey time.



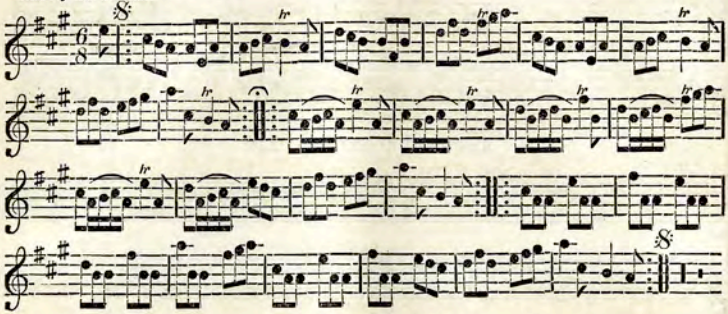
WALTZ.

Mozart.



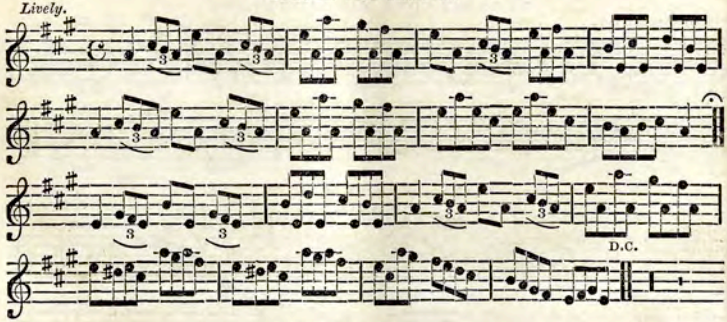
NOBLE SQUIRE DACRE COMES OVER THE BORDER.

Slow if not danced.



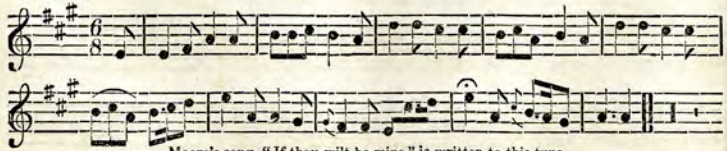
TIMOUR THE TARTAR.

Lively.



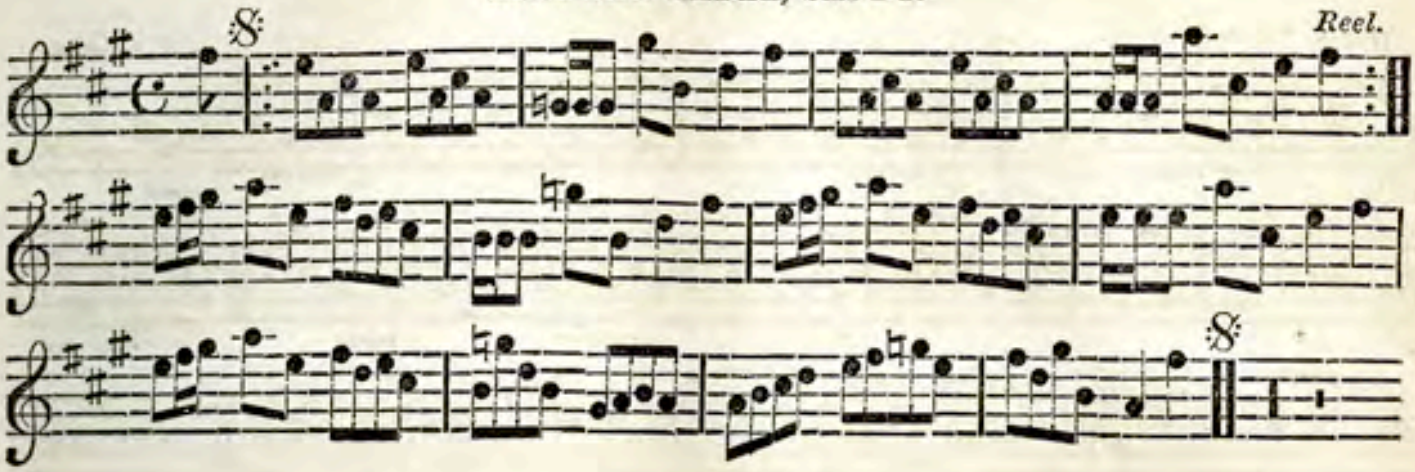
THE WINNOWING SHEET.

Moderate.

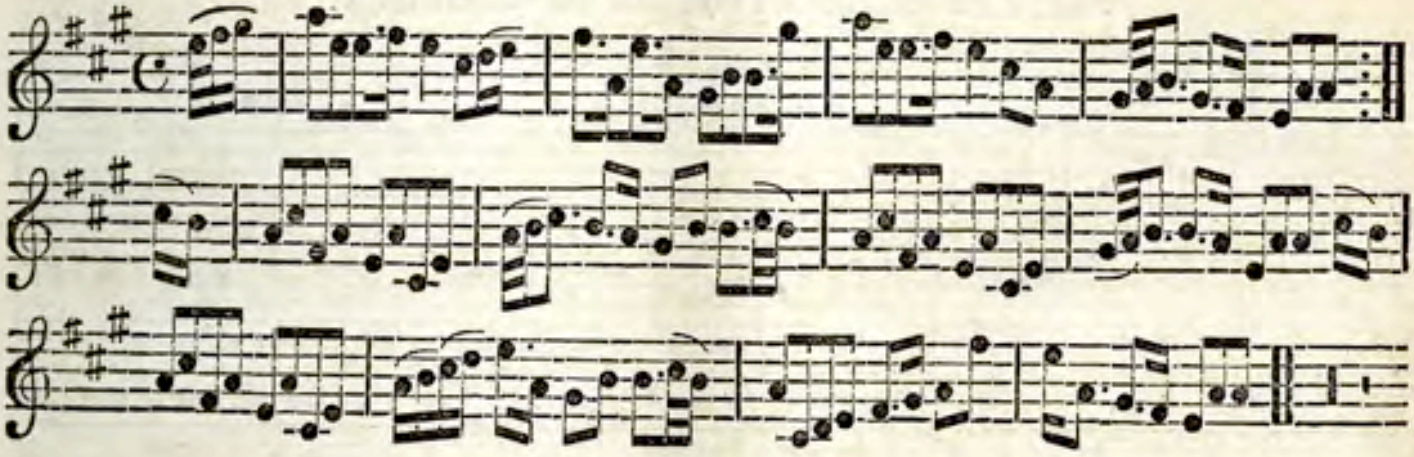


Moore's song, "If thou wilt be mine," is written to this tune.

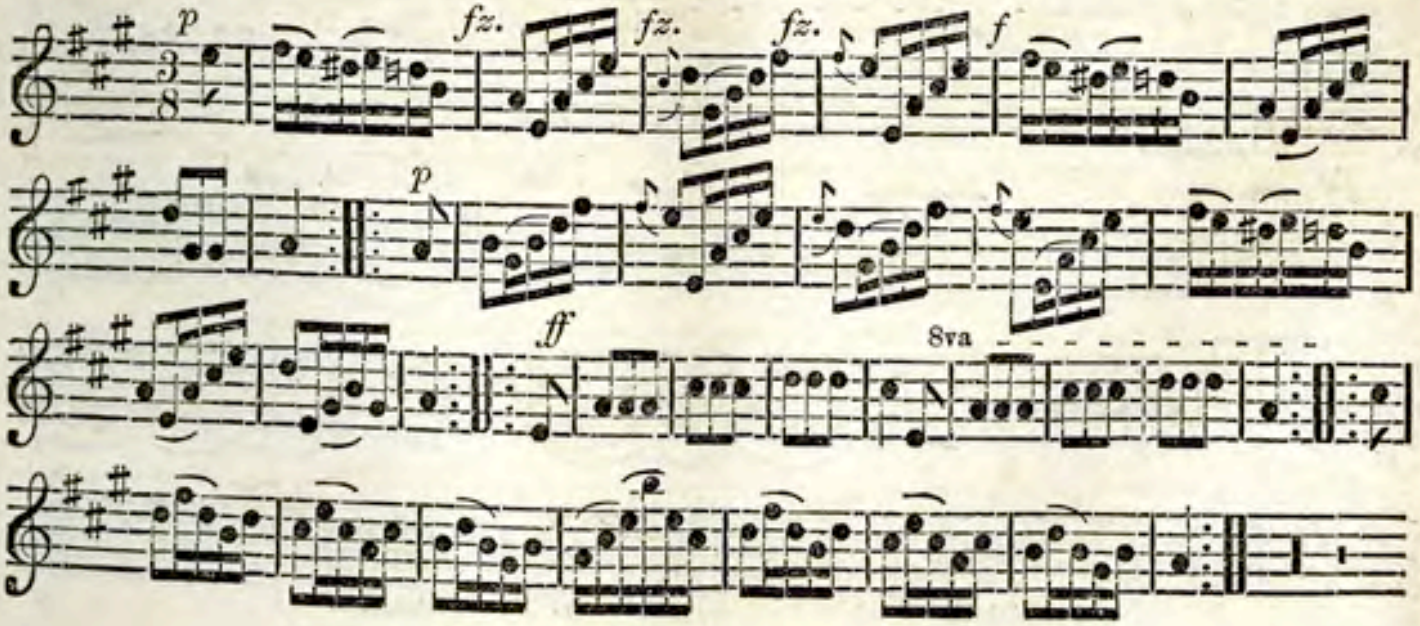
LICK THE LADLE, SANDY.



LADY ANN STEWART'S STRATHSPEY.

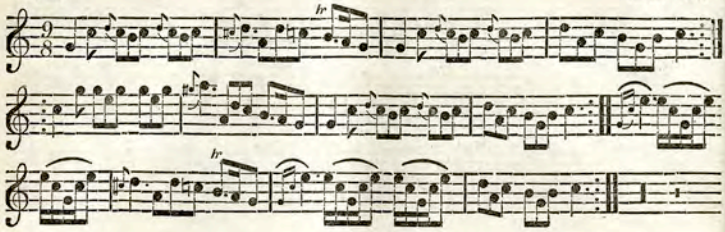


FAVOURITE FRENCH WALTZ.

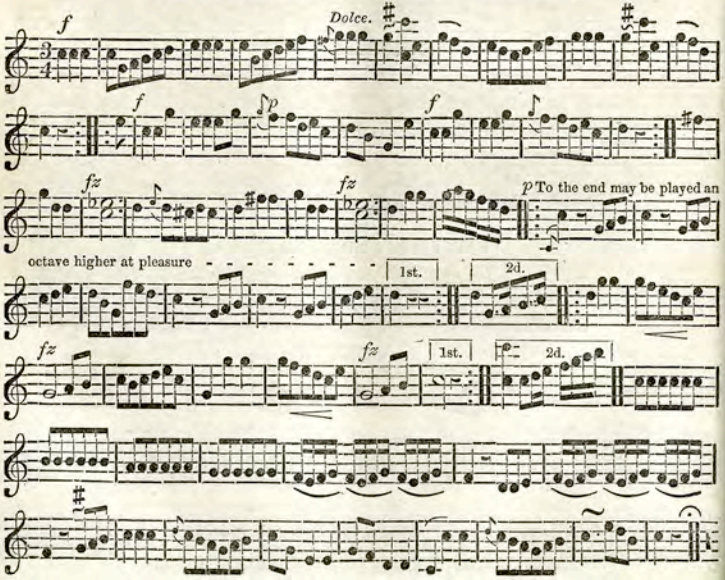


MISS PLATOFF'S WEDDING.

Brisk. *Nath. Gow.*

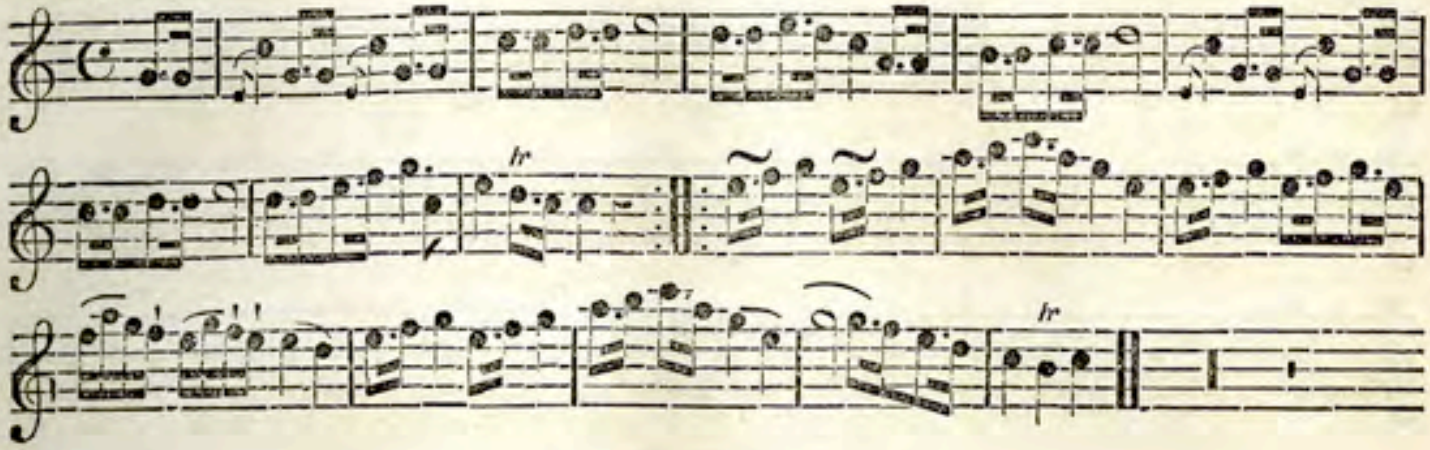


WALTZ FROM THE OVERTURE TO "LODOISKA."



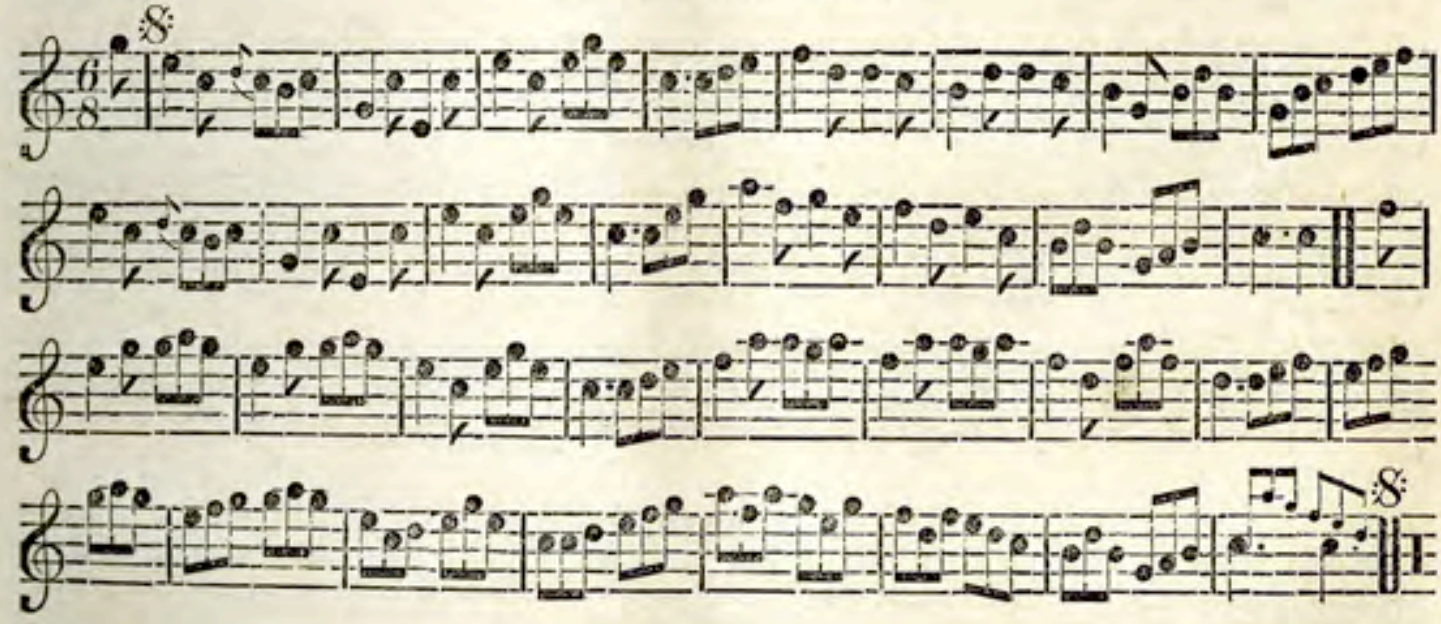
CALEDONIAN HUNT'S MARCH.

Pompously.

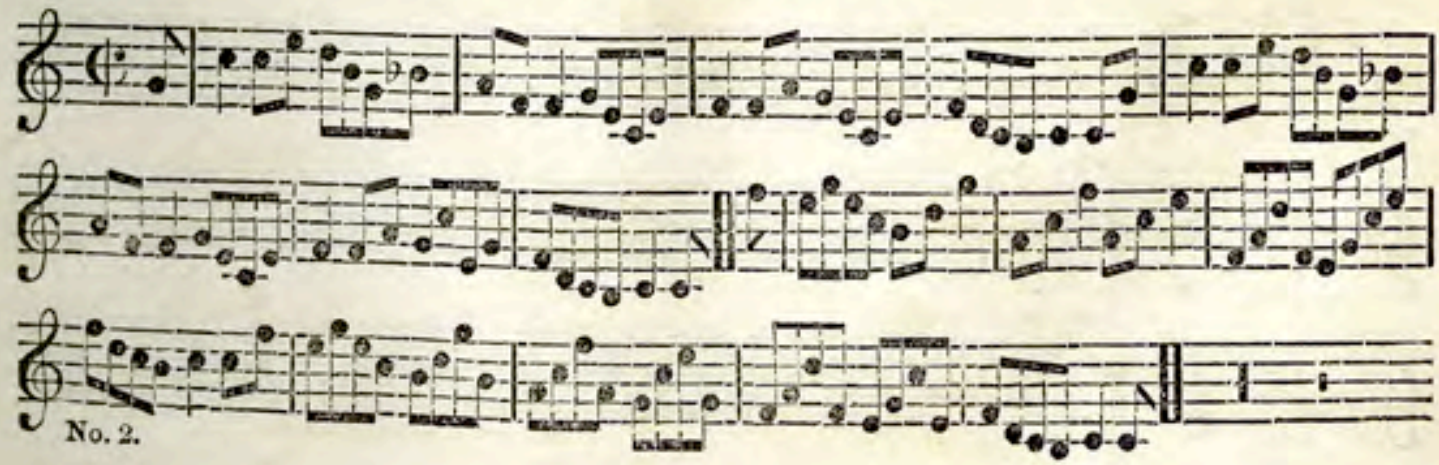


With spirit.

ORANGE AND BLUE.



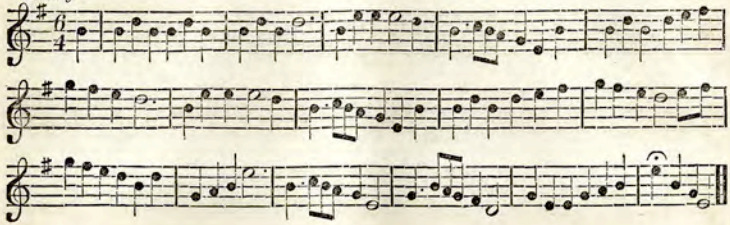
DUNDAS OF ARNISTON'S REEL.



No. 2.

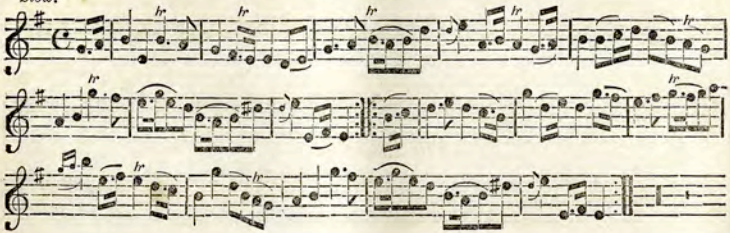
MY SPIRITS ARE MOUNTING.

Briskly.



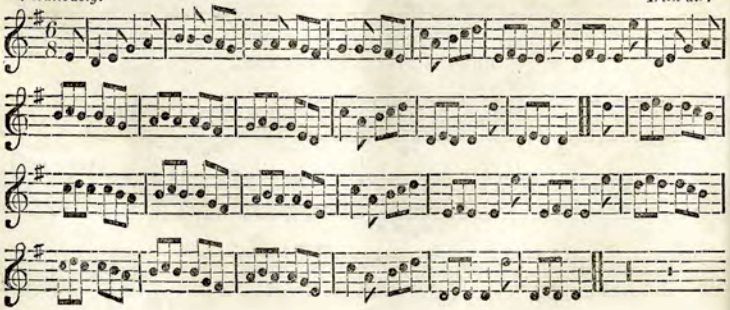
MY NANNIE, O.

Slow.



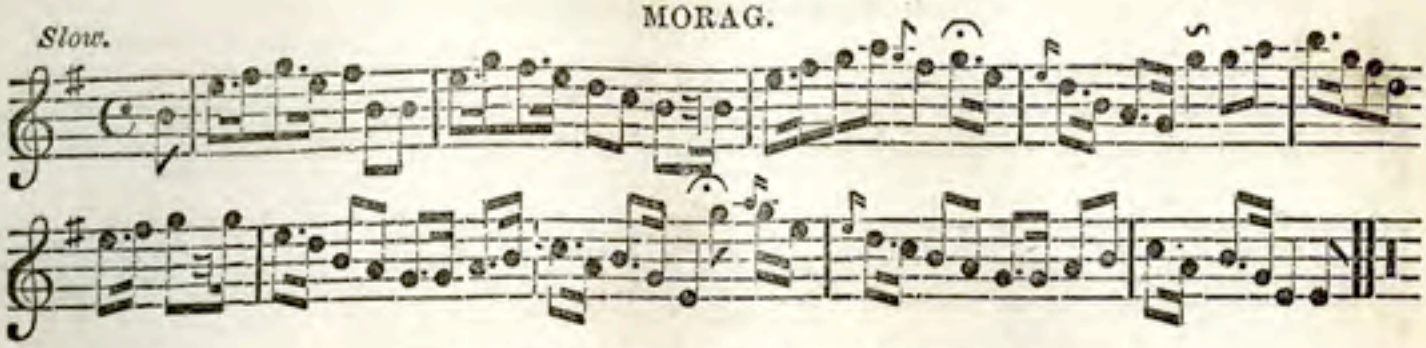
MOLL TIERNEY.

Vivatiously. *Irish air.*



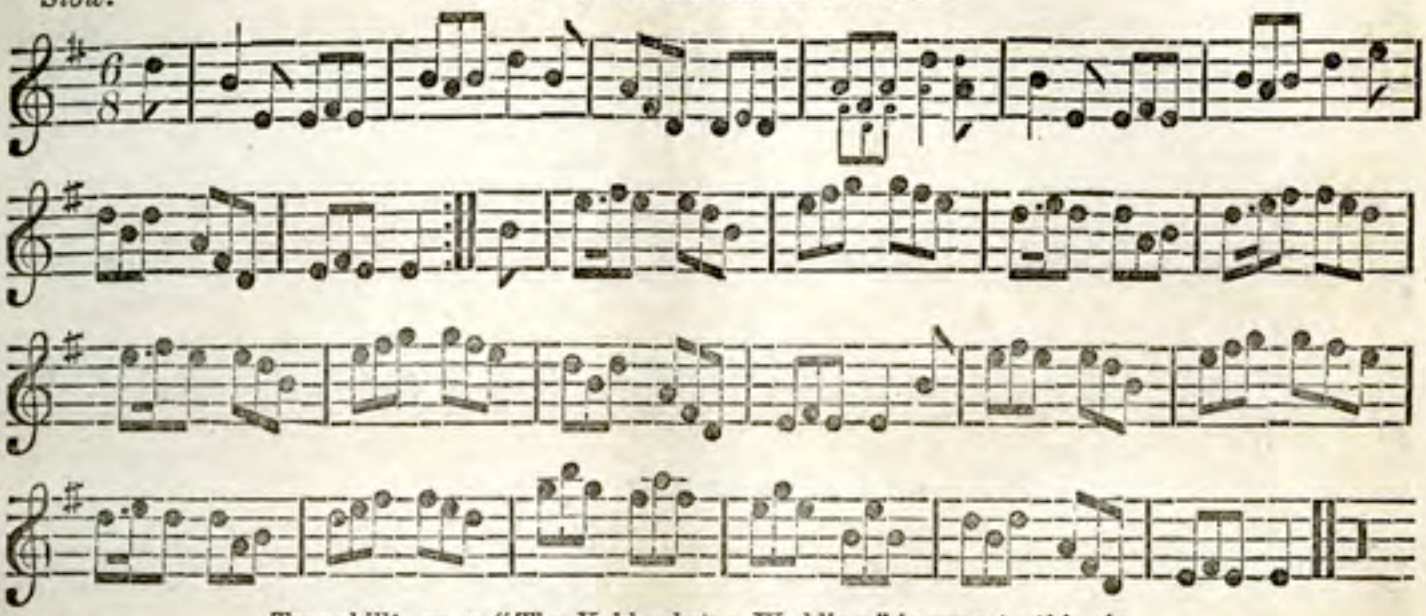
MORAG.

Slow.



THE HILLS OF GLENURCHIE.

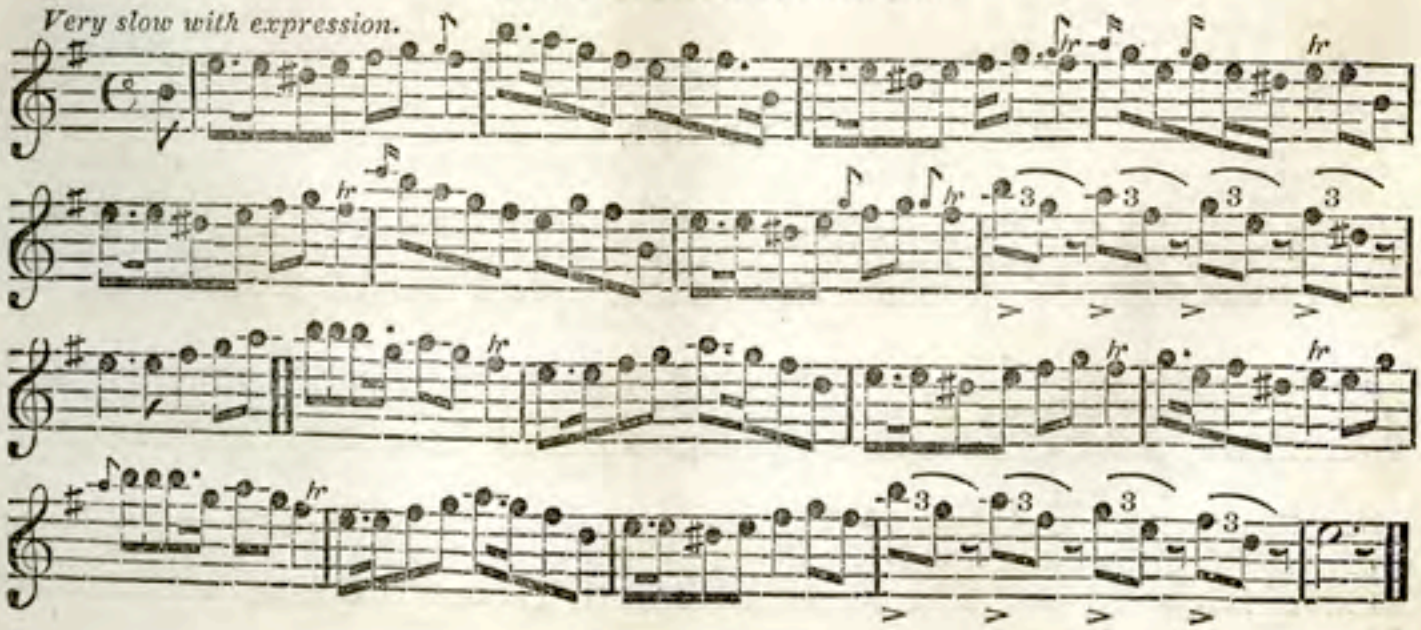
Slow.



Tannahill's song, "The Kebbuckston Wedding," is sung to this air.

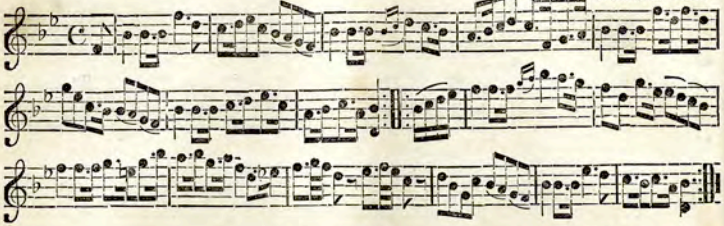
A LAMENT FOR A FRIEND.

Very slow with expression.



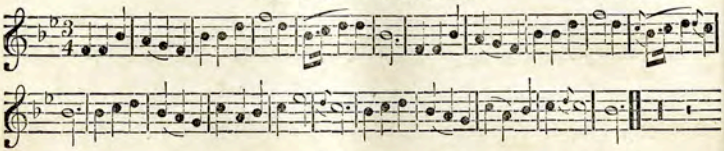
THE HON. RAMSAY MAULE'S MARCH.

Nathaniel Gow.

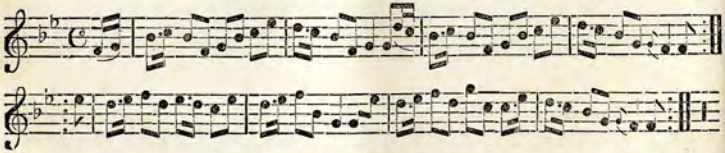


CHARMANTE GABRIELLE.

Old French air.

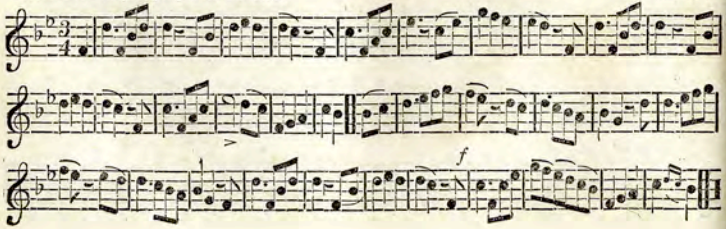


FOR A' THAT AND A' THAT.



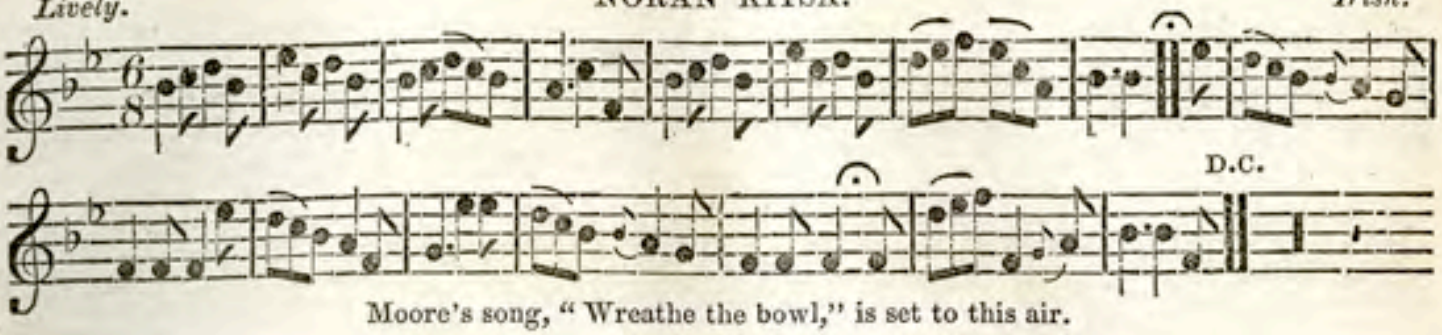
WE MET.

Moderate—may be played as a Waltz. *German air.*



NORAN KITSA.

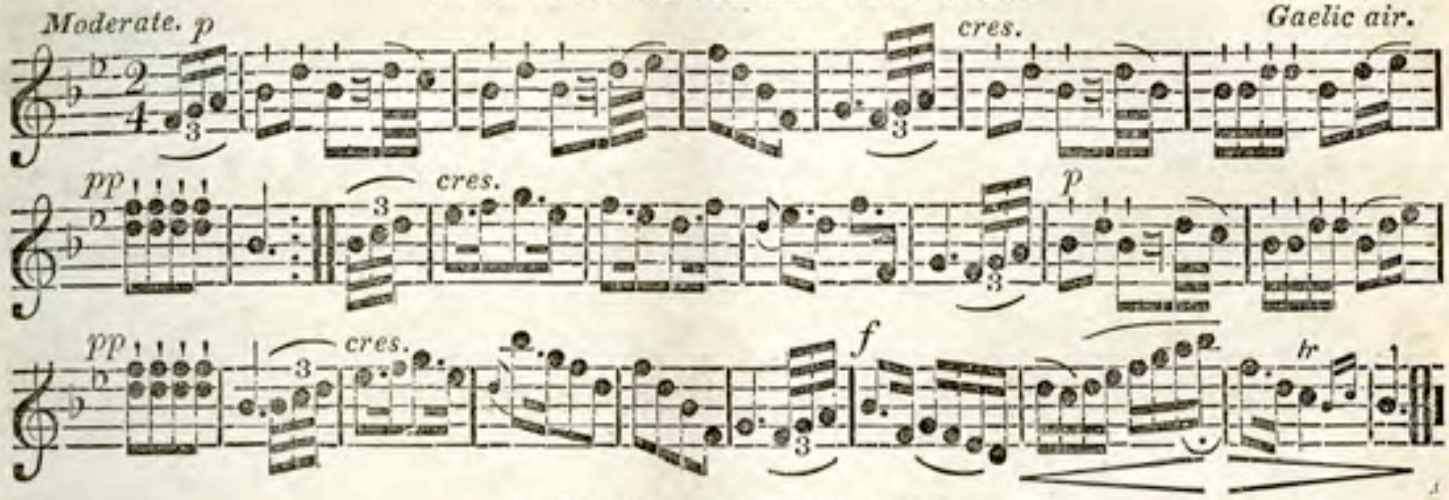
Lively. *Irish.*



Moore's song, "Wreathe the bowl," is set to this air.

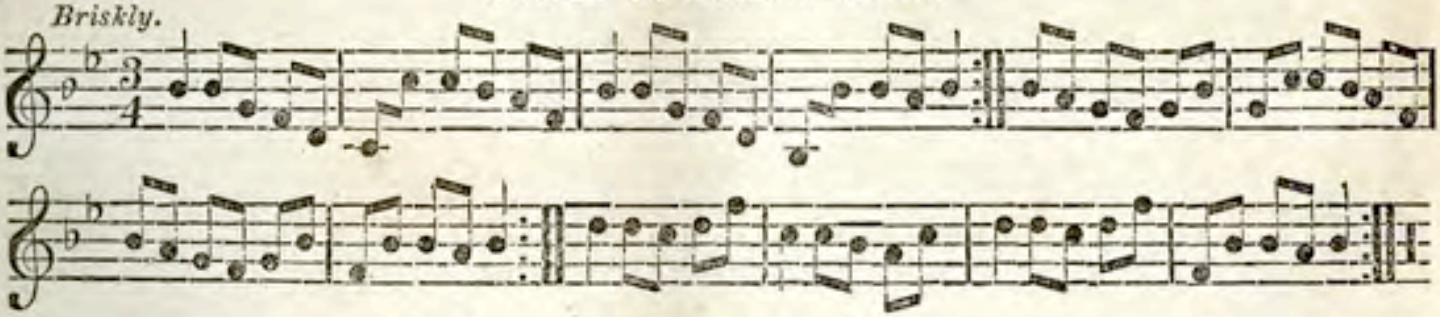
GOODWIFE ADMIT THE STRANGER.

Moderate. *p* *cres.* *Gaelic air.*



DANCE TO YOUR DADDIE.

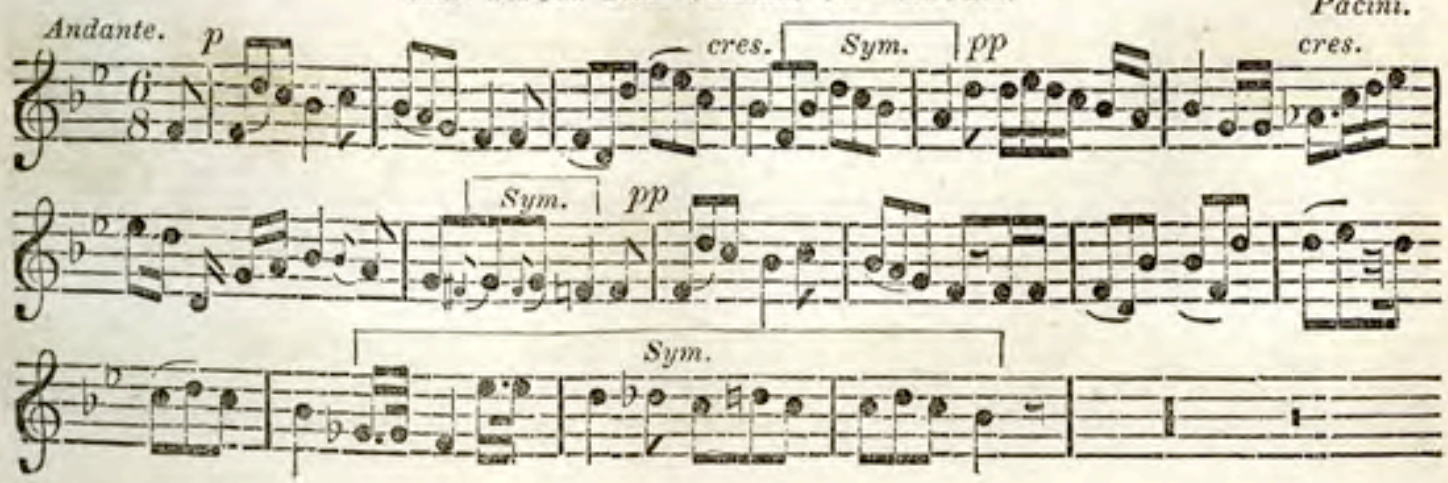
Briskly.



AIR FROM THE OPERA OF "NIOBE."

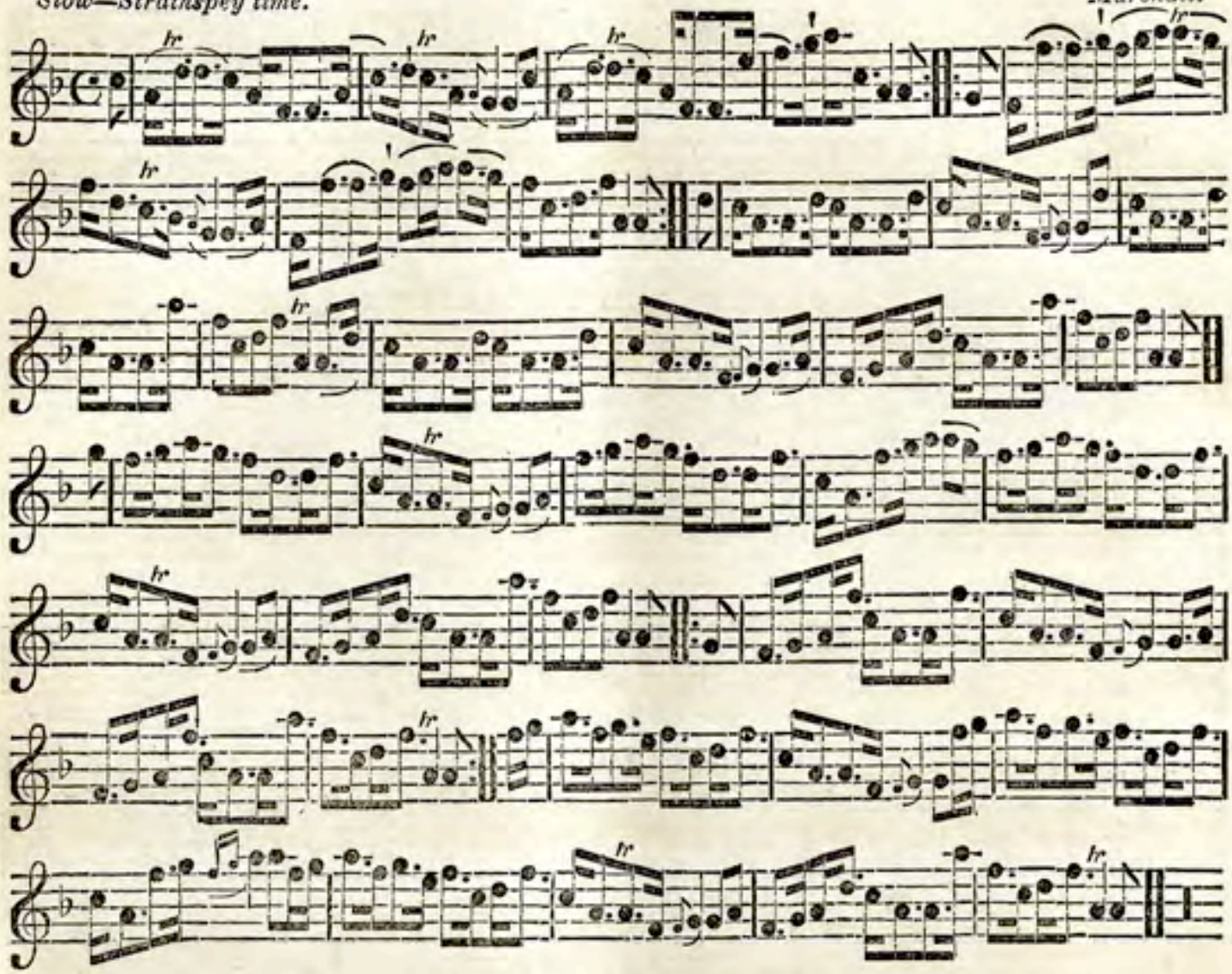
Pacini.

Andante. *p* *cres.* *Sym.* *pp* *cres.*



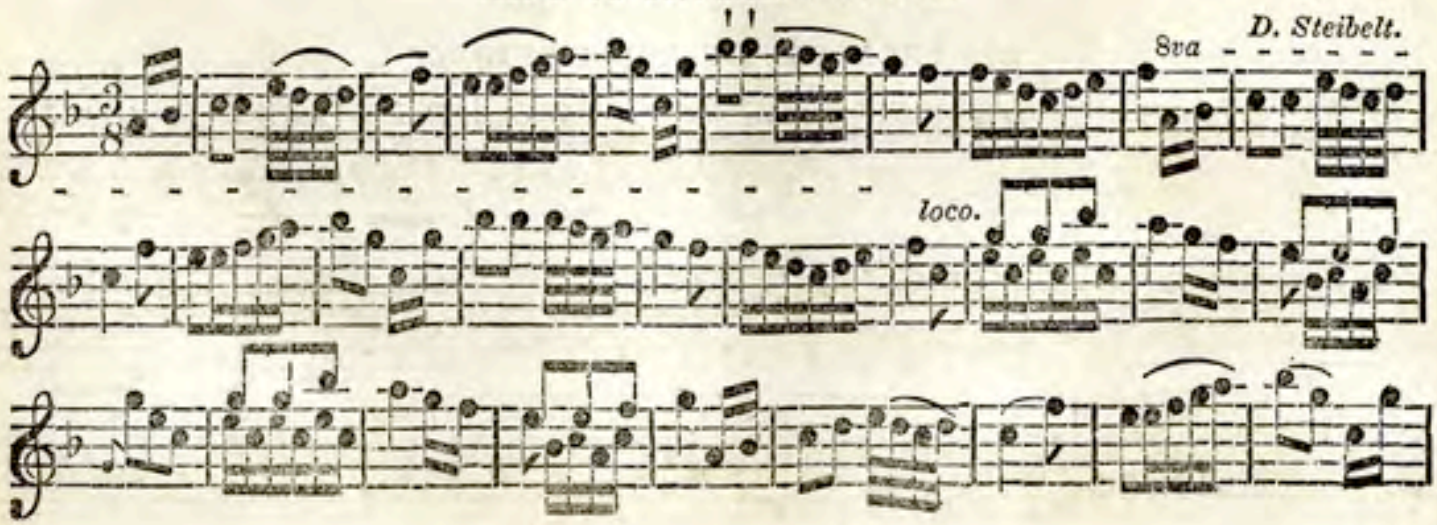
DANDALEITH.

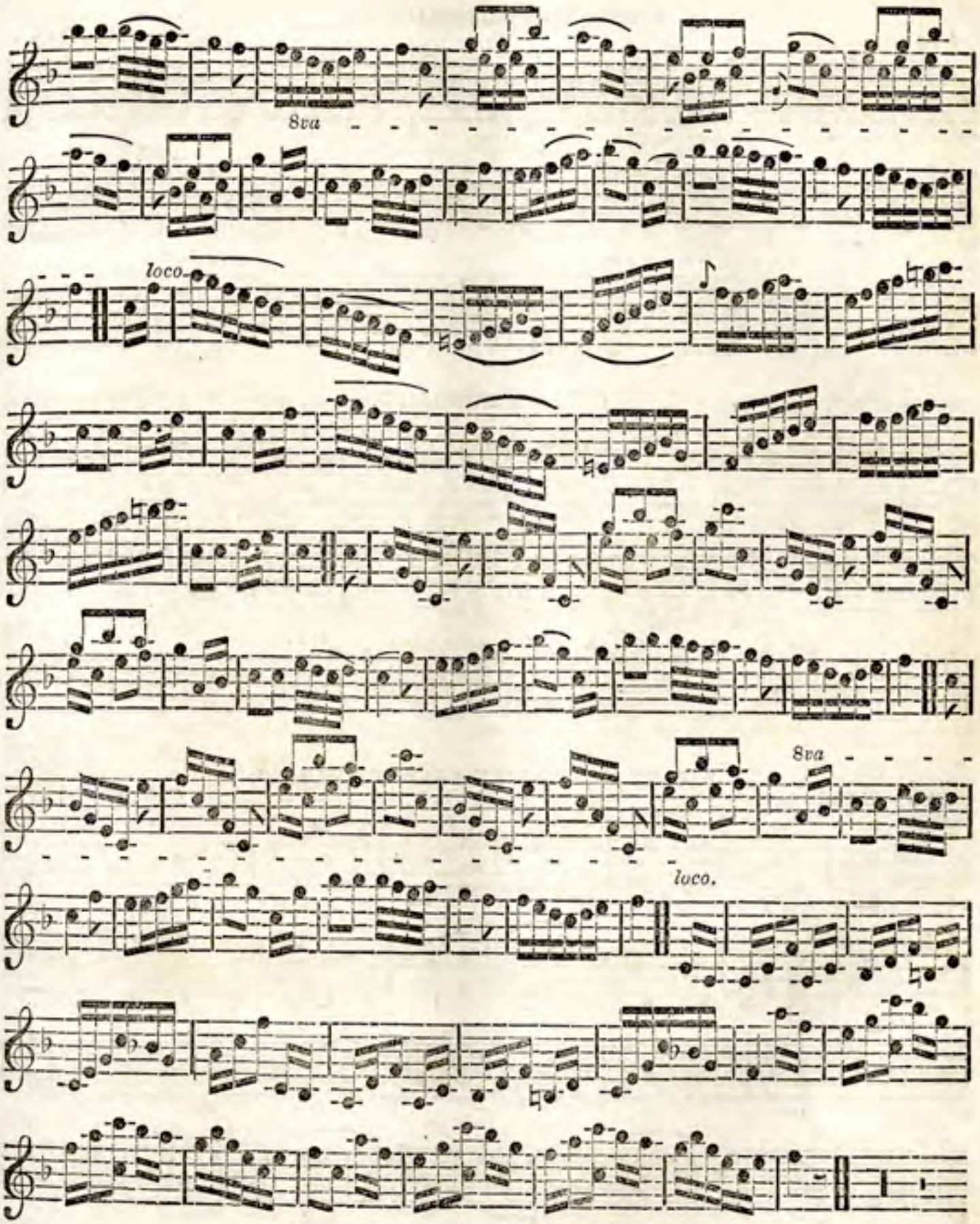
Slow—Strathspey time. *Marshall.*



KING OF PRUSSIA'S WALTZ.

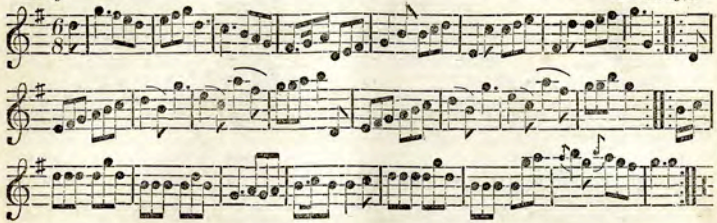
D. Steibelt.



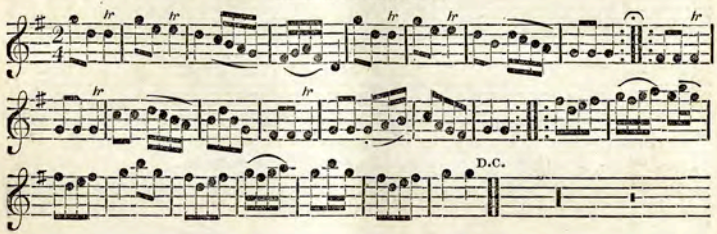

8va
loco.
8va
loco.

EDINBURGH MUSICAL FUND.

Lively. *J. Reinagle.*

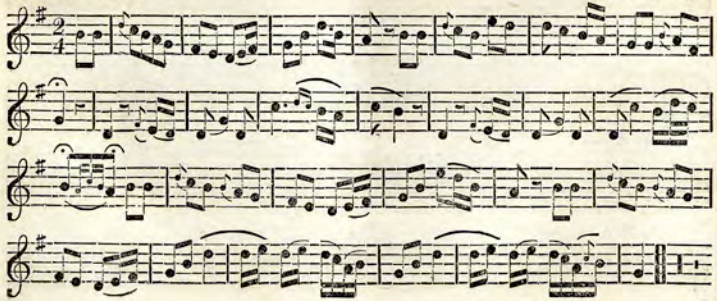


GERMAN HORNPIPE.



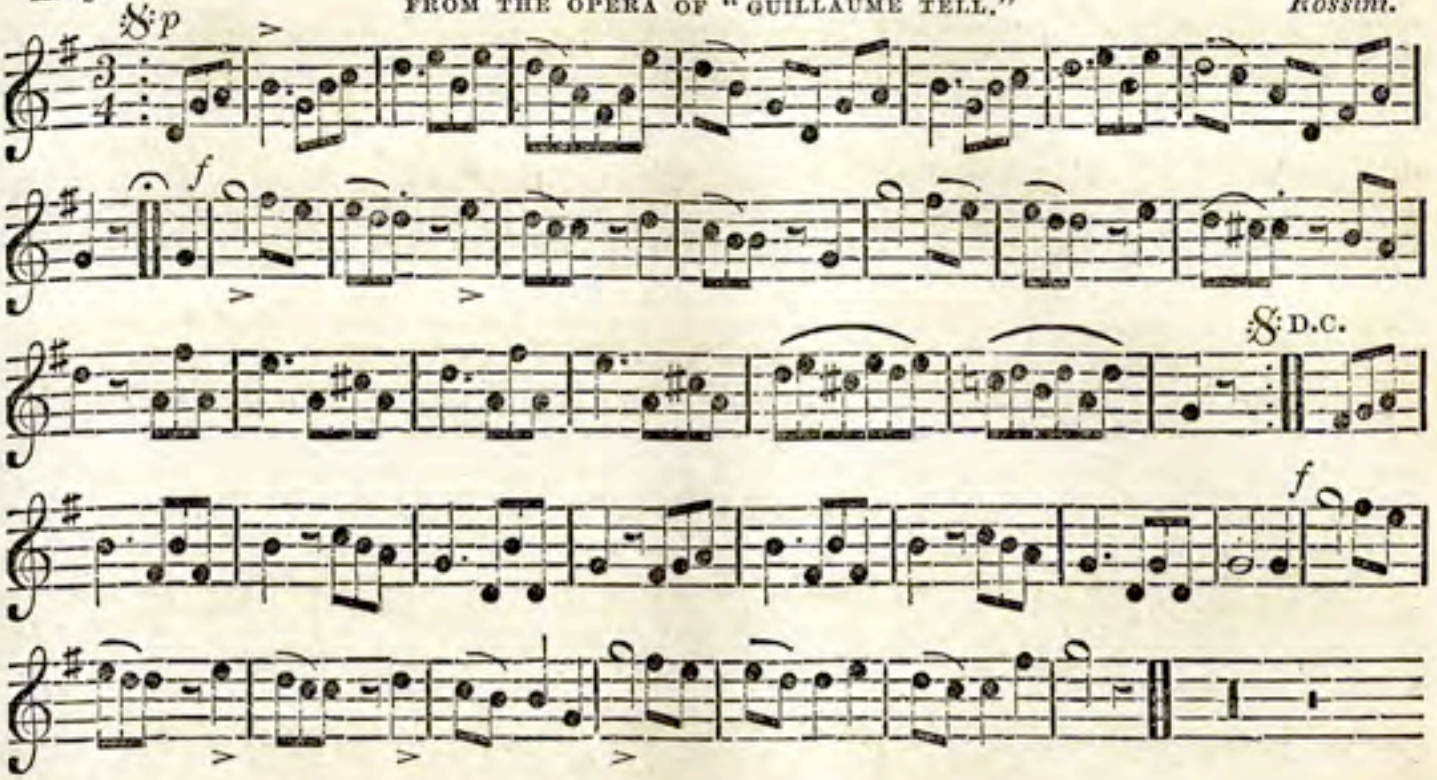
SAY MY HEART WHY WILDLY BEATING.

Slow and tenderly. *C. M. von Weber.*



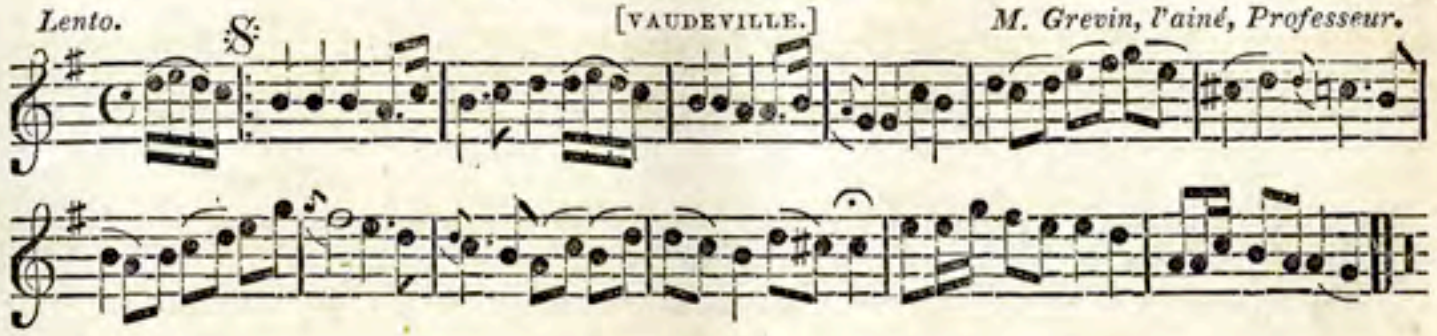
GREEN HILLS OF TYROL.

Allegretto. FROM THE OPERA OF "GUILLAUME TELL." *Rossini.*



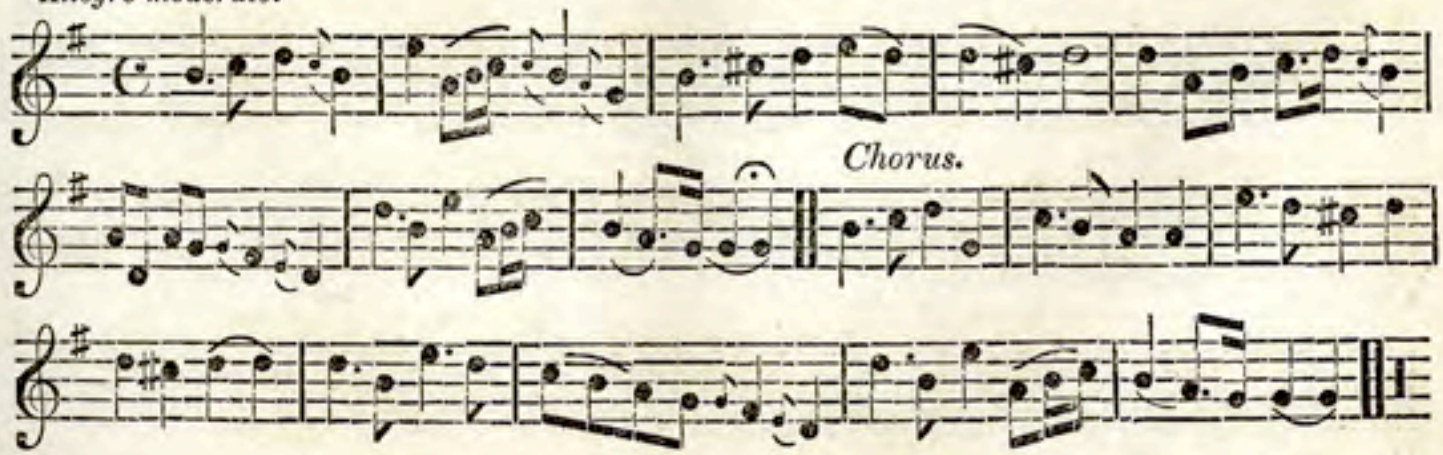
SEULE, DANS UN BOIS, FILOIT LISÉ.

Lento. [VAUDEVILLE.] *M. Grevin, l'ainé, Professeur.*



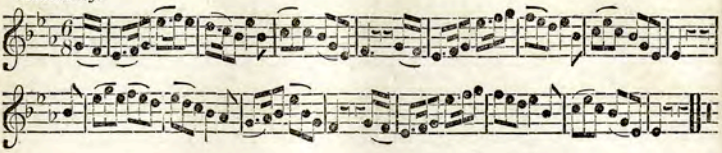
DULCE DOMUM.

Allegro moderato.



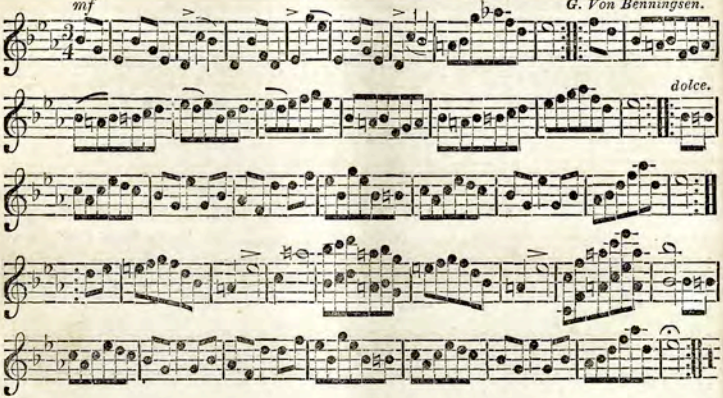
AWA' TO BONNIE TWEEDSIDE.

Moderately.

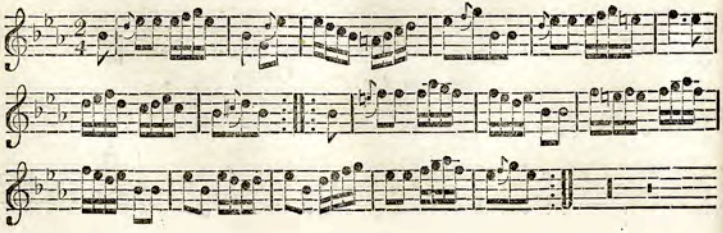


SAXON WALTZ.

mf *G. Von Benningsen.*

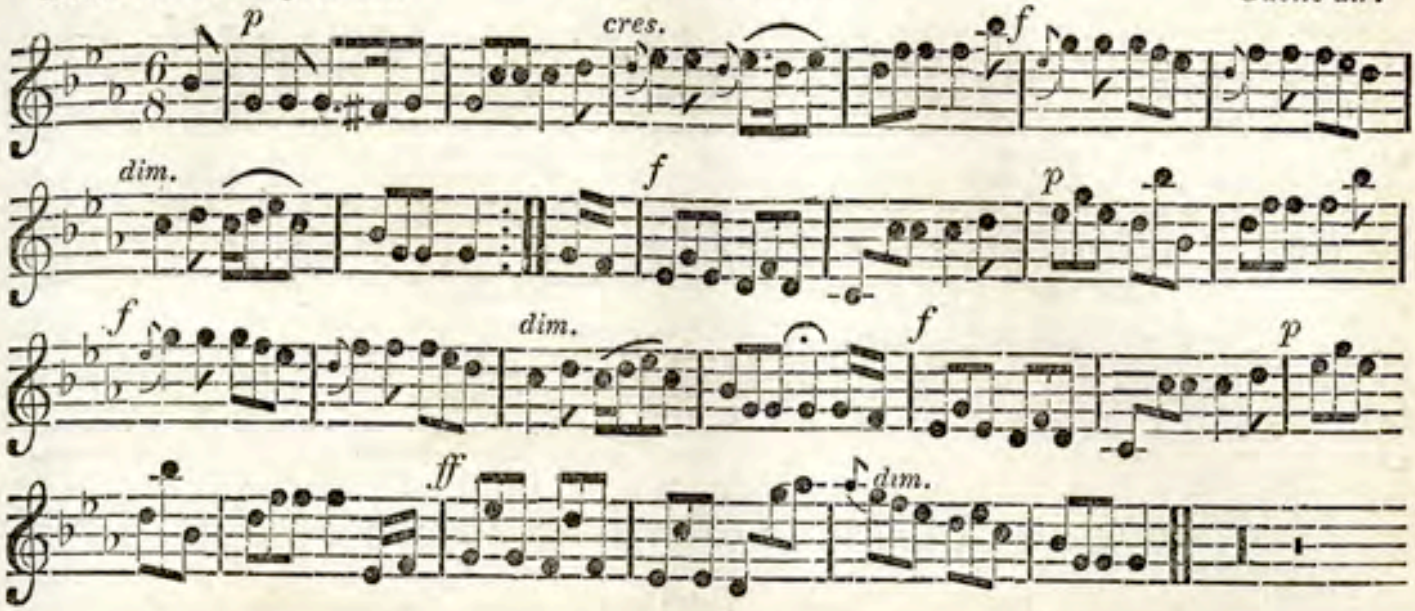


QUADRILLE.

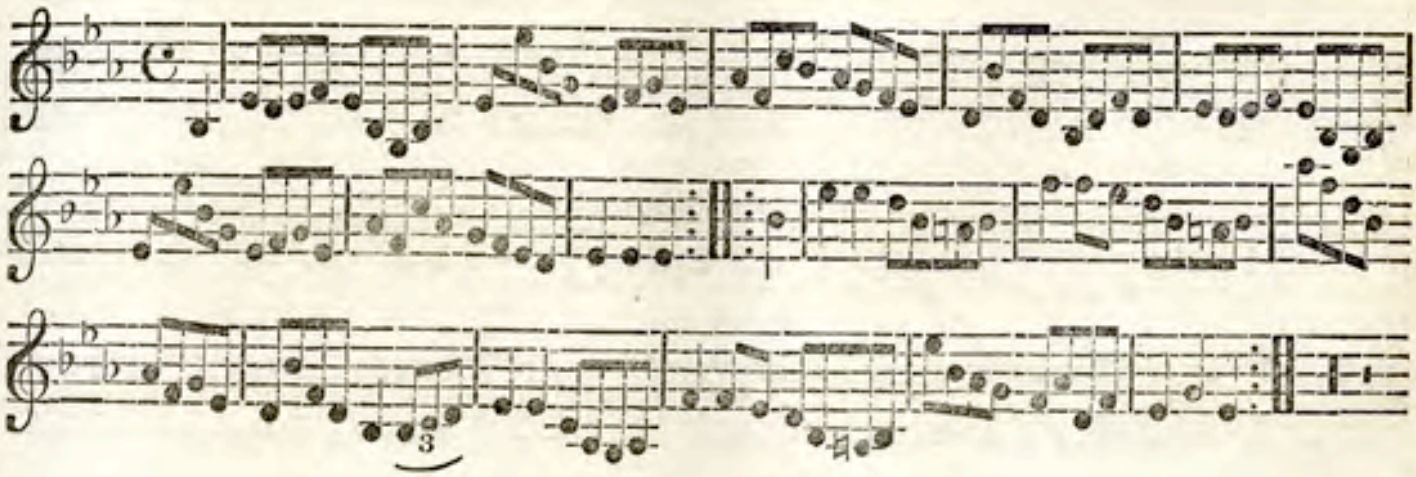


THE FIERY CROSS.

Moderate with expression. *Gaelic air.*

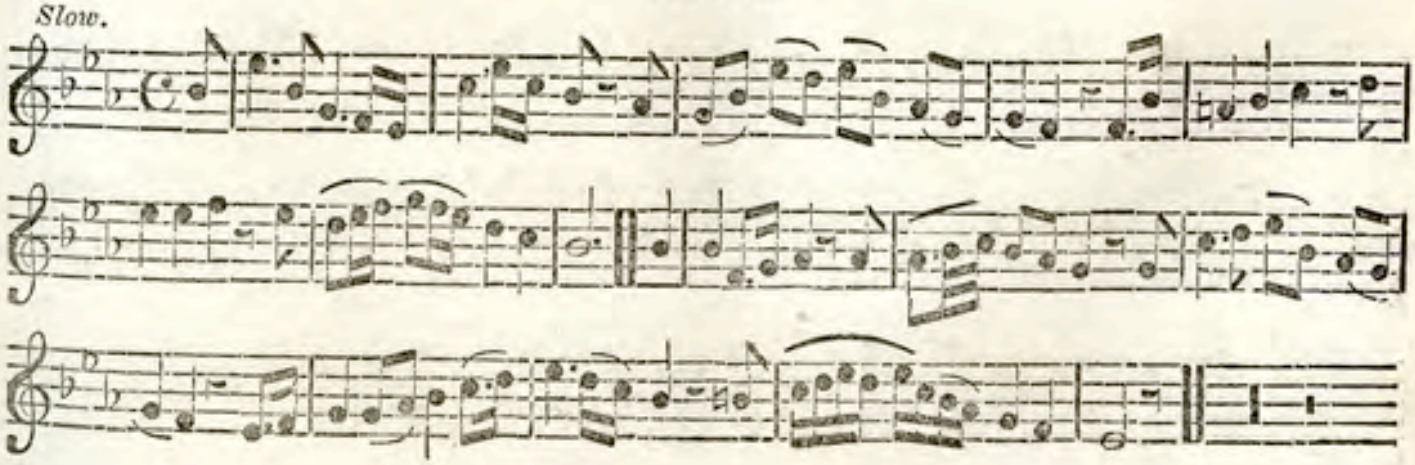


HORNPIPE.



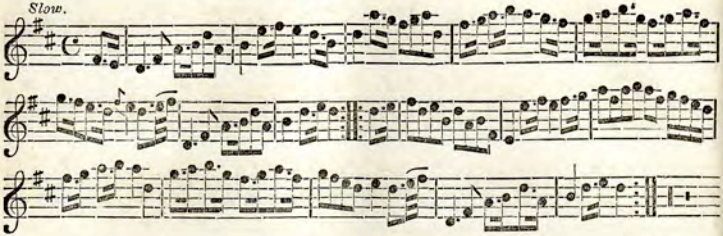
WINTER.

Slow.



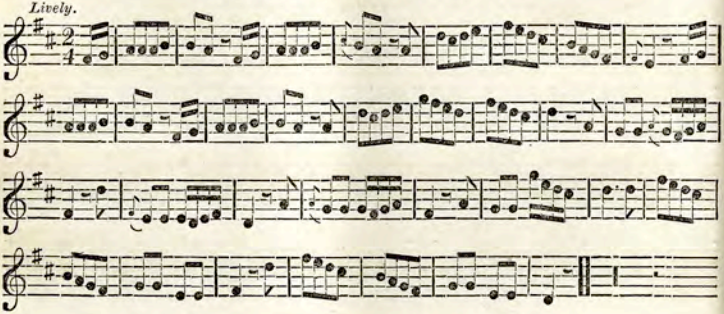
FOR LACK OF GOLD SHE LEFT ME.

Slow.

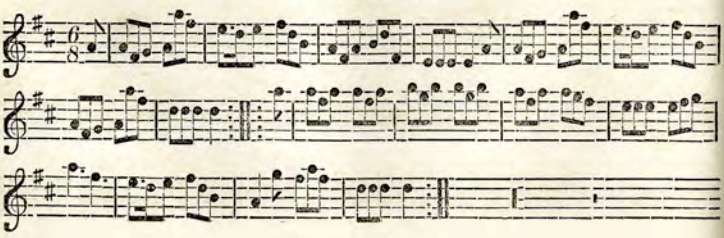


GO, GEORGE, I CAN'T ENDURE YOU.

Lively.

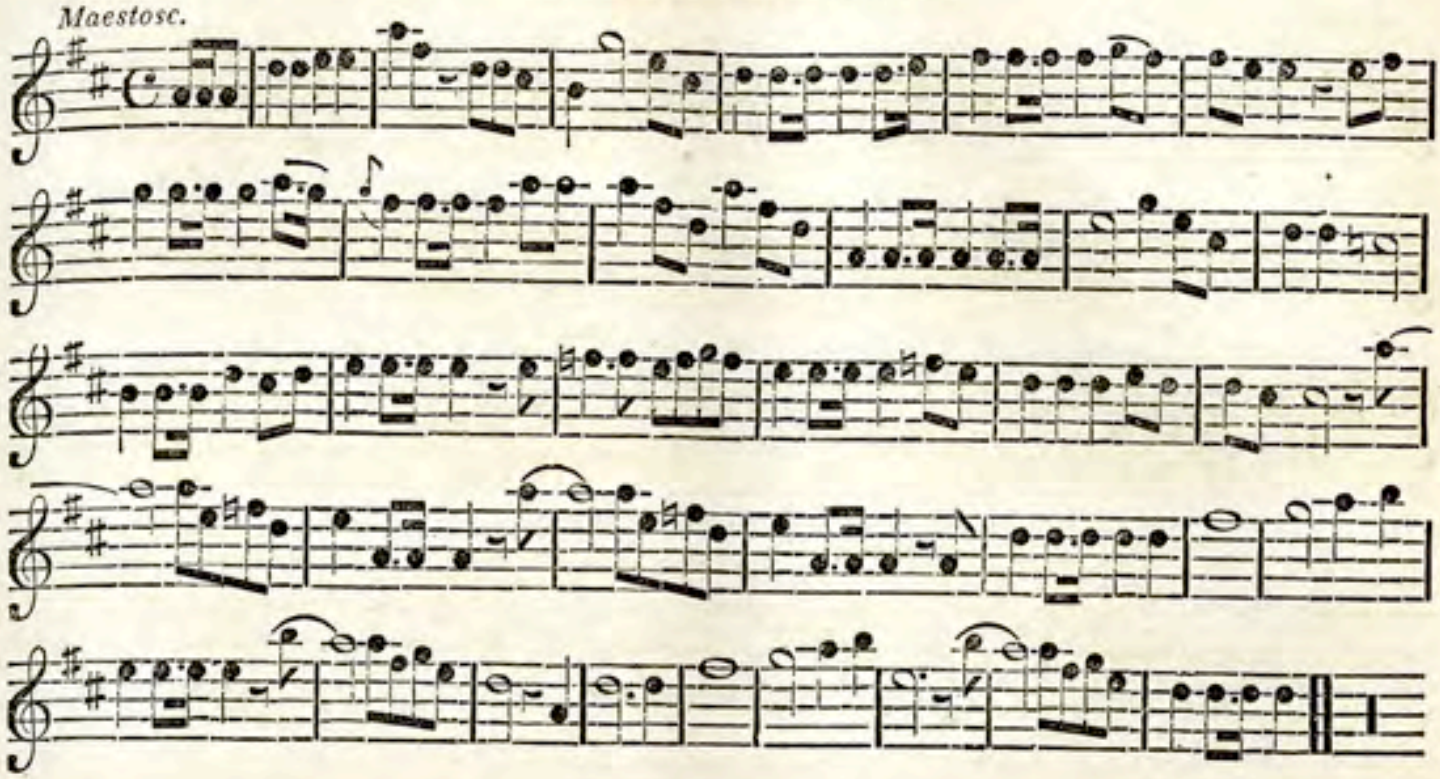


RURAL FELICITY.



MARCHE DES MARSEILLOIS.

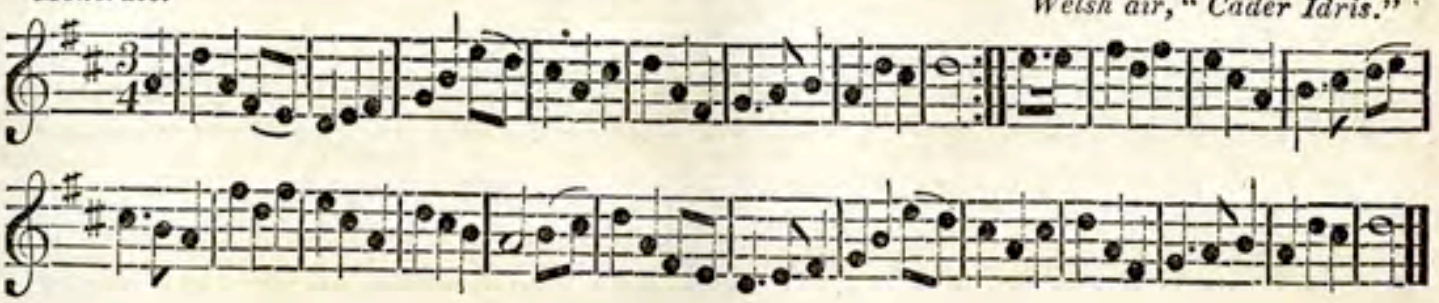
Maestoso.



JENNY JONES.

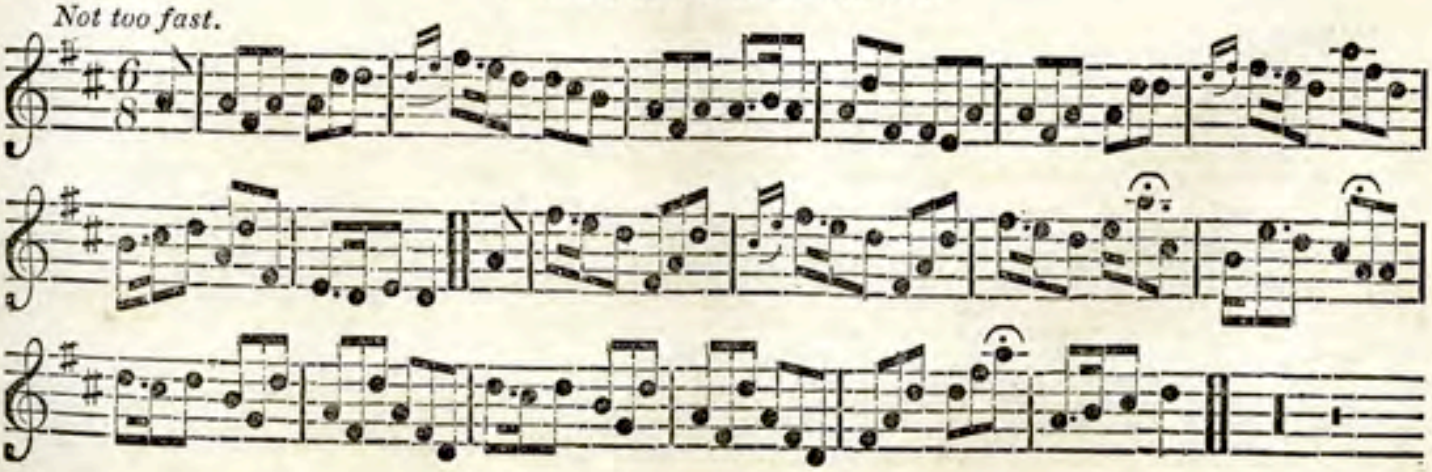
Moderate.

Welsh air, "Cader Idris."



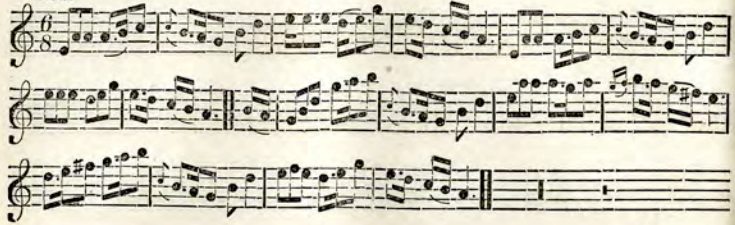
THE GARLAND OF LOVE.

Not too fast.

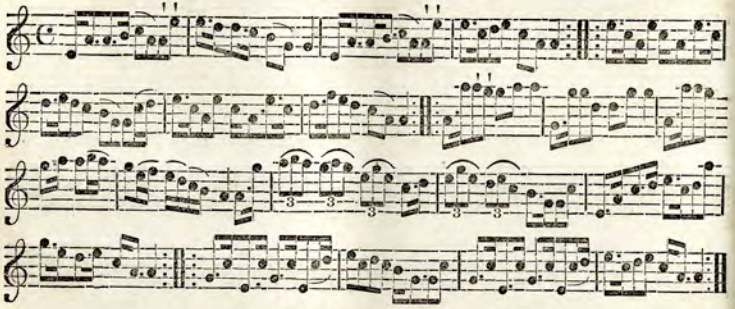


SAW YE MY WEE THING.

Slow.

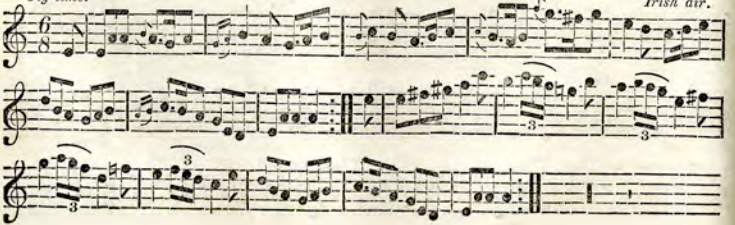


DUNCAN M'QUEEN'S STRATHSPEY.



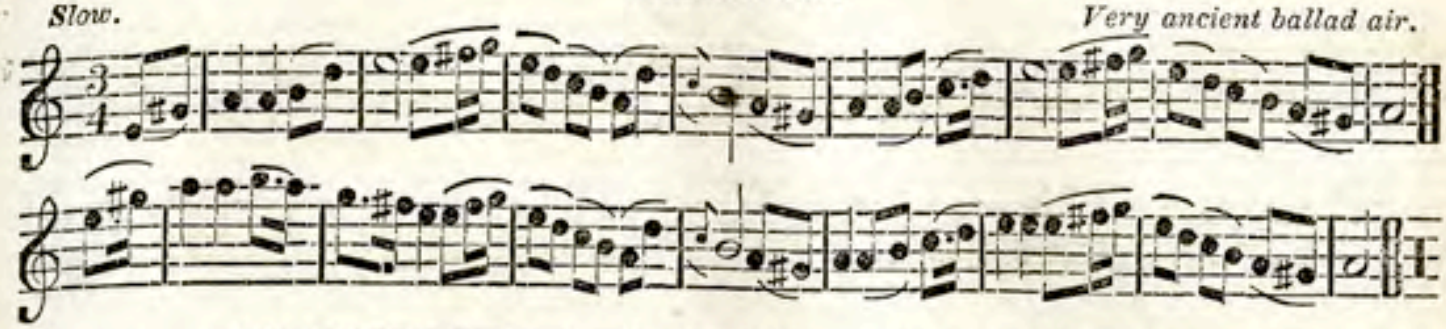
THE JOLLY OLD WOMAN.

Jig time. *Irish air.*



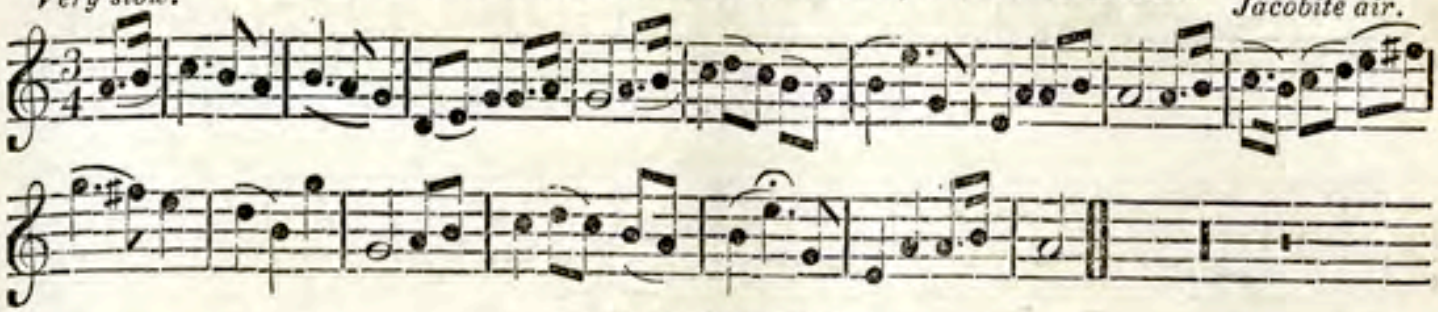
FRENET HA'.

Slow. *Very ancient ballad air.*



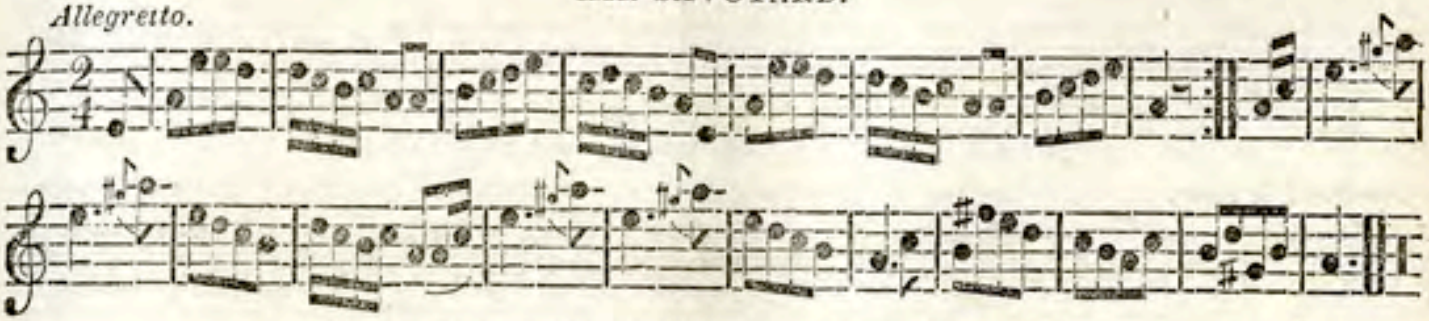
THERE'LL NEVER BE PEACE TILL JAMIE COMES HAME.

Very slow. *Jacobite air.*

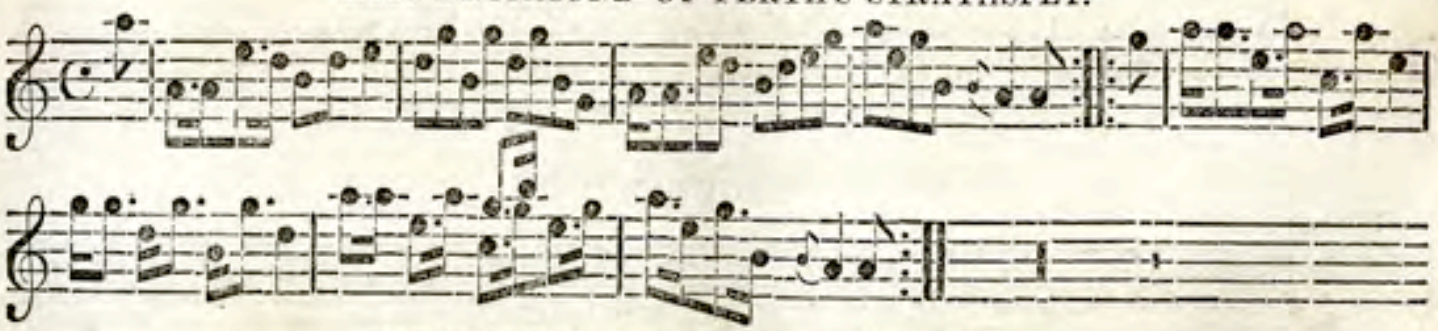


AIR SAVOYARD.

Allegretto.

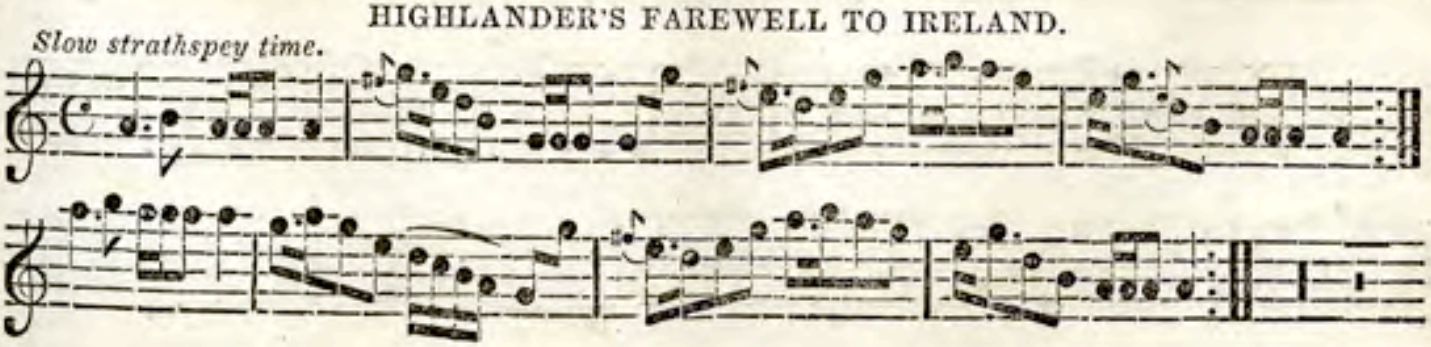


MISS DRUMMOND OF PERTH'S STRATHSPEY.

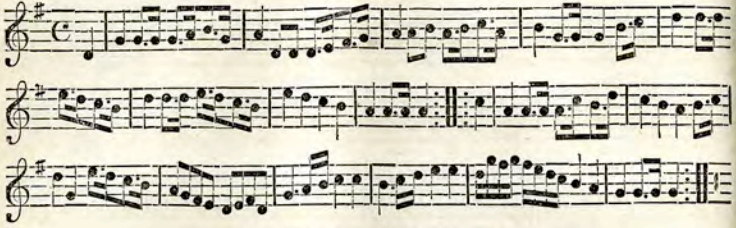


HIGHLANDER'S FAREWELL TO IRELAND.

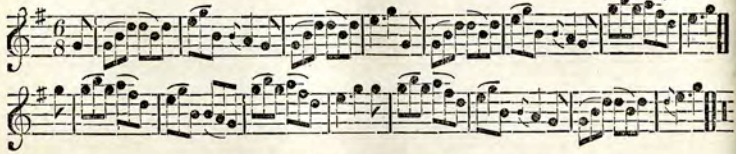
Slow strathspey time.



INDIAN'S MARCH.

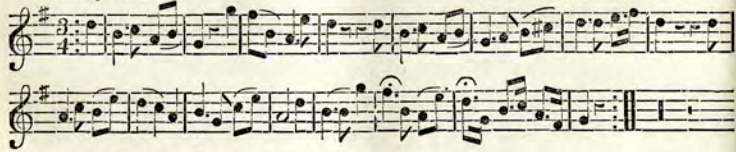


OVER THE WATER TO CHARLIE.



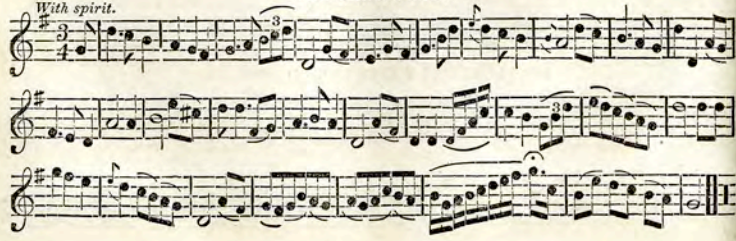
DEAR VALE WHOSE GREEN RETREATS.

Moderately slow. *From the Opera of "The Mariners."*

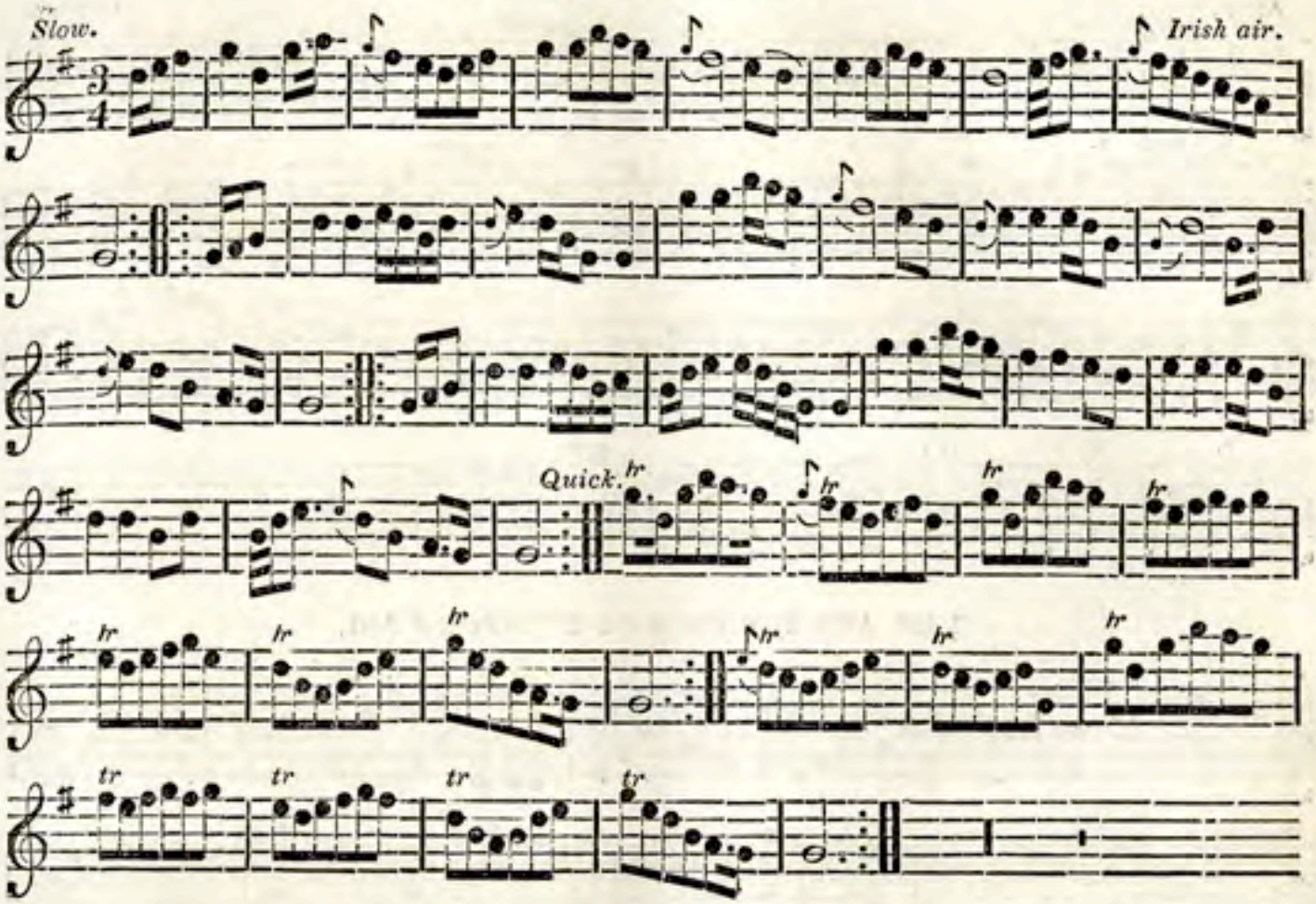


THE BROWN JUG.

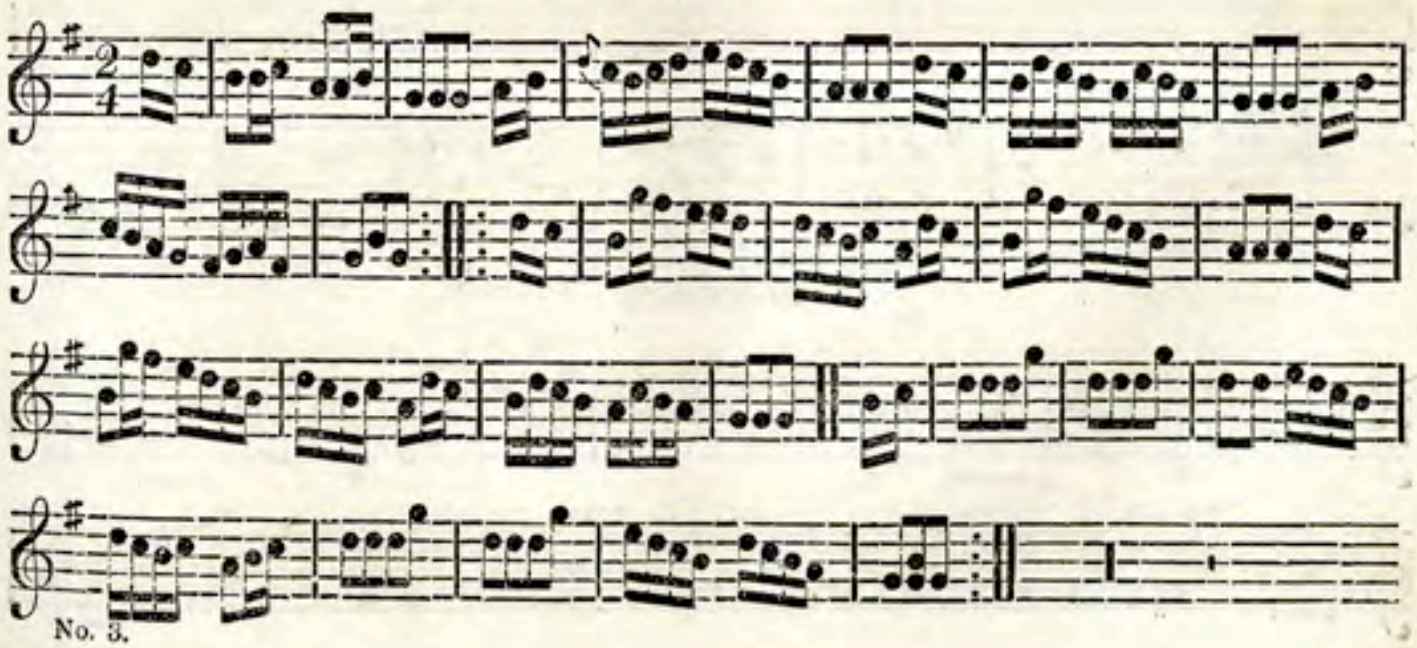
With spirit.



THE LADY OF THE DESART.



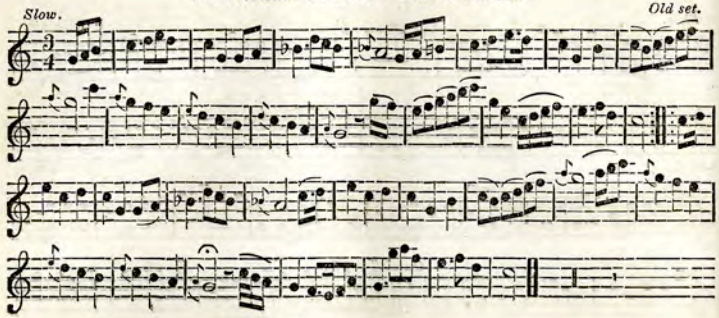
PERSIAN DANCE.



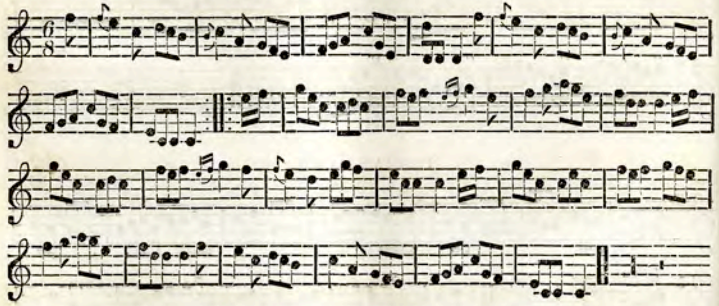
No. 3.

N'T APARAN GOIRID.—"SHORT APRON."

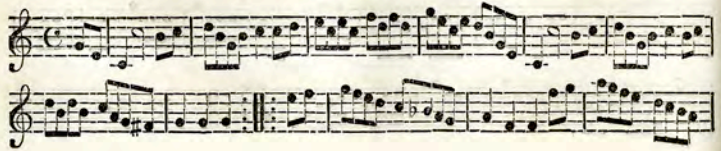
Slow. *Old set.*

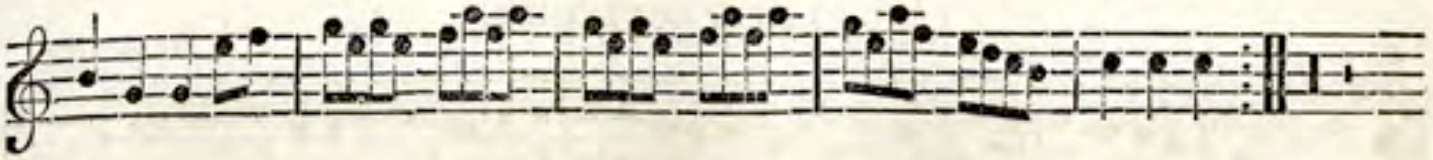


MISS ANN DOUGLAS OF BRIGTON'S JIG.



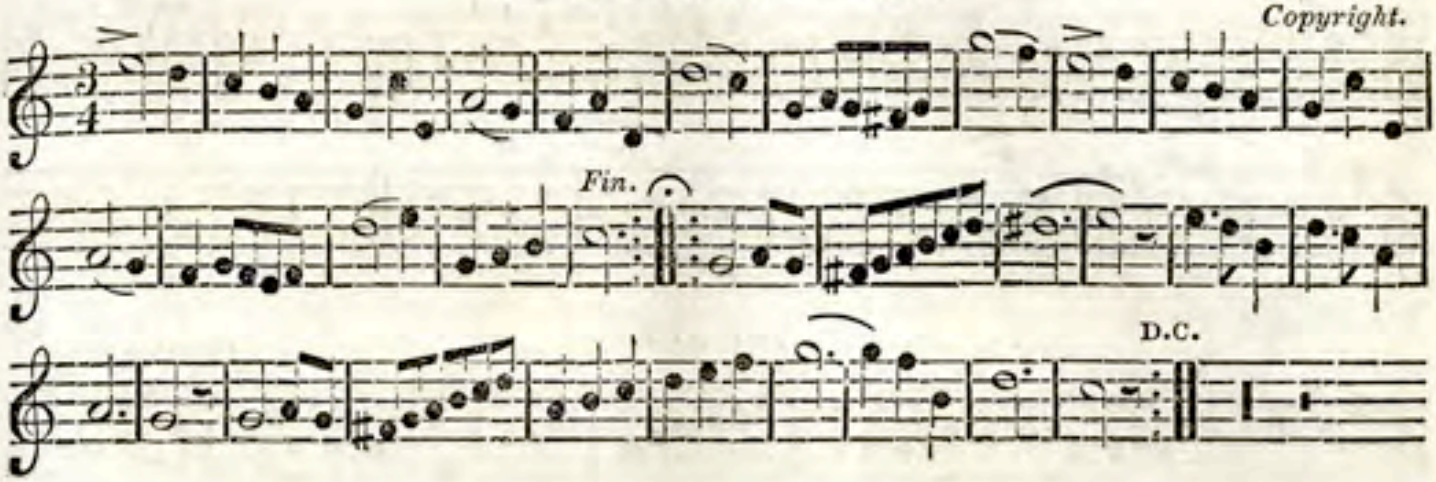
HORNPIPE.



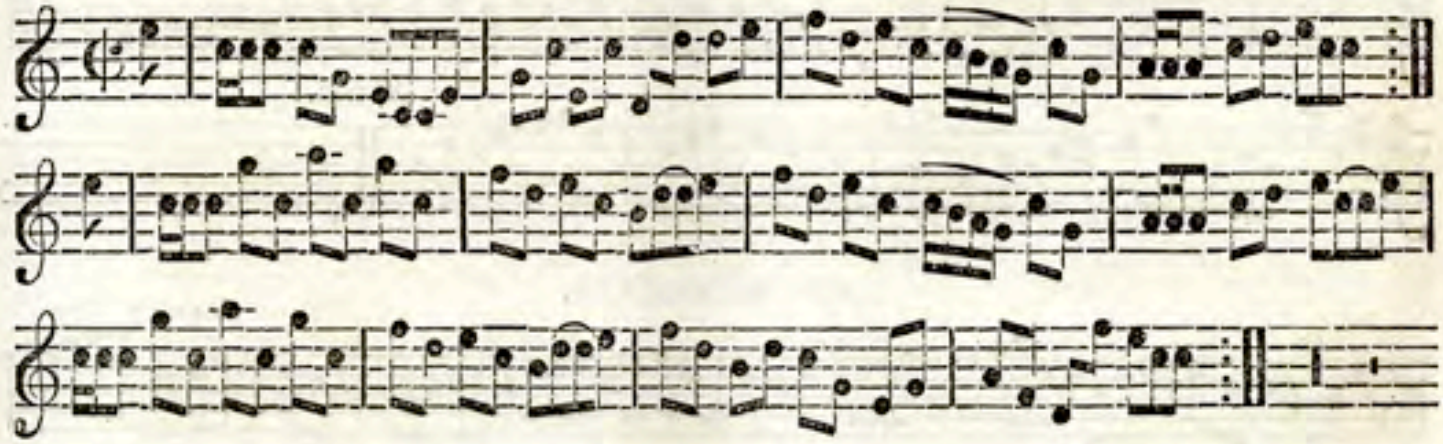


MR. R. STEWART'S WALTZ.

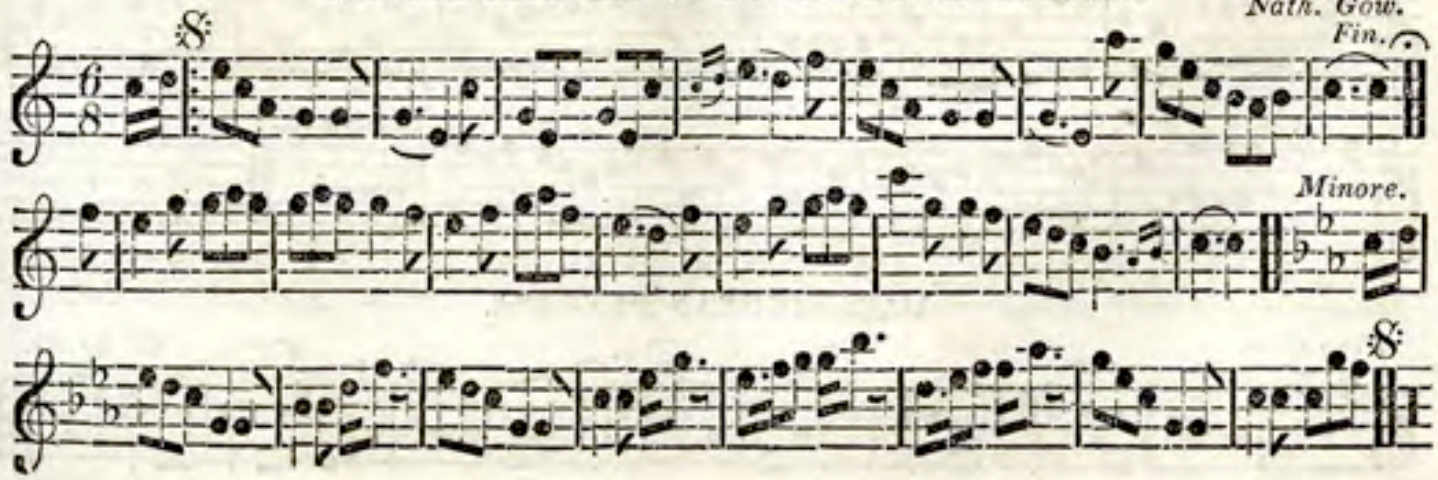
Copyright.



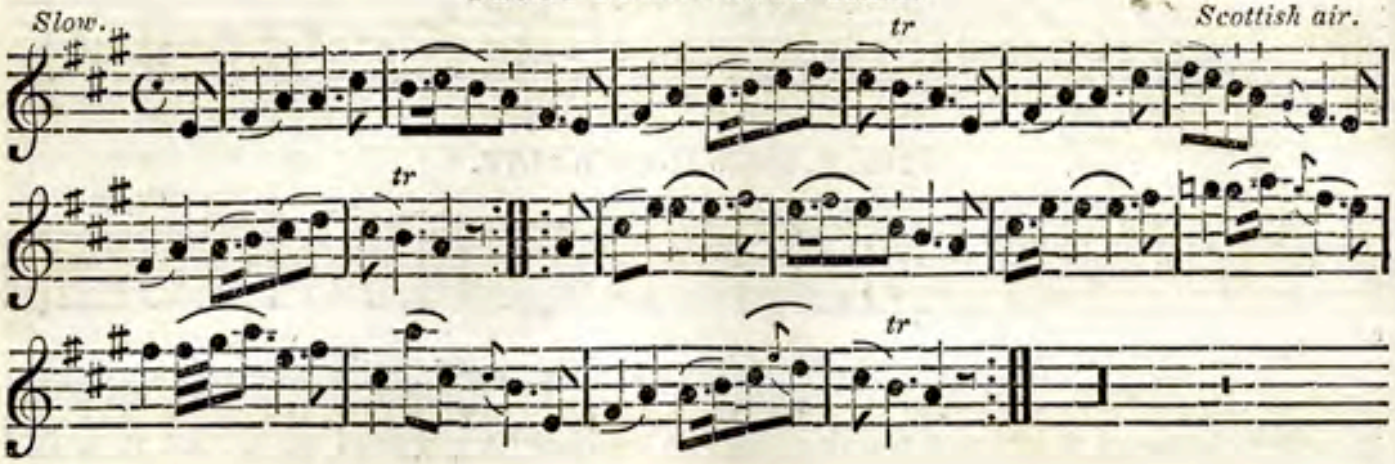
MRS. CLARK'S STRATHSPEY.



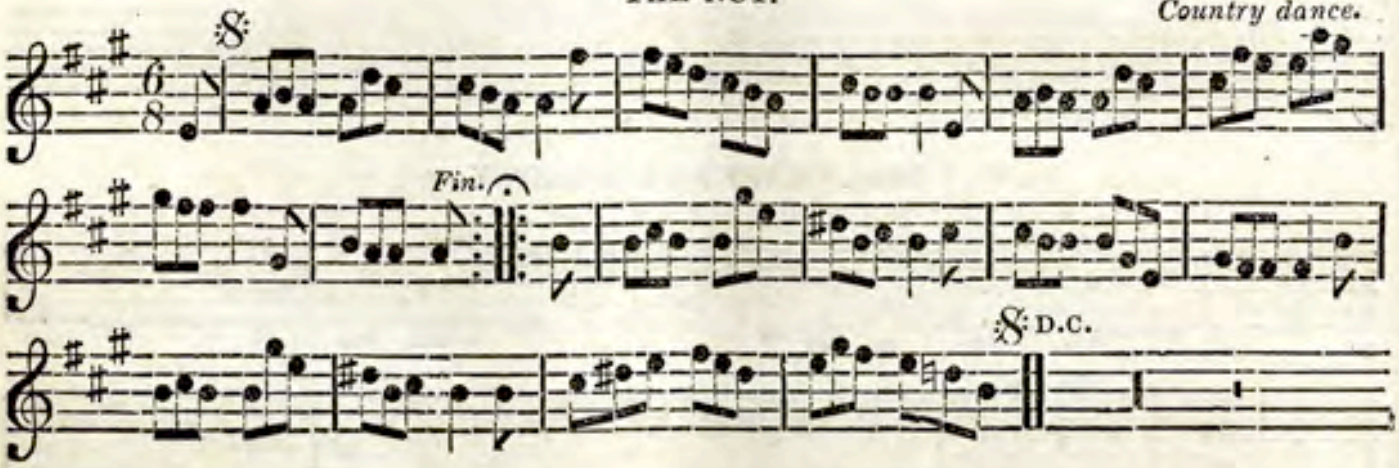
THE MARCHIONESS OF DOUGLAS'S FAVOURITE.



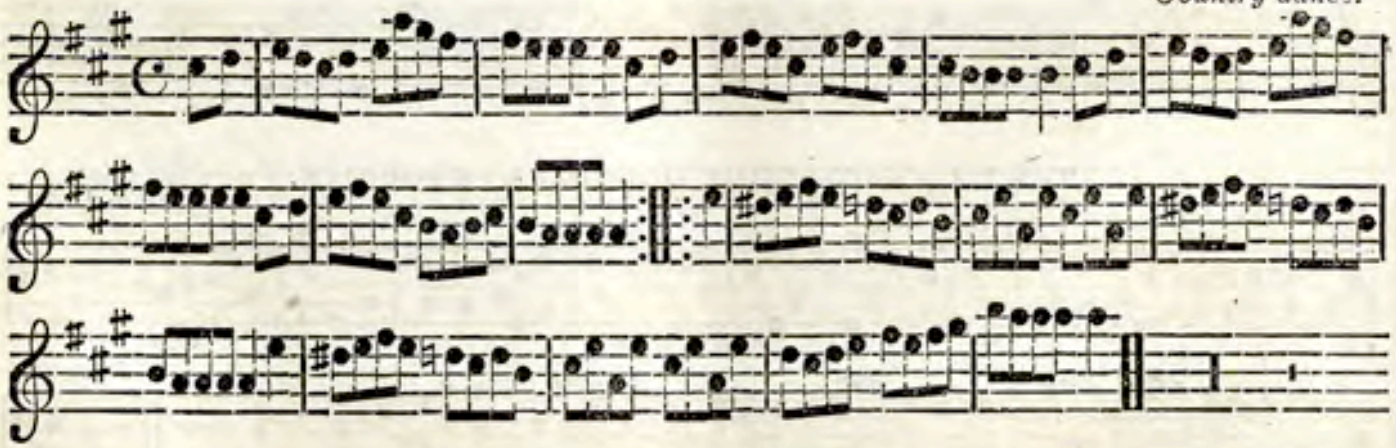
PEGGY I MUST LOVE THEE.



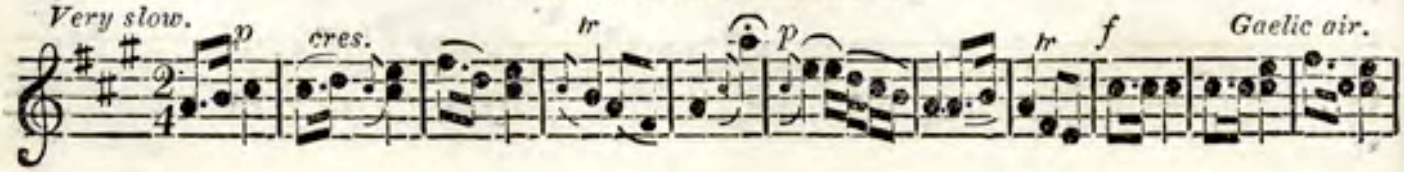
THE NUT.

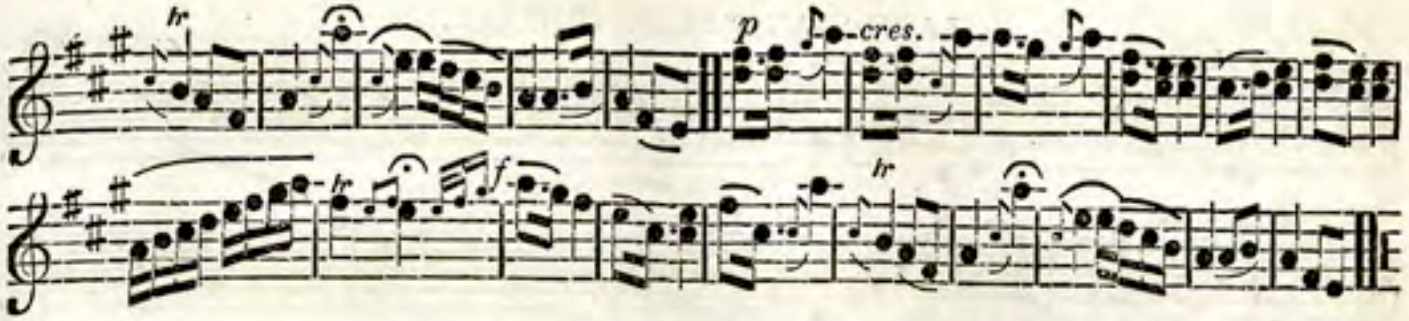


MEG MERRILEES.

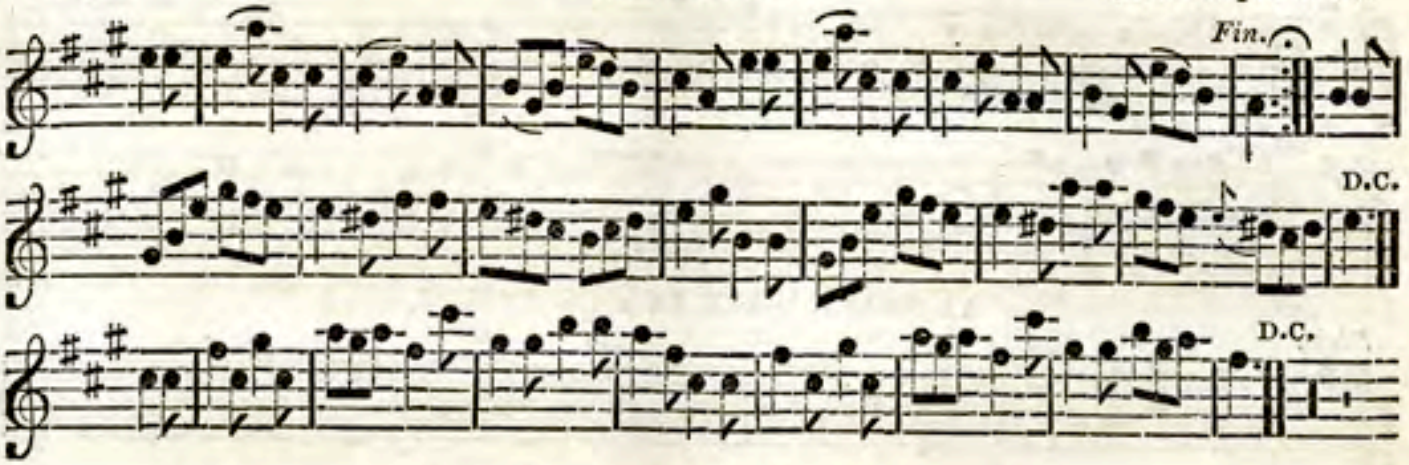


MARI NIGHEAN DHEORSA.



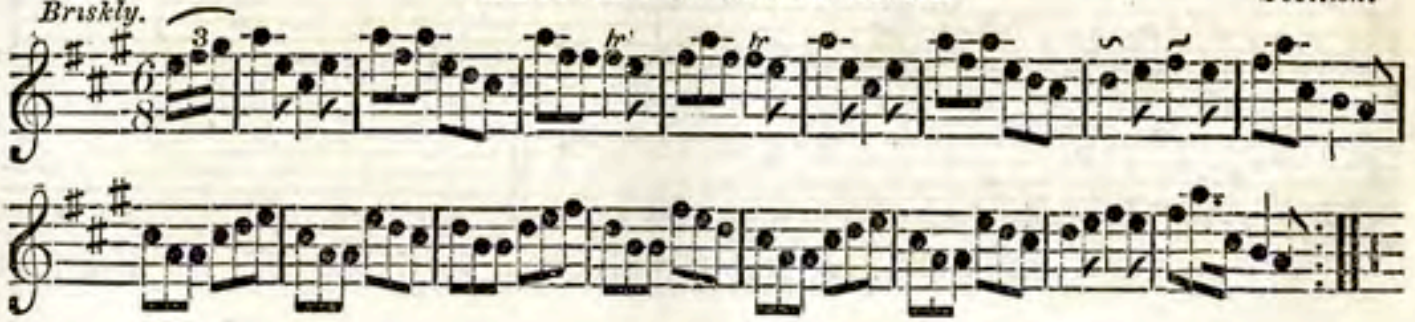


Allegro. LA CATINA. *Quadrille par Rose.*

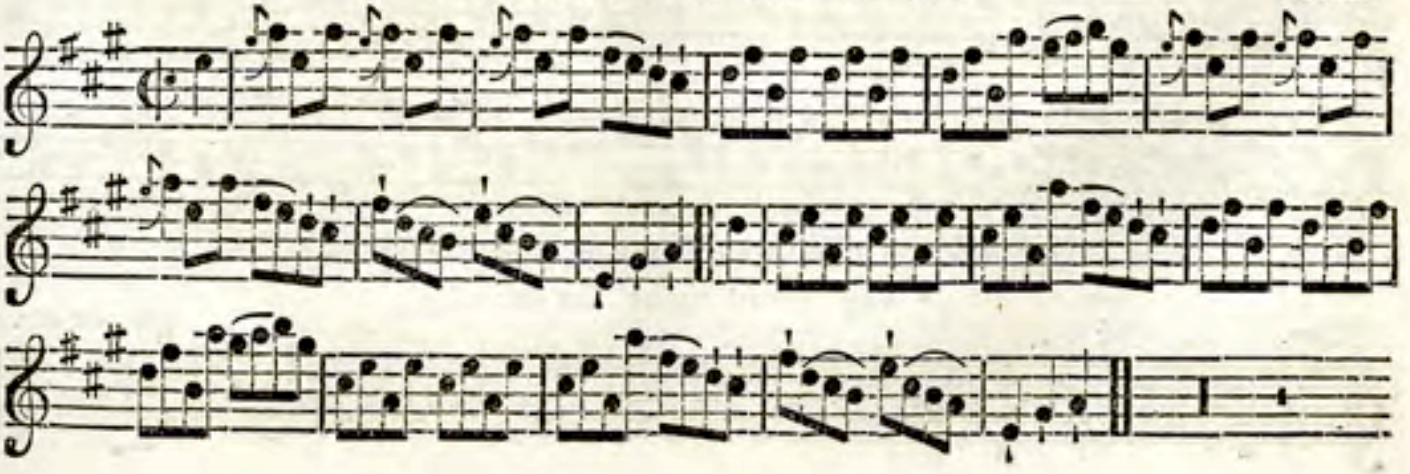


THE STOOL OF REPENTANCE.

Briskly. *Scottish.*

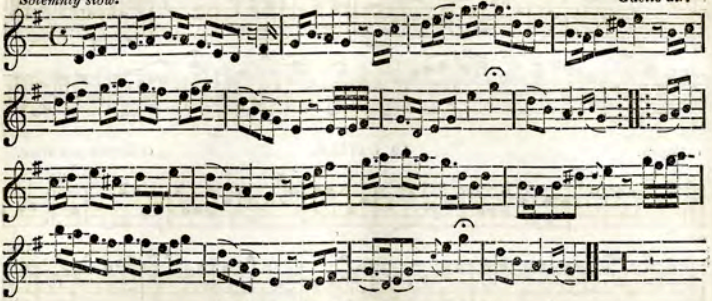


THE DEIL AMANG THE TAILORS. *Reel.*



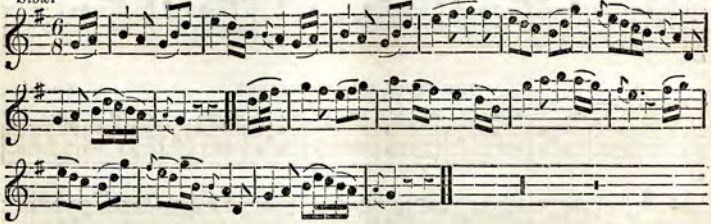
LAOIDH AN T' SLANUIDHFEAR.

Solemnly slow. *Gaelic air.*

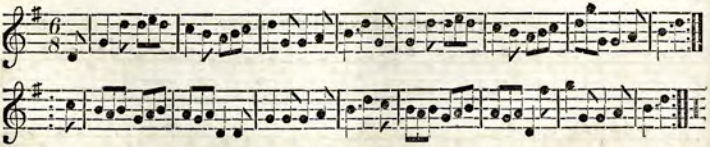


YE SHALL WALK IN SILK ATTIRE.

Slow.



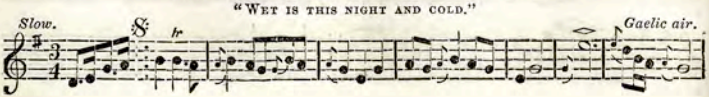
THE HEMP DRESSERS.

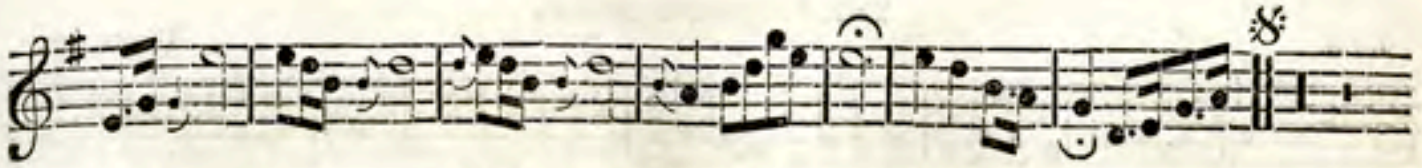


SFLUICH AN OIDHCHE NOCH, 'SGUR FUAR I.

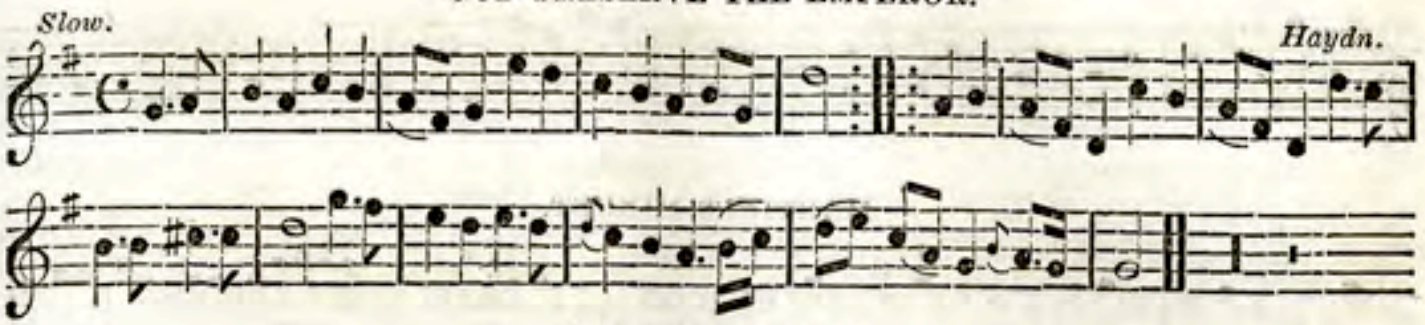
"WET IS THIS NIGHT AND COLD."

Slow. *Gaelic air.*

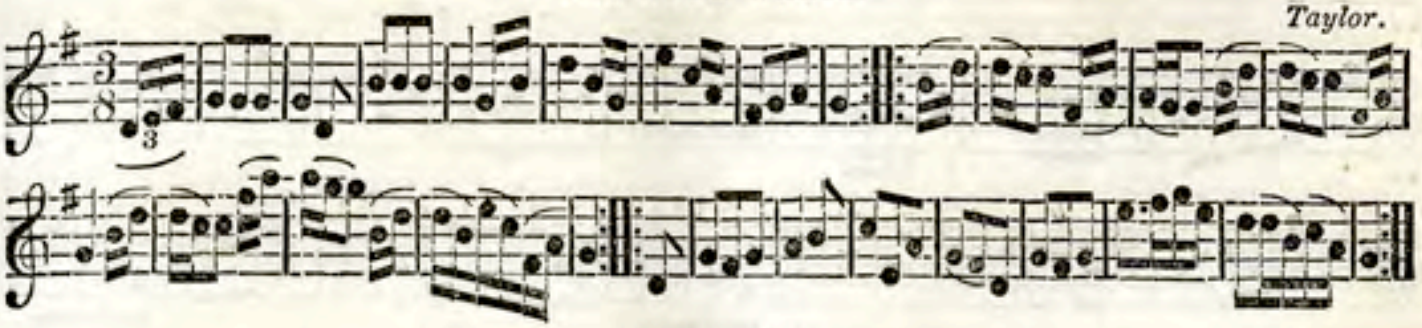




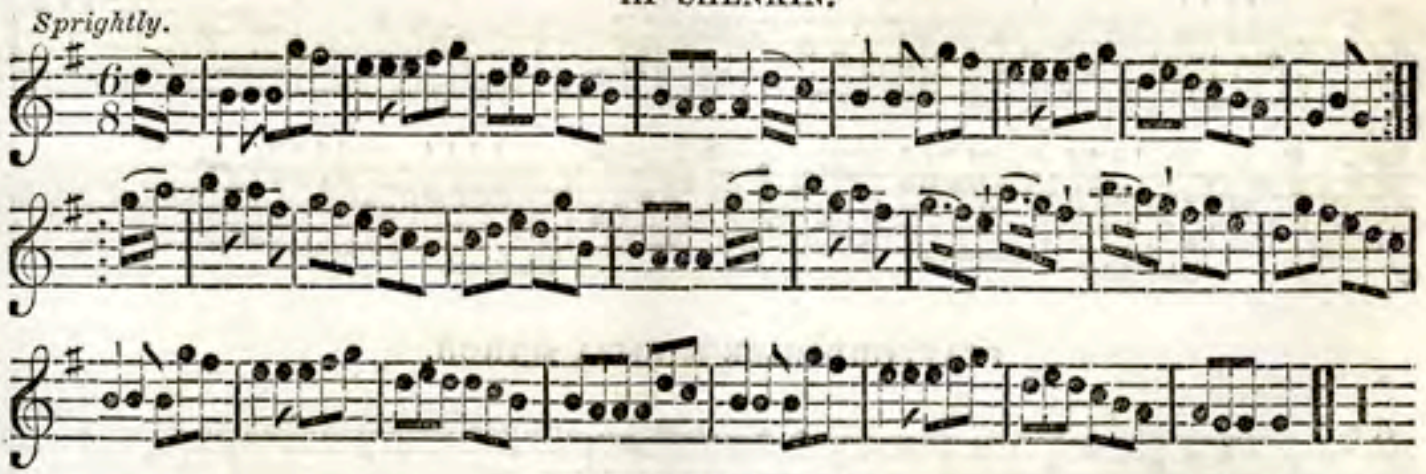
GOD PRESERVE THE EMPEROR.



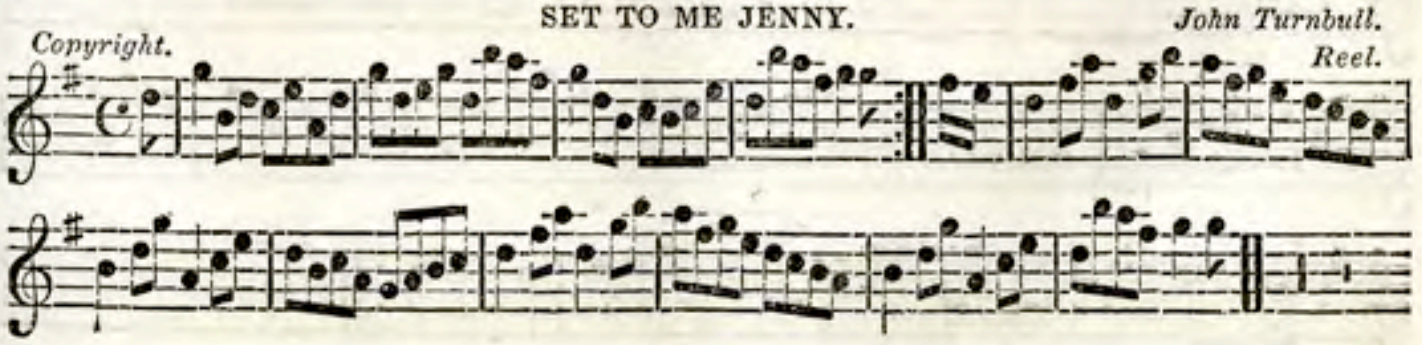
THE BATH WALTZ.



AP SHENKIN.

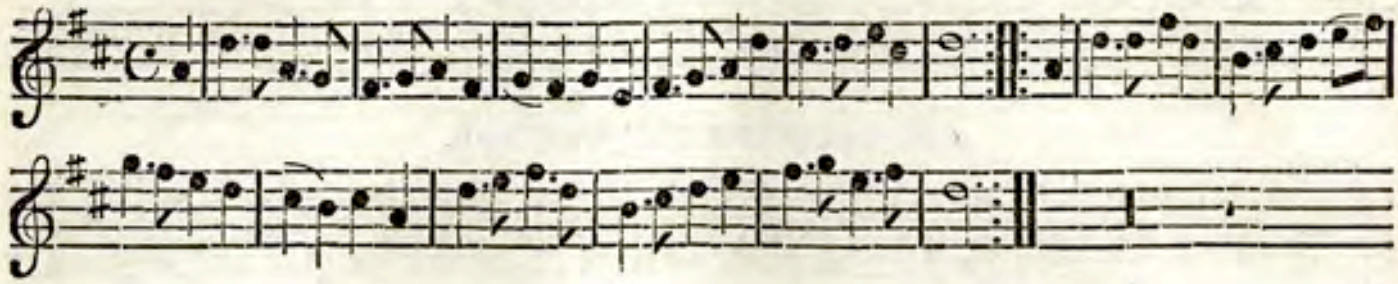


SET TO ME JENNY.

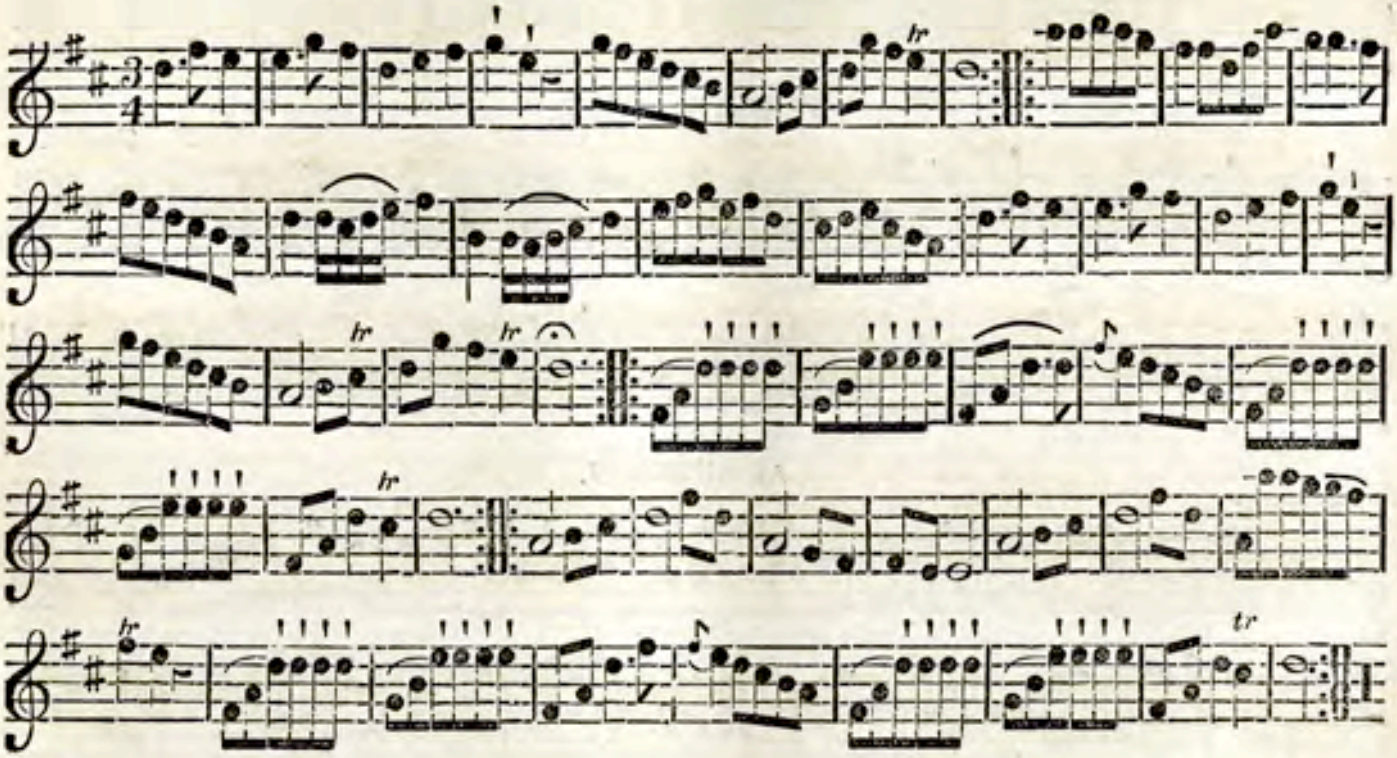


THE INSPIRED BARD.

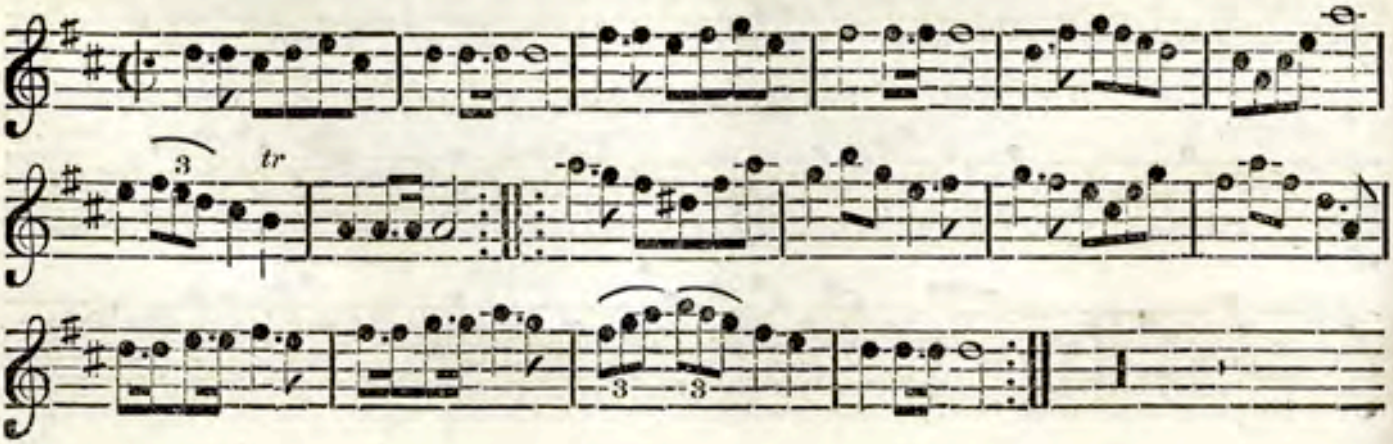
Bold. *Welch air.*



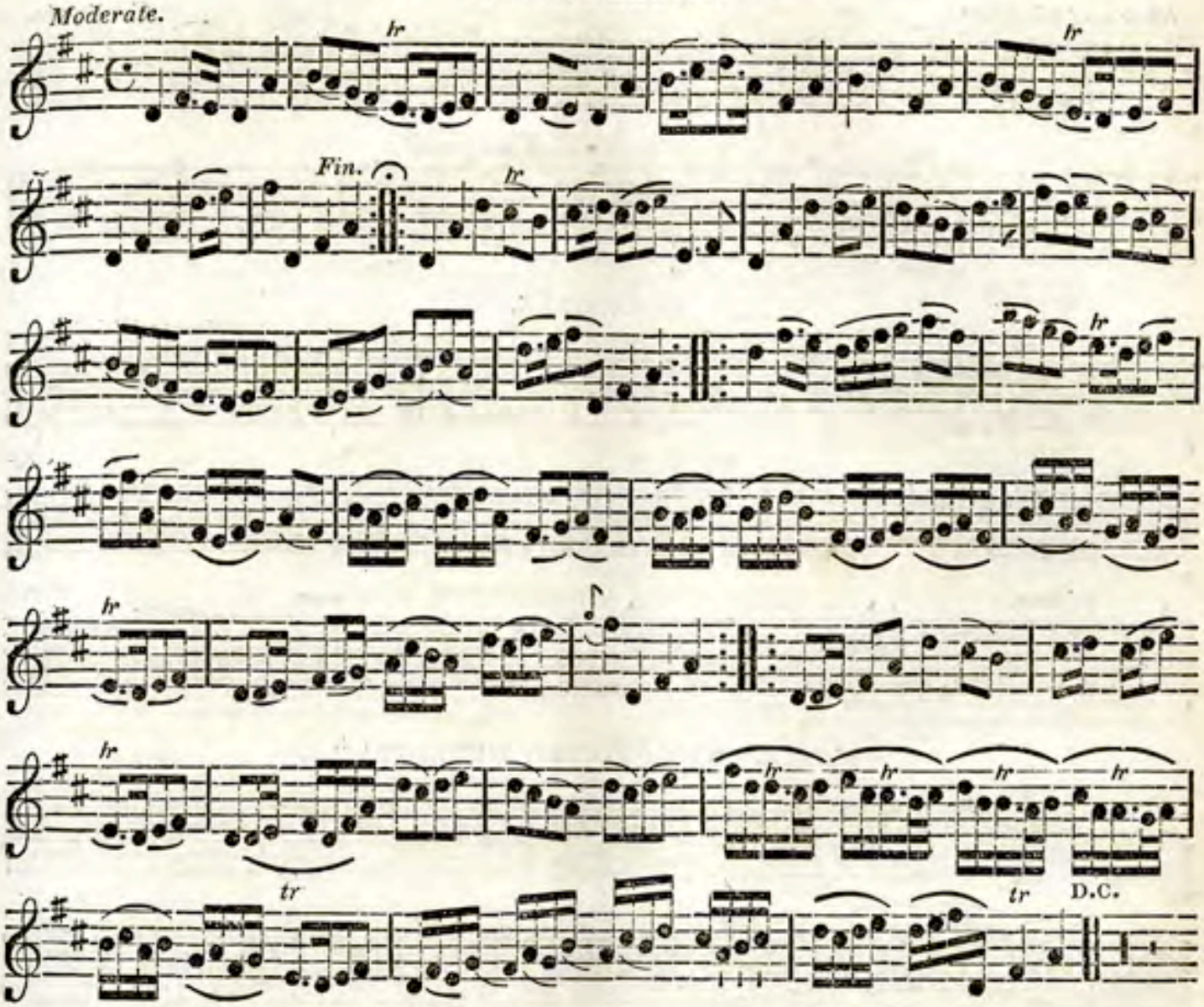
MARTINI'S MINUET.



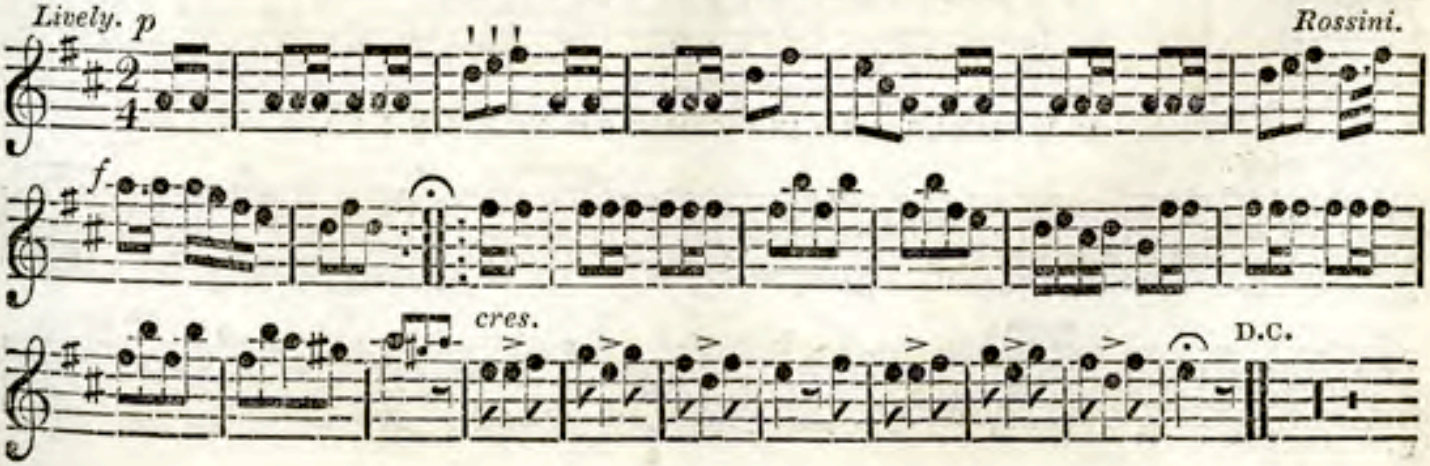
STAFFORDSHIRE MILITIA MARCH.



BESSIE'S HAGGIS.

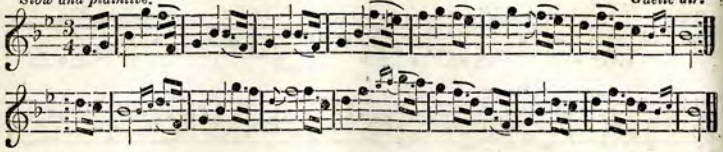


MARCH FROM "GUILLAUME TELL."



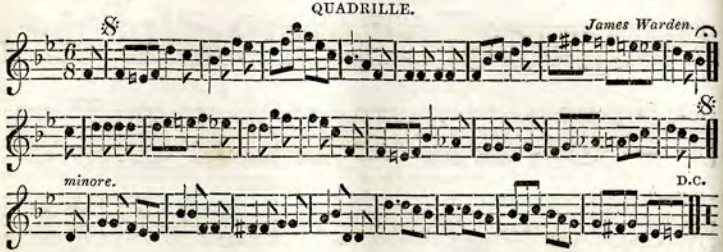
FHIR A BHATA—"THE BOAT OF MY LOVER."

Slow and plaintive. *Gaelic air.*



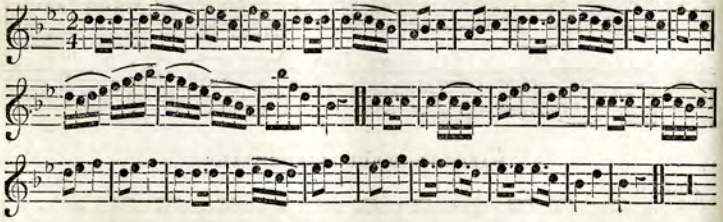
QUADRILLE.

James Warden.



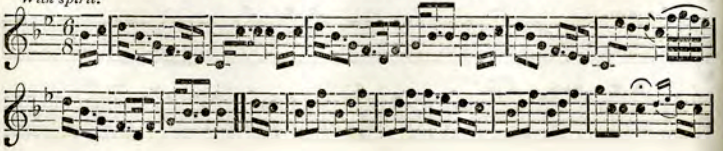
MARCH FROM "PIETRO L'EREMITA."

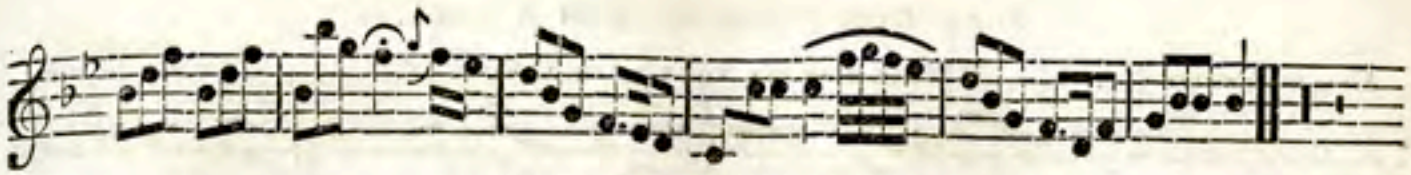
Rossini.



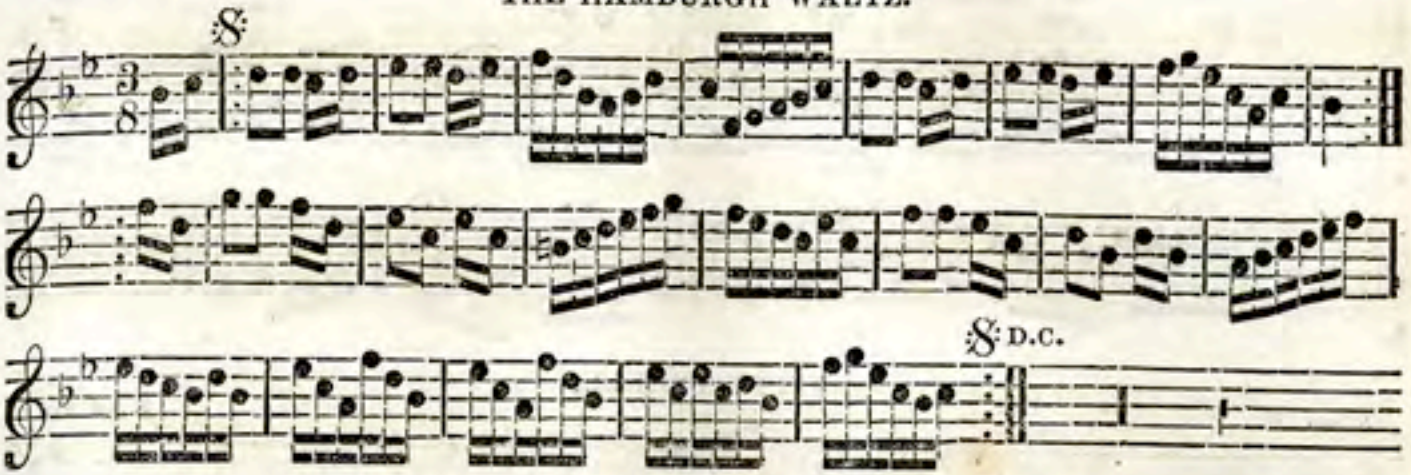
O WHISTLE AND I'LL COME TO YOU, MY LAD.

With spirit.



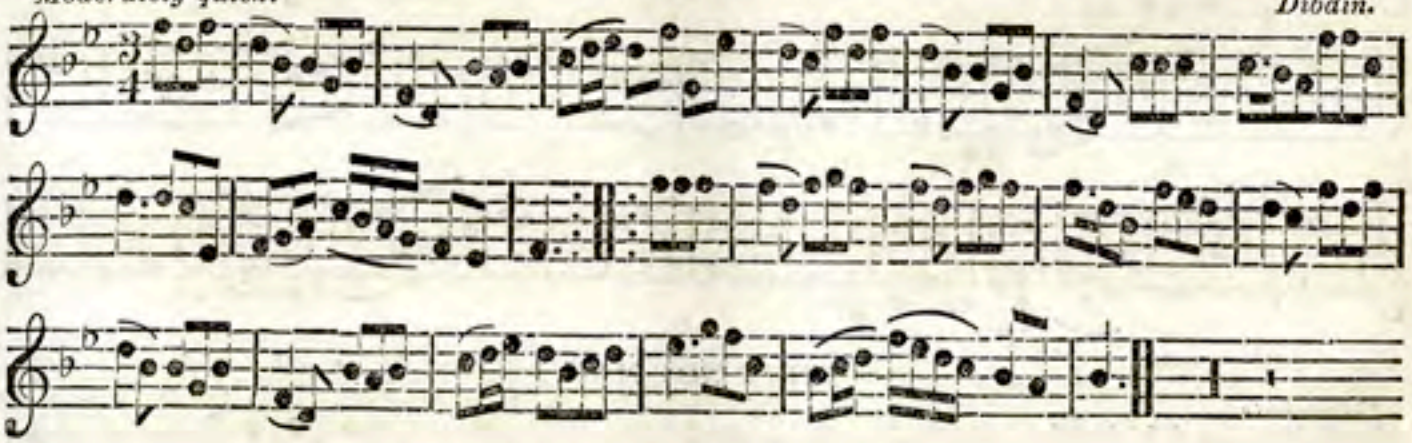


THE HAMBURGH WALTZ.



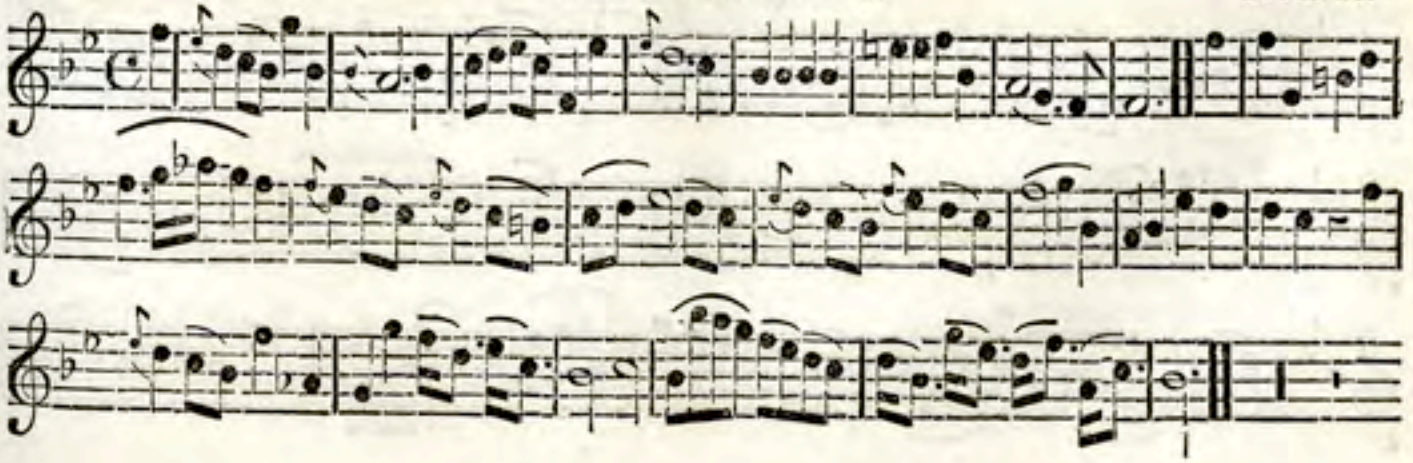
THE COBBLER OF CASTLEBERRY.

Moderately quick. *Dibdin.*



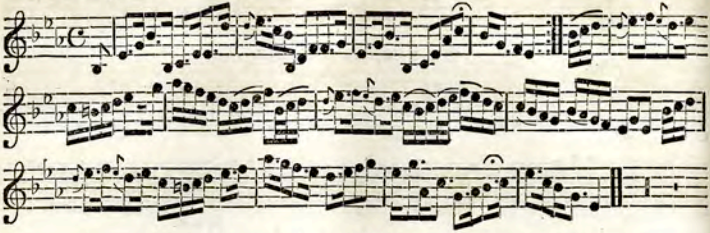
BLOW, BLOW THOU WINTER WIND.

Sung in "As You Like It." *Dr. Arne.*



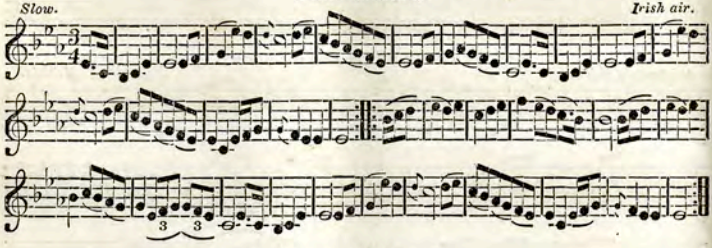
SLAN GUN T'HIG MO RUN A NALL.

Slow with expression. "WELL MAY MY TRUE LOVE ARRIVE." *Gaelic air.*



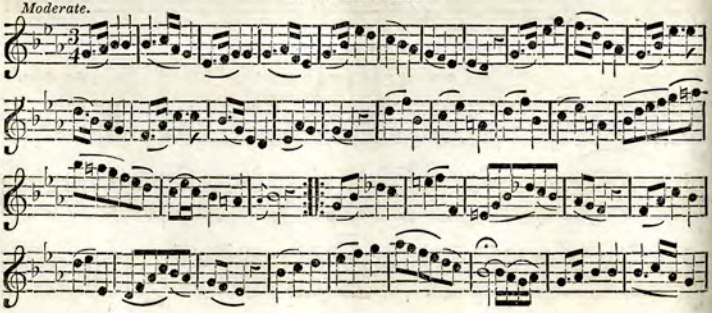
KITTY TYRELL.

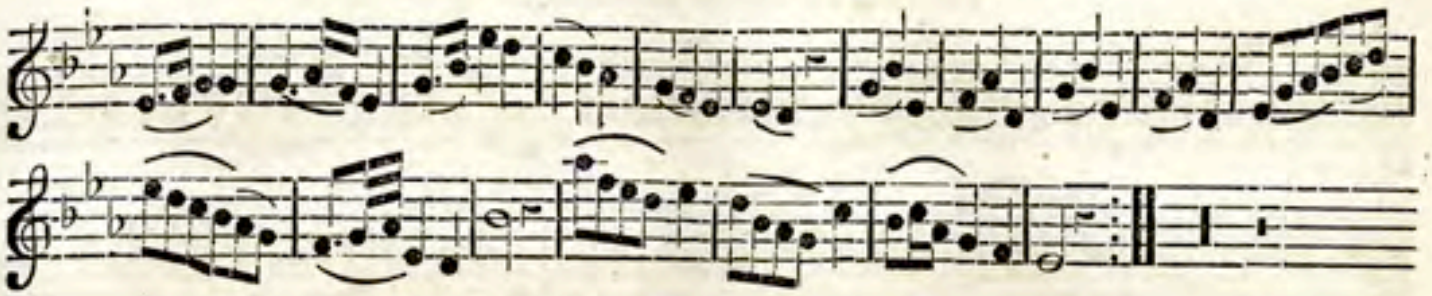
Slow. *Irish air.*



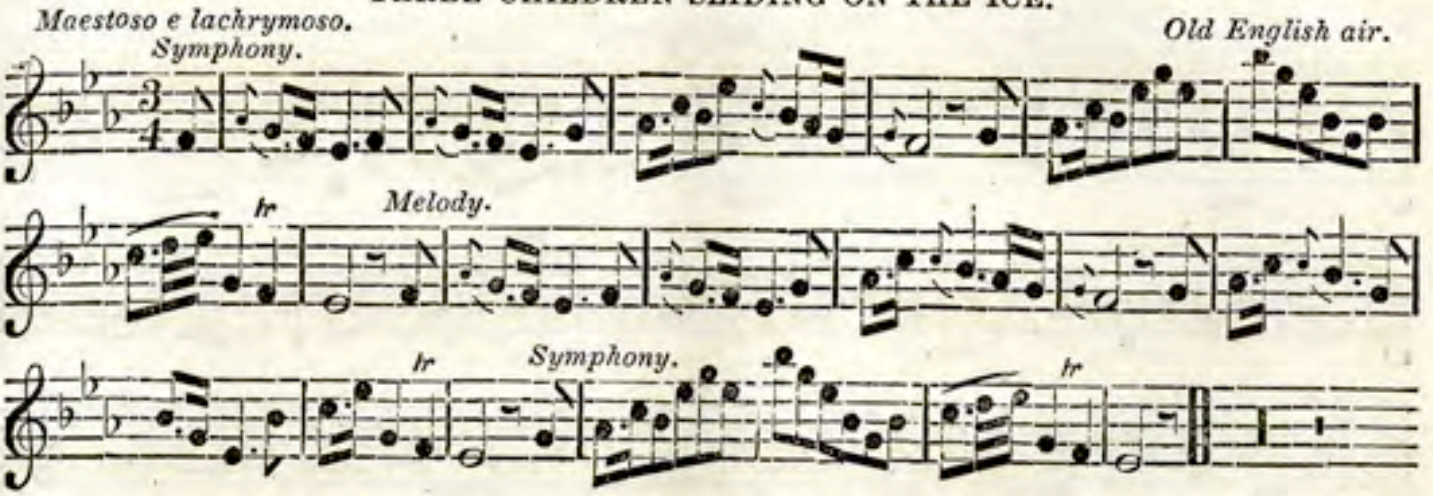
TRUST NOT MAN.

Moderate.

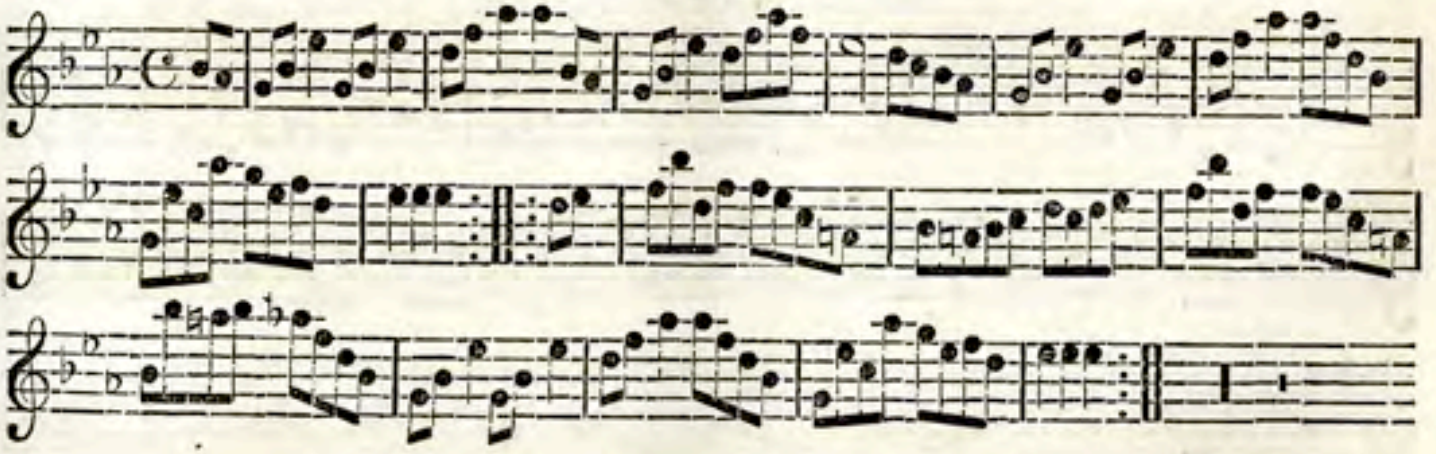




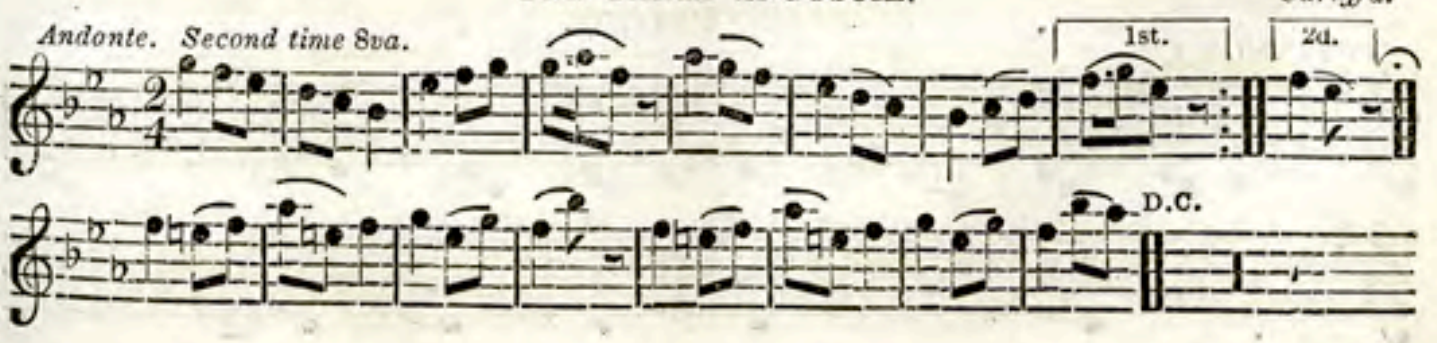
THREE CHILDREN SLIDING ON THE ICE.



HORNPIPE.

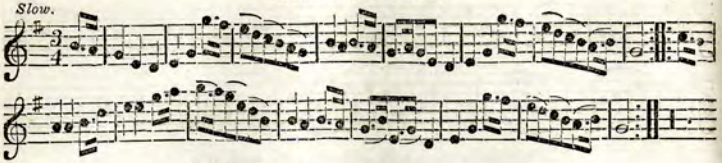


FRA TANTE ANGOSCIE.



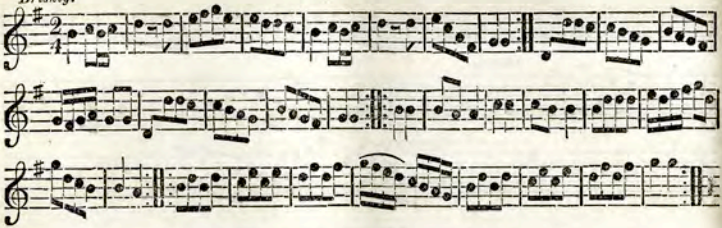
AULD ROB MORRIS.

Slow.



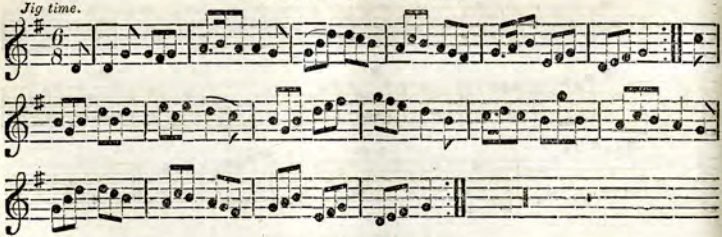
LA BISSETTE.

Briskly.



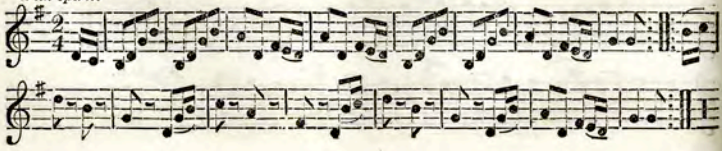
THE SPRIG OF SHILLELAH.

Jig time.



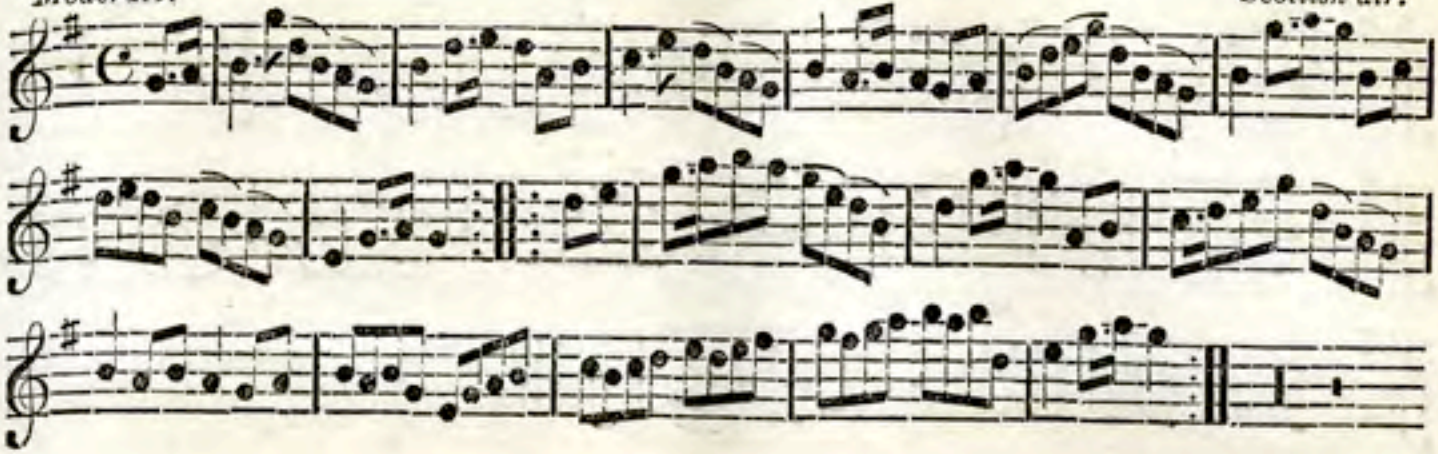
NEGRO MELODY.

With spirit.

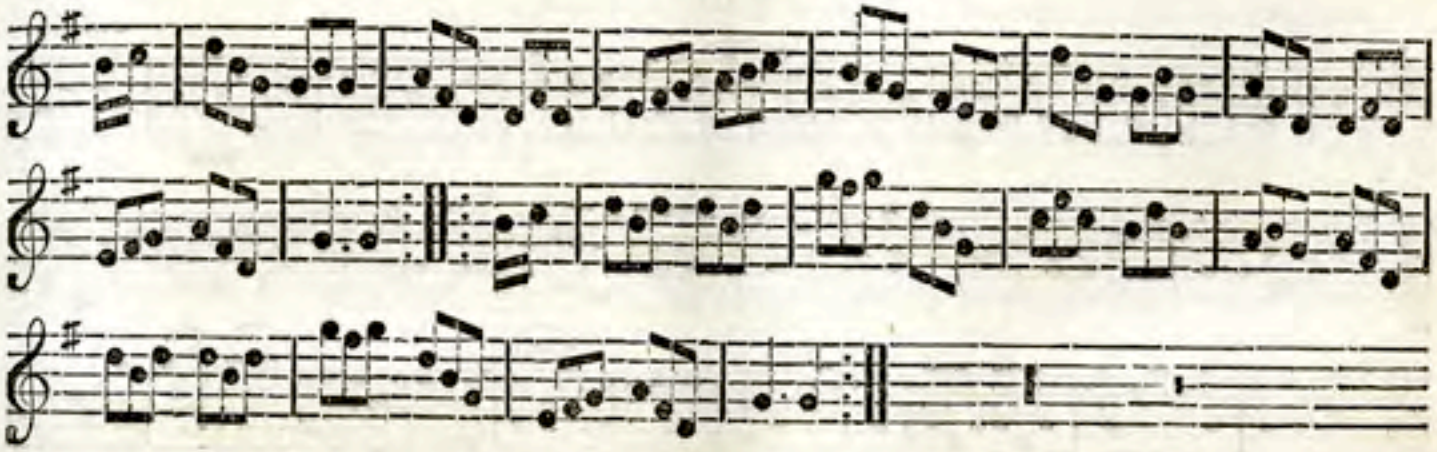


THE FOURTEENTH OF OCTOBER.

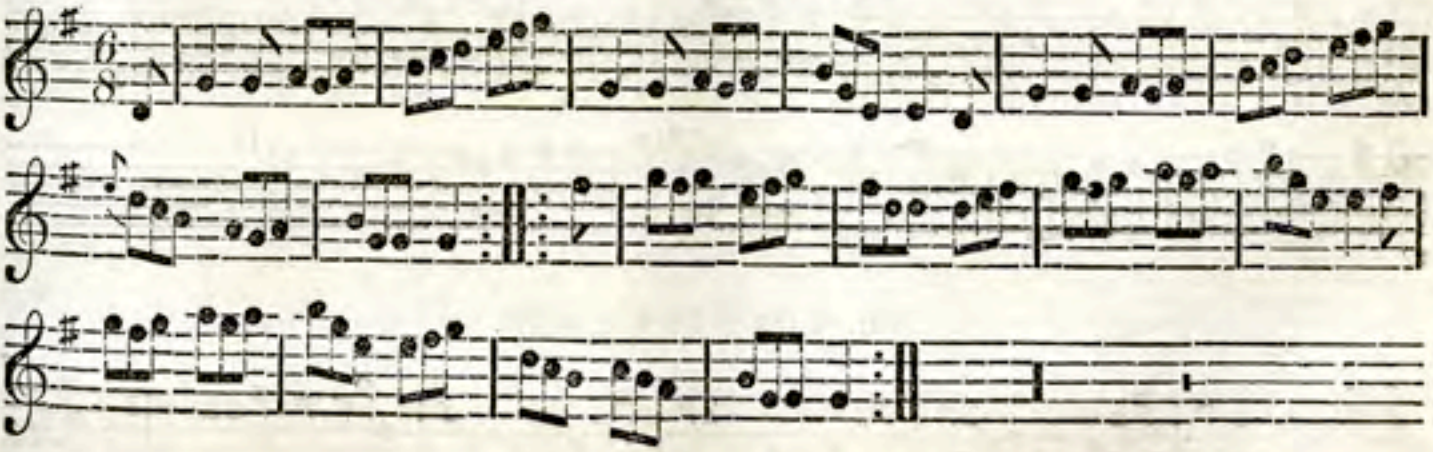
Moderate. *Scottish air.*



MRS. BLAIR OF BLAIR'S JIG.

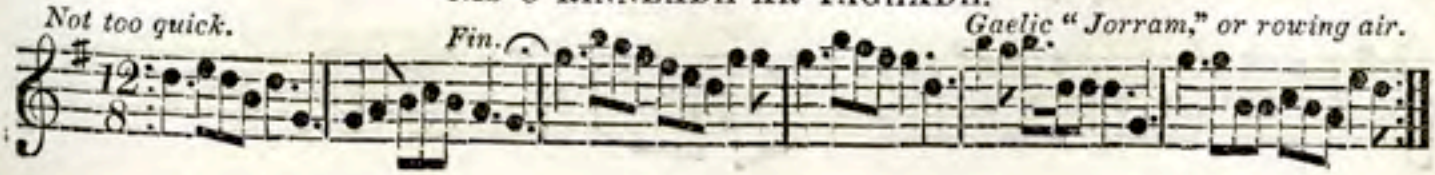


MRS. SPENS MONRO'S JIG.



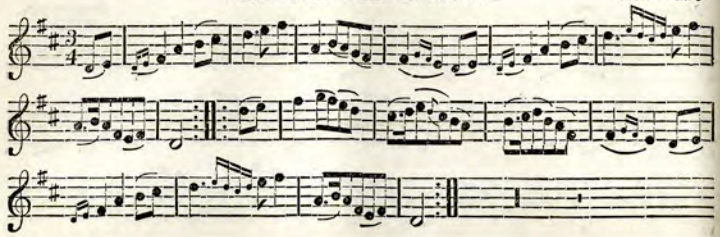
NIS O RINNEADH AR TAGHADH.

Not too quick. *Fin.* *Gaelic "Jorram," or rowing air.*



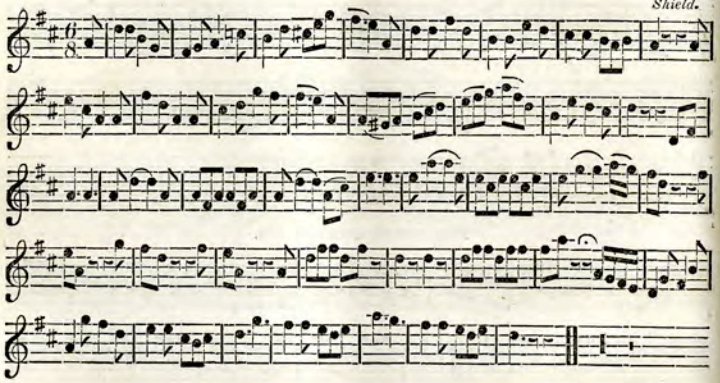
THE YELLOW HAIR'D LADDIE.

Scottish air.

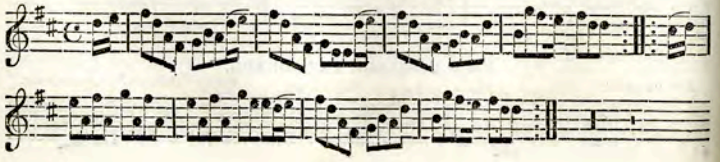


OLD TOWLER.

Shield.



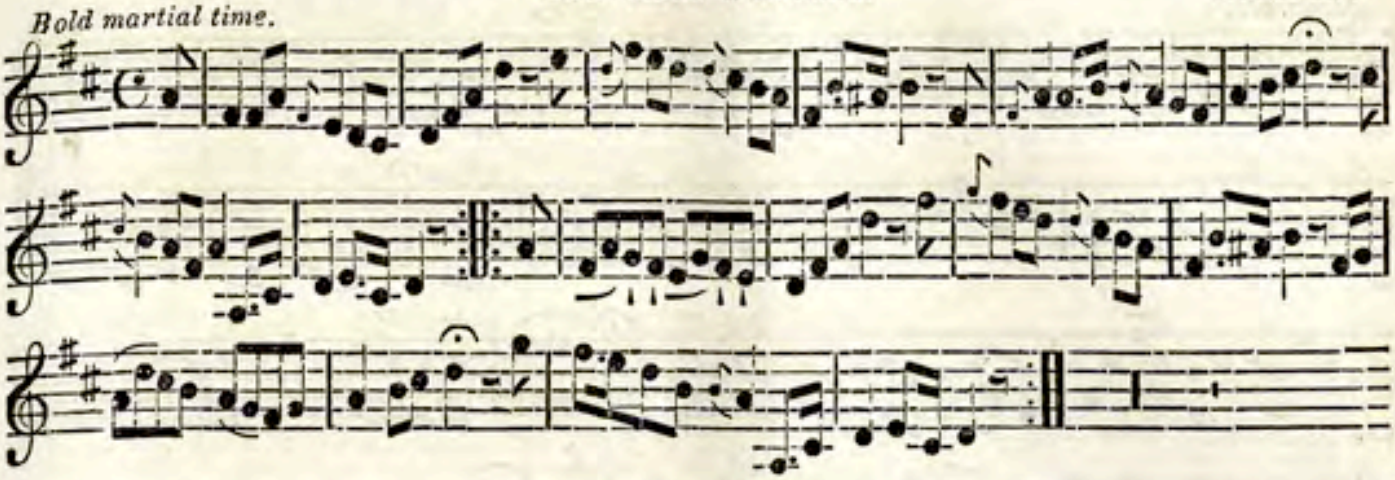
MR. WILL'S FAVOURITE.



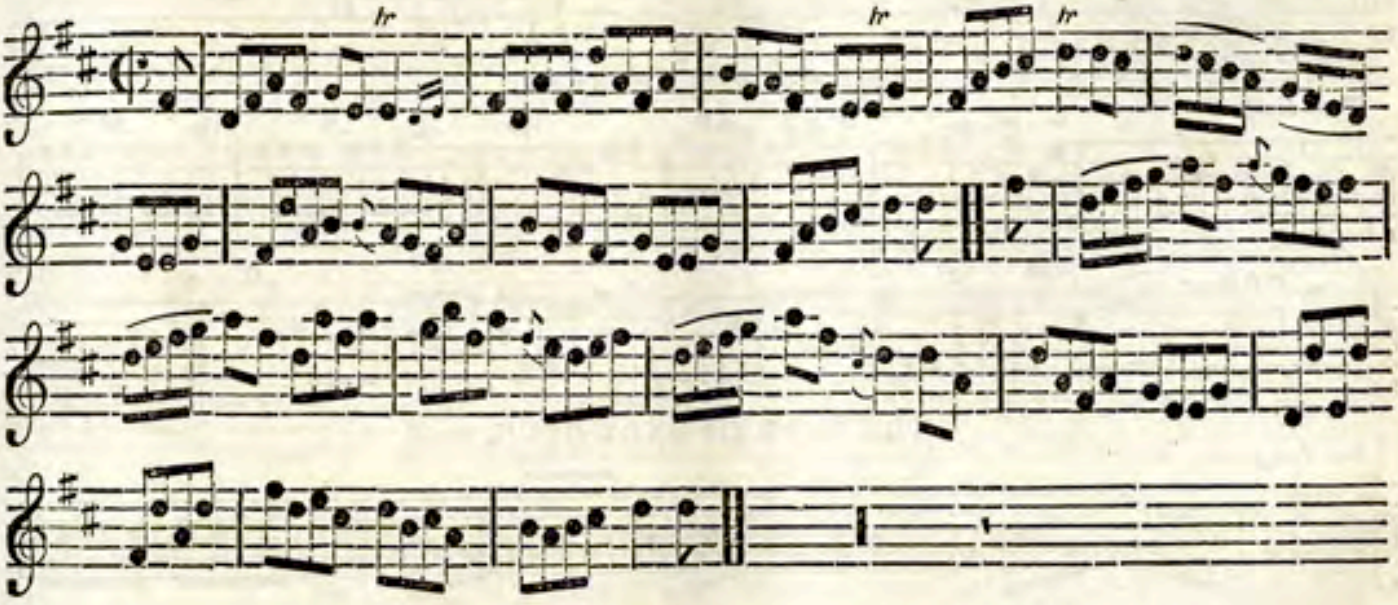
EIRIDH NA FINNACHA' GAELACH.

"THE REBEL WAR SONG." *Gaelic air.*

Bold martial time.

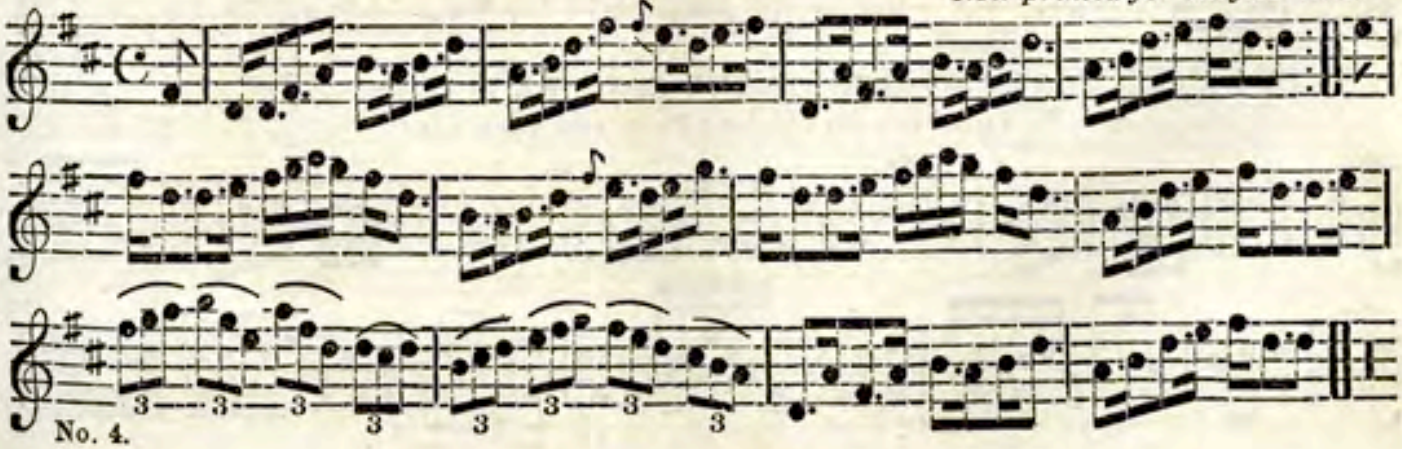


JAMES BOICK'S REEL. *Now printed for the first time.*



THE KILWINNING ARCHERS' STRATHSPEY.

Now printed for the first time.

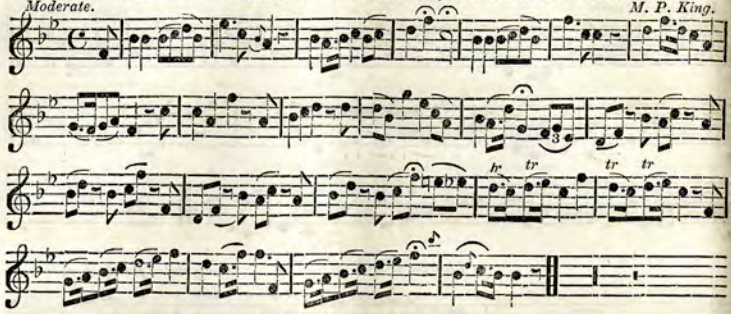


No. 4.

THE BLUE EYED YOUTH.

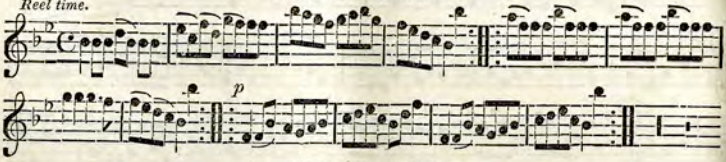
FROM THE COMIC OPERA OF "OH! THIS LOVE, OR THE MASQUERADERS."

Moderate. *M. P. King.*



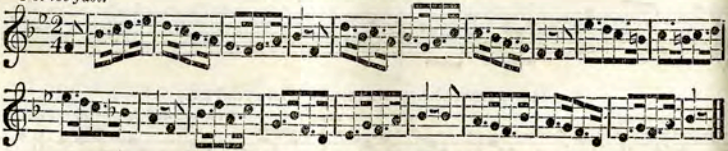
MARMONT'S RETREAT.

Reel time.



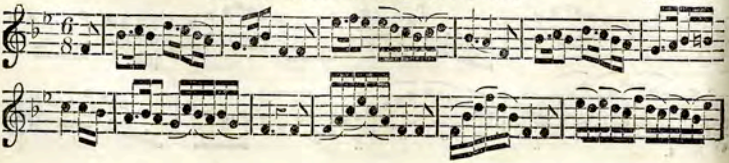
THE MAID OF SNOWDOUN.

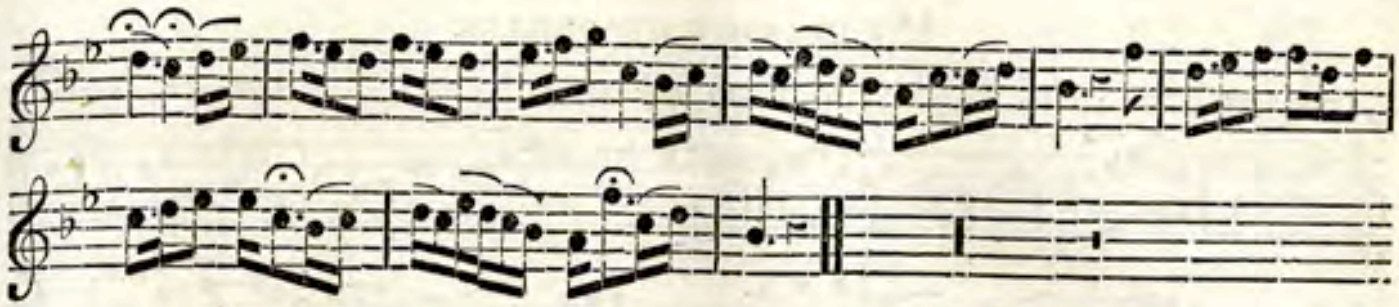
Not too fast.



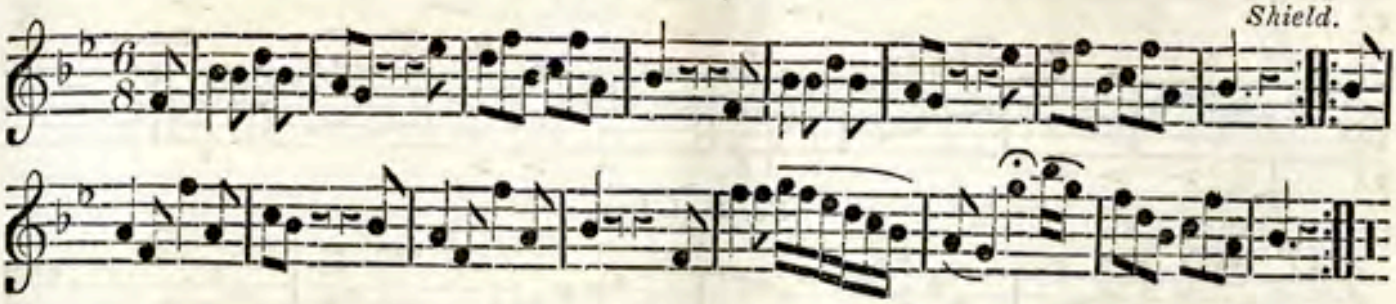
THE WEALTH OF THE COTTAGE IS LOVE.

FROM THE OPERA OF "PAUL AND VIRGINIA." *W. Reeve.*

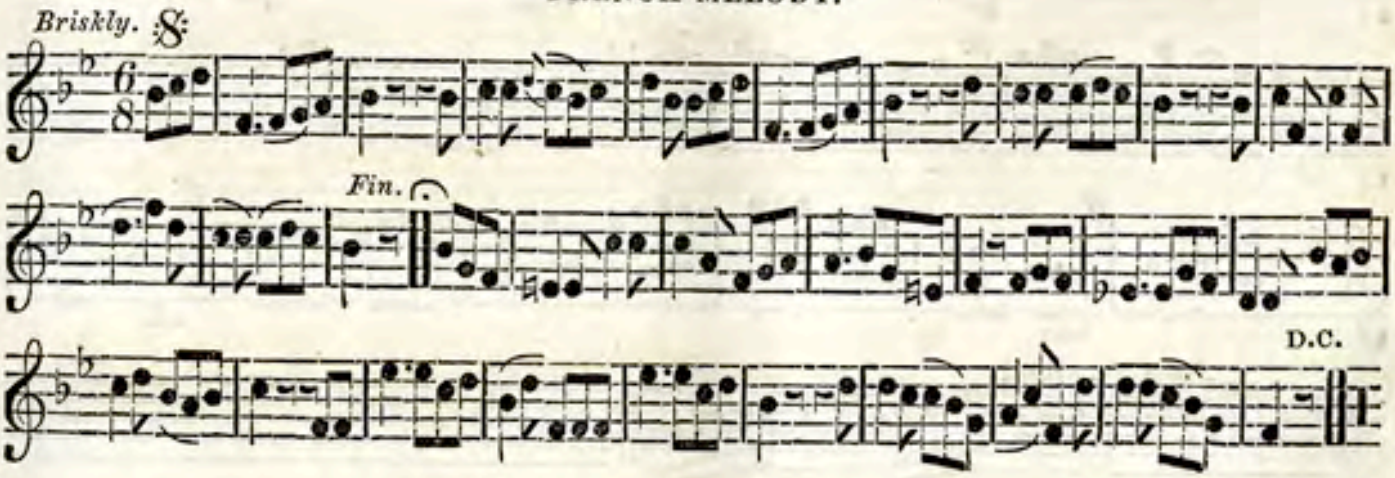




THE MAID OF LODI.

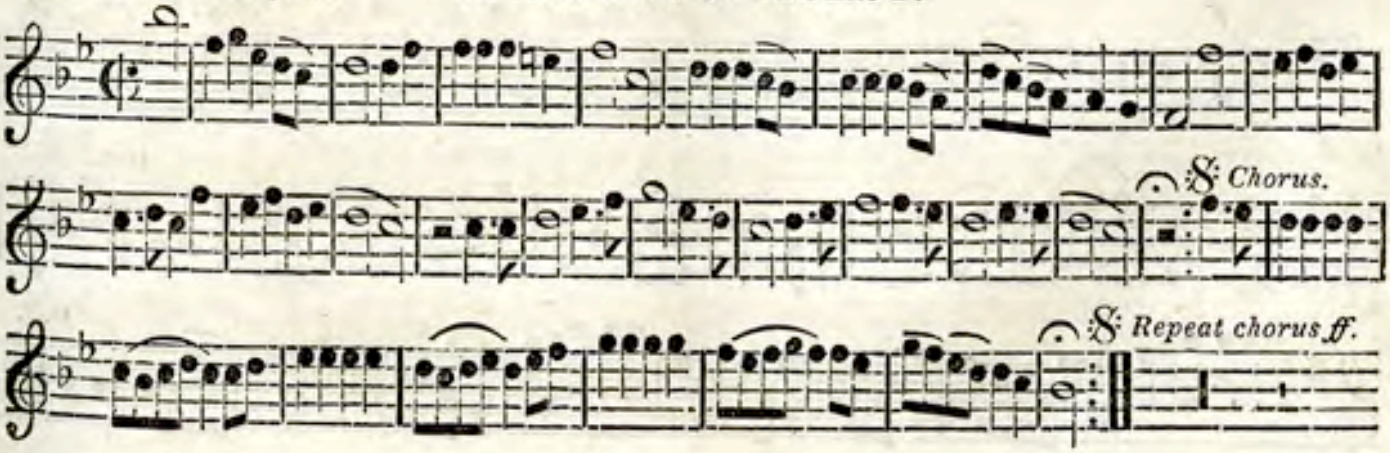


FRENCH MELODY.



Bold, and not too fast.

YE MARINERS OF ENGLAND.



THE GLASGOW QUADRILLES.

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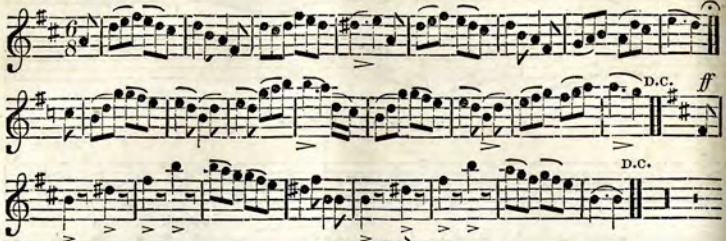
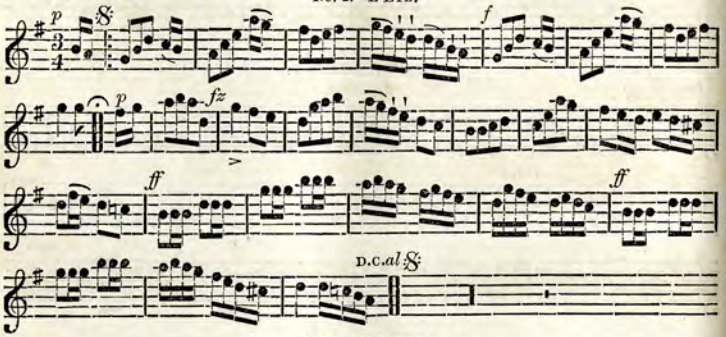
No. 1.—La Pantalon.

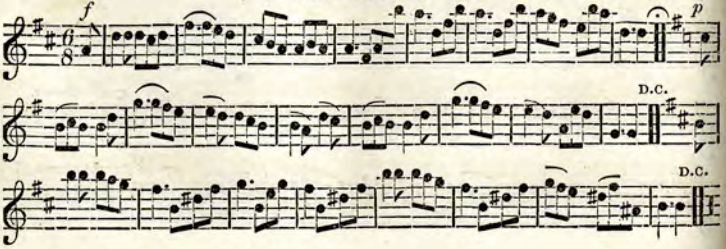
Thos. Henderson.



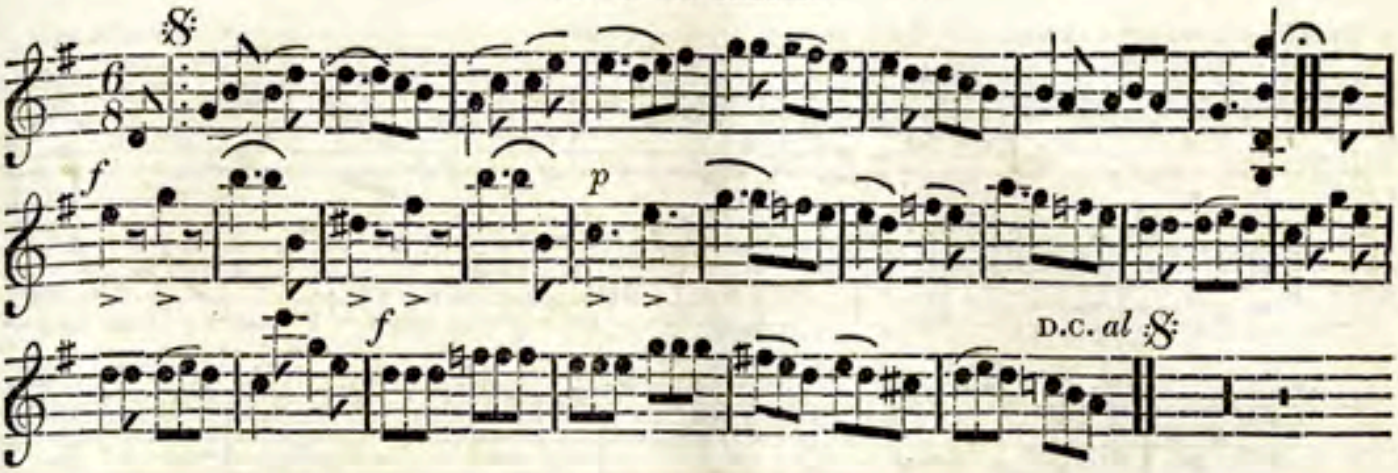
No. 2.—L'Ete.



No. 3.—La Poule.

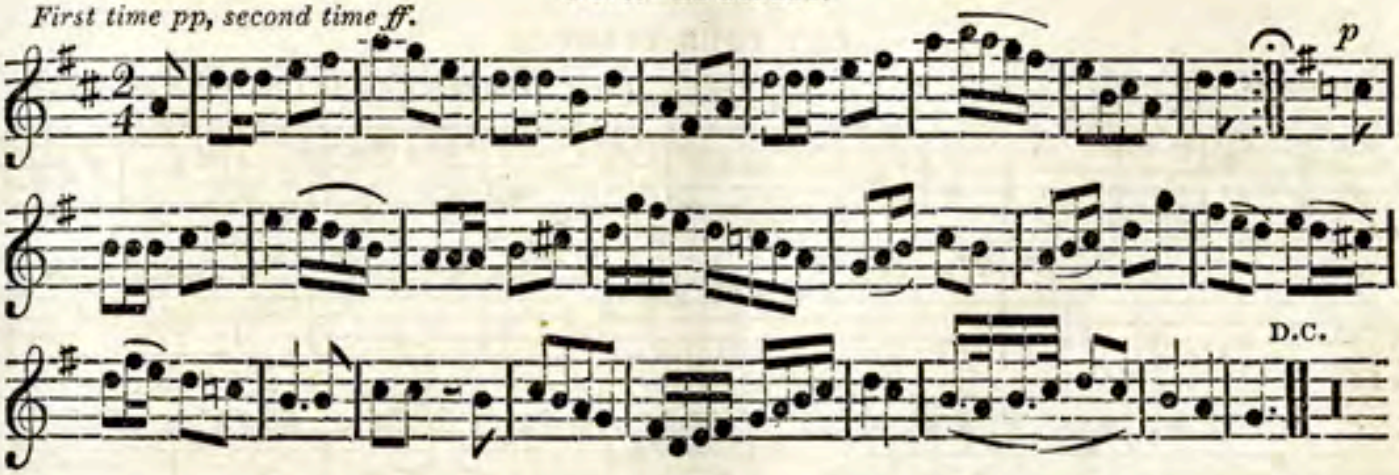


No. 4.—La Trenise.



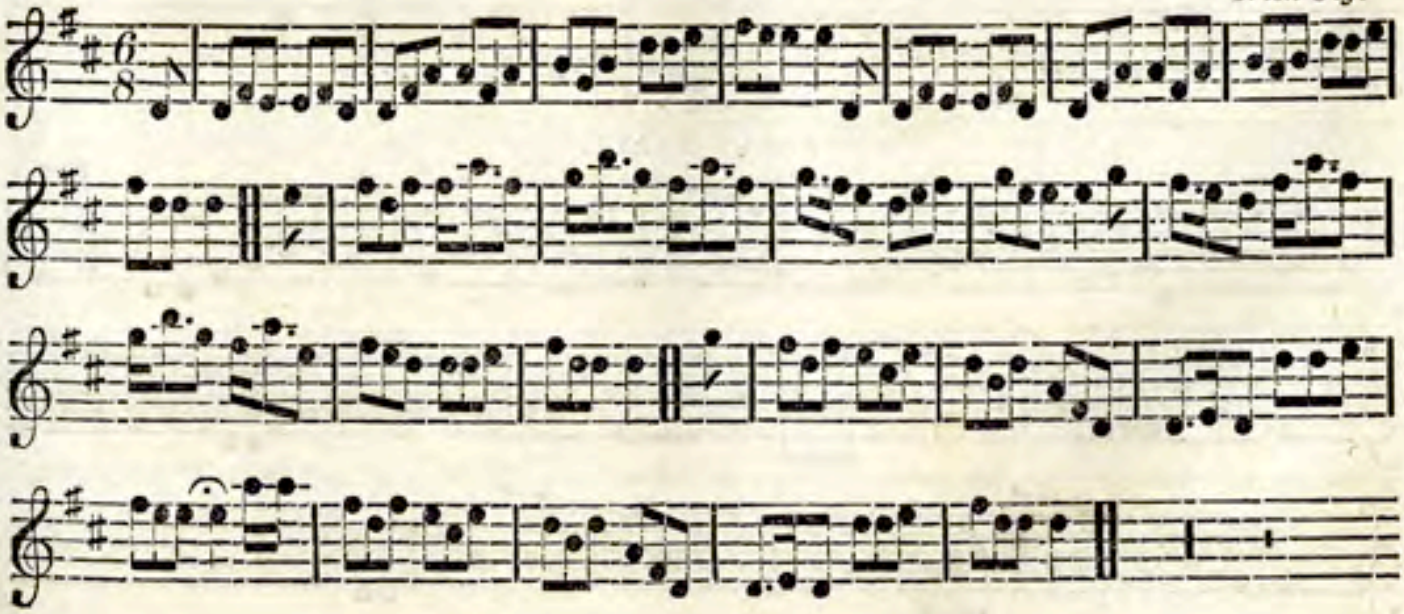
No. 5.—La Finale.

First time pp, second time ff.



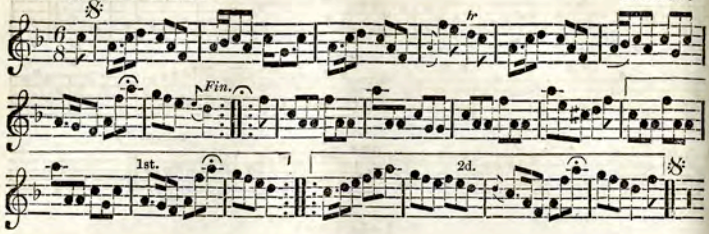
SUCH BEAUTIES IN VIEW.

Irish Jig.



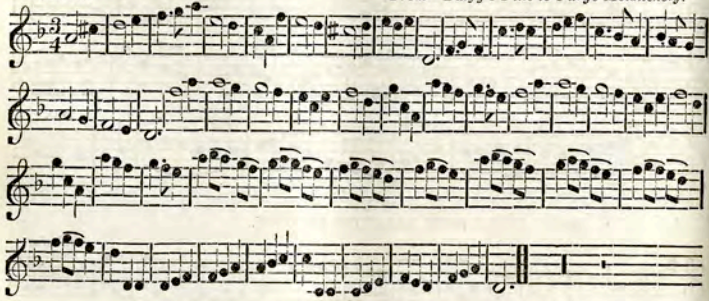
CRO NAN GOBHAR.—"THE GOAT PENN."

Usually played as a dance. *Gaelic air.*



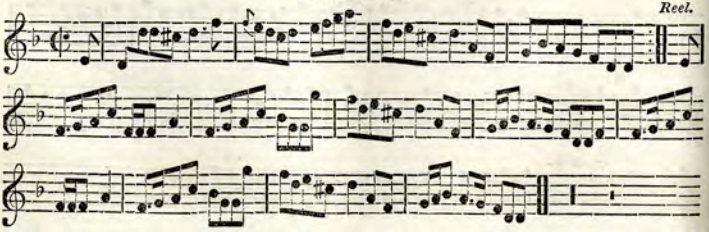
DRY YOUR TEARS.

Moderate. *From "Durfy's Pills to Purge Melancholy."*



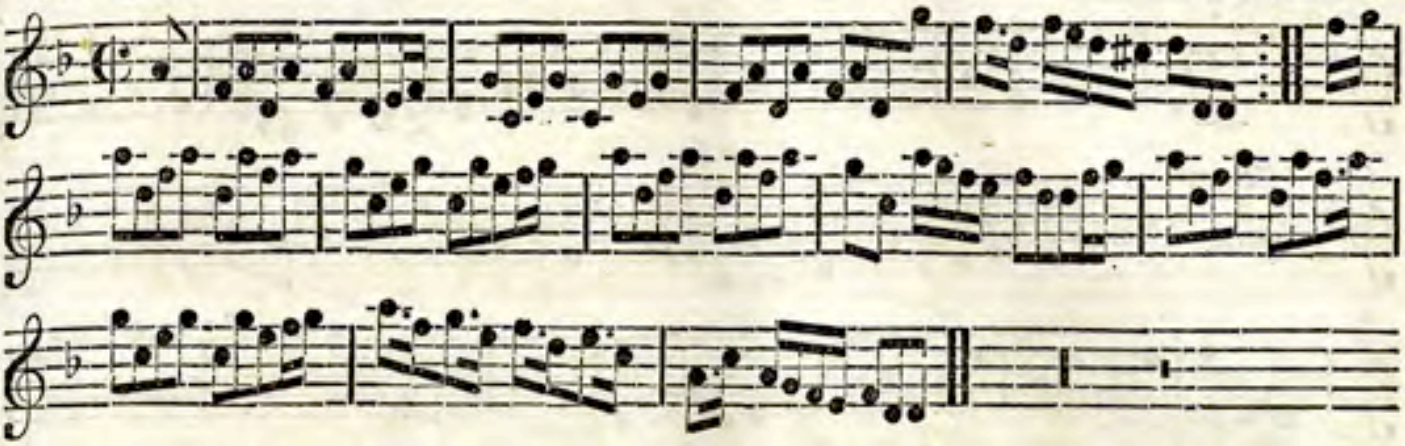
SALLY KELLY.

Reel.



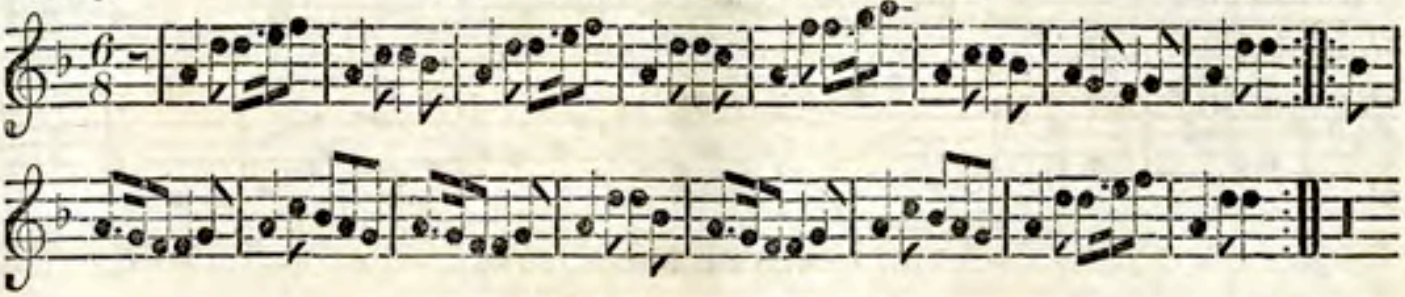
SAUNDERS BRANE.

Strathspey. *Mr. Duncan.*



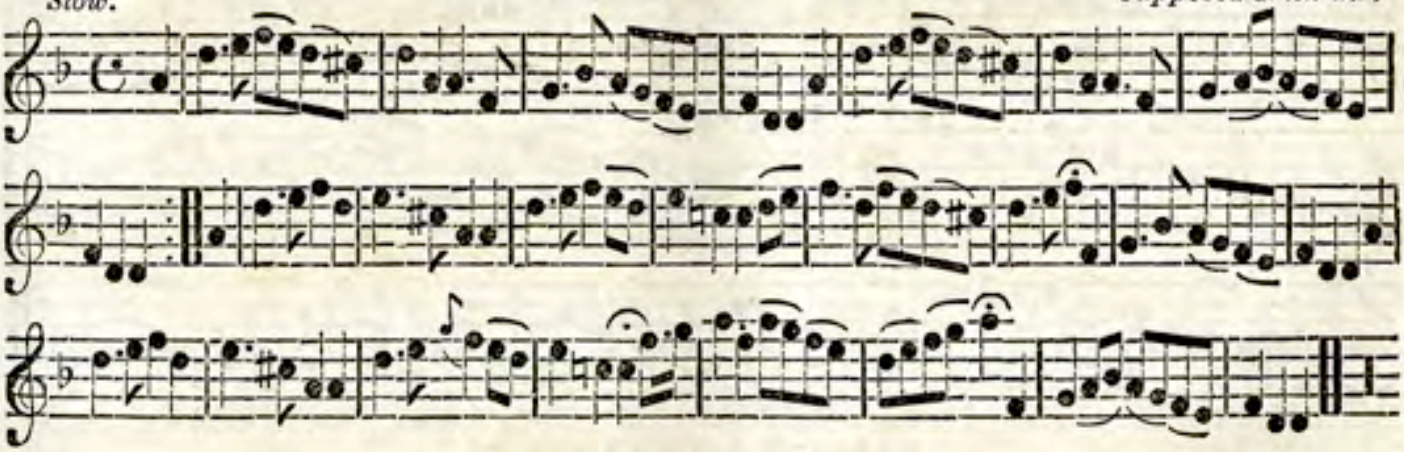
WE'RE NO VERY FOU BUT WE'RE GAILY YET;

Lively. OR THE LAIRD OF SKENE'S FAVOURITE. *Scottish air.*



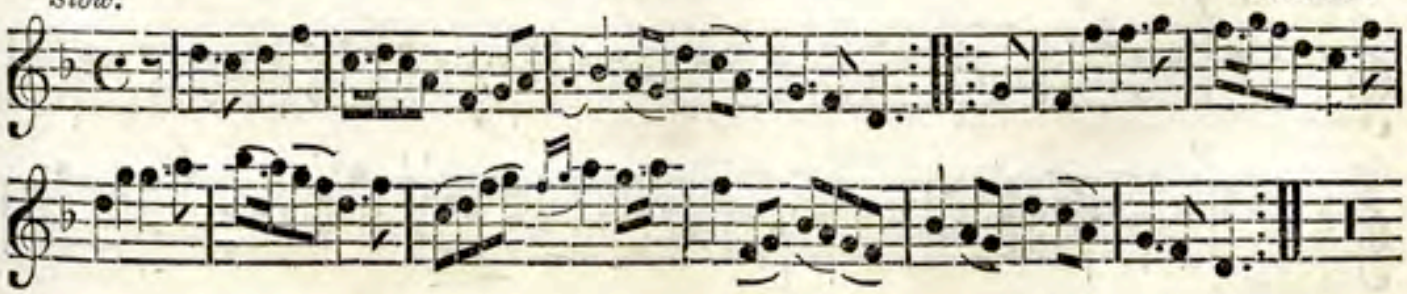
MY ONLY JOE AND DEARIE O.

Slow. *Supposed Irish air.*



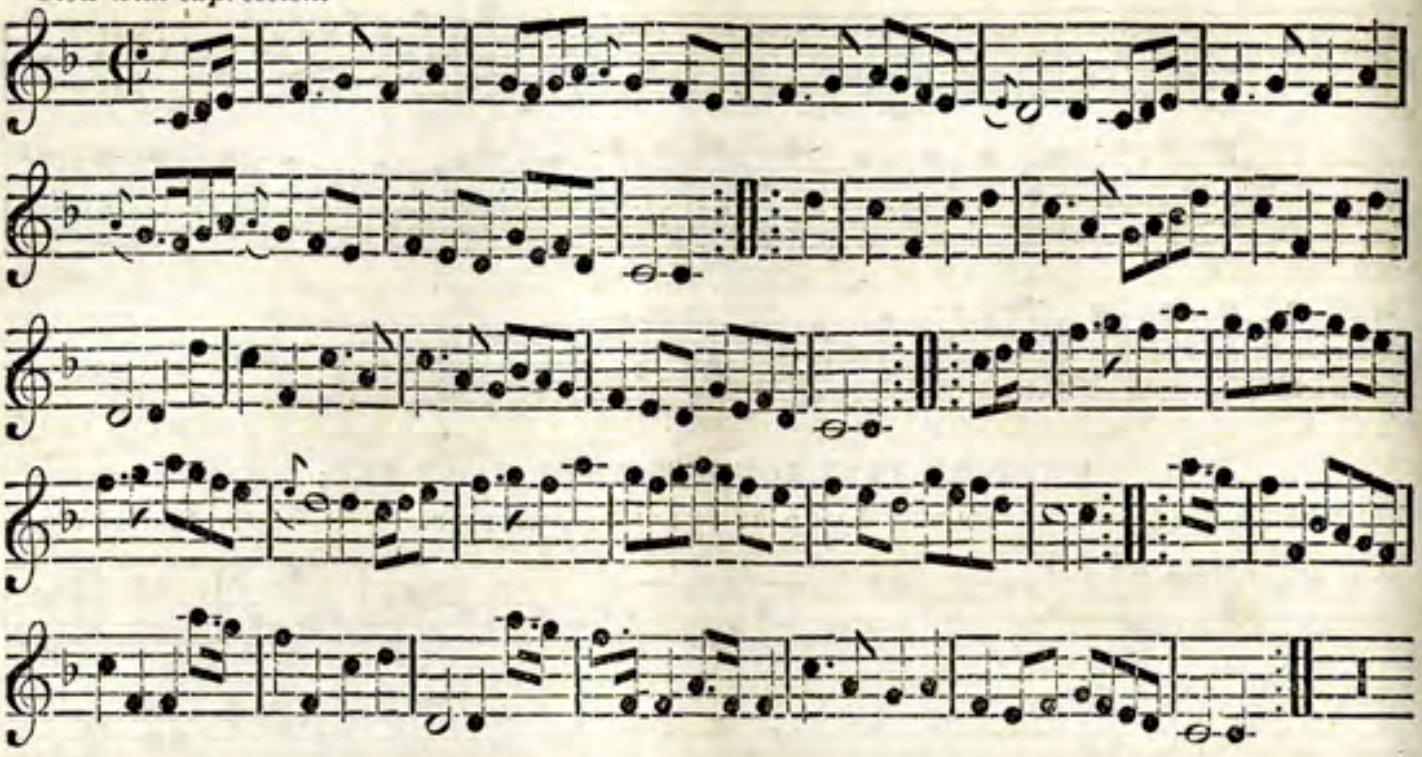
BOYNE WATER.

Slow. *Irish air.*



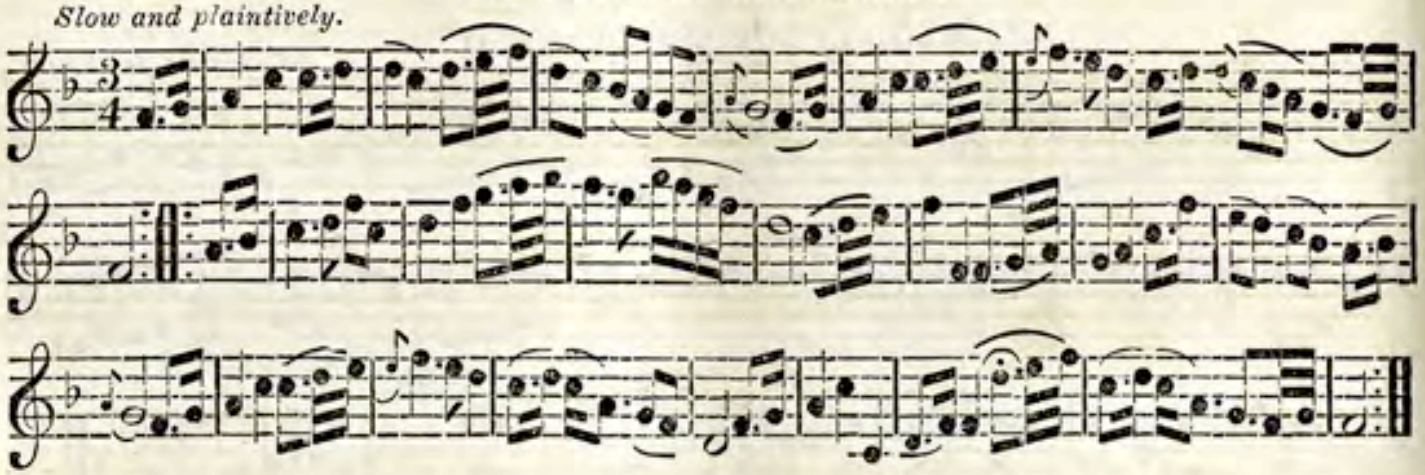
MACPHERSON'S LAMENT

Slow with expression.



THE BRAES OF BALLENDINE.

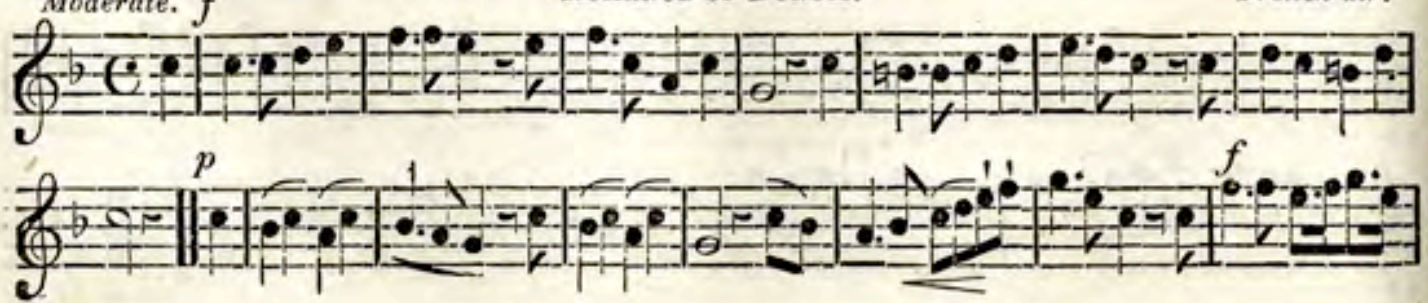
Slow and plaintively.

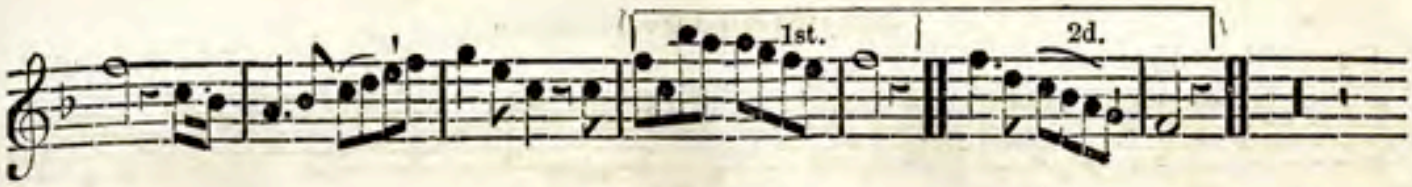


PARTANT POUR LA SYRIE.

ROMANCE OF DUNOIS. *French air.*

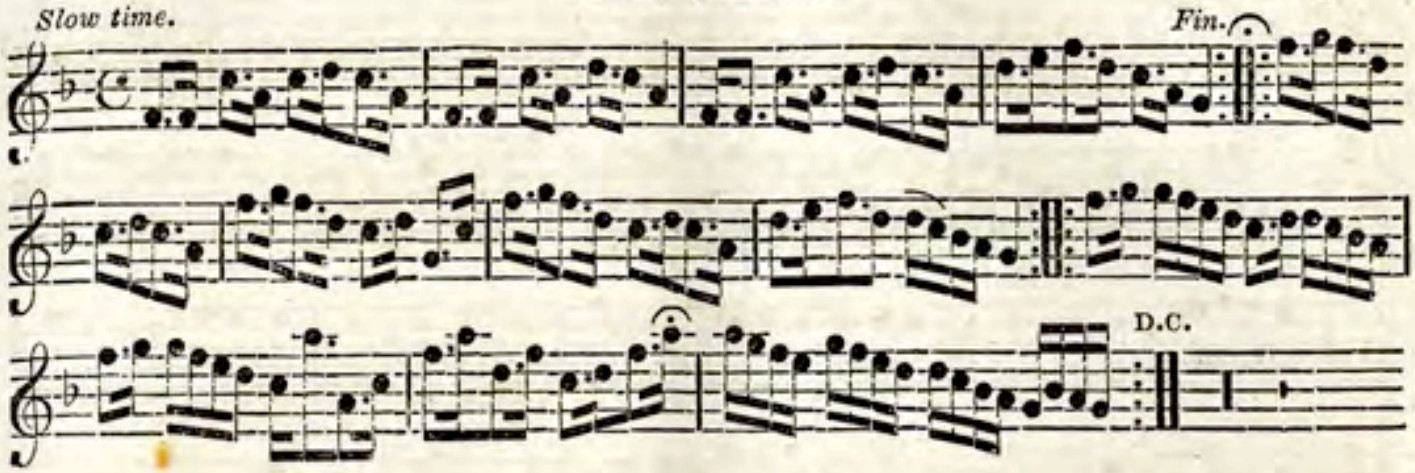
Moderate. *f*



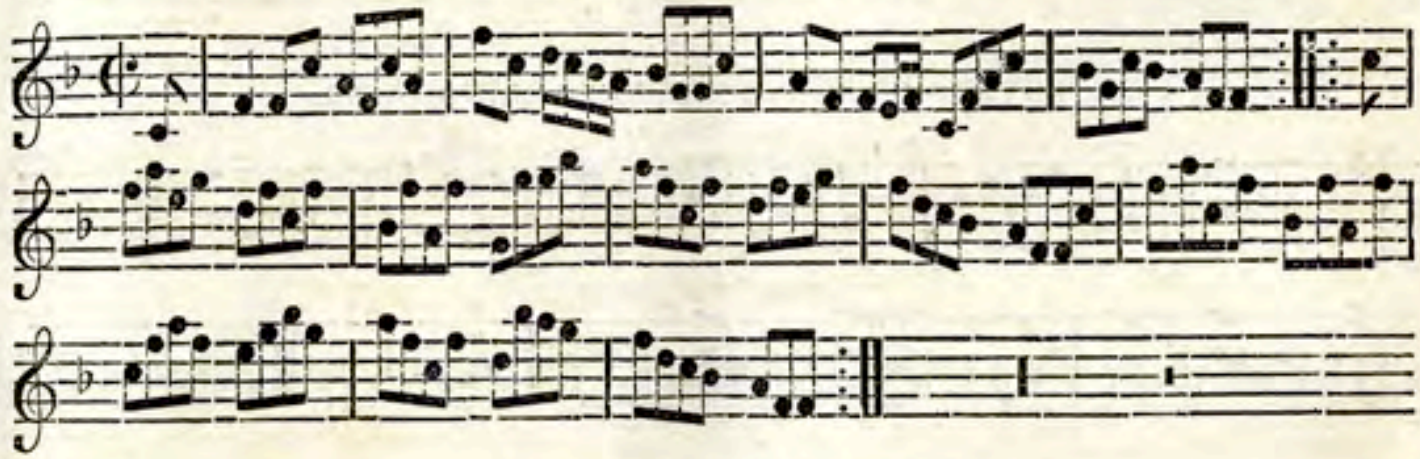


MAID OF ISLA.

Slow time. *Strathspey.*

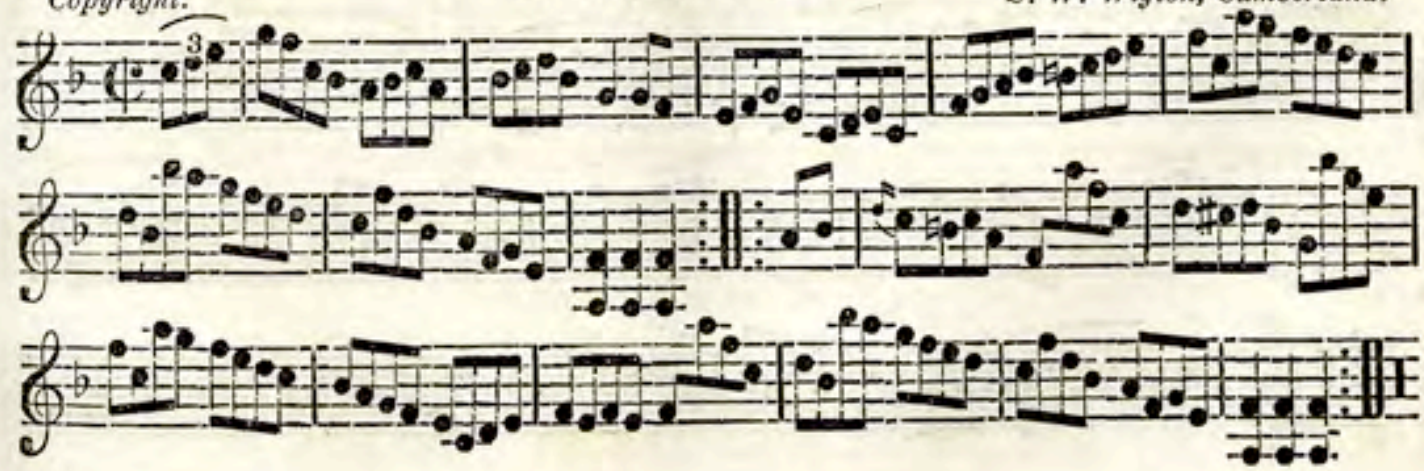


MISS RABINA BOSWELL'S REEL.

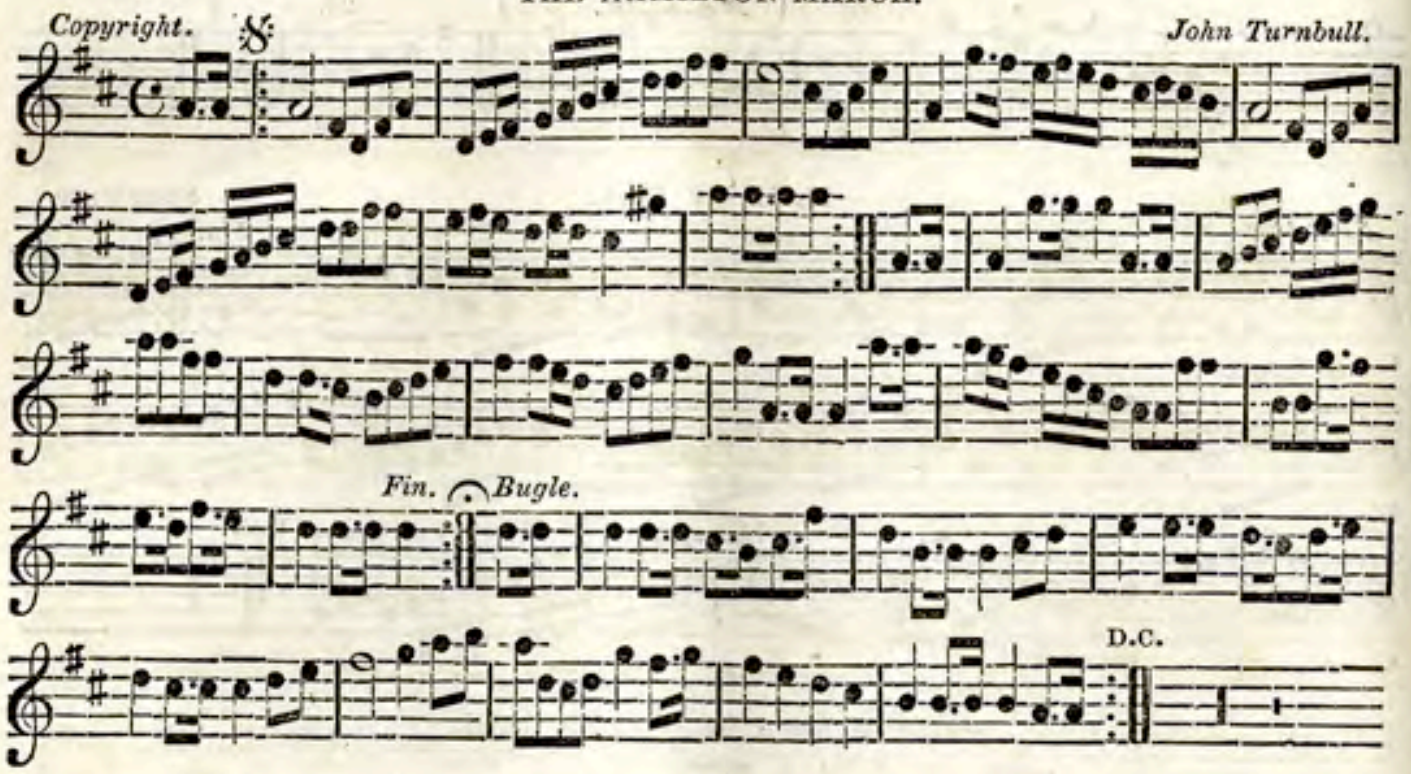


HEWITSON'S HORNPIPE.

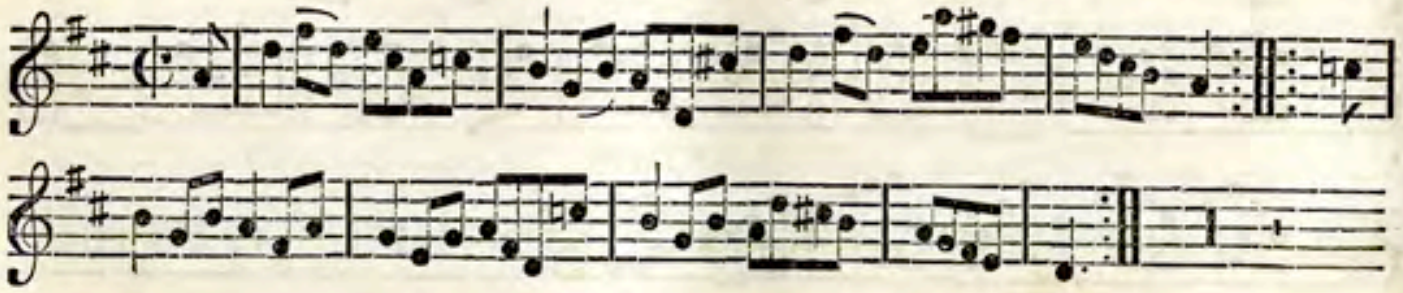
Copyright. *S. W. Wigton, Cumberland.*



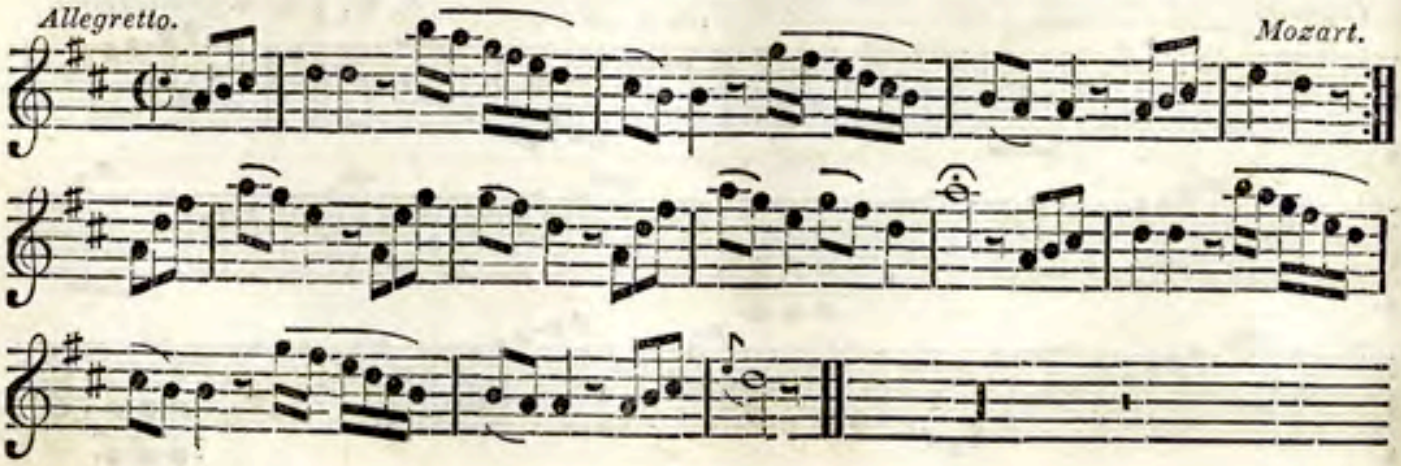
THE HAMILTON MARCH.



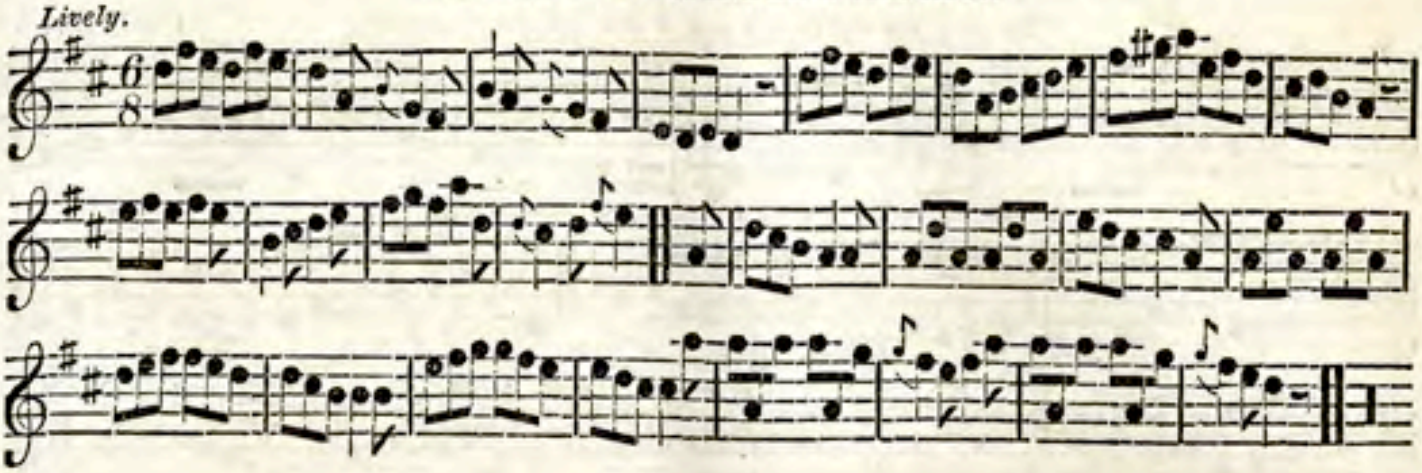
MY LOVE IS OWER BONNIE FOR A MAN O' WAR.



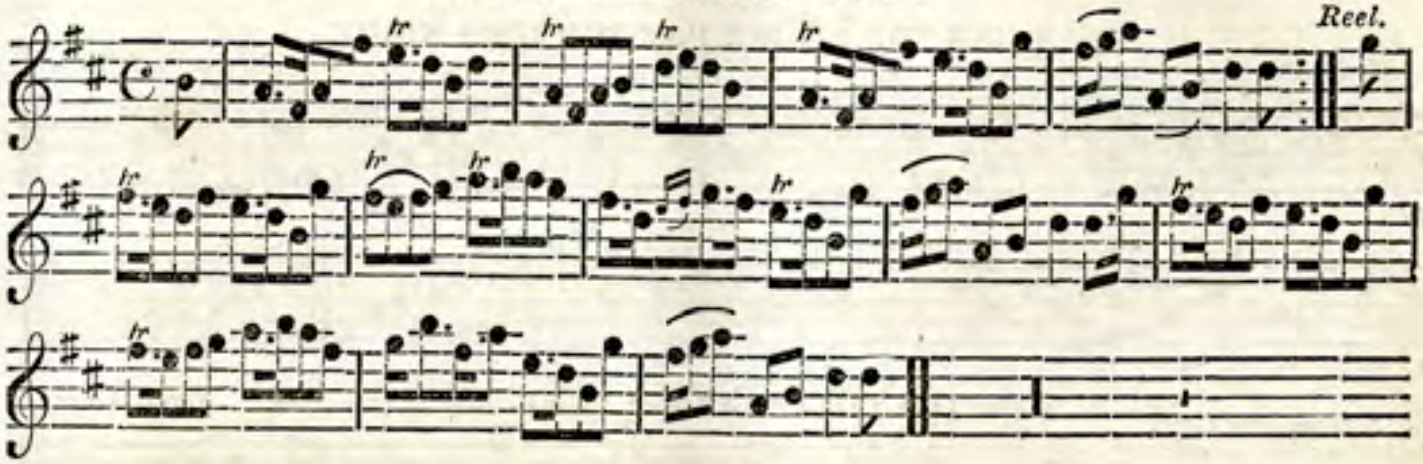
AIR.



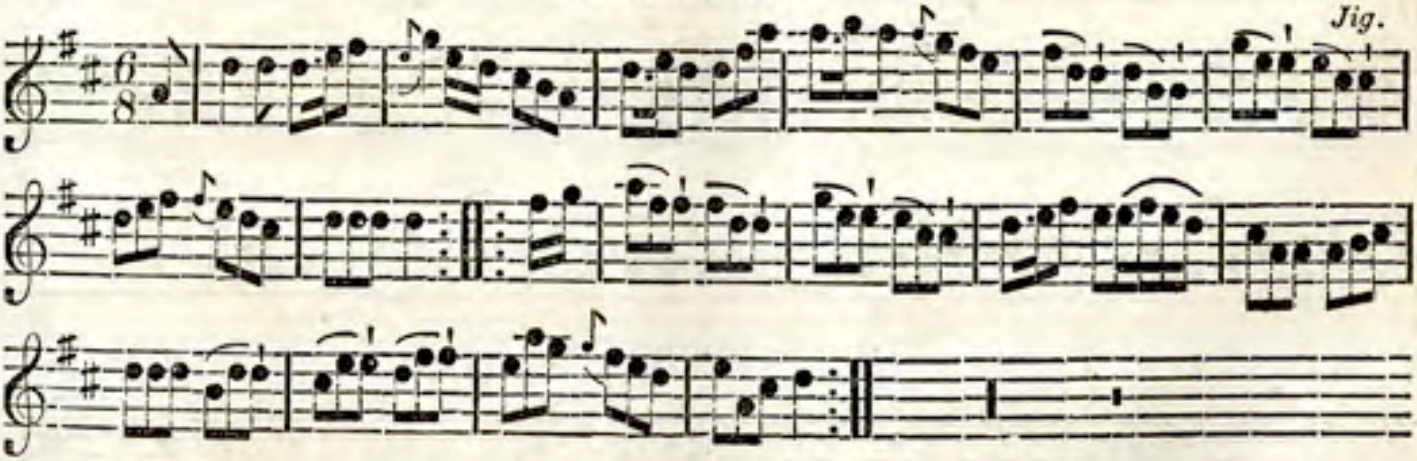
SOMEHOW MY SPINDLE I MISLAID.



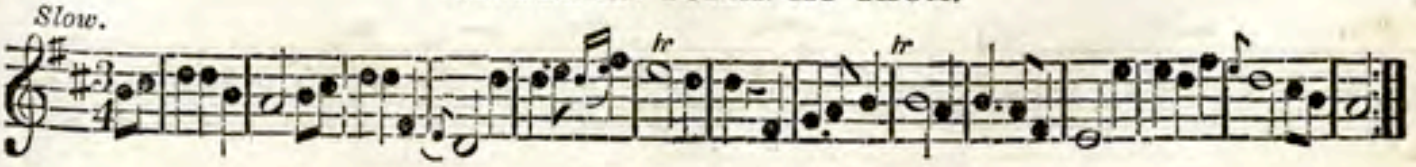
BACK OF THE CHANGE-HOUSE.



HODDAM CASTLE.

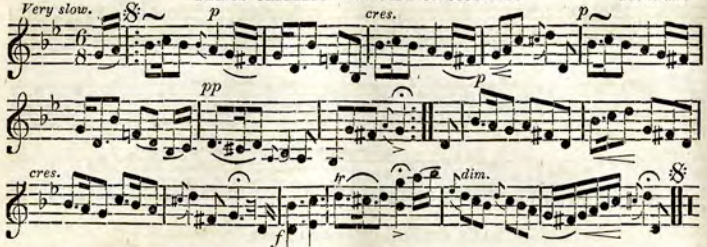


CHAIDH AN TORAN MU THOM.



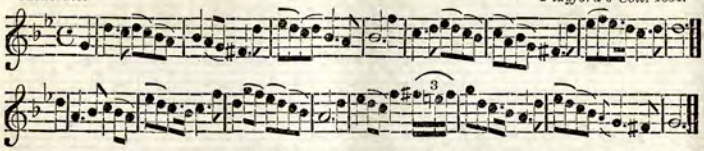
AN SEALLADH MO DHEIREADH DO THEARLACH.

"PRINCE CHARLES'S LAST VIEW OF SCOTLAND." *Gaelic air.*



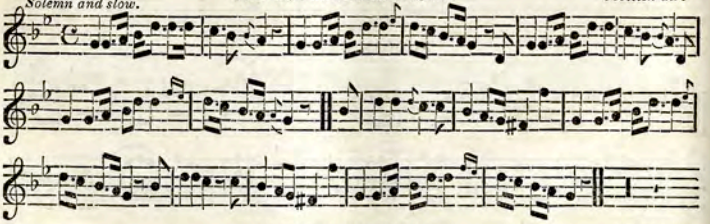
RANGING THE PLAINE ONE SUMMER'S NIGHT.

Moderate. *Playford's Coll.* 1684.



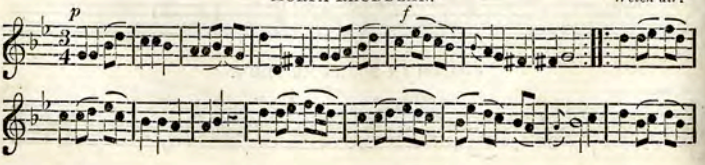
THE COVENANTER'S TOMB.

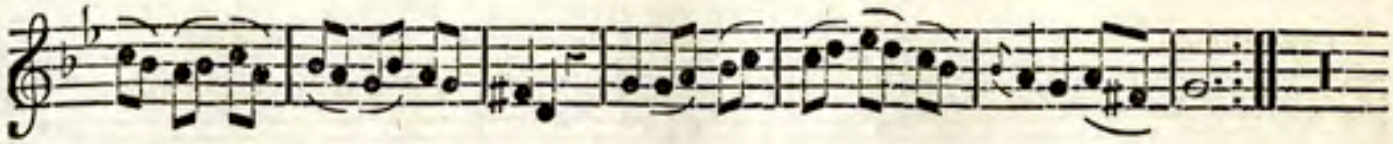
Solemn and slow. *Scottish air.*



MORFA RHUDDLAN.

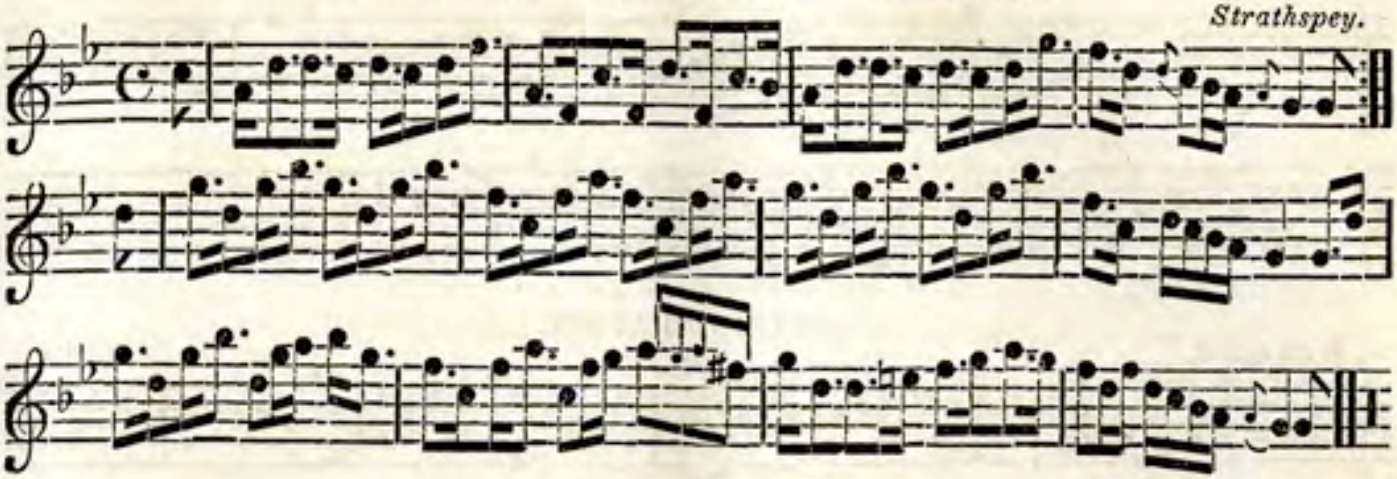
Welch air.



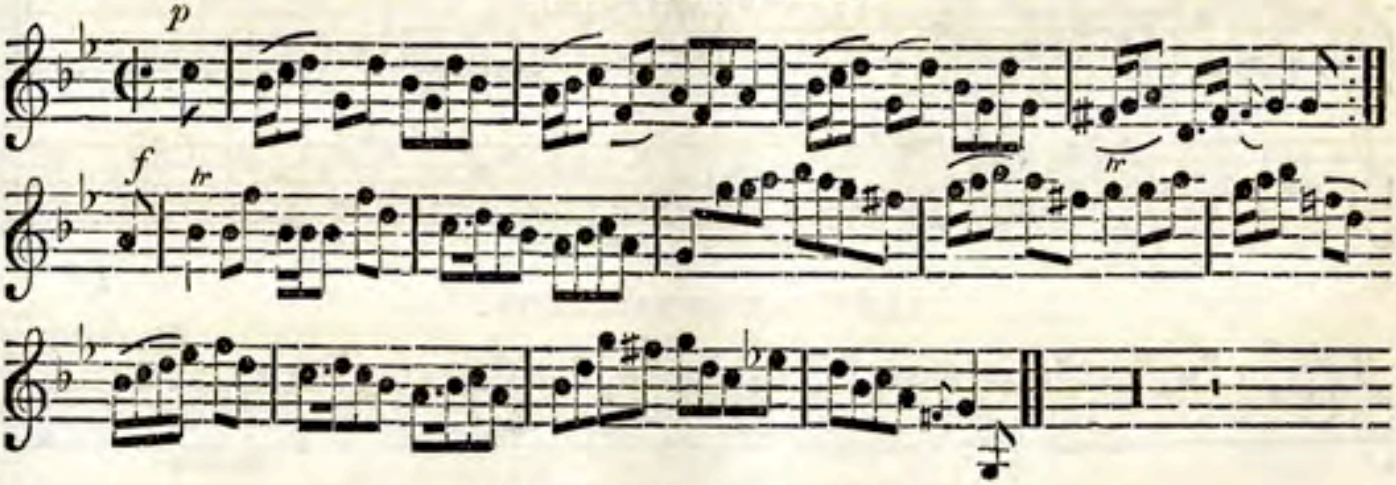


BIRNIEBOUZLE, OR BRAES O' TULLIMETT.

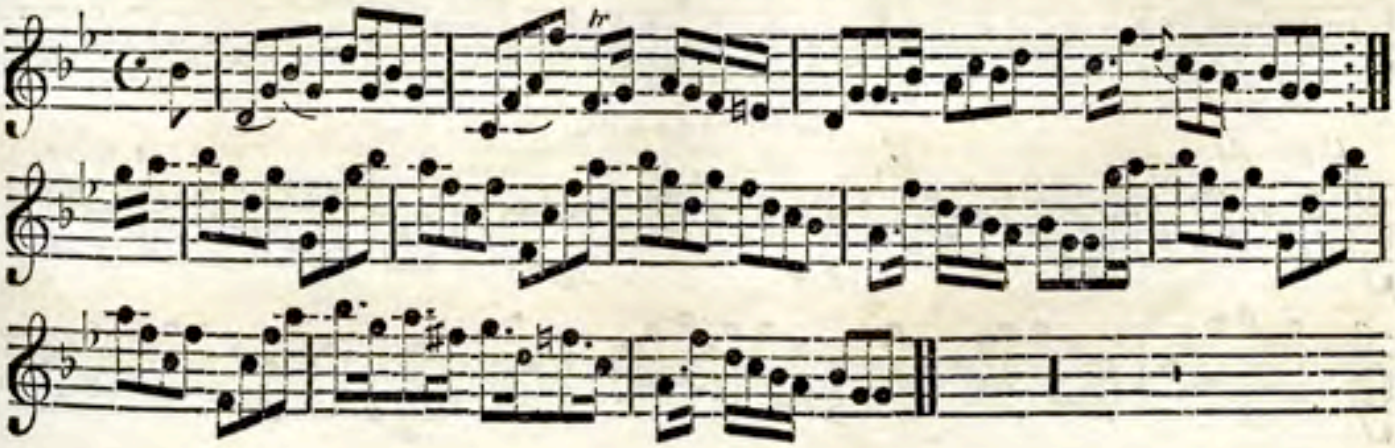
Strathspey.



COLL M'BAIN'S REEL.

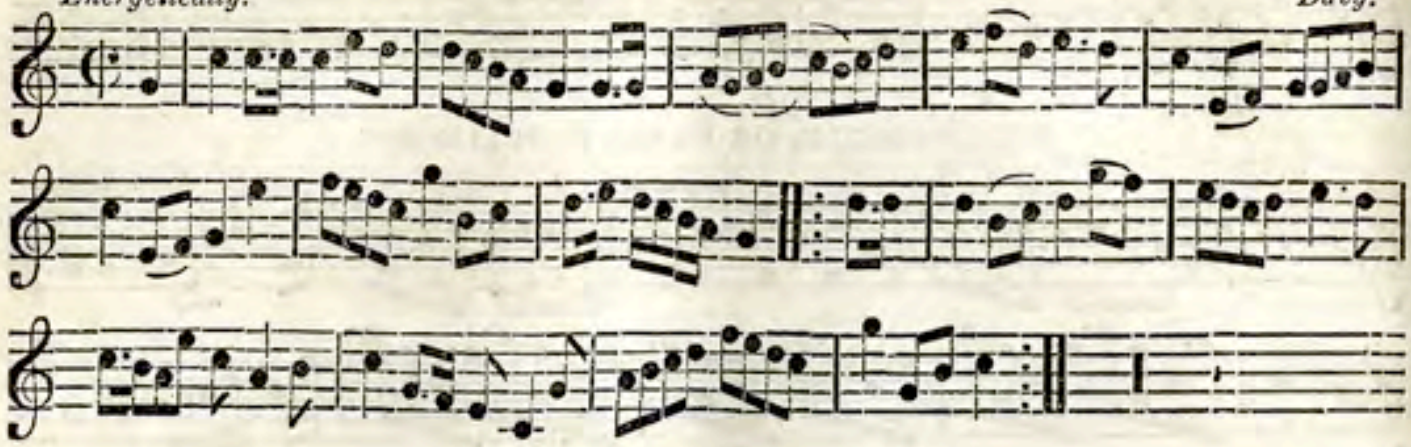


LORD KELLY'S STRATHSPEY.



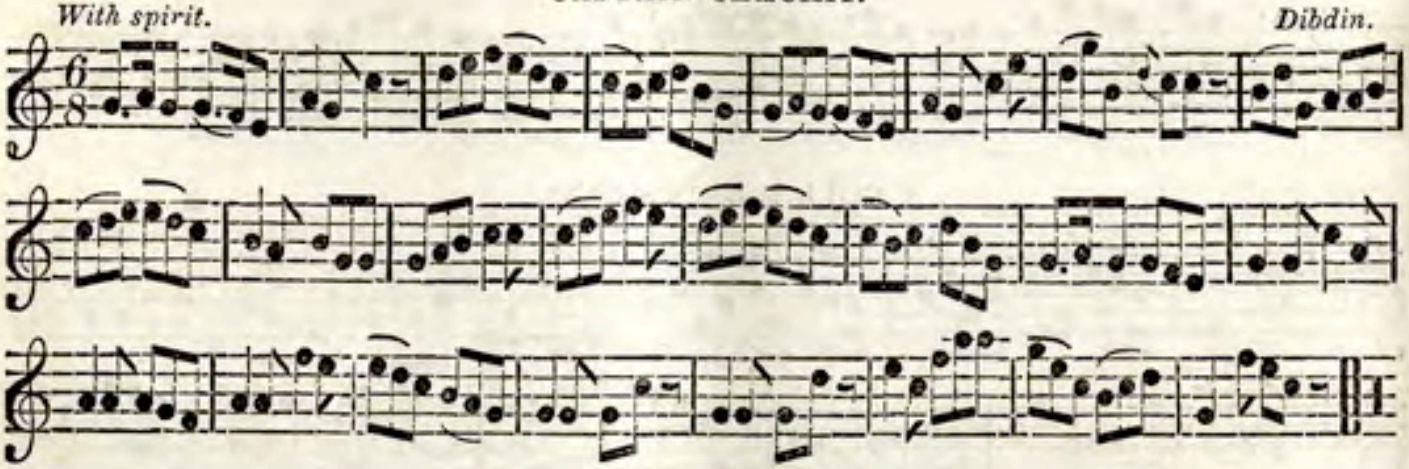
HEARTS OF OAK.

Energetically. *Davy.*



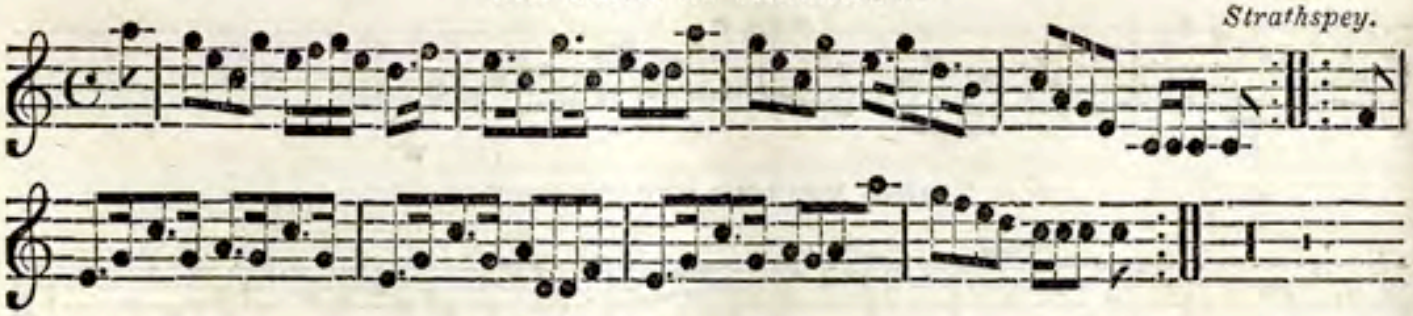
CAPTAIN CLACKIT.

With spirit. *Dibdin.*



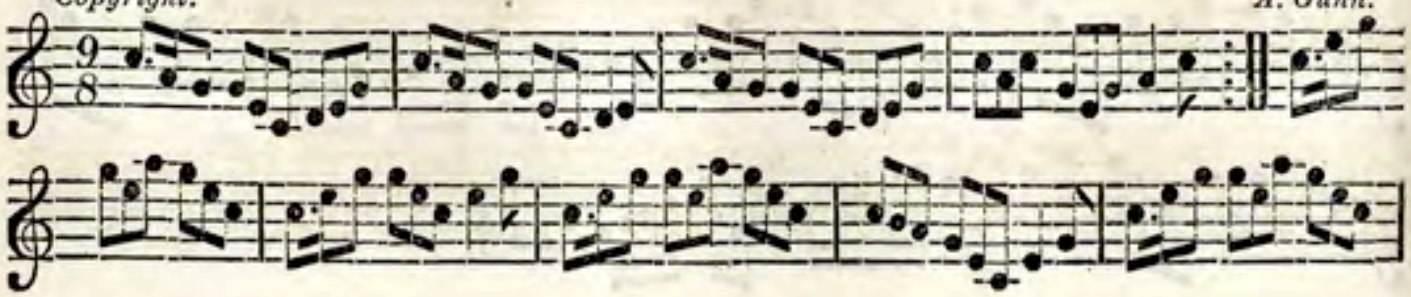
THE LINKS OF KILLAROW.

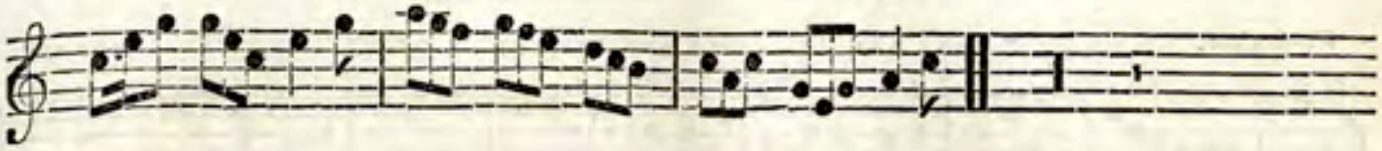
Strathspey.



TEETOTAL JIG.

Copyright. *A. Gunn.*

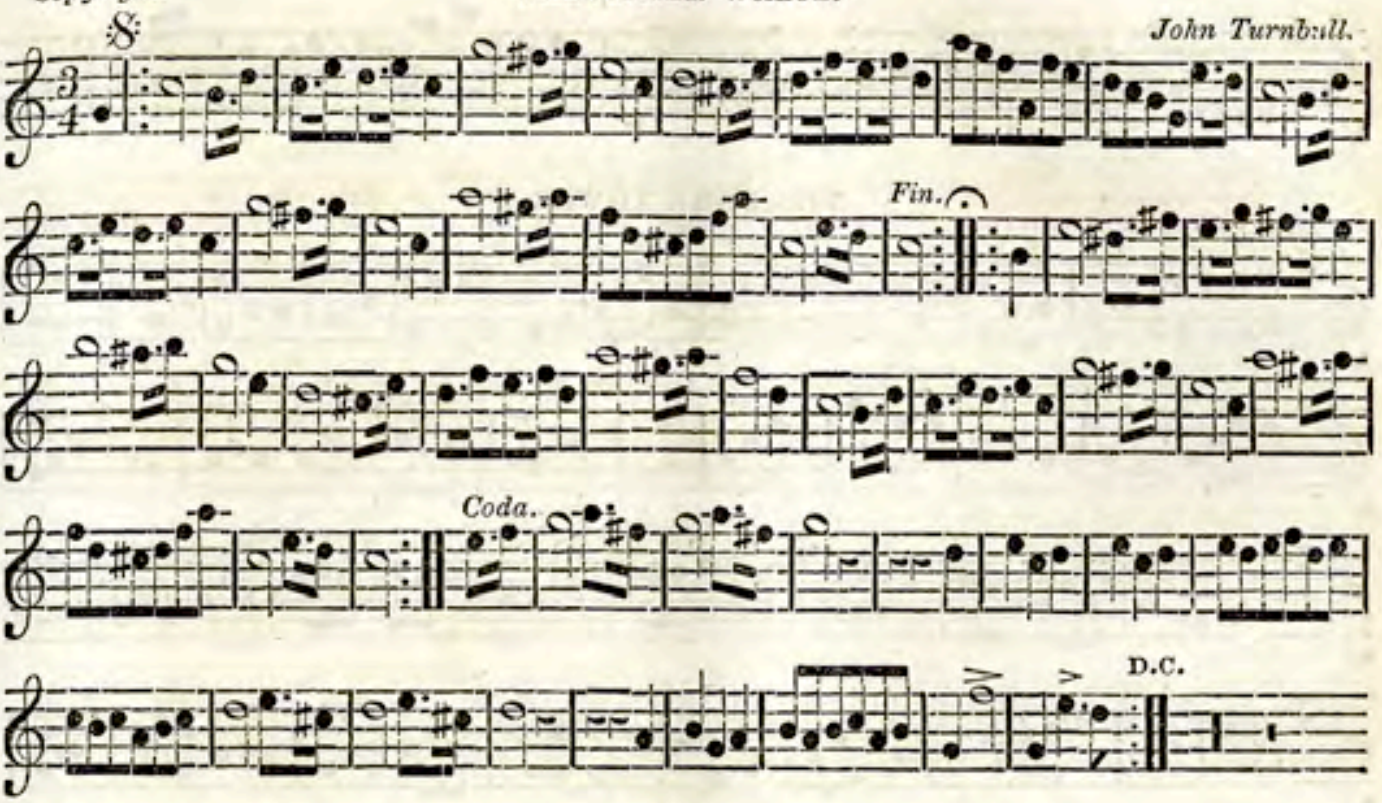




Copyright.

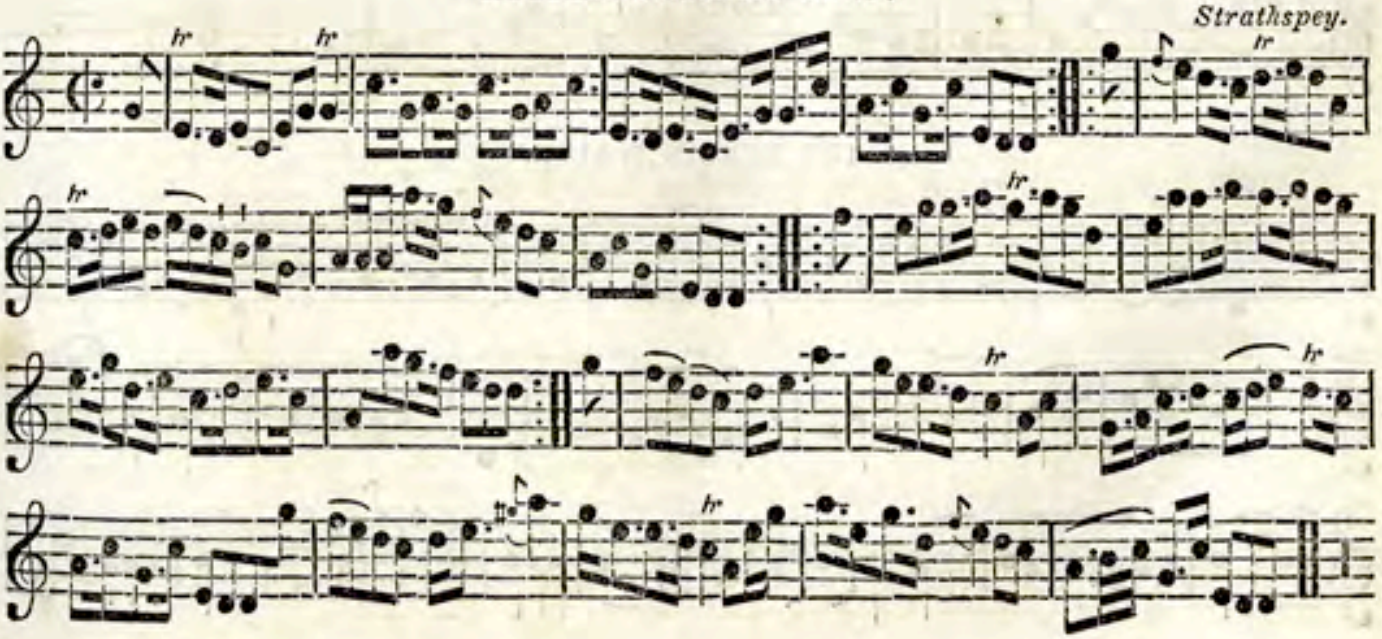
CHEVALIER WALTZ.

John Turnbull.



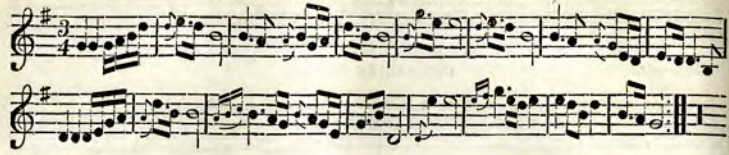
ROTHIEMURCHIE'S RANT.

Strathspey.



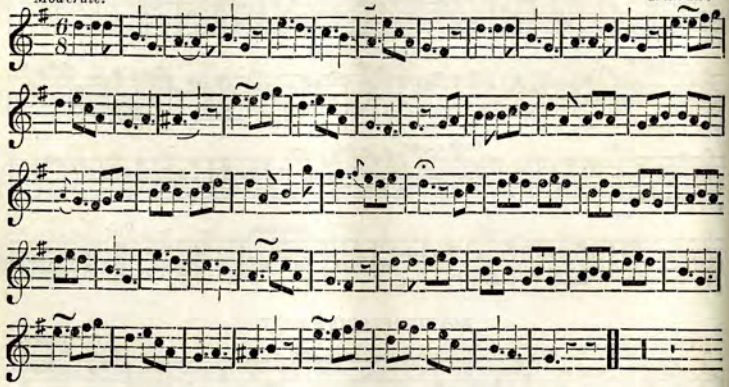
'SLIONAR EUBH' AGUS IOLACH.

Very slow. "MANY ARE THE CRIES AND SHRIEKS OF WOE." *Gaelic air.*

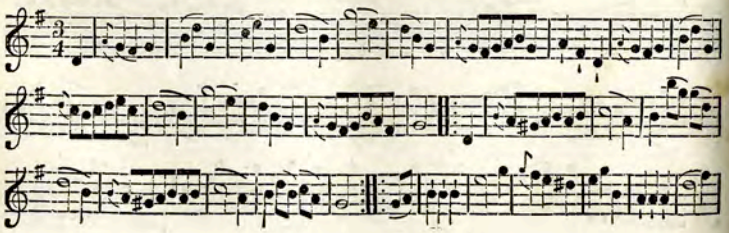


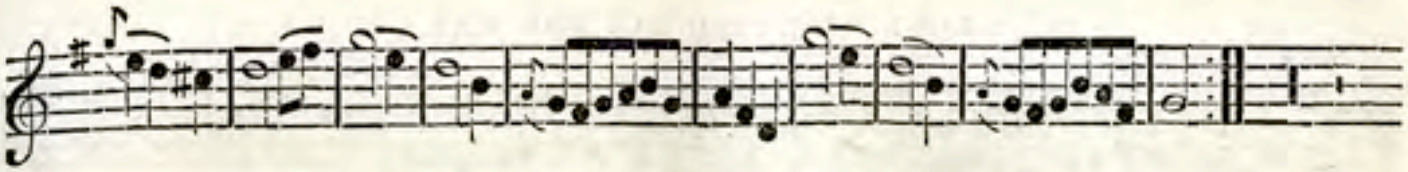
THE DARK TOWER.

Moderate. *Irish air.*



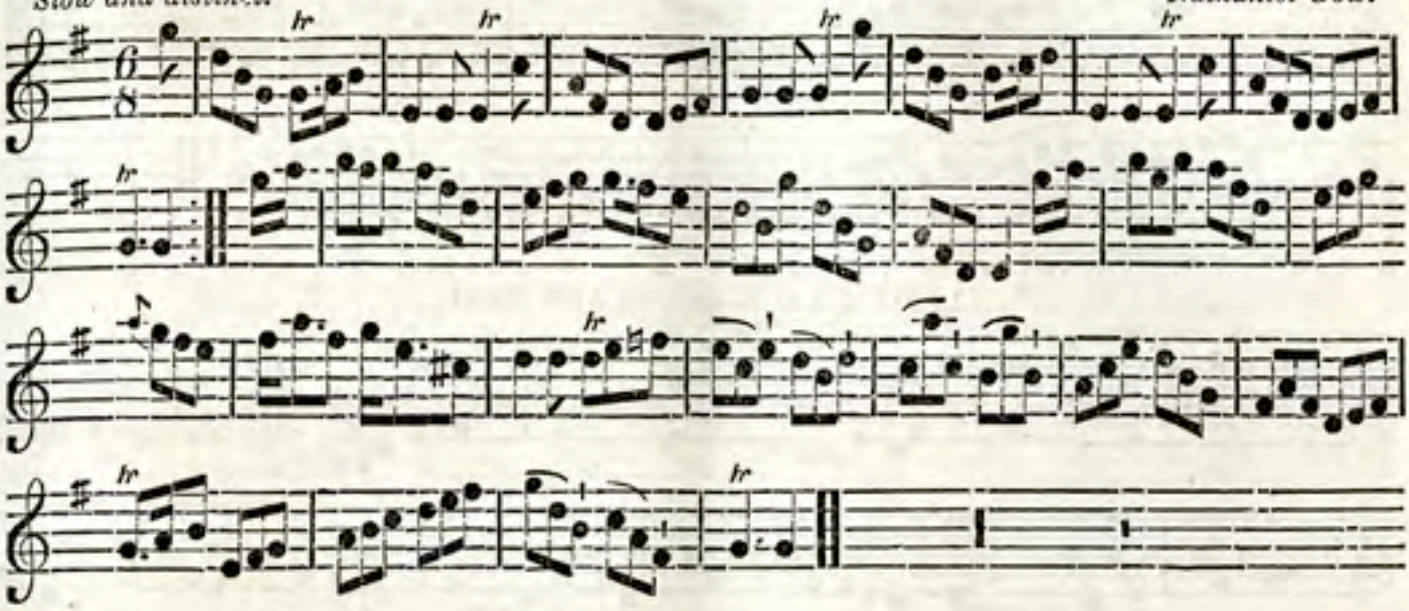
THE BERLIN WALTZ.





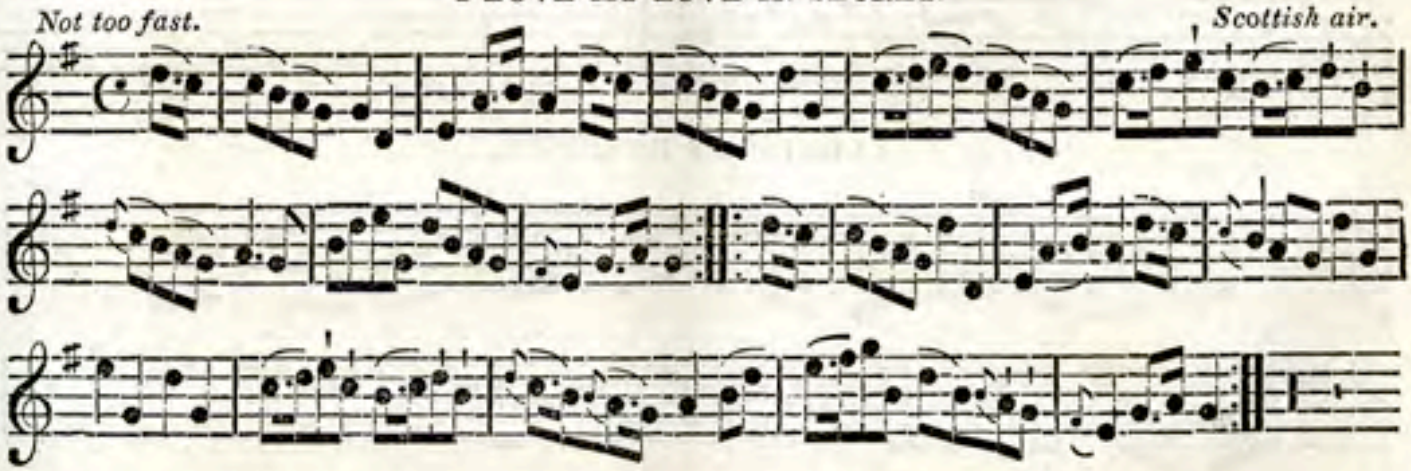
MISS MARGARET BROWN'S FAVOURITE.

Slow and distinct. *Nathaniel Gow.*



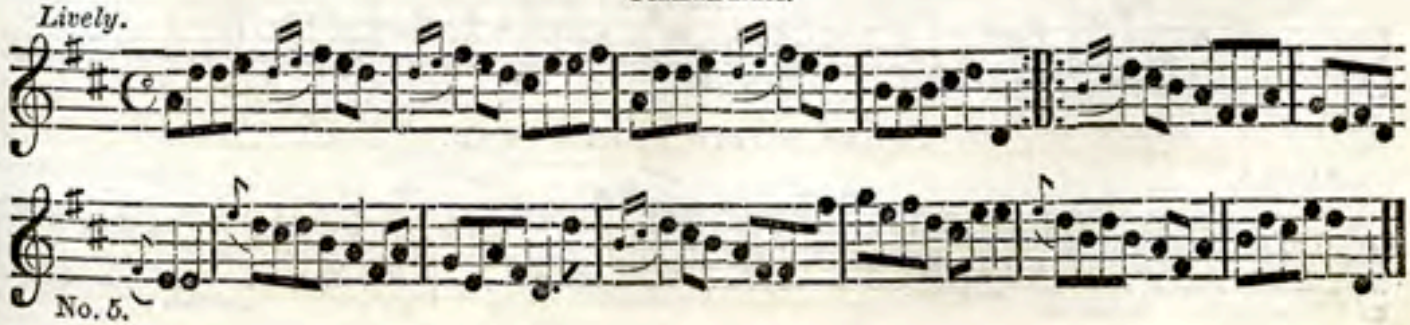
I LOVE MY LOVE IN SECRET.

Not too fast. *Scottish air.*



CALIBRIA.

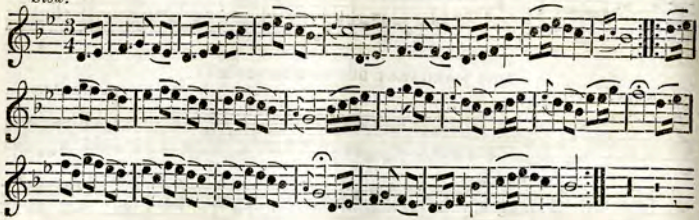
Lively.



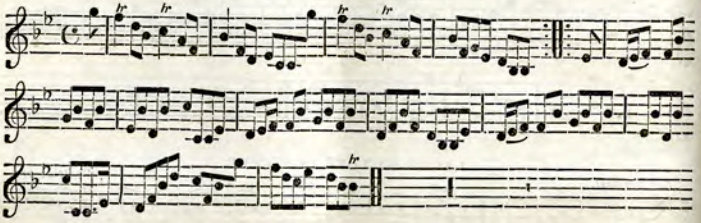
No. 5.

LOVE WILL FIND OUT THE WAY.

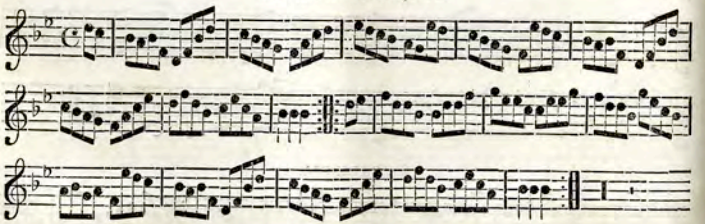
Slow.



LADY GRACE DOUGLAS'S REEL.

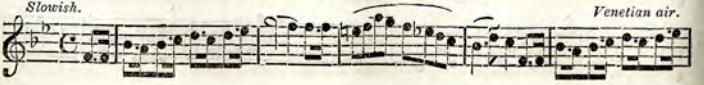


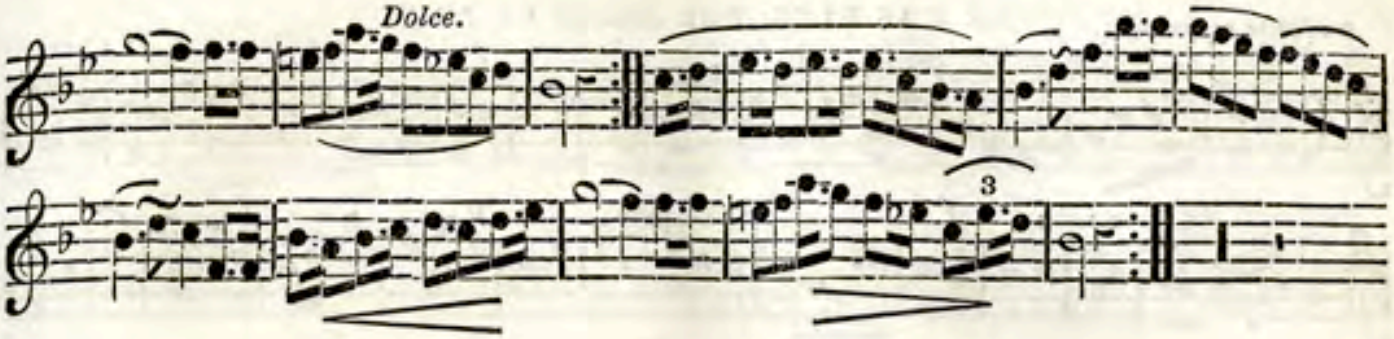
ALDRIDGE'S HORNPIPE.



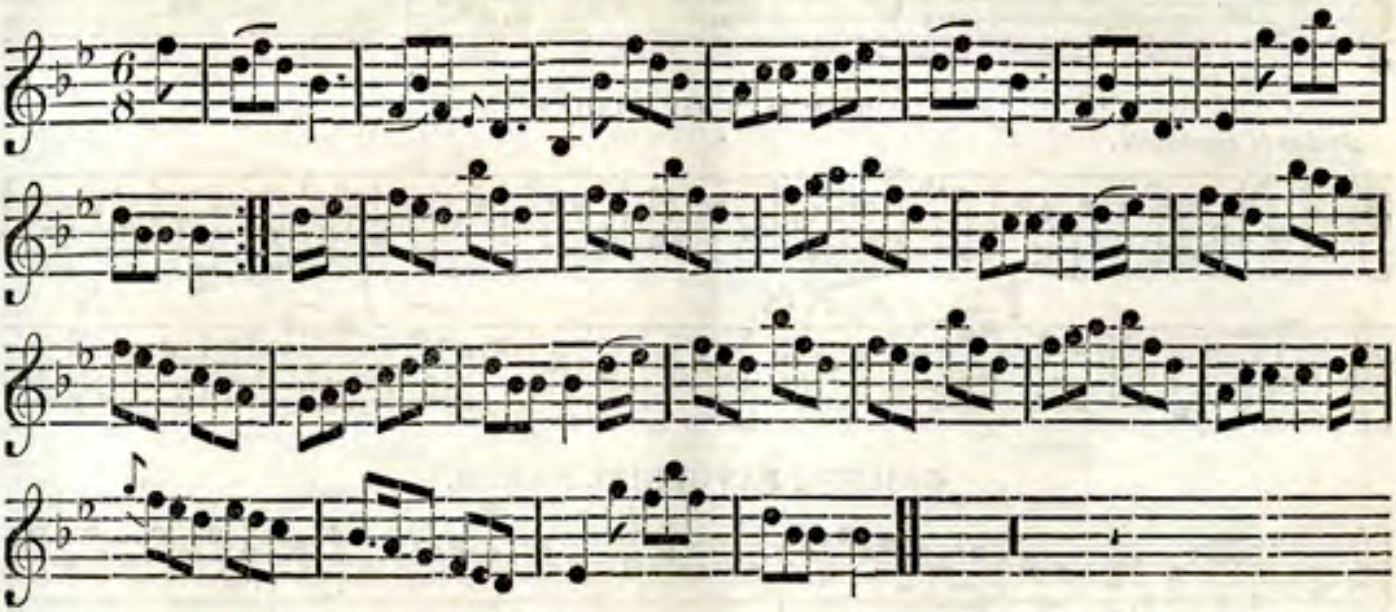
BUONA NOTTE AMATA BENE.

Slowish. *Venetian air.*

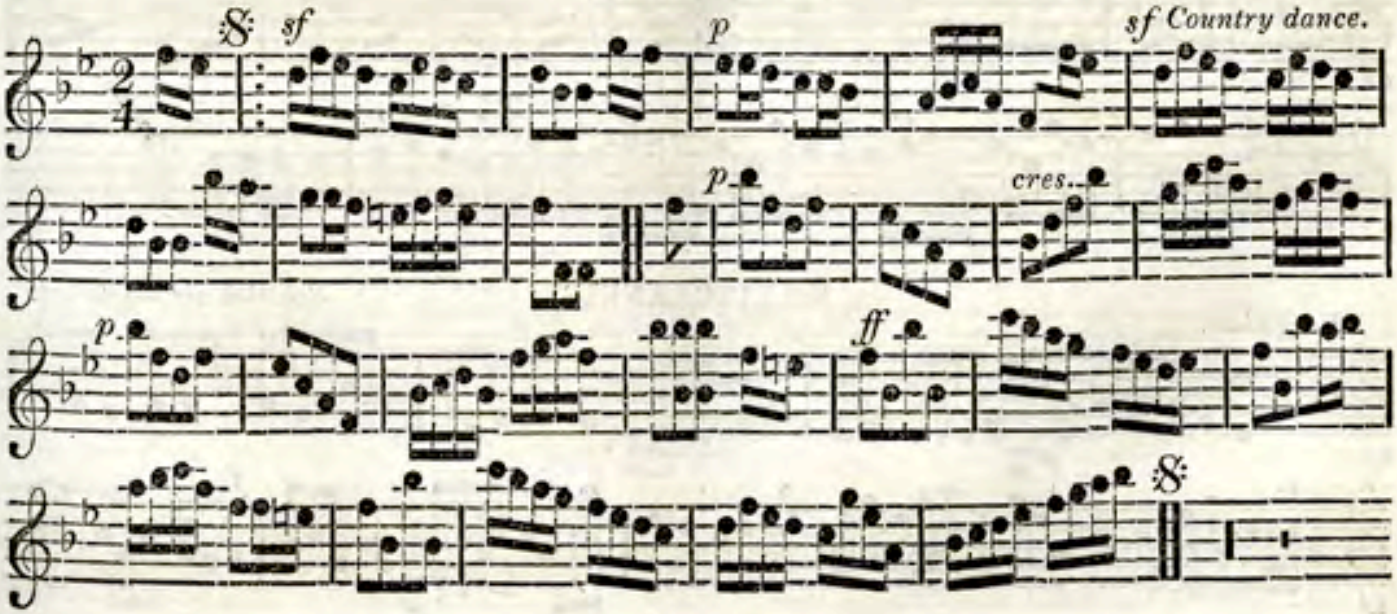




MARCHIONESS OF HUNTLY'S JIG. *Marshall.*

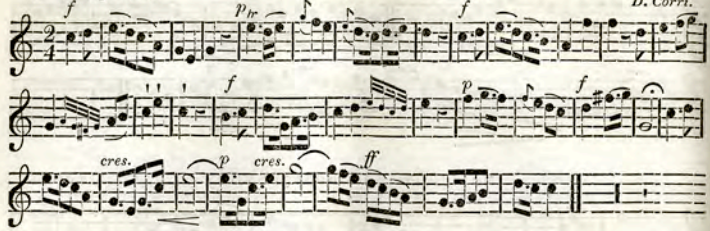


FLEURS CASTLE.



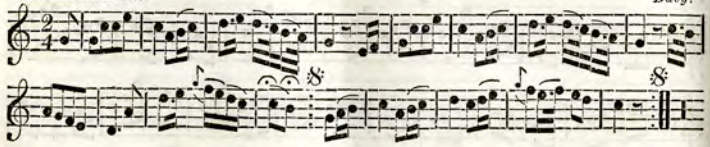
HE WAS FAM'D FOR DEEDS OF ARMS.

Andante espressivo. *D. Corri.*

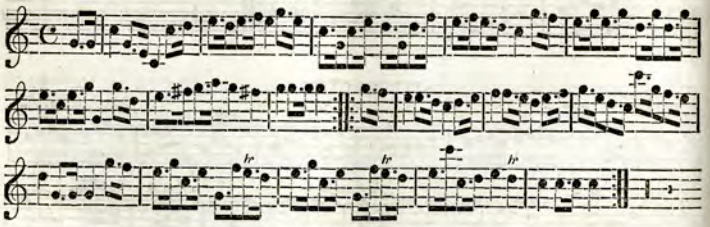


THE BAY OF BISCAY.

Andante cantabile. *Davy.*

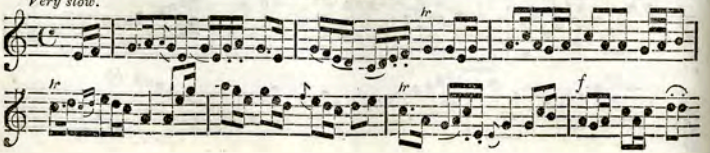


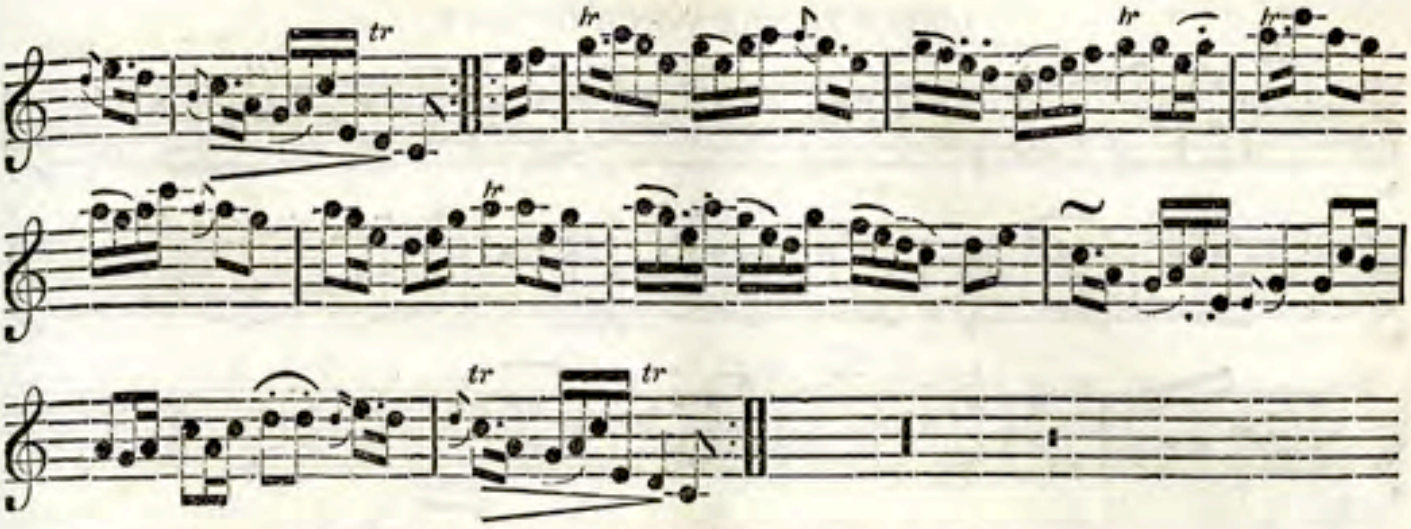
GRIFFE'S FAVOURITE MARCH.



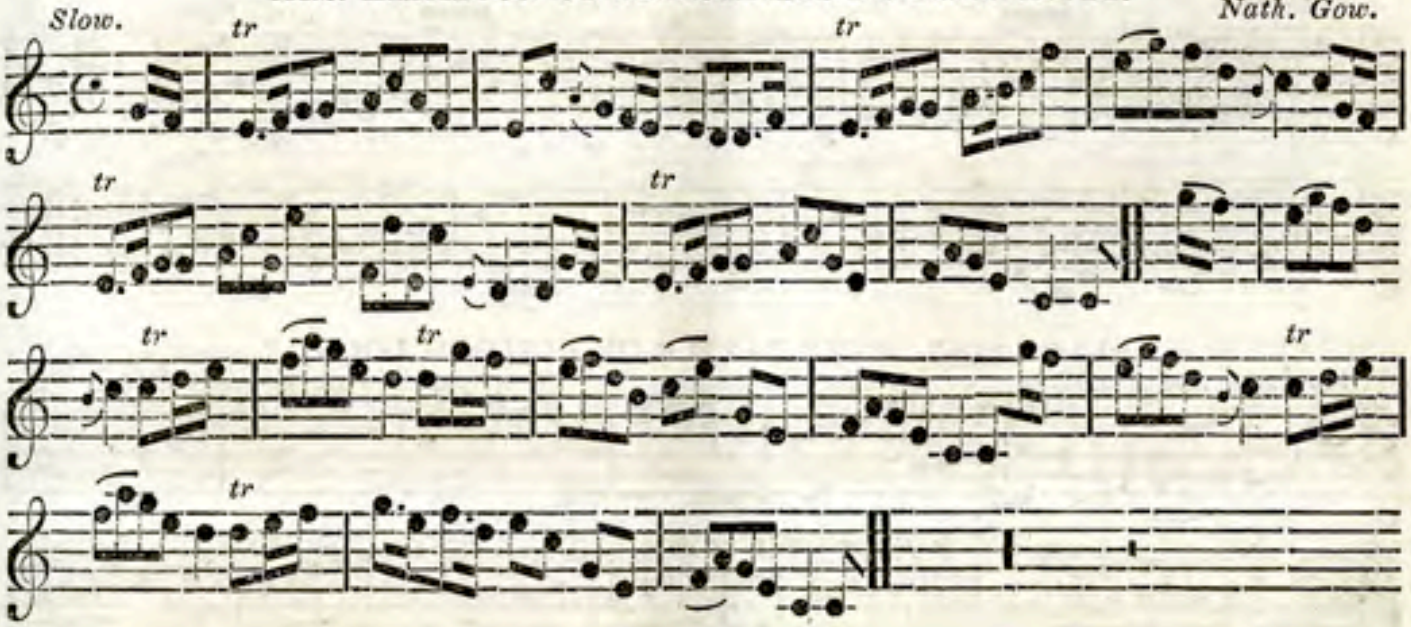
KILLIECRANKIE.

Very slow. *Scottish air.—Old set.*

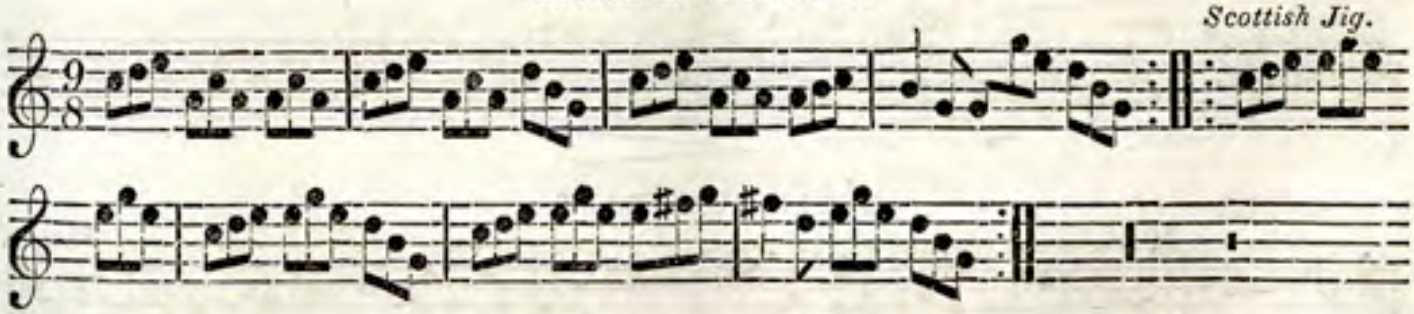




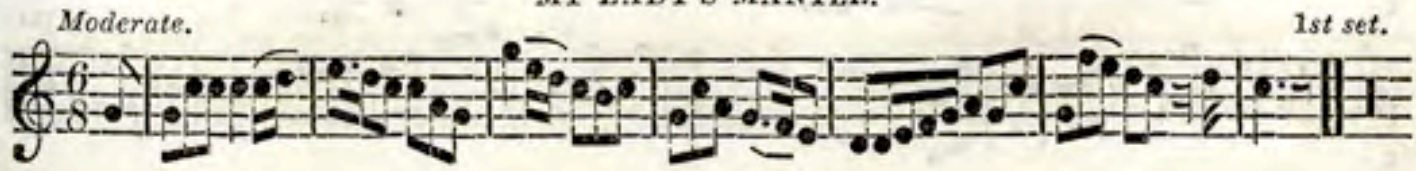
MRS. HAMILTON OF PINTCAITLAND'S STRATHSPEY.



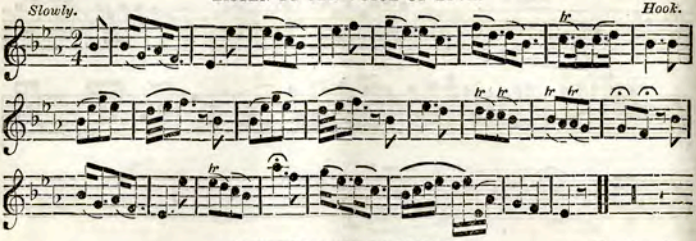
BROSE AND BUTTER.



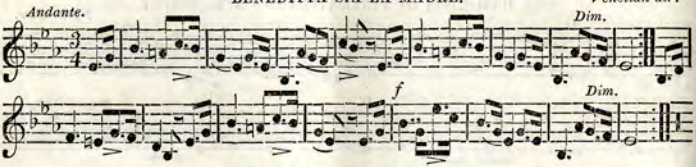
MY LADY'S MANTLE.



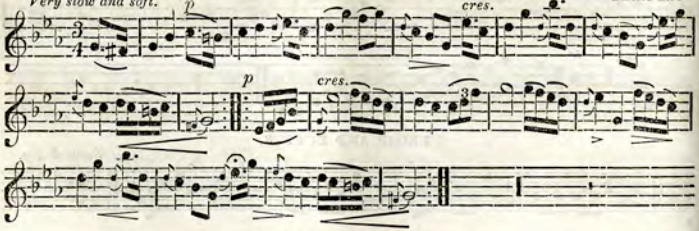
LISTEN TO THE VOICE OF LOVE.



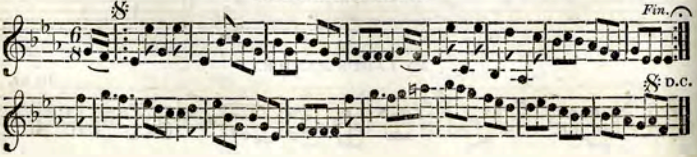
BENEDITTA SIA LA MADRE.



BLAR LEINE.—"THE BATTLE OF KINLOCH LOCHY."



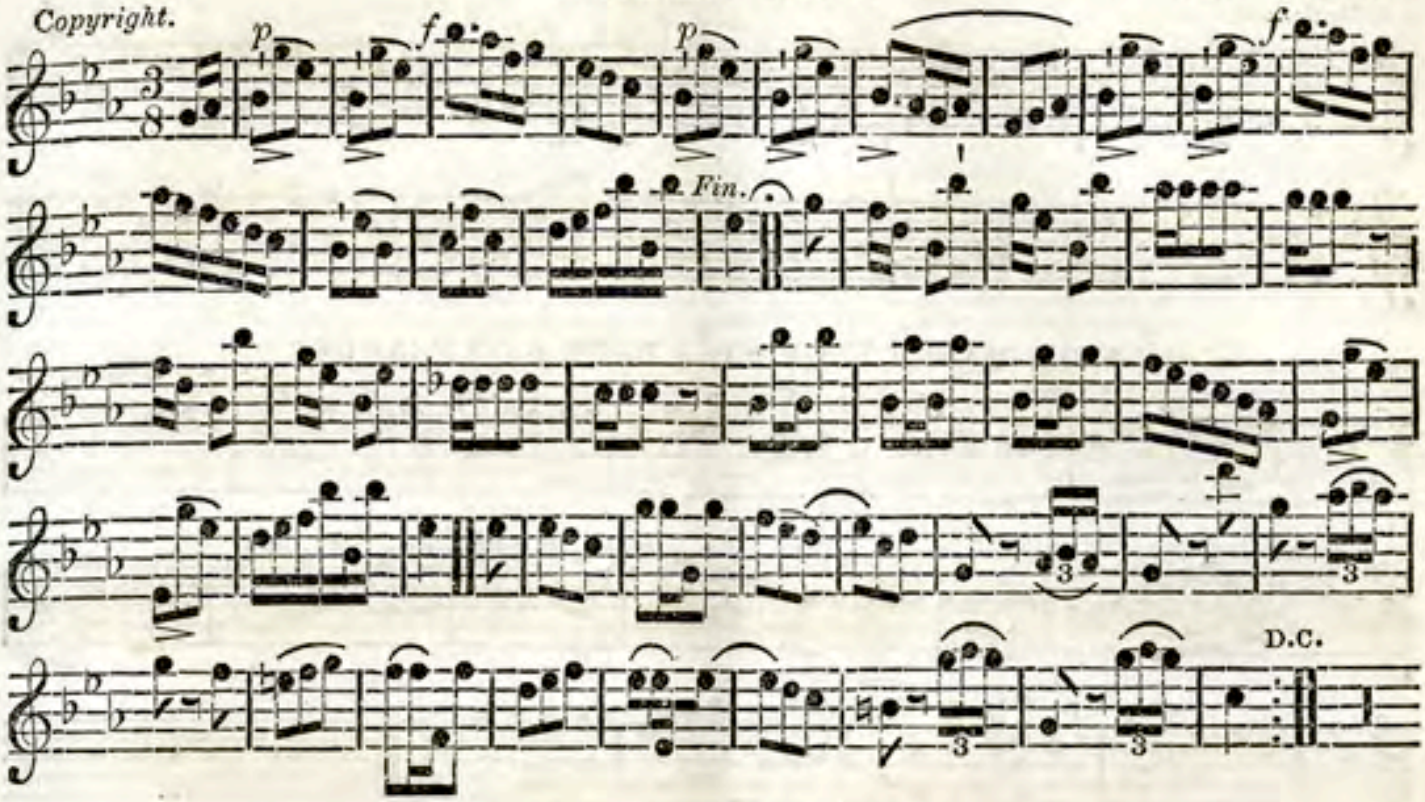
GEOLOGICAL RANT.



ASSEMBLY WALTZ.

John Turnbull.

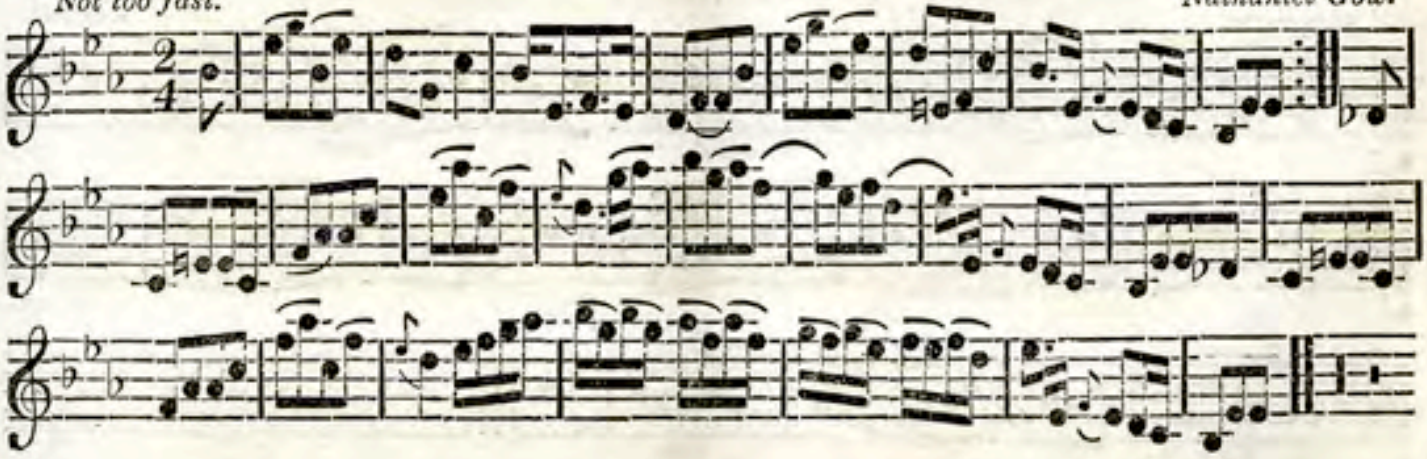
Copyright.



MR. STABILINA'S FAVOURITE.

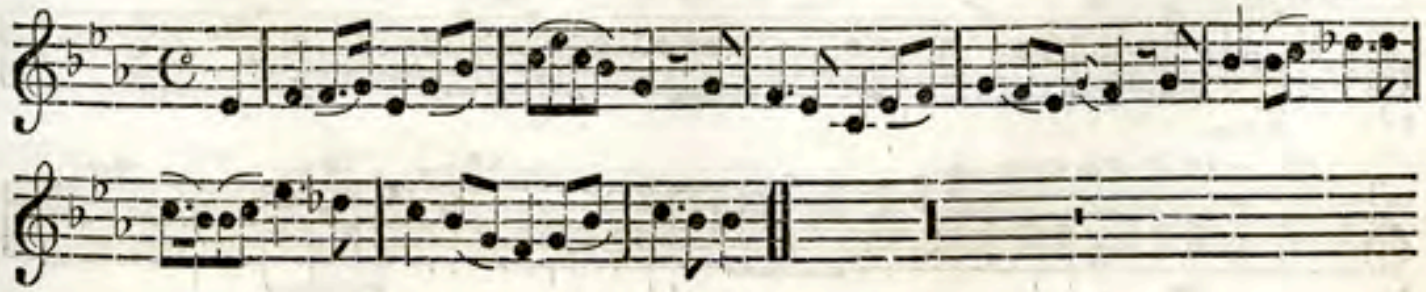
Not too fast.

Nathaniel Gow.



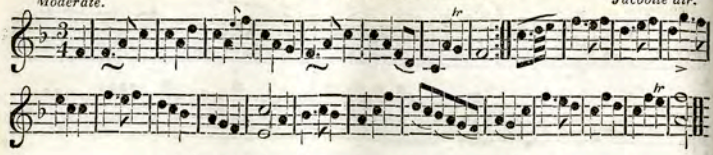
ALACE! I VYTE ZOURE TWA FAYRE EYNE.

Very ancient.



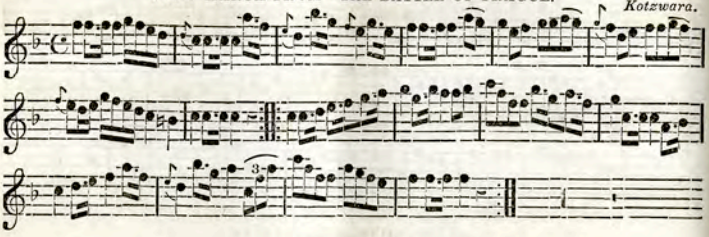
COME O'ER THE STREAM CHARLIE.

Moderate. *Jacobite air.*



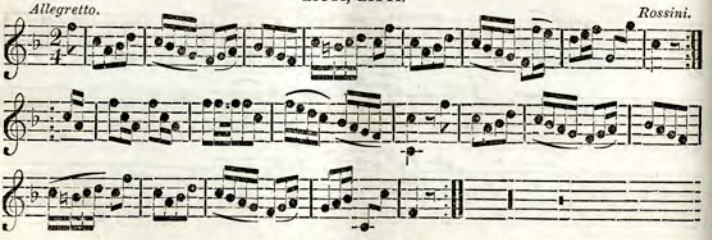
SLOW MARCH FROM "THE BATTLE OF PRAGUE."

Kotzwara.



ZITTI, ZITTI.

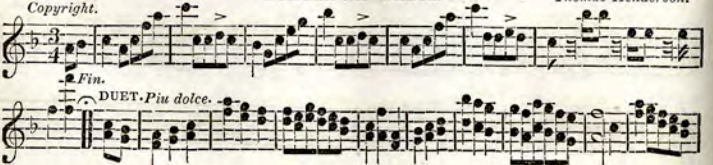
Allegretto. *Rossini.*

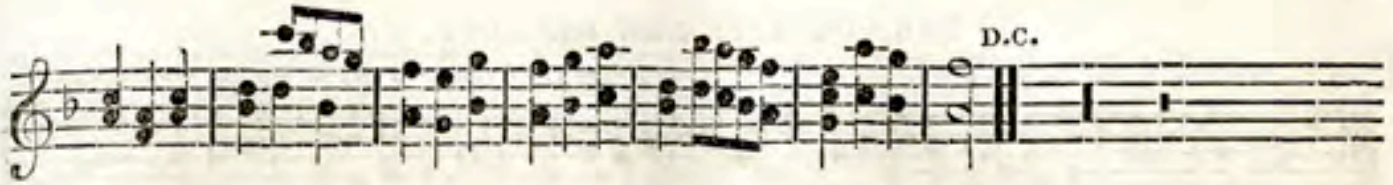


NUMBER NIP WALTZ.

Thomas Henderson.

Copyright.



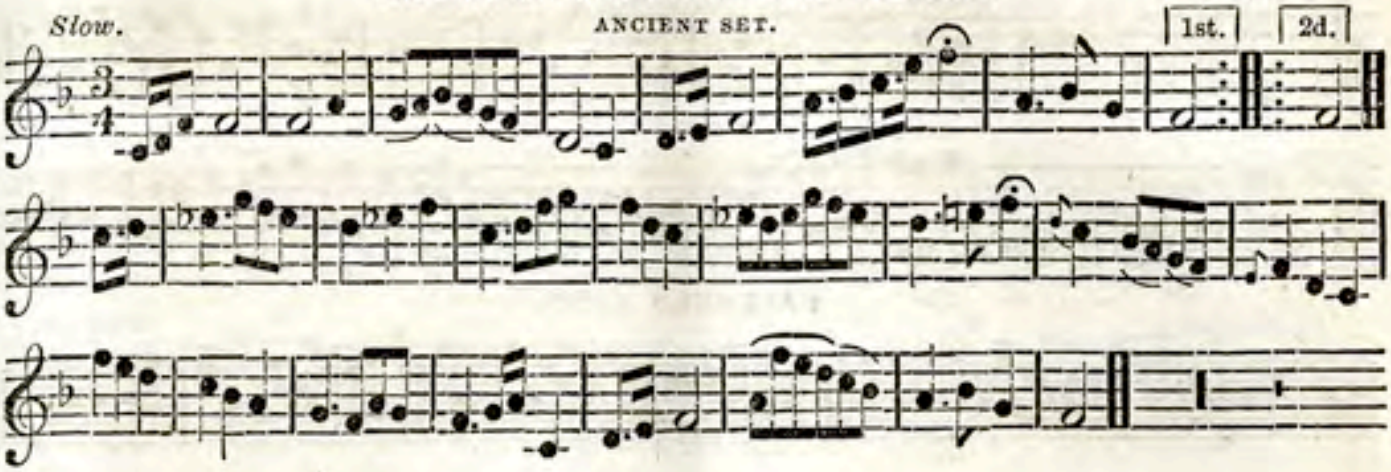


THA MI MO CHADAL.—"I AM ASLEEP."

Gaelic air.

Slow.

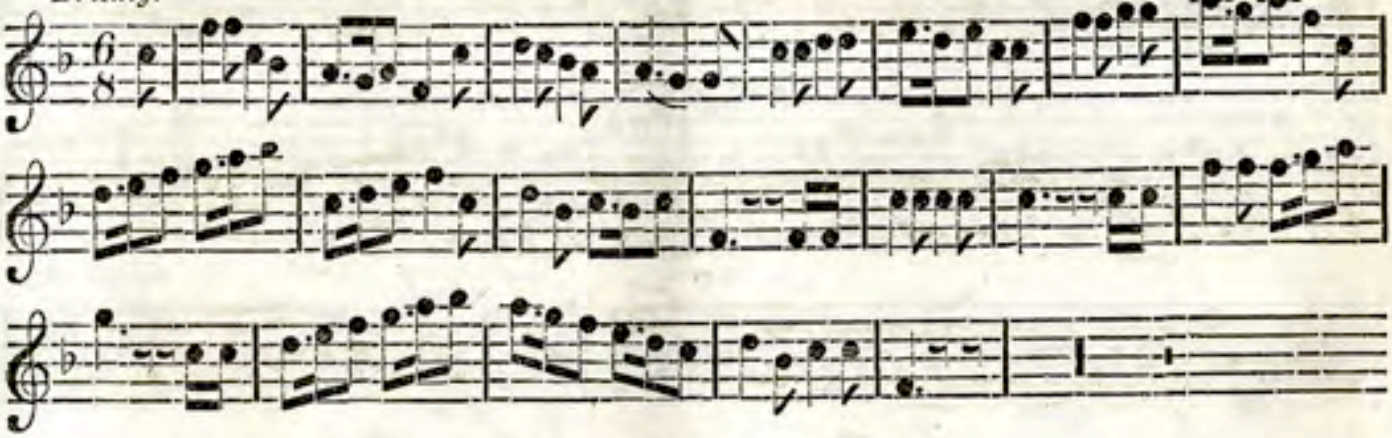
ANCIENT SET.



THE DUSKY NIGHT.

Briskly.

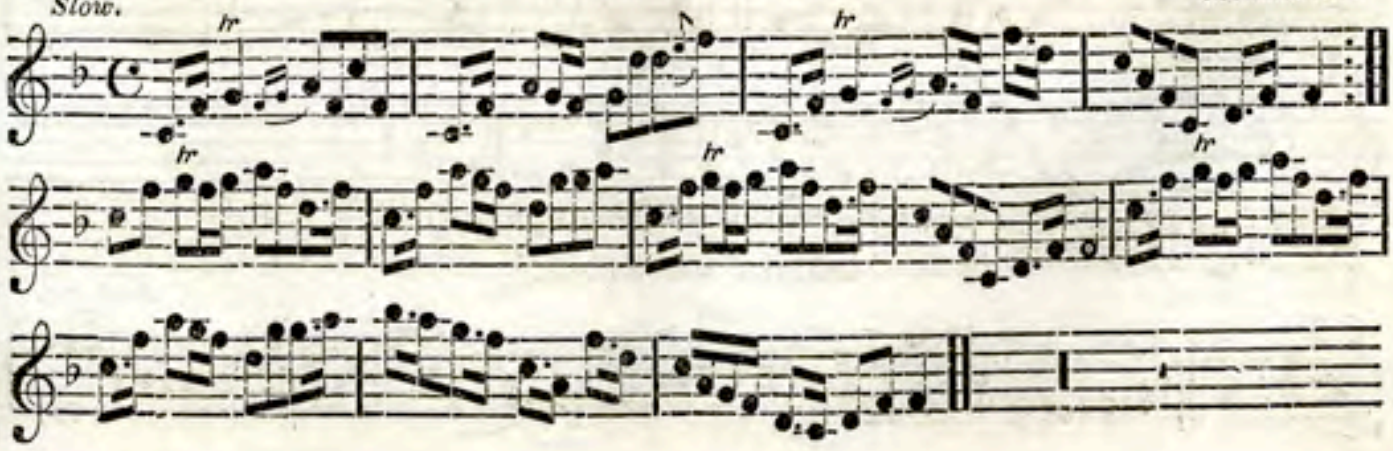
Hunting song.



BORTHWICK BRAES.

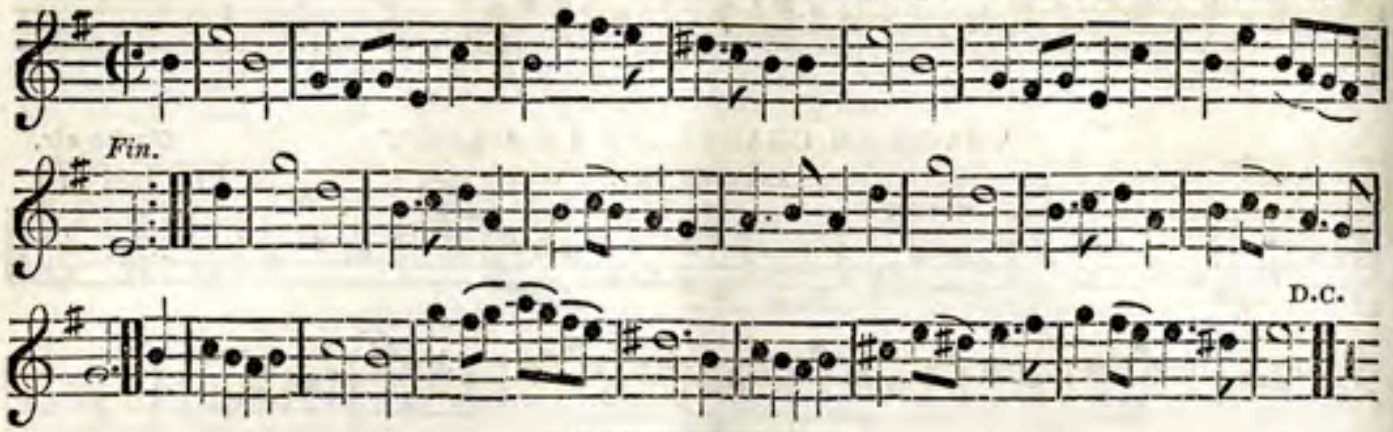
Slow.

Scottish air.

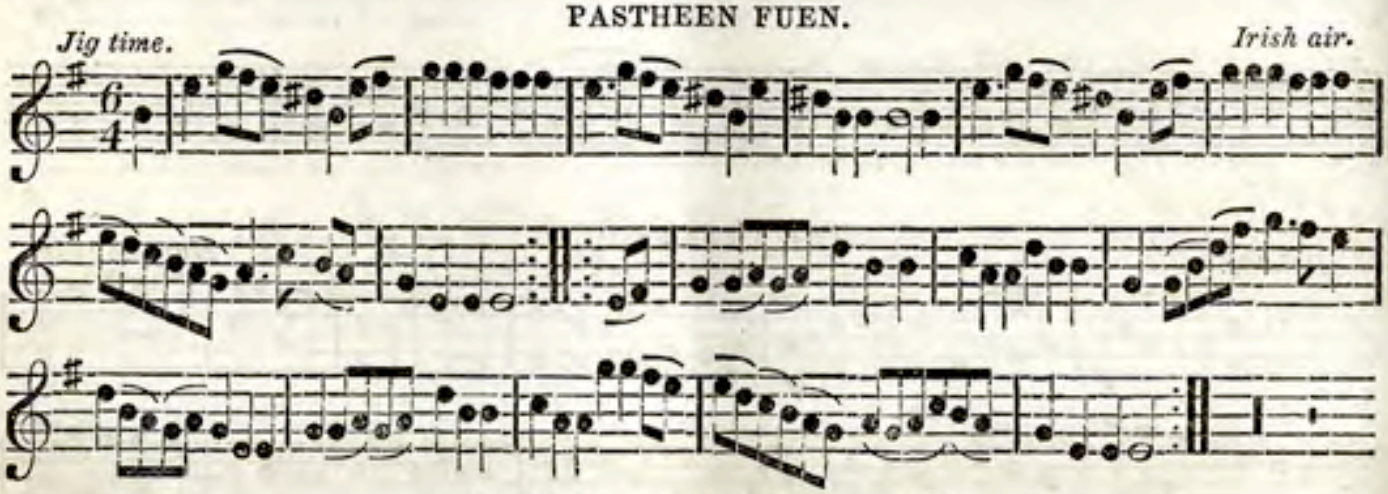


THE COQUETTE NEW MOULDED.

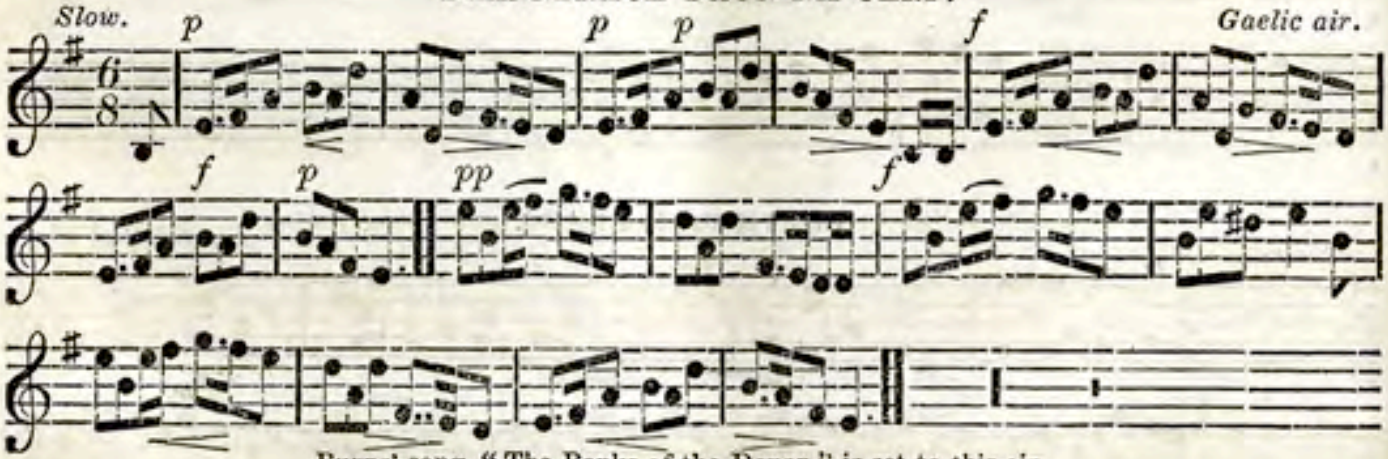
From D'Urfey's "Pills to Purge Melancholy."



PASTHEEN FUEN.

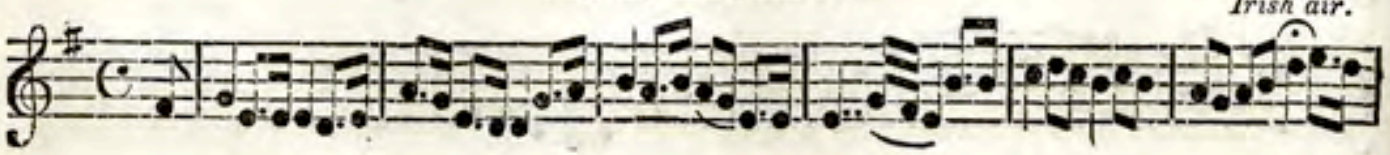


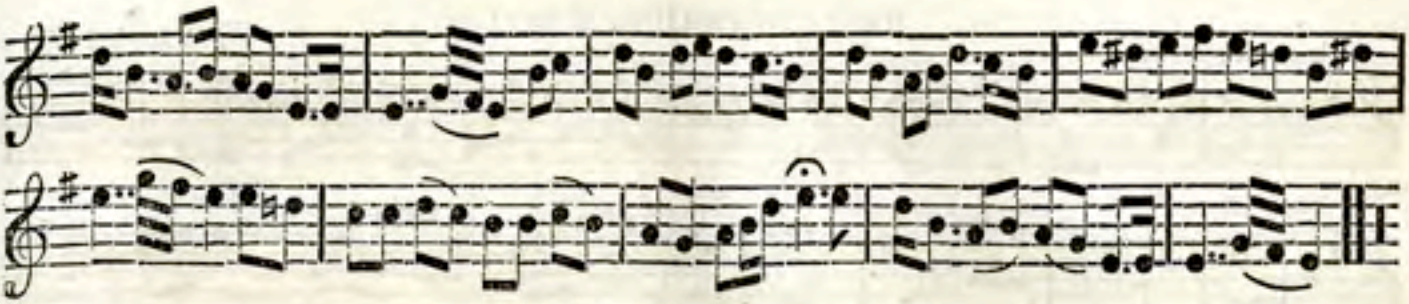
BHANNERACH DHON NA CHRI'.



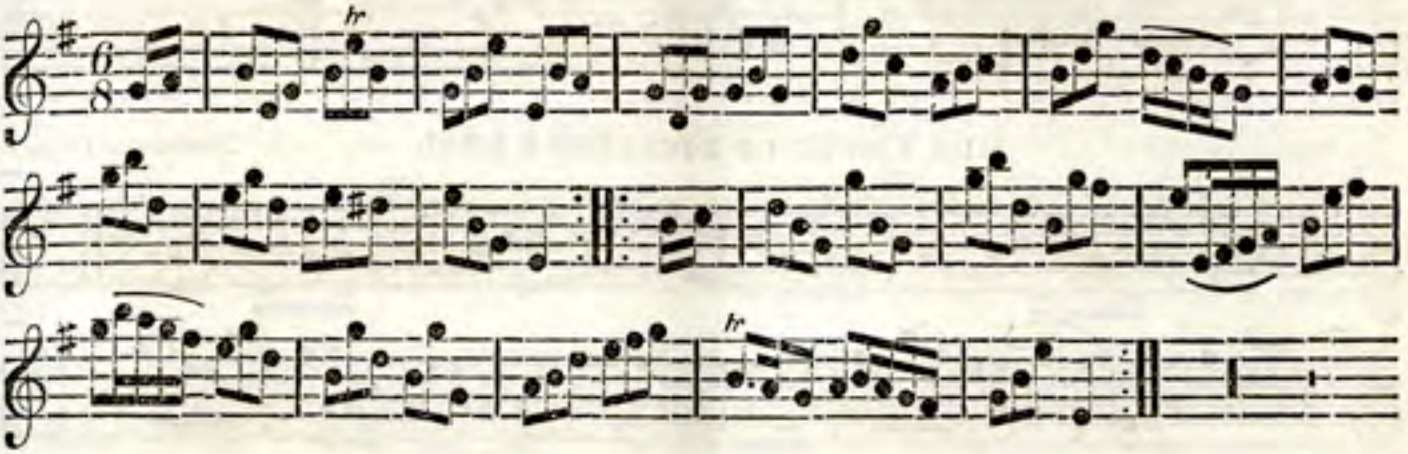
Burns' song, "The Banks of the Devon," is set to this air.

MOLLY MACALPIN.

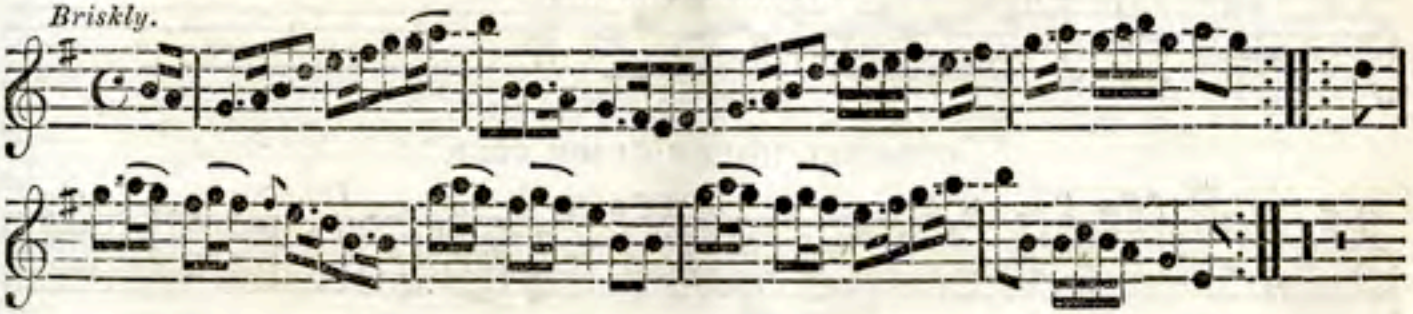




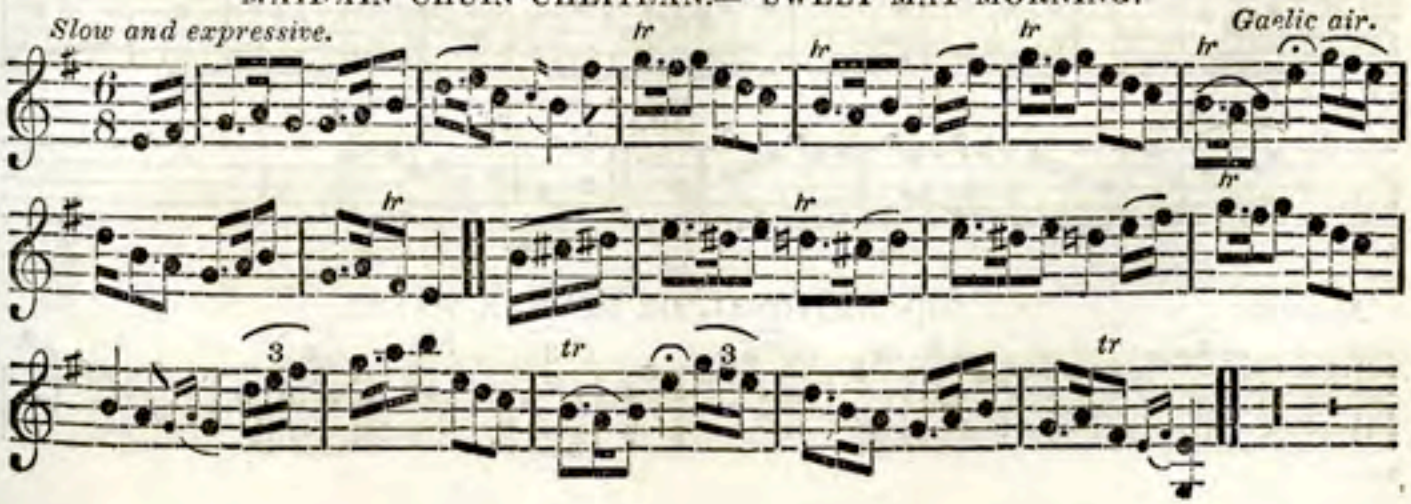
HAGGIS GEORDIE'S JIG.



THE BUTCHER BOY.

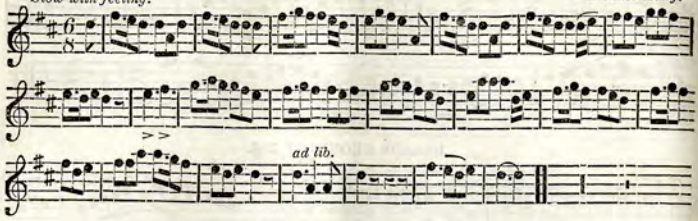


MAIDAIN CHUIN CHEITEAN.—"SWEET MAY MORNING."



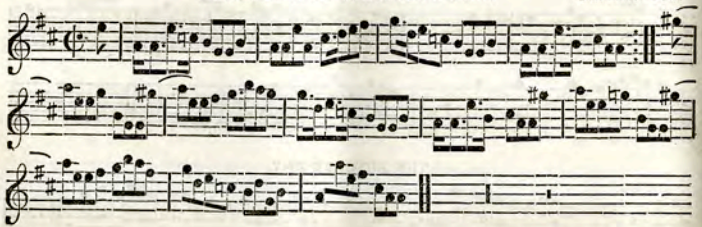
REST! WARRIOR, REST!

Slow with feeling. *Michael Kelly.*

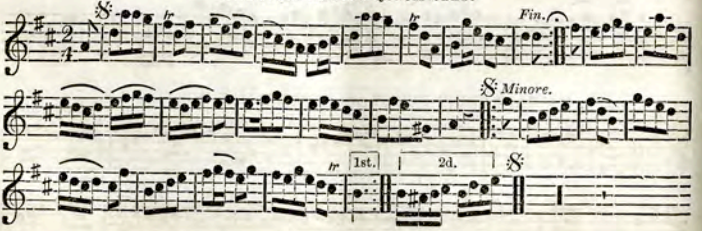


MISS NISBET OF DIRLETON'S REEL.

Nathaniel Gow.

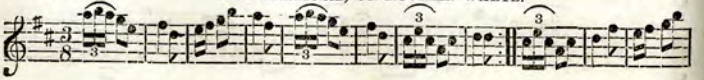


COLONEL HOPE'S QUICK STEP.



THE NATIONAL, OR RUSSIAN WALTZ.

Moderato.



minore.

Fin.

D.C.

LORD DUNMORE'S QUICK MARCH.

George Muschet.

THE MARKET CHORUS

FROM THE OPERA OF "MASANIELLO.'

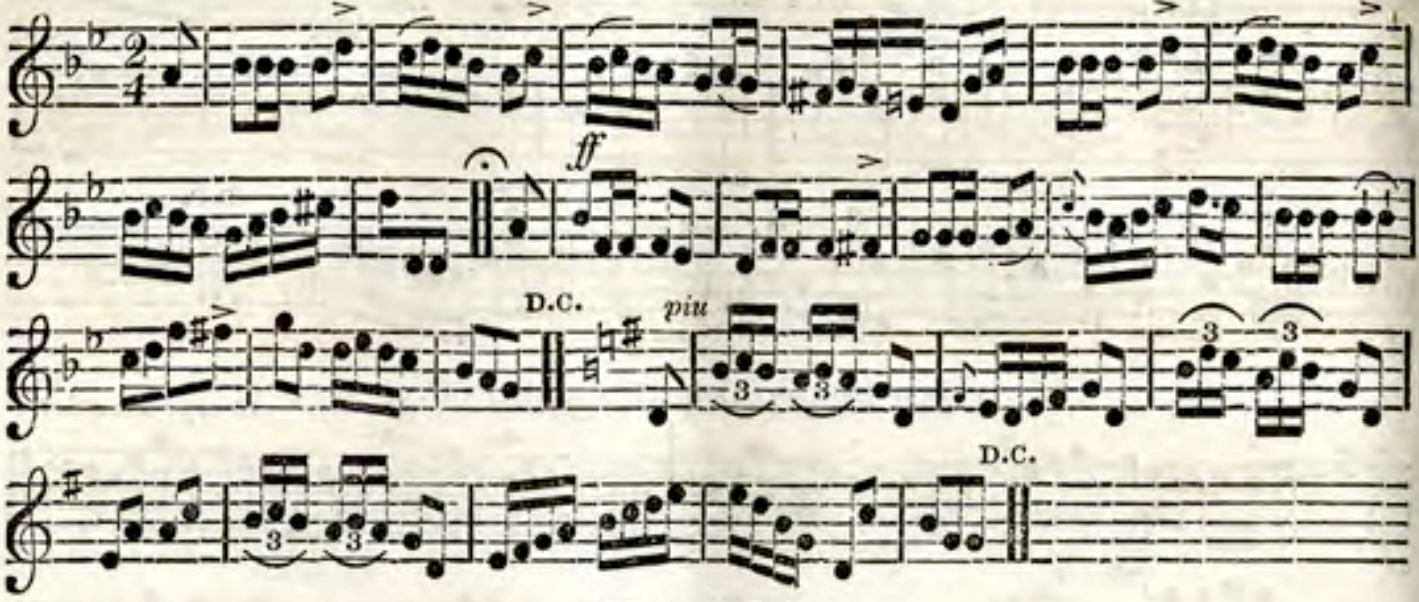
Auber.

LA ROCHELLE.

THE BALDERSTON QUADRILLES.

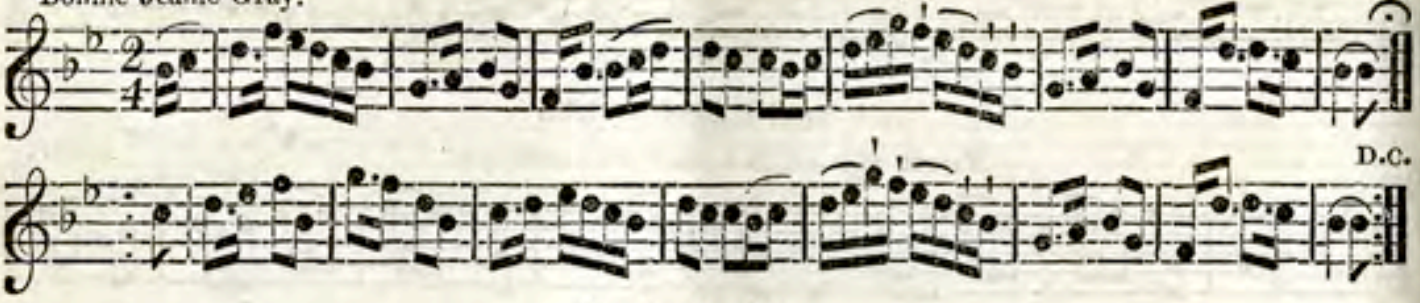
Arranged for the Universal Tune-Book.

Tak your auld cloak about ye. No. 1.—Le Pantalon.



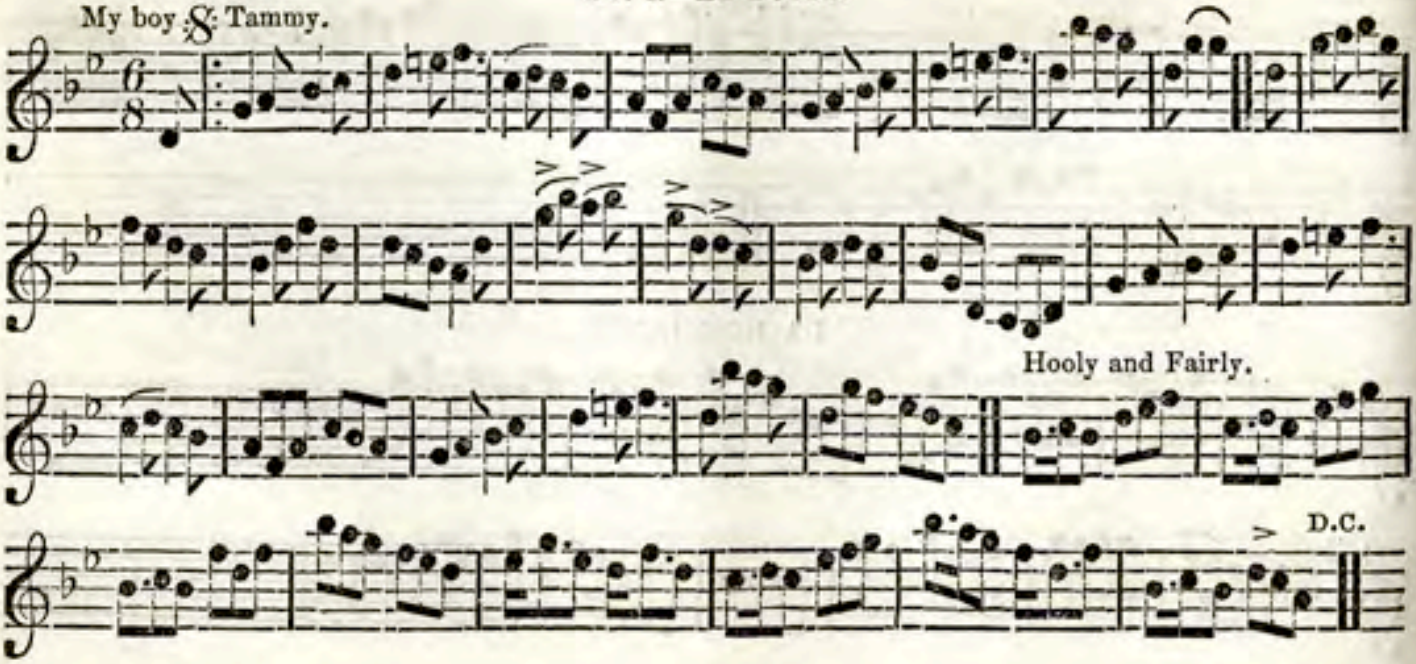
No. 2.—L'Eté.

Bonnie Jeanie Gray.



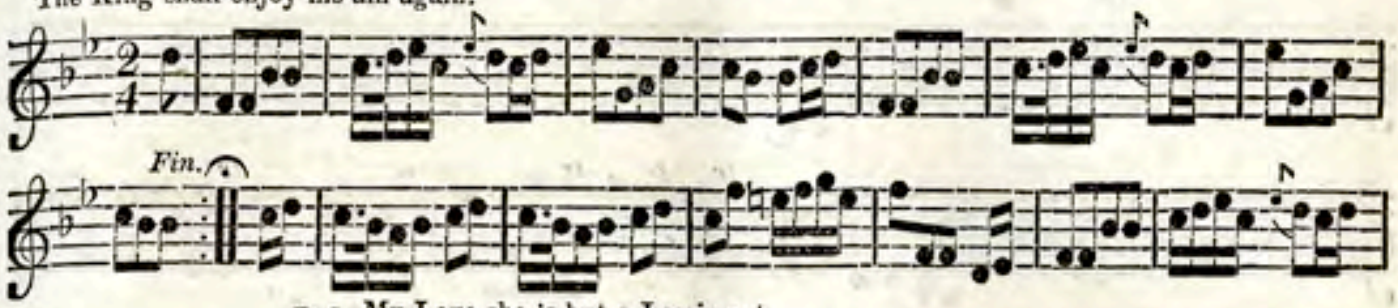
No. 3.—La Poule.

My boy & Tammy.

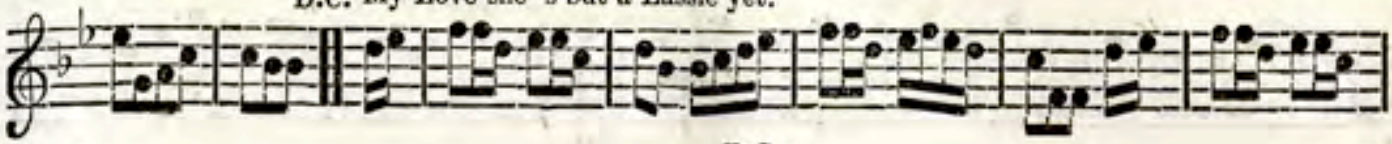


No. 4.—La Trenise.

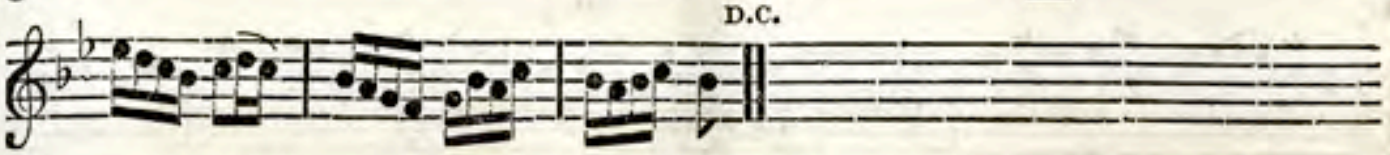
The King shall enjoy his ain again.



D.C. My Love she 's but a Lassie yet.

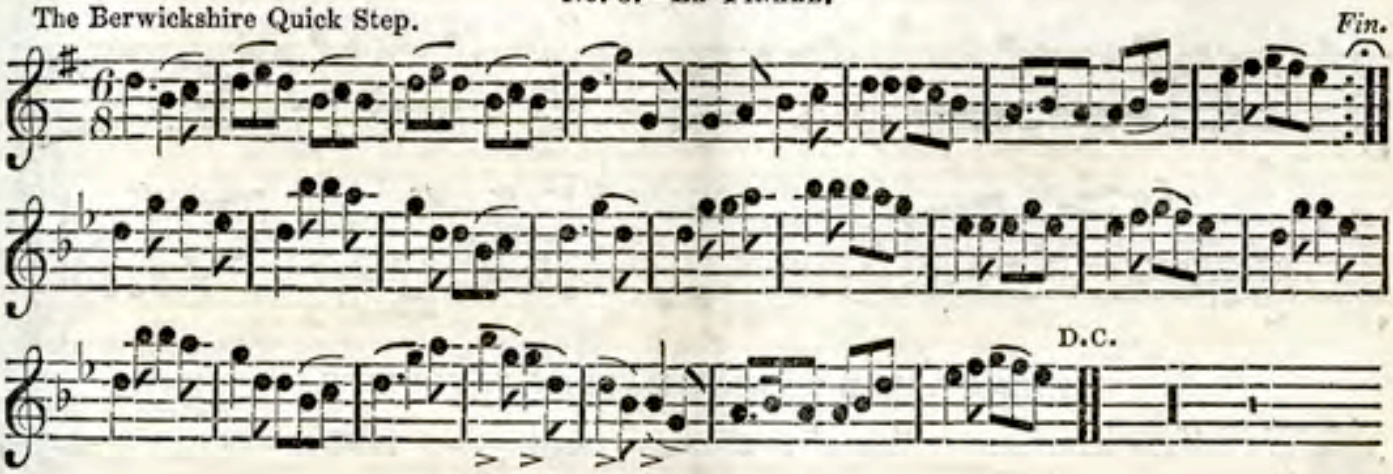


D.C.



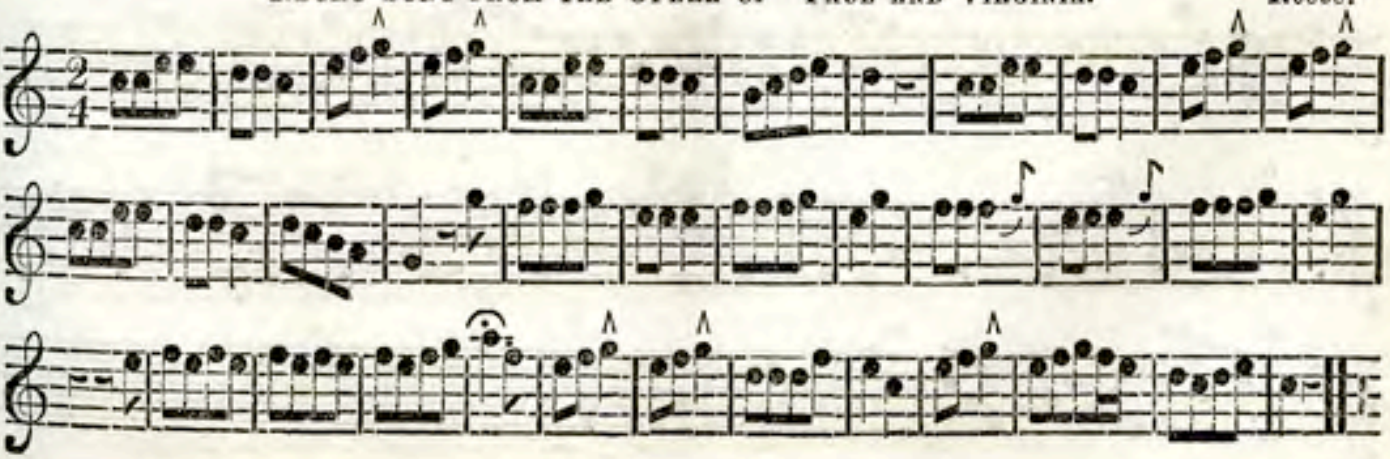
No. 5.—La Finale.

The Berwickshire Quick Step.



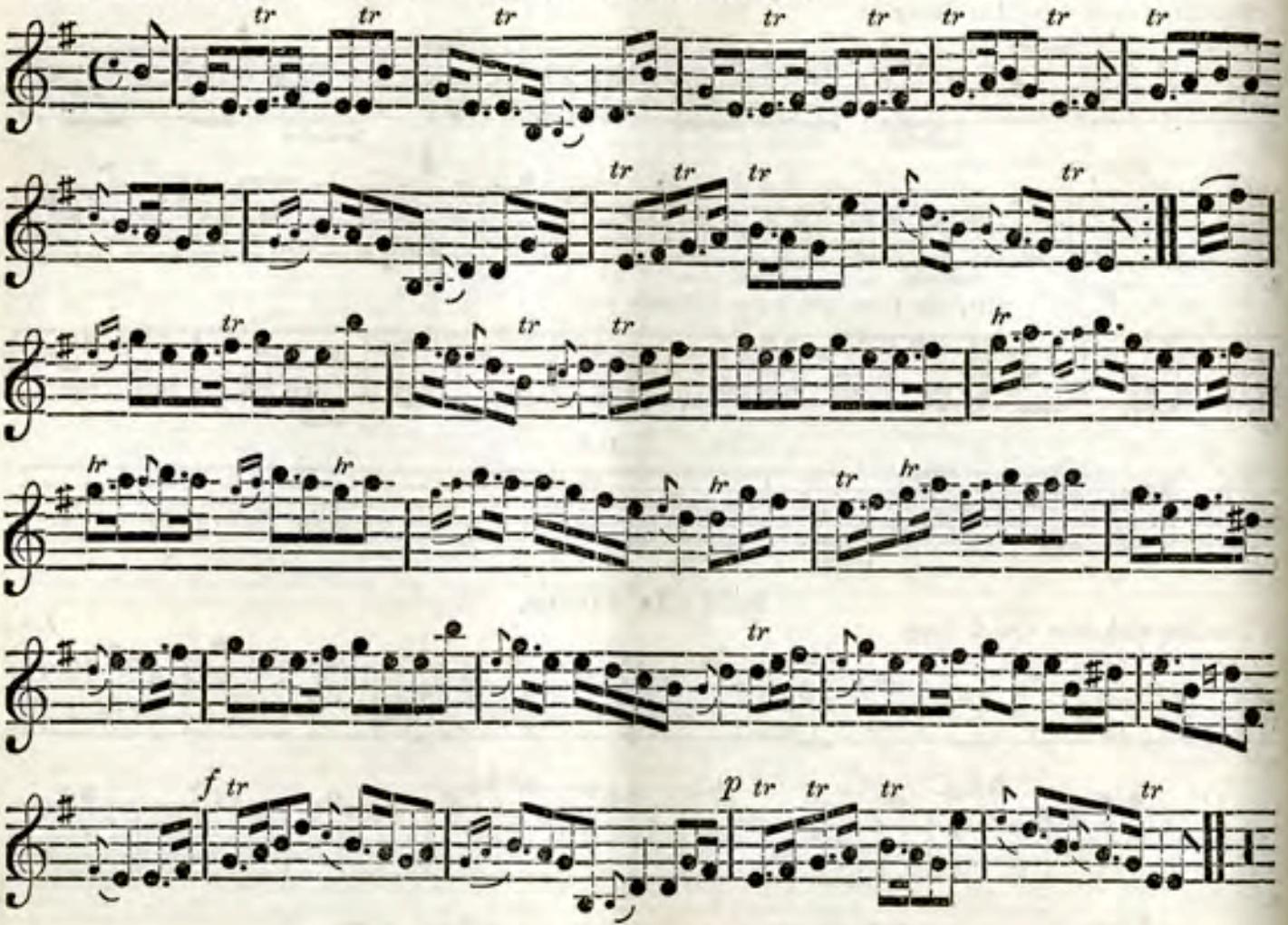
ACKEE-O.

Negro Song from the Opera of "Paul and Virginia." *Reeve.*



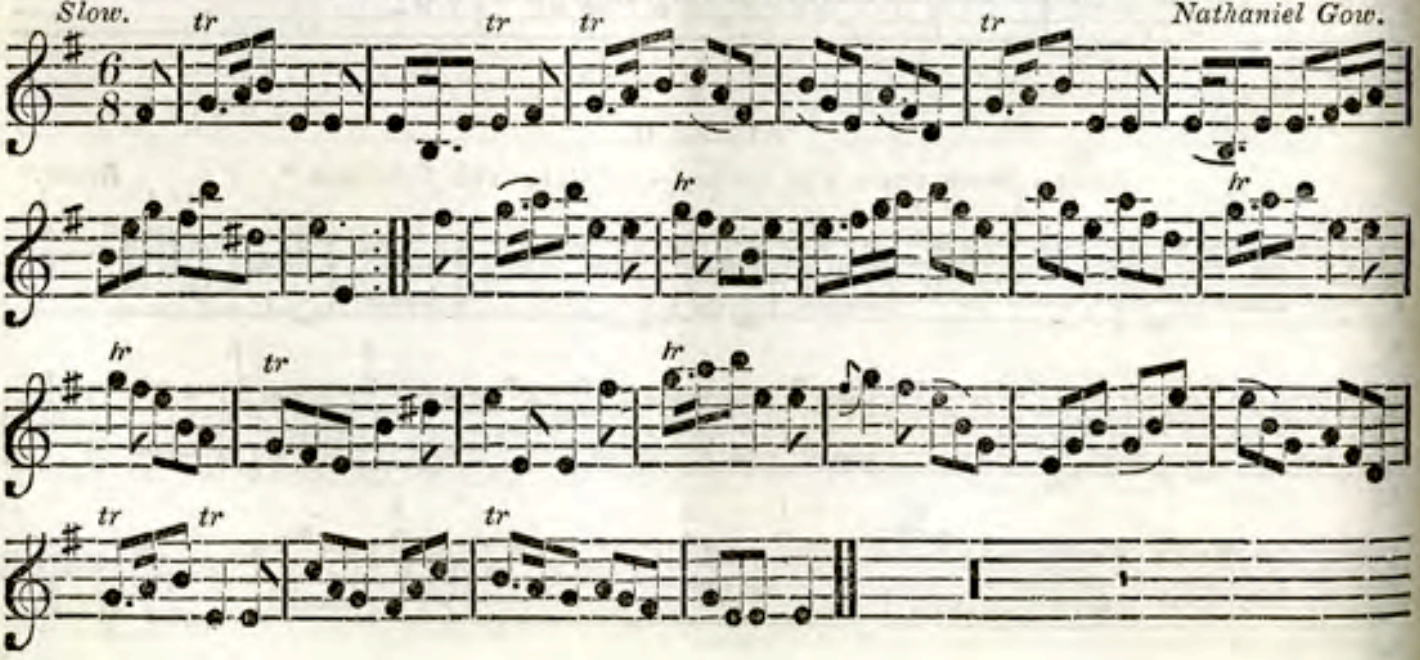
Slow strathspey time.

THE HIGHLAND WATCH.



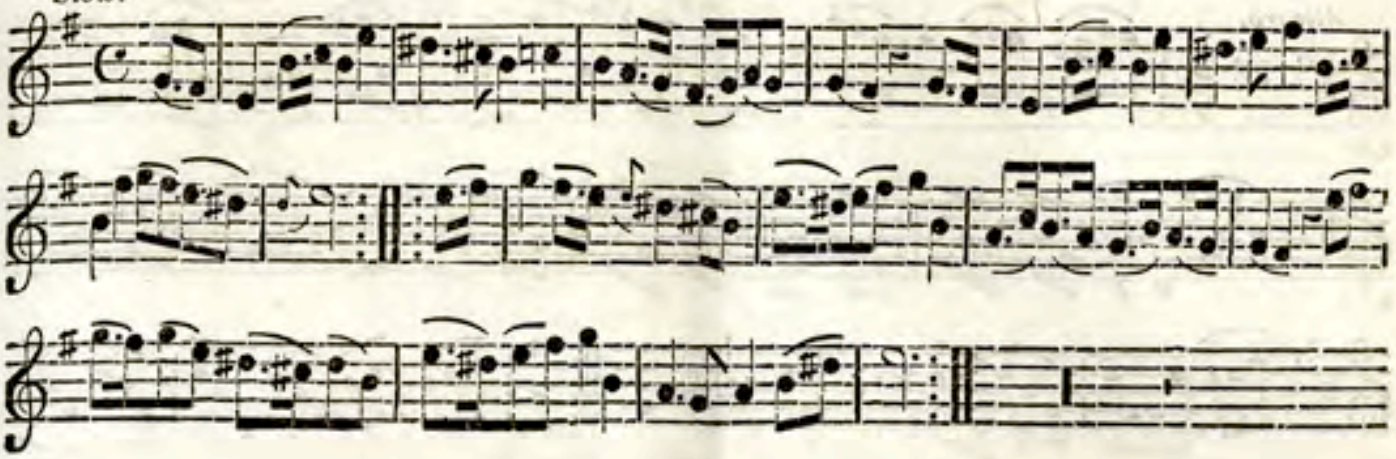
HONOURABLE RAMSAY MAULE'S FAVOURITE.

Slow. *Nathaniel Gow.*



SHE ROSE AND LET ME IN.

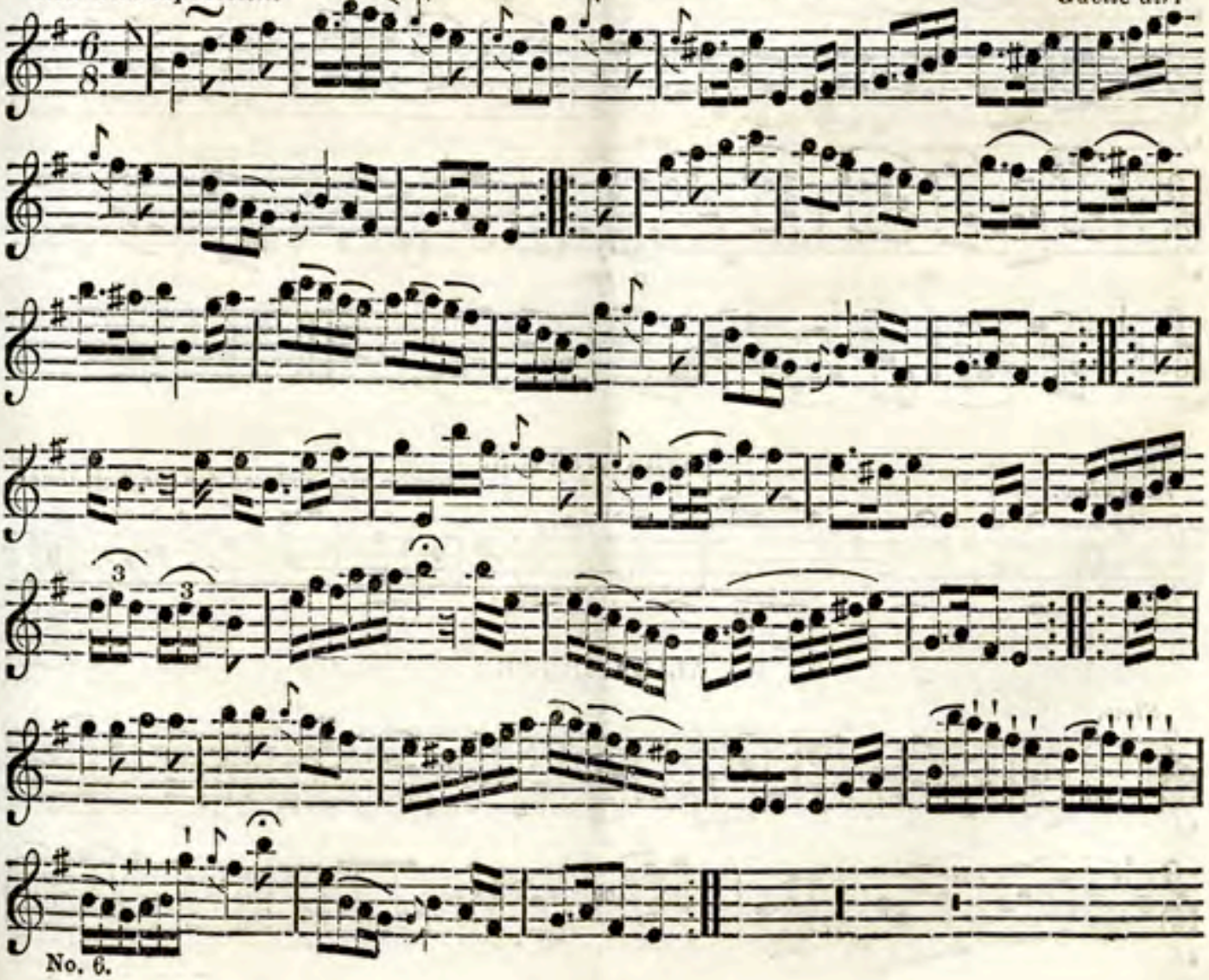
Slow.



CUIR A GHAOIL DILEAS THARRUM DO LAMH.

"PLACE, TRUE LOVE, THINE ARM AROUND ME."

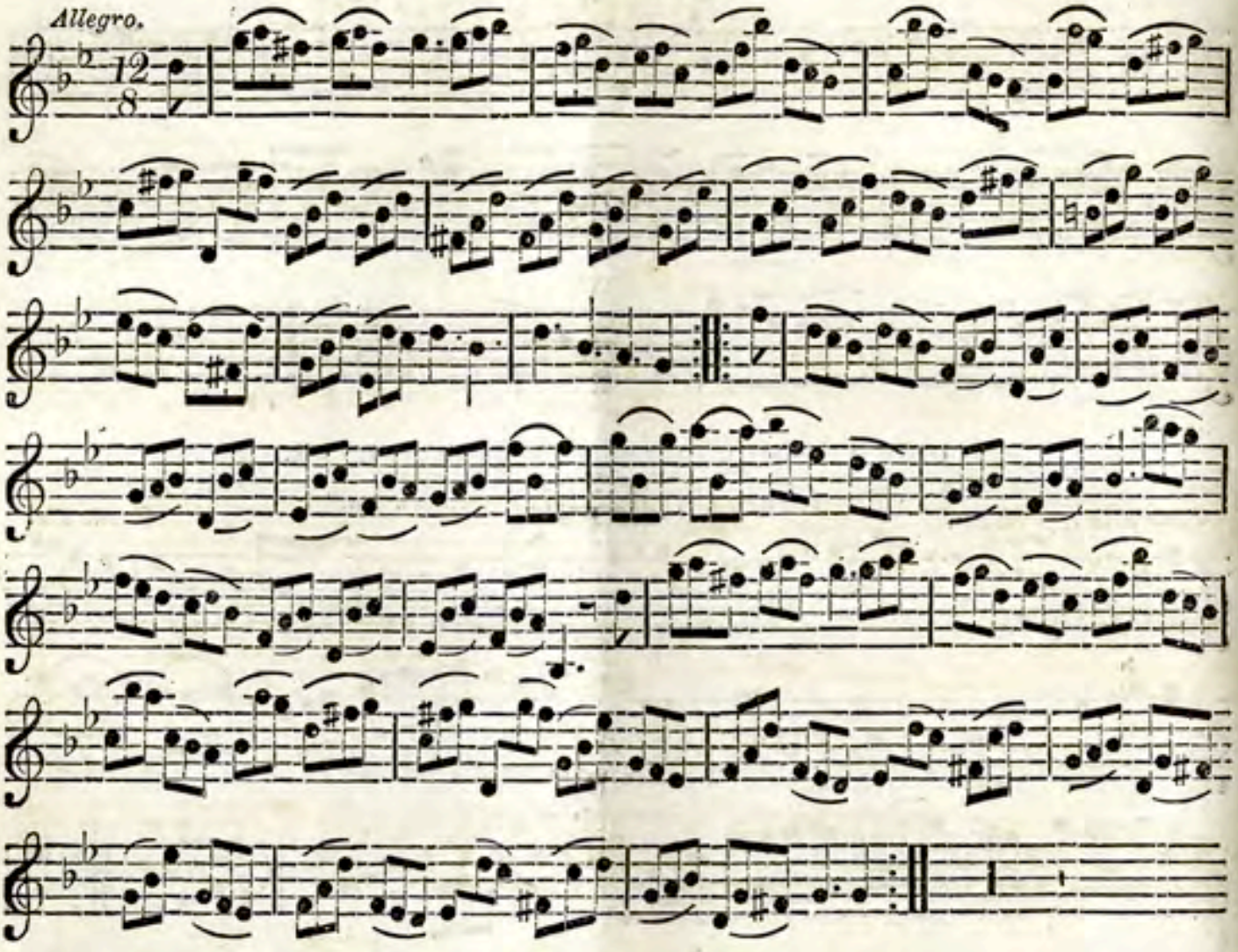
Slow with expression. *Gaelic air.*



No. 6.

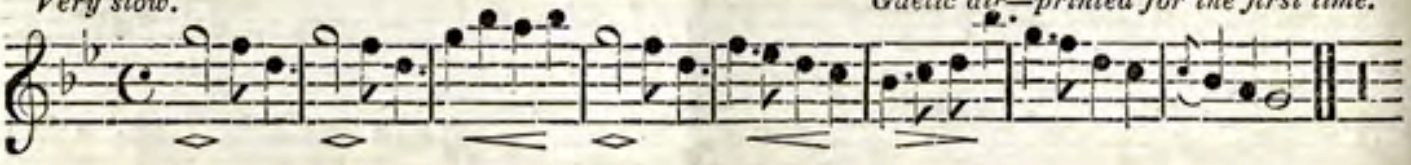
CORELLI'S JIGGA.

Allegro.



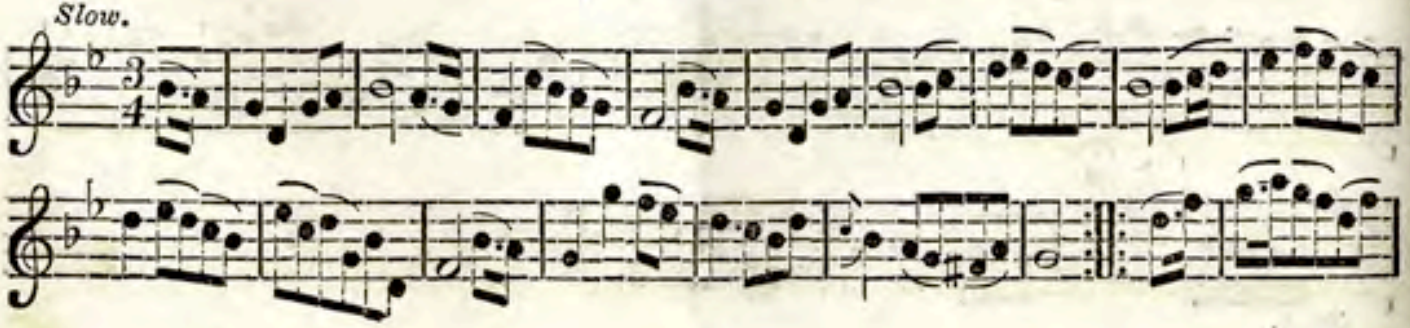
STRATHAVICH.

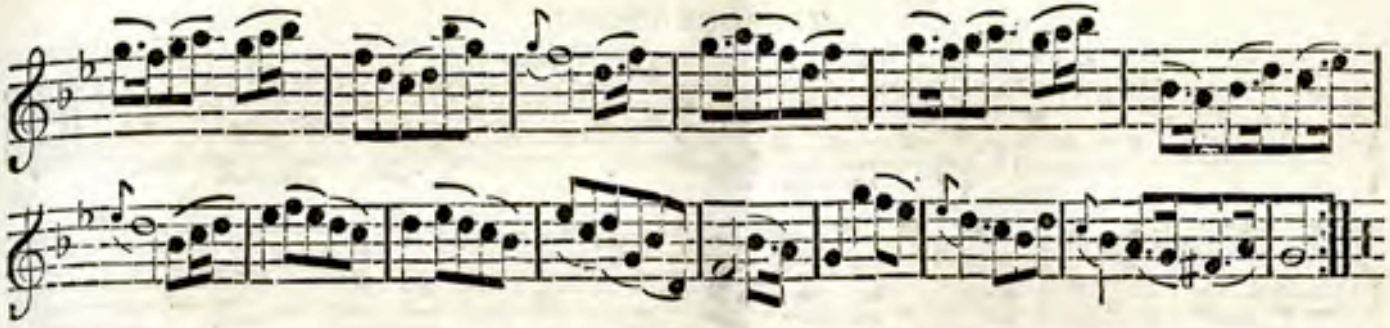
Very slow. *Gaelic air—printed for the first time.*



ALLOA HOUSE.

Slow.

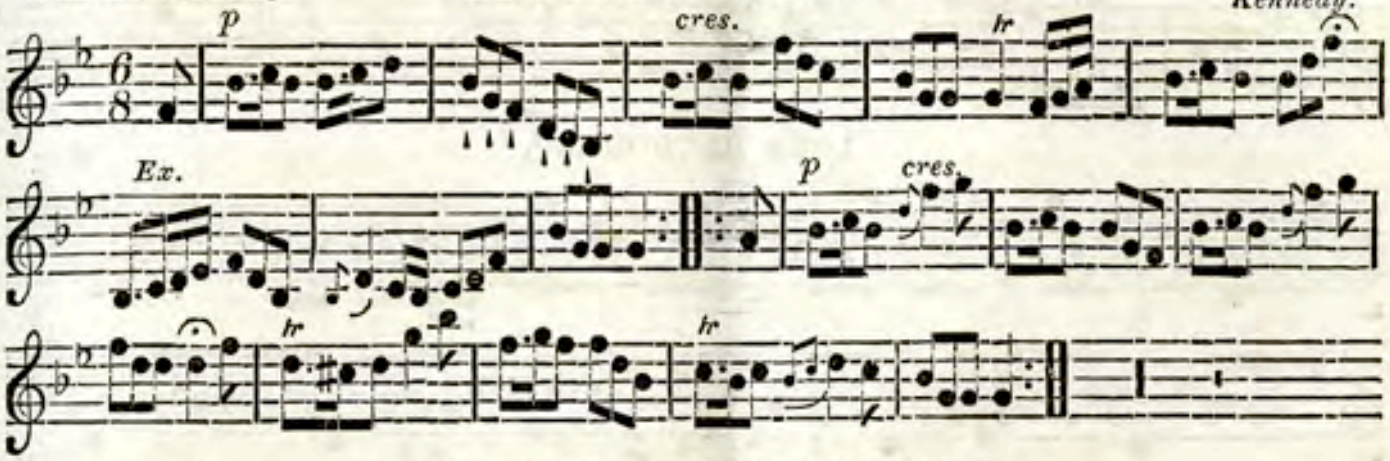




Slow and distinctly.

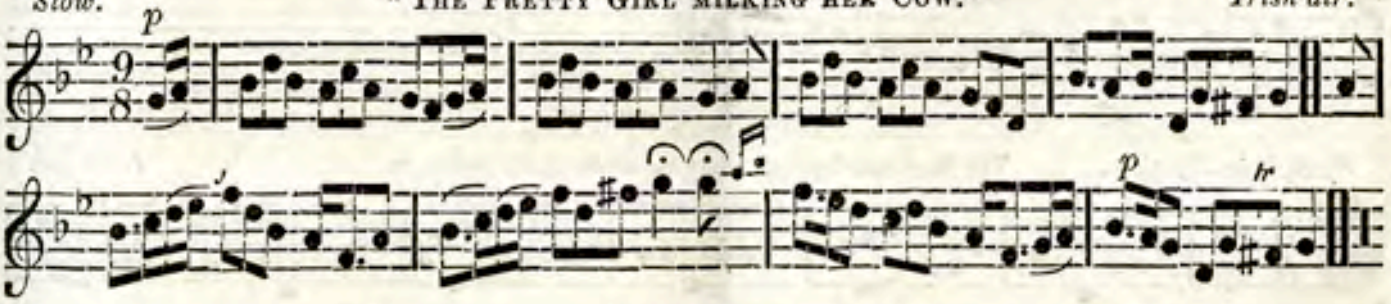
GLENGARY'S FOXHUNTER.

Kennedy.



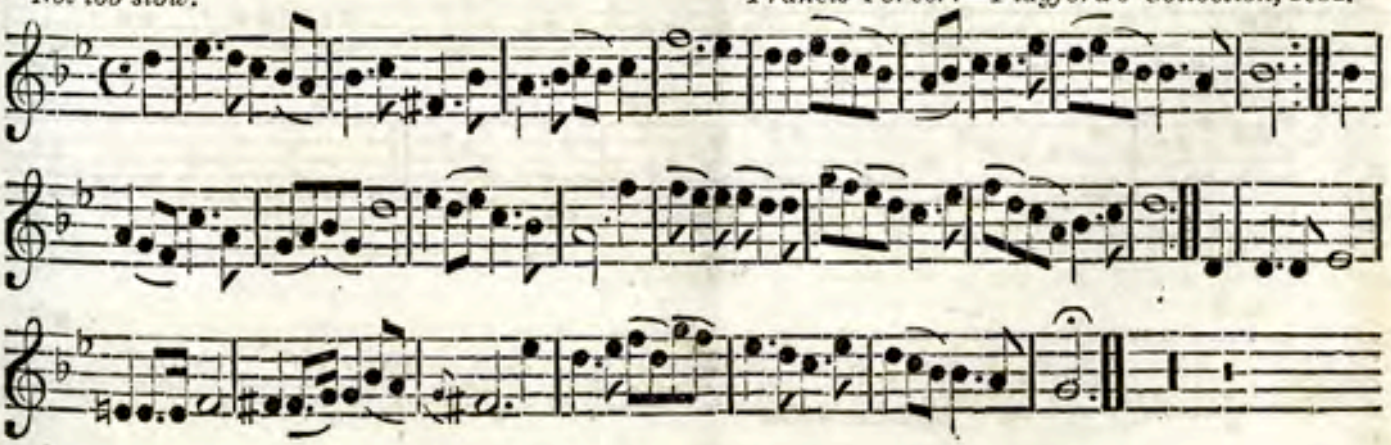
COLEEN DHAS CROOTHE NA MOE.

Slow. "THE PRETTY GIRL MILKING HER COW." *Irish air.*



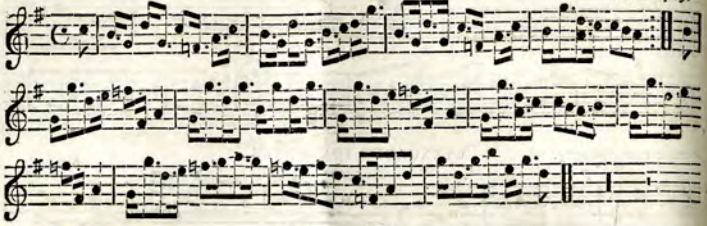
OH LOVE! HOW JUST AND HOW SEVERE THY MIGHTY GODHEAD IS.

Not too slow. *Francis Forcer.—Playford's Collection,* 1684.



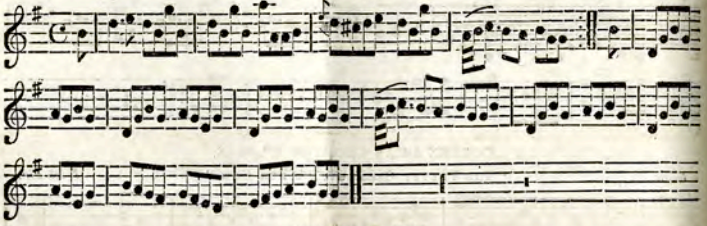
TULLOCHGORUM.

Strathspey.



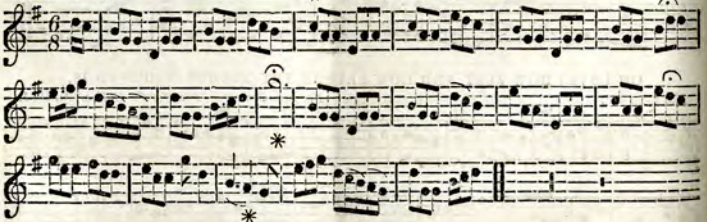
LORD MACDONALD.

Reel.

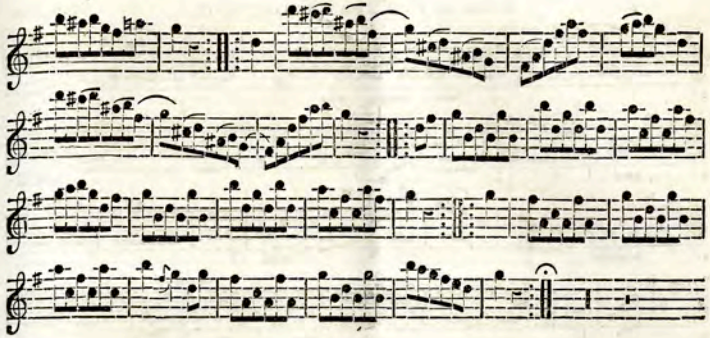


CORPORAL CASEY.

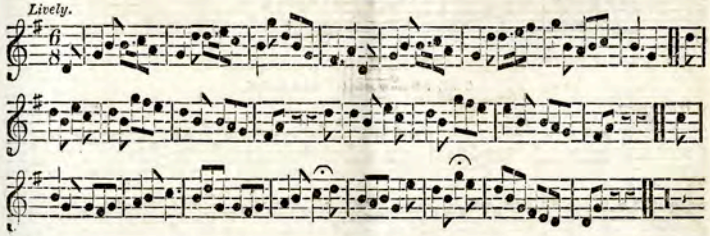
Sprightly Jig time. The bars marked ✱ may be omitted at pleasure. *Irish air.*



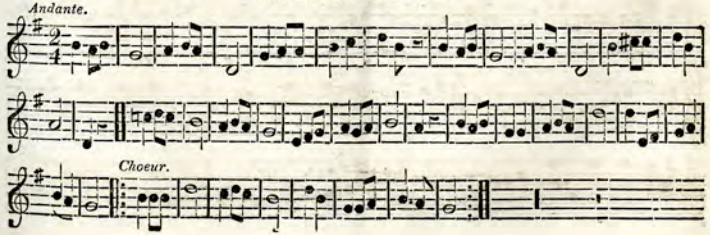
WALTZ.



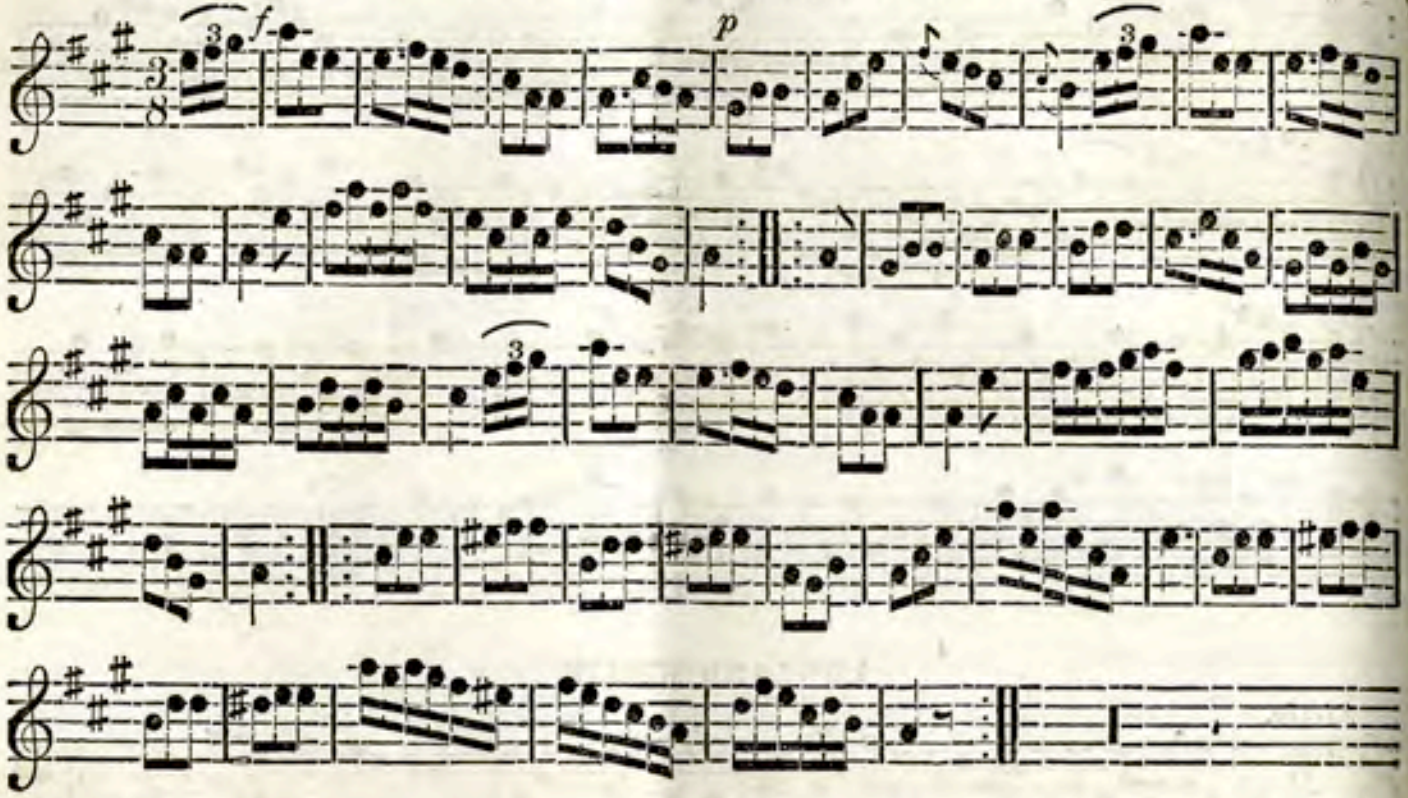
LOWLAND WILLIE.



OLD FRENCH MELODY.

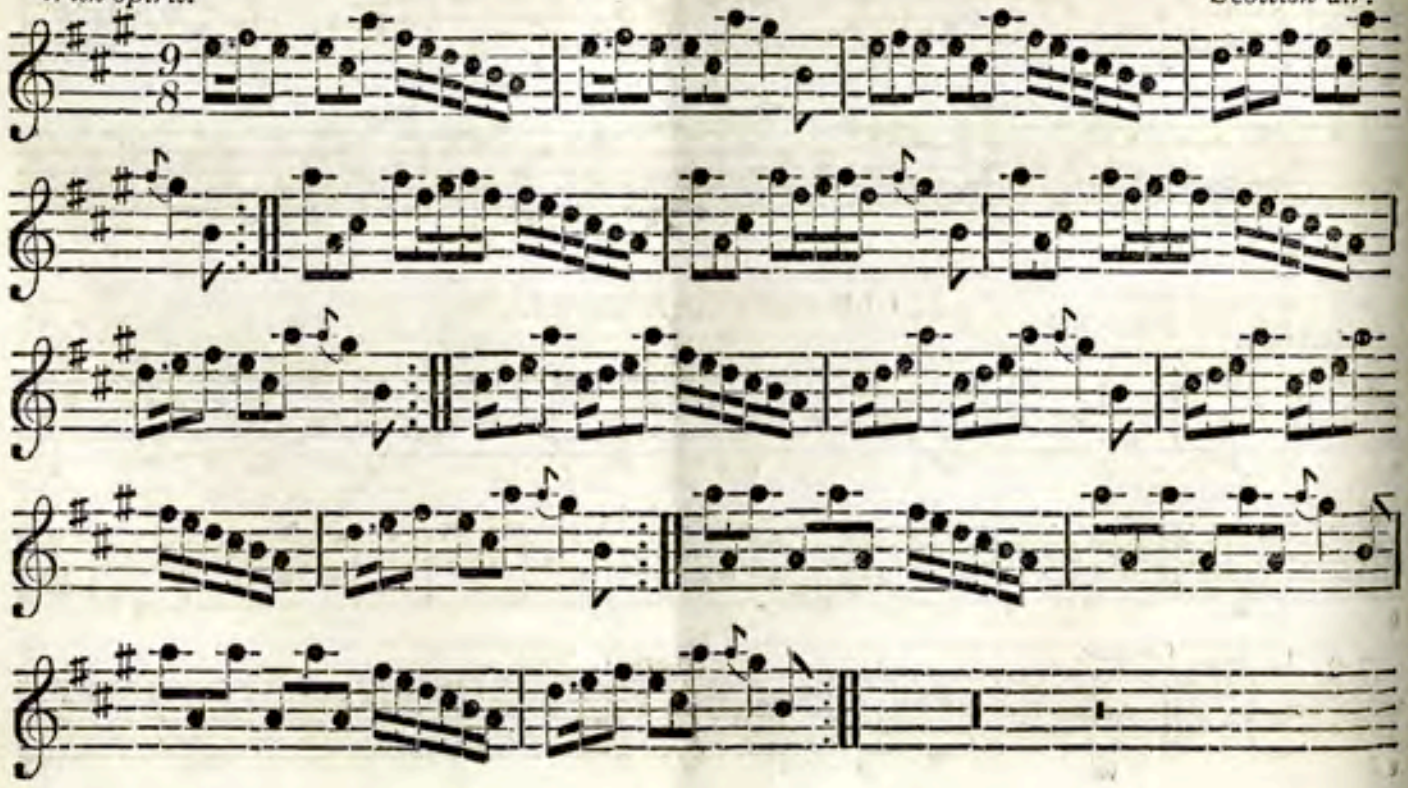


DUKE OF YORK'S FAVOURITE TROOP.



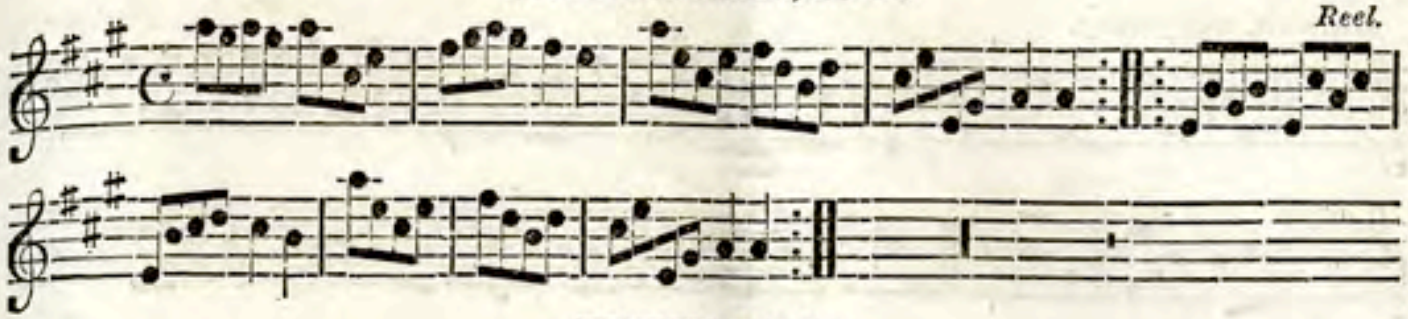
THE SOUTERS OF SELKIRK.

With spirit. *Scottish air.*



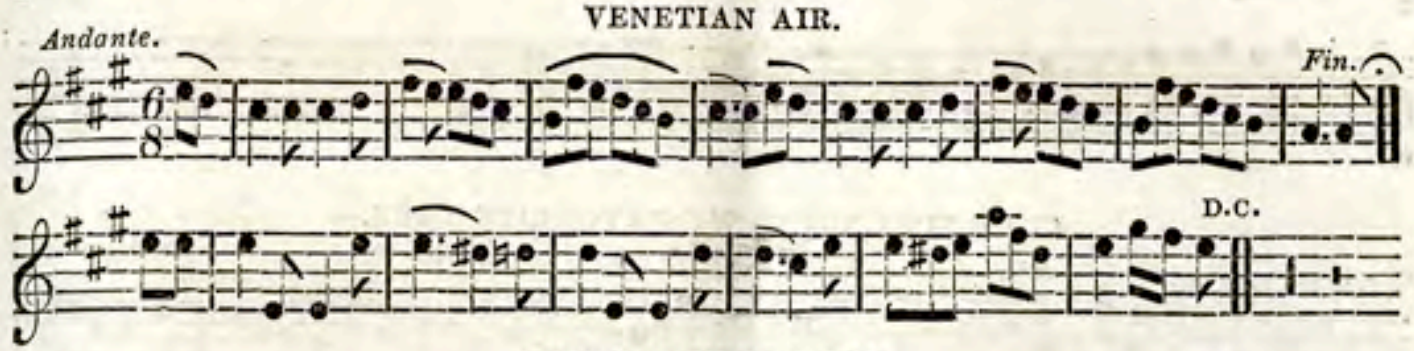
CHARLES STREET, BATH.

Reel.



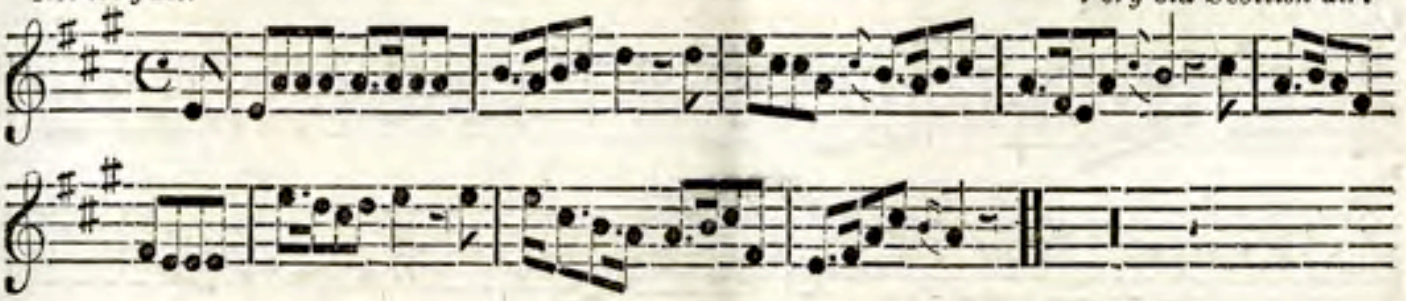
VENETIAN AIR.

Andante. *Fin.* D.C.

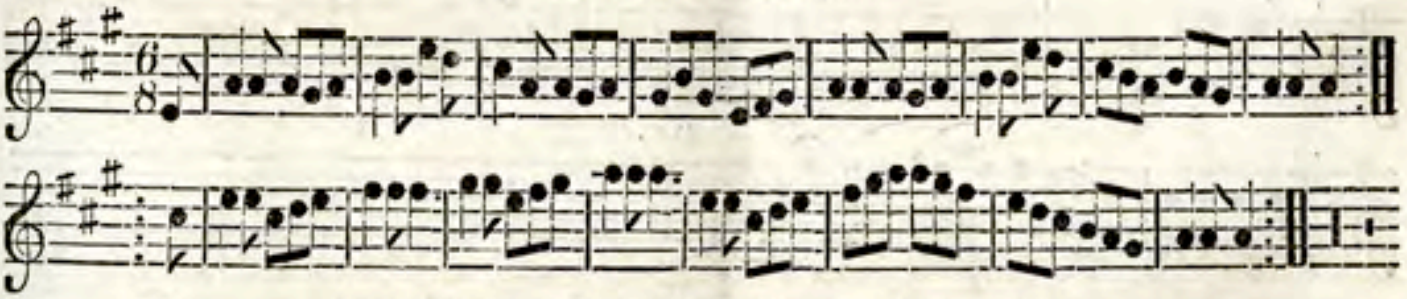


THE SHEPHERD'S SON.

Not too fast. *Very old Scottish air.*

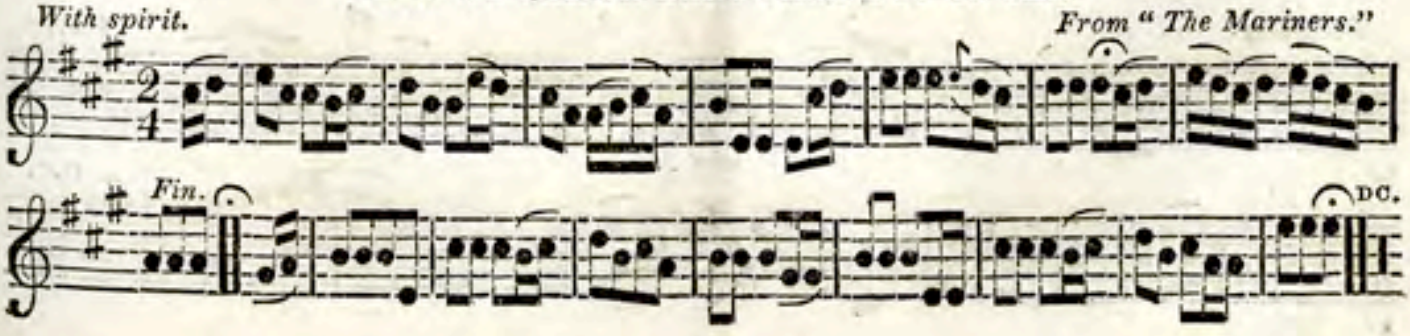


SOLDIER'S DANCE.



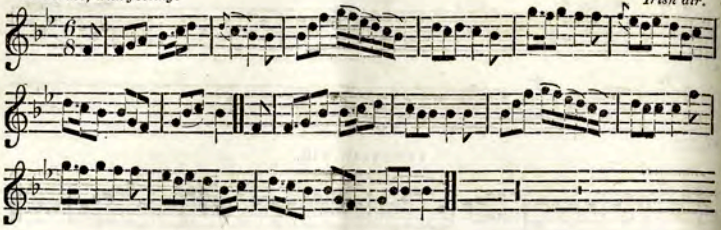
WHEN WE SAILOR LADS FIRST PUT TO SEA.

With spirit. *From "The Mariners."* *Fin.* D.C.



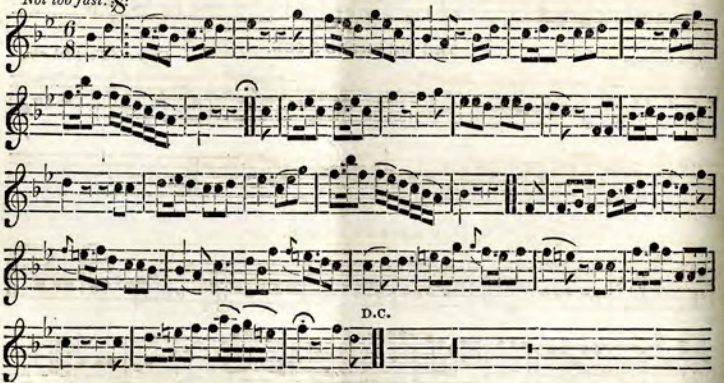
KATE KEARNEY.

Moderate, with feeling. *Irish air.*



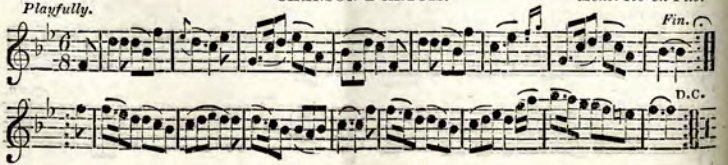
COME SING ROUND MY FAVOURITE TREE.

Not too fast.



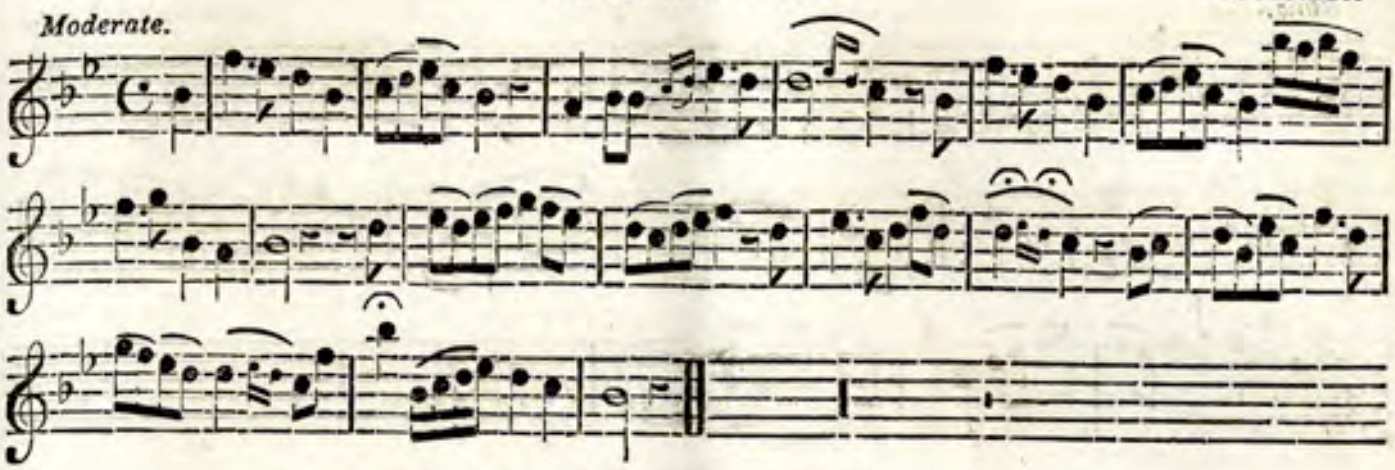
CHANSON D'ARTOIS.

Playfully. *Mons. Heron Fils.*



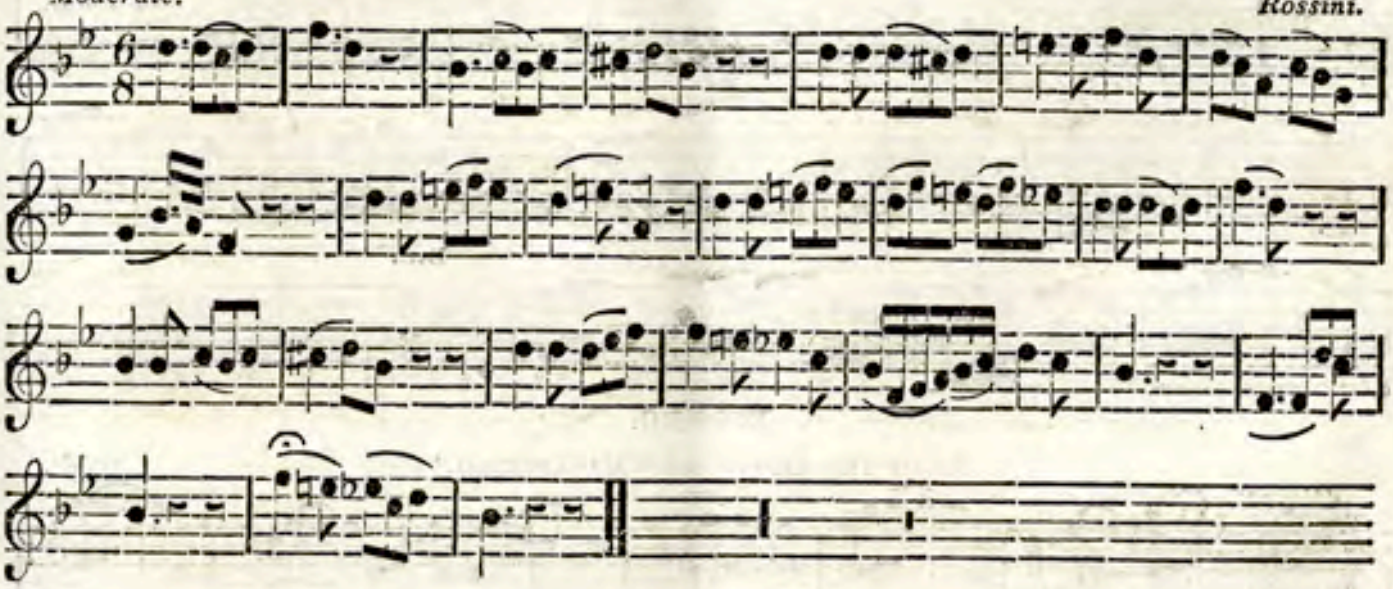
MOULINES MARIA.

Moderate. *J. Moulds.*



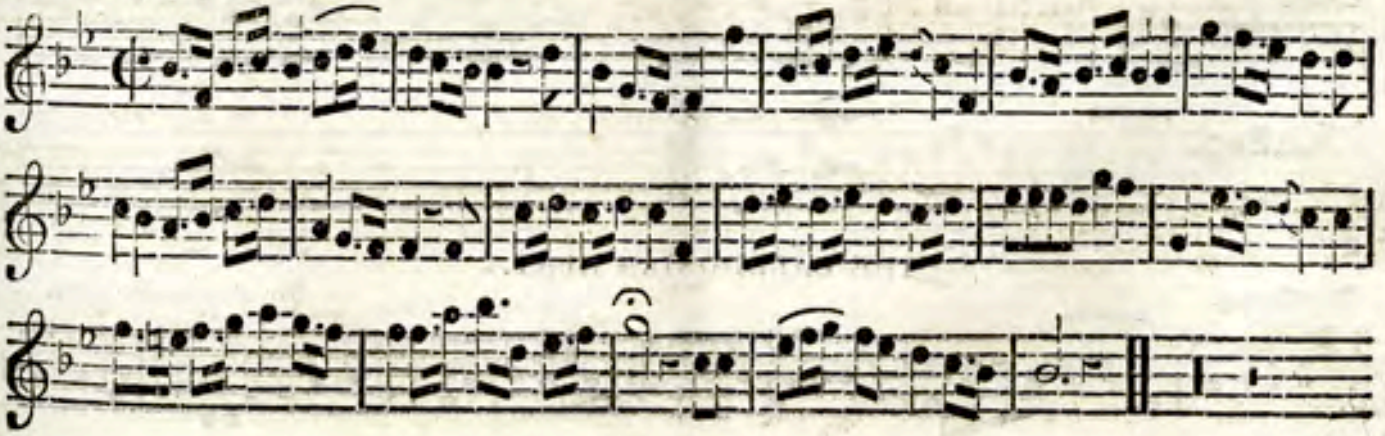
AIR.

Moderate. *Rossini.*



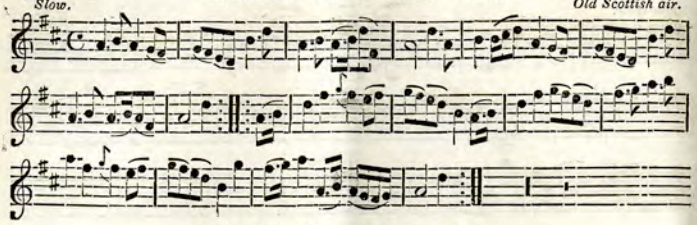
THE FIRST OF JUNE.

In the style of a March.



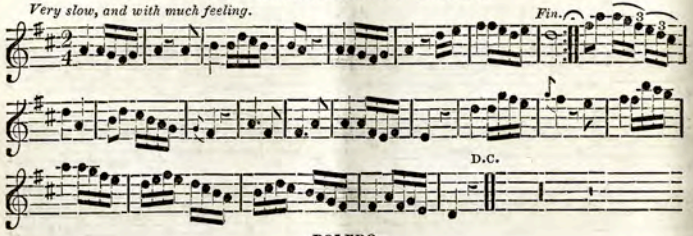
NANCY'S TO THE GREENWOOD GANE.

Slow. *Old Scottish air.*



ONE KIND KISS BEFORE WE PART.

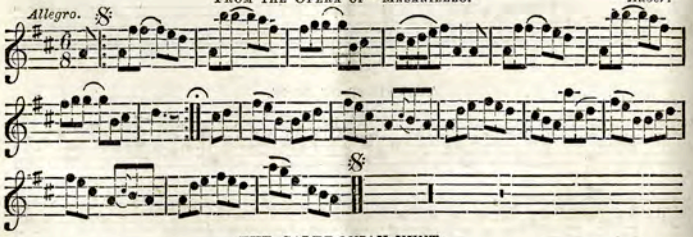
Very slow, and with much feeling. *Fin.*



BOLERO.

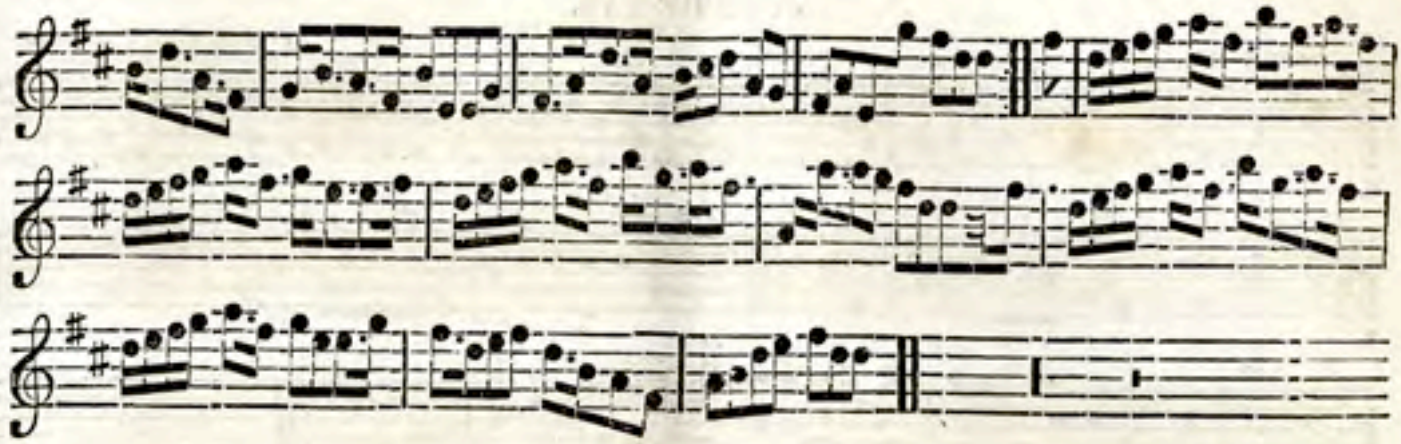
FROM THE OPERA OF "MASANIELLO." *Auber.*

Allegro.

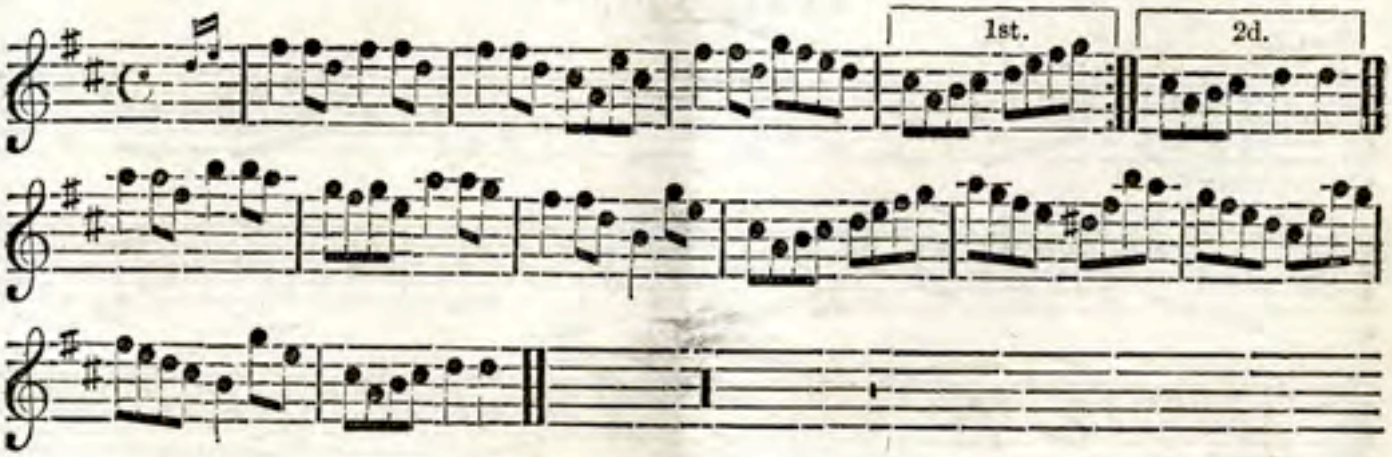


THE CALEDONIAN HUNT.

Strathspey. *Sir Alexander Don.*

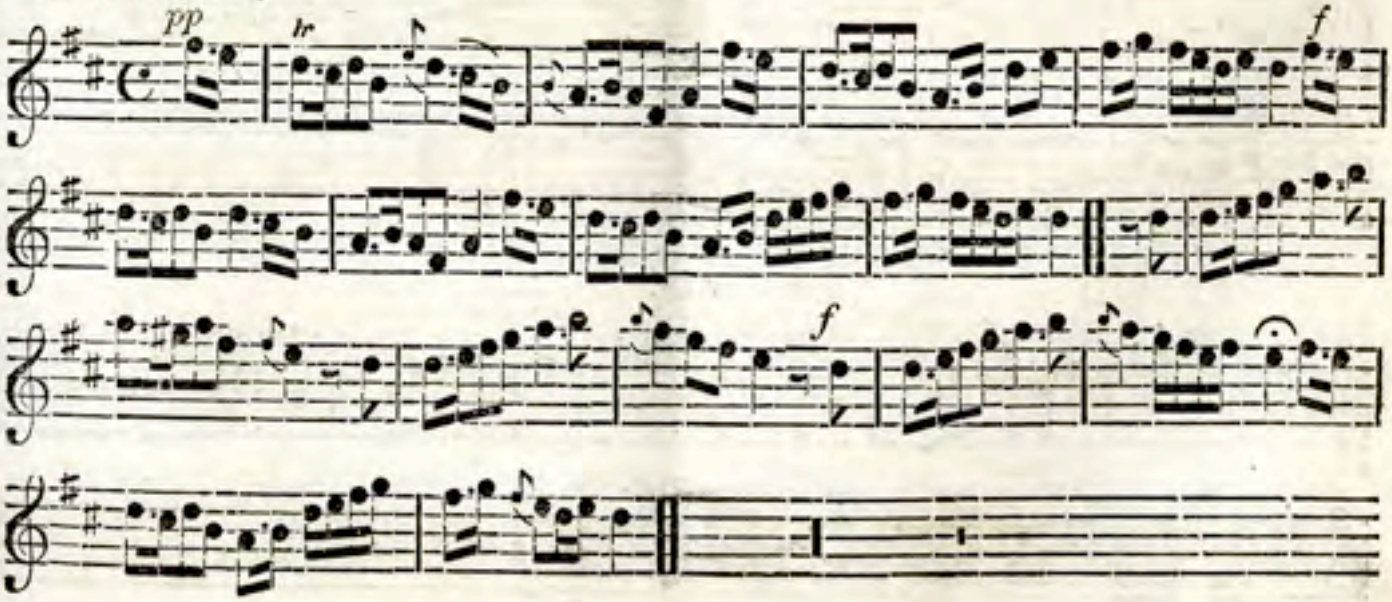


THE FAIRY DANCE.



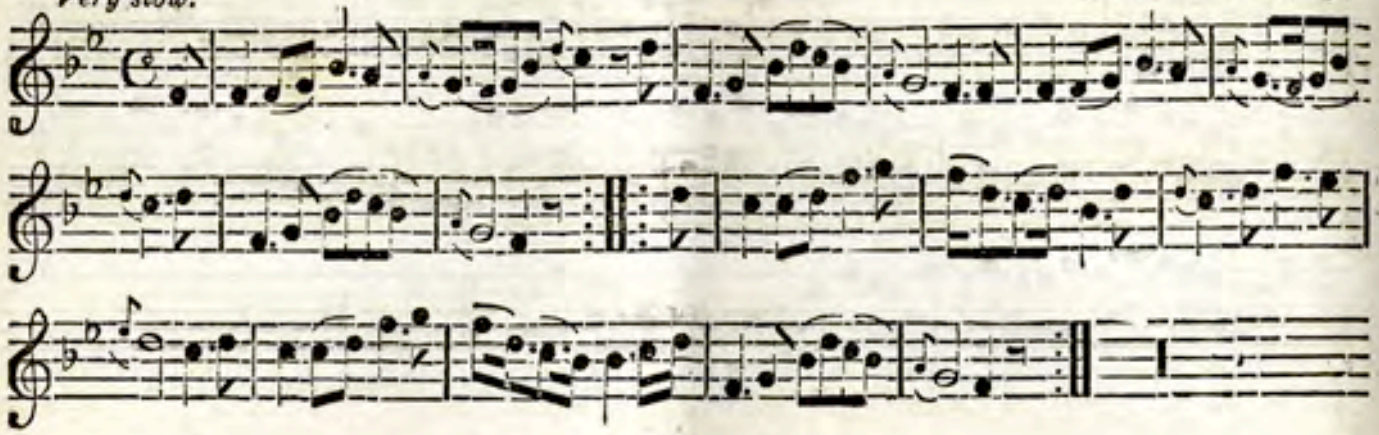
THOU ART GANE AWA FRAE ME, MARY.

Slow, with feeling.



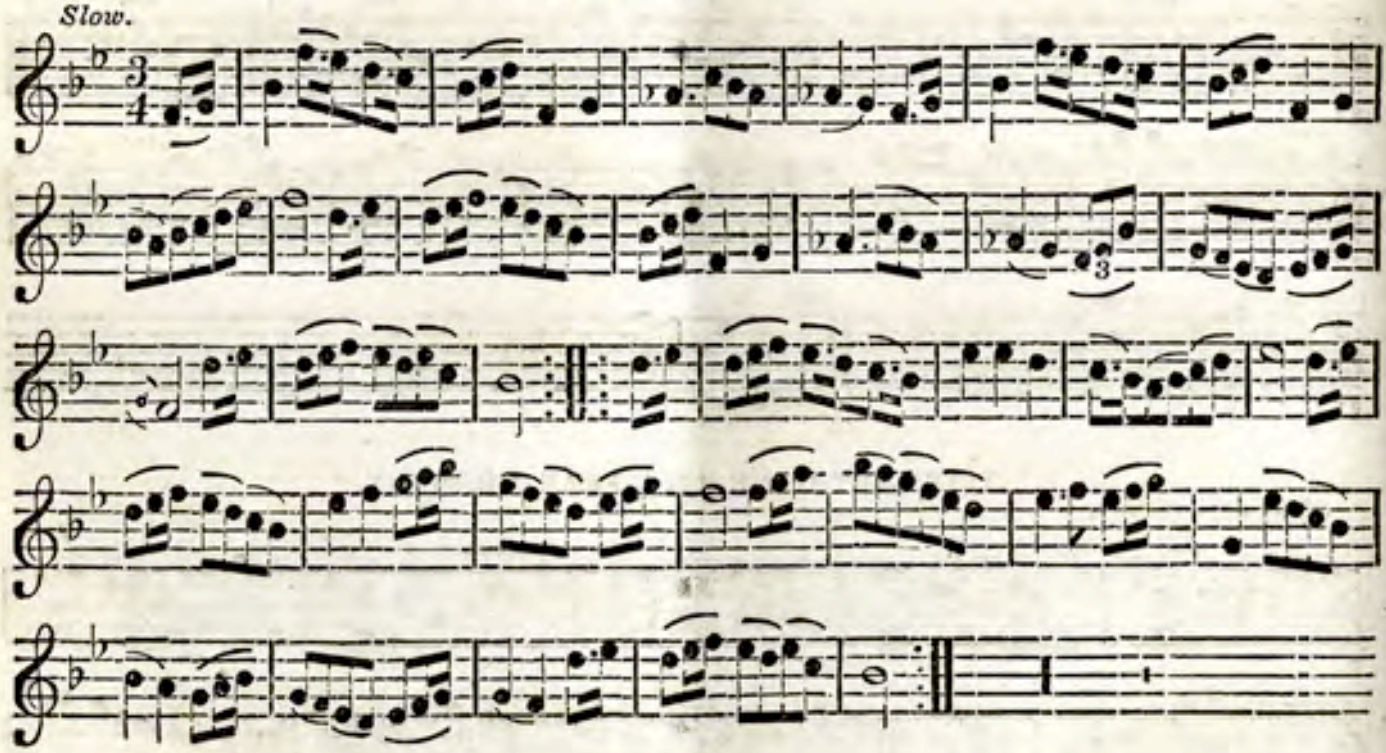
JOHNNIE FAA.

Very slow. *Old Scottish melody.*



MY APRON DEARIE.

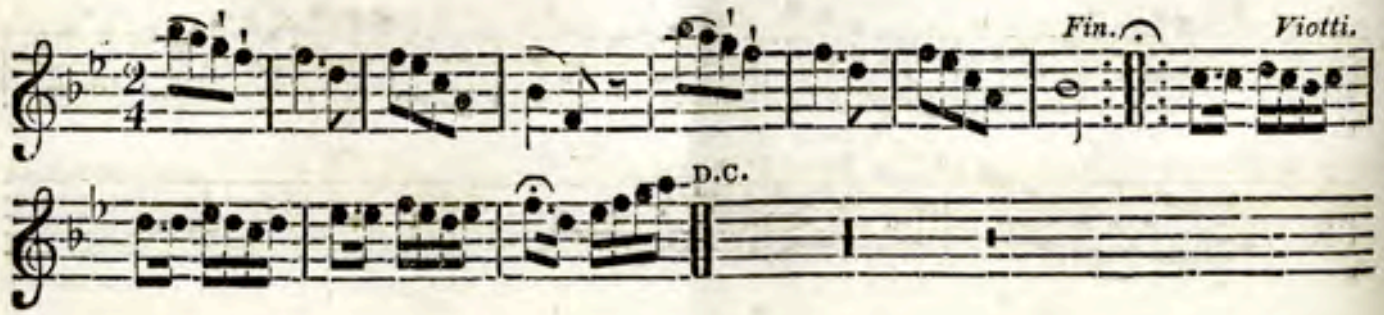
Slow.



AIR.

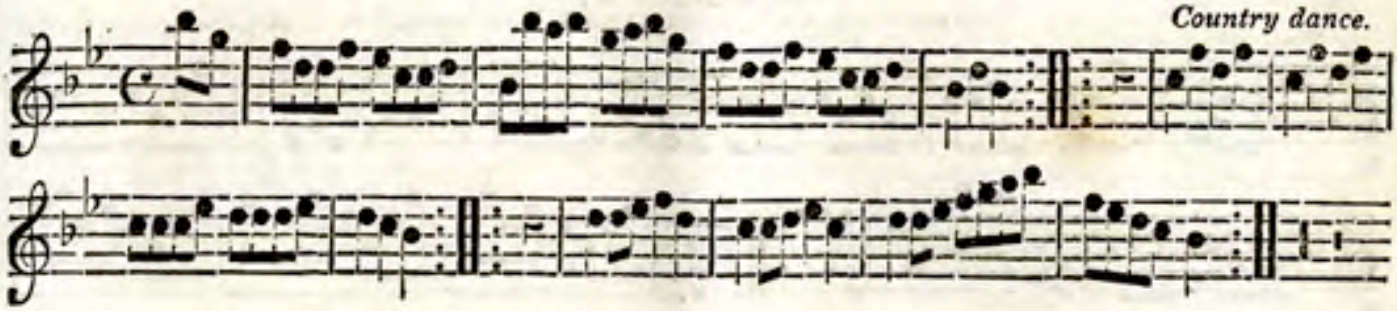
Fin. *Viotti.*

D.C.



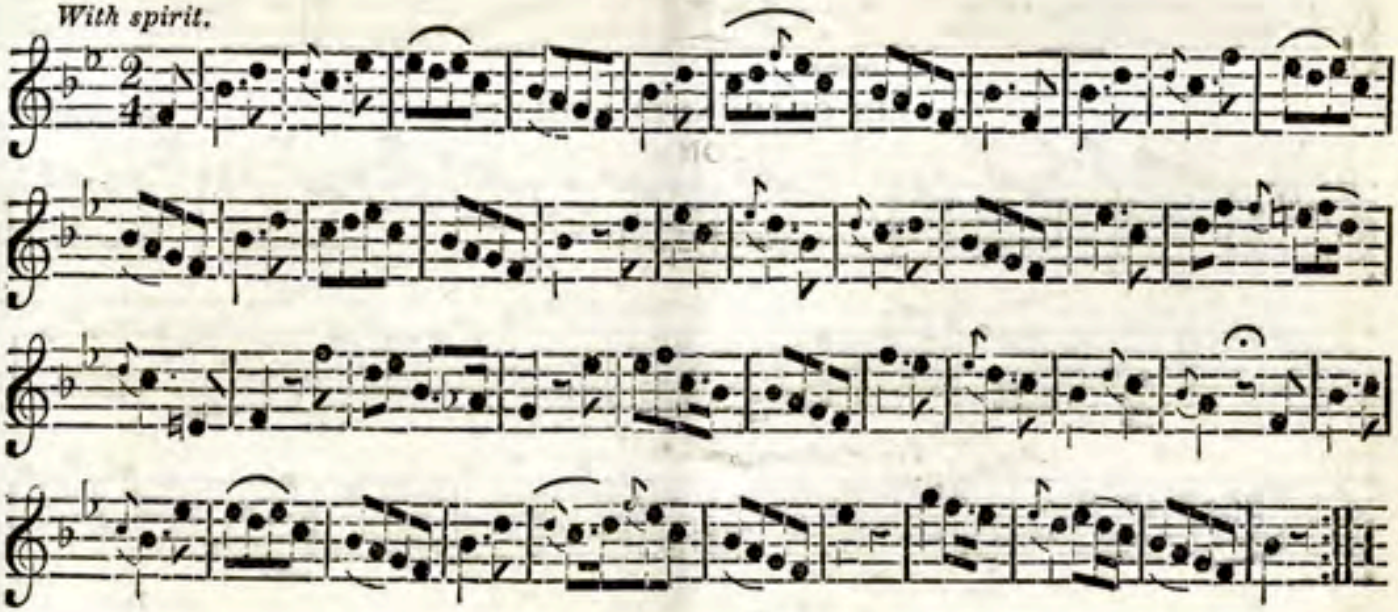
THE TRIUMPH.

Country dance.

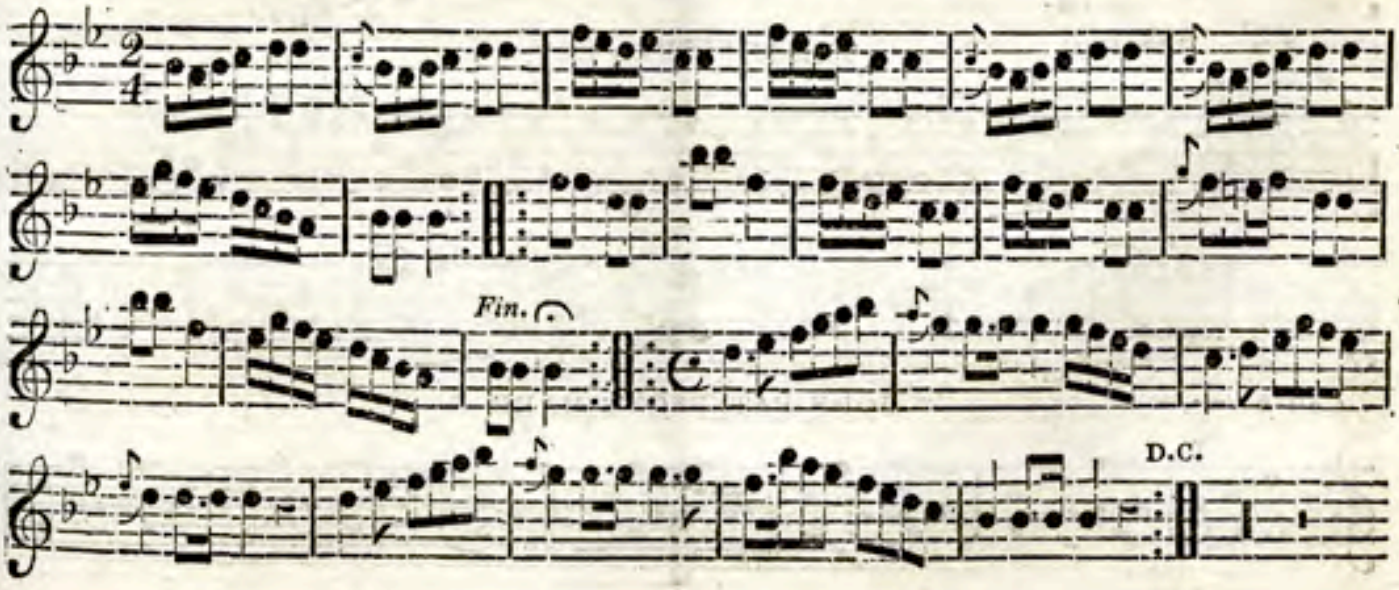


BUXOM NAN.

With spirit.

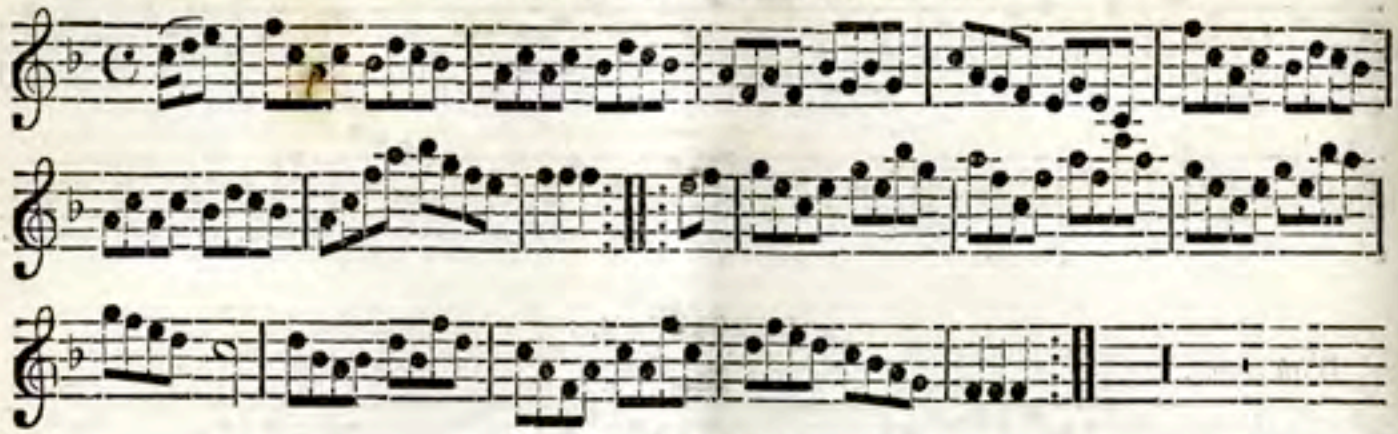


QUICK STEP.



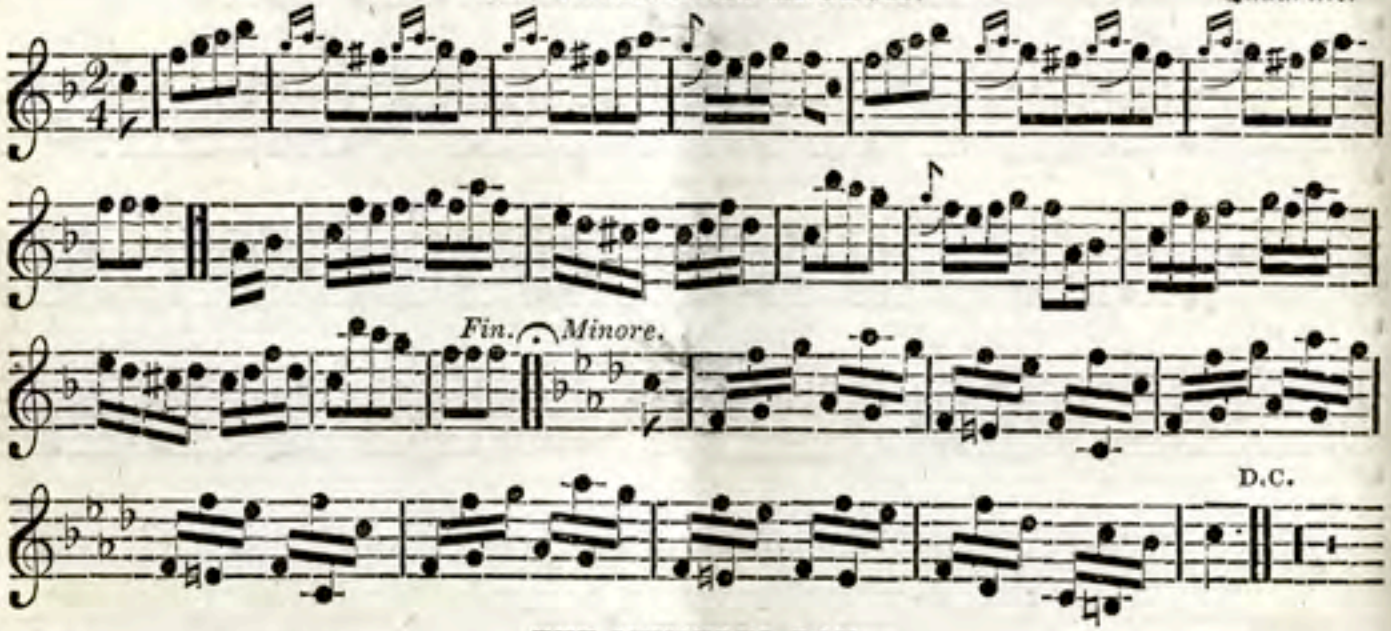
FISHER'S HORNPIPE.

KNOWN ALSO AS "BLANCHARD'S HORNPIPE."



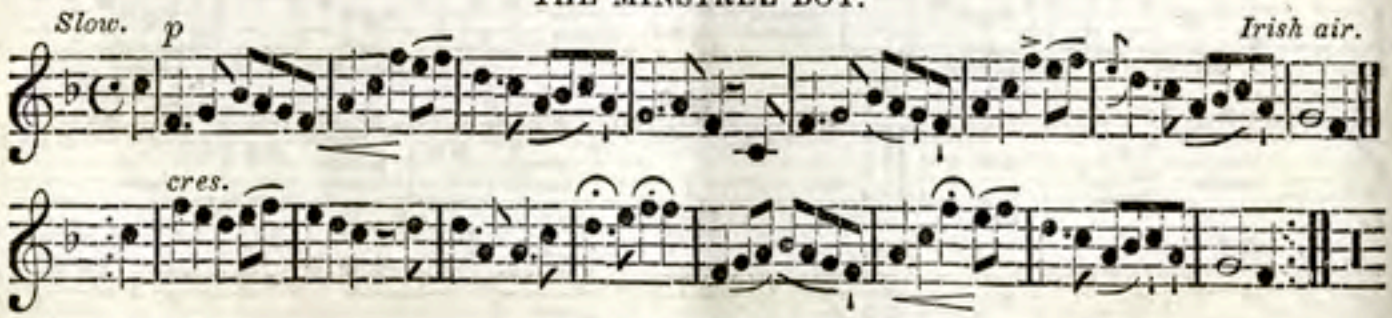
LES CHARMANTS ANGLOIS.

Quadrille.



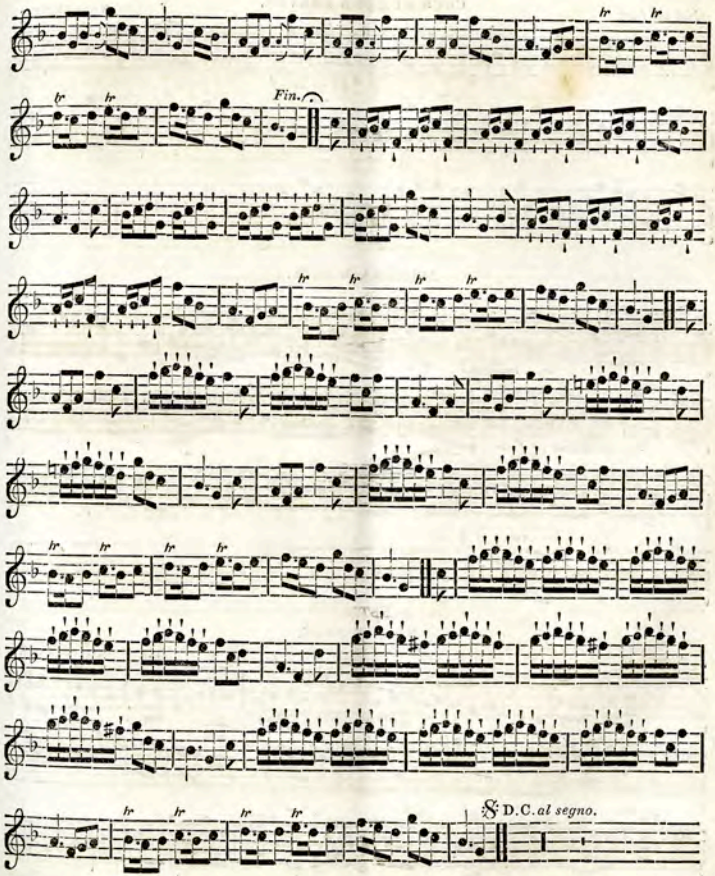
THE MINSTREL BOY.

Slow. *p* *Irish air.*



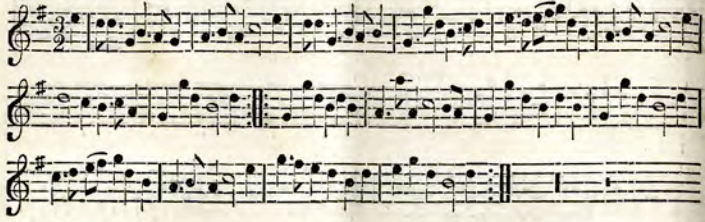
Gallop time.

JOHN PATERSON'S MARE.


Fin.
D.C. al segno.

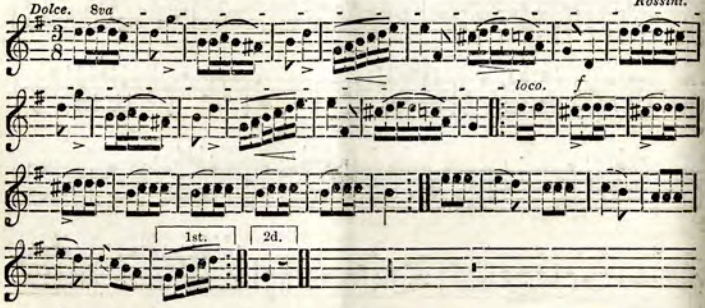
COCK UP YOUR BEAVER.

Not too fast. *Scottish air.*



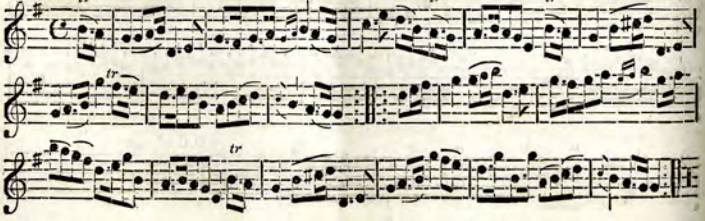
ALL'IDEA WALTZ.

Dolce. *8va* *Rossini.*



BONNIE JEAN.

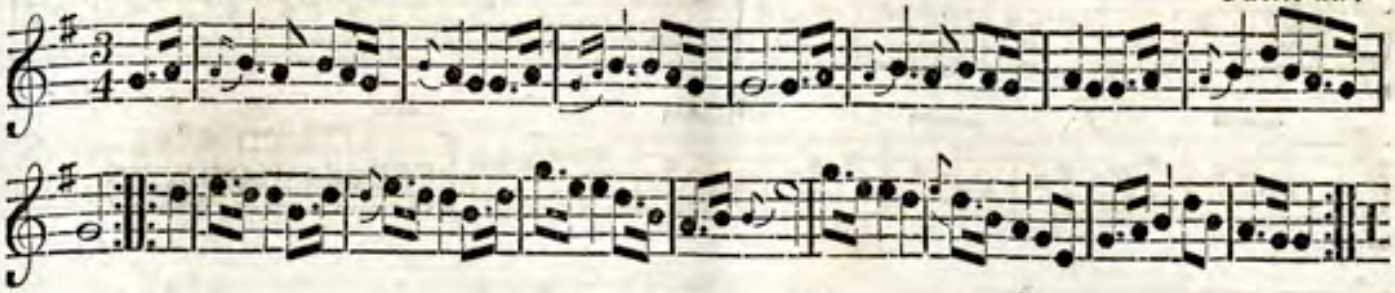
Slow. *tr* *tr* *tr* *Scottish air.*



CUMHADH FION.

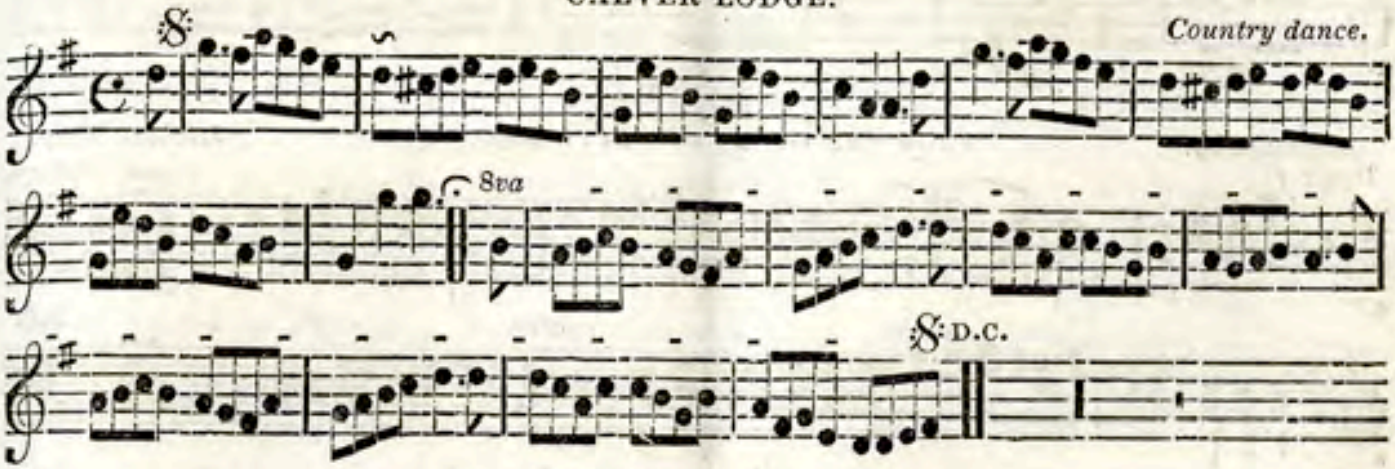
OSSIAN'S LAMENT FOR HIS FATHER.

Very slow and expressive. *Gaelic air.*



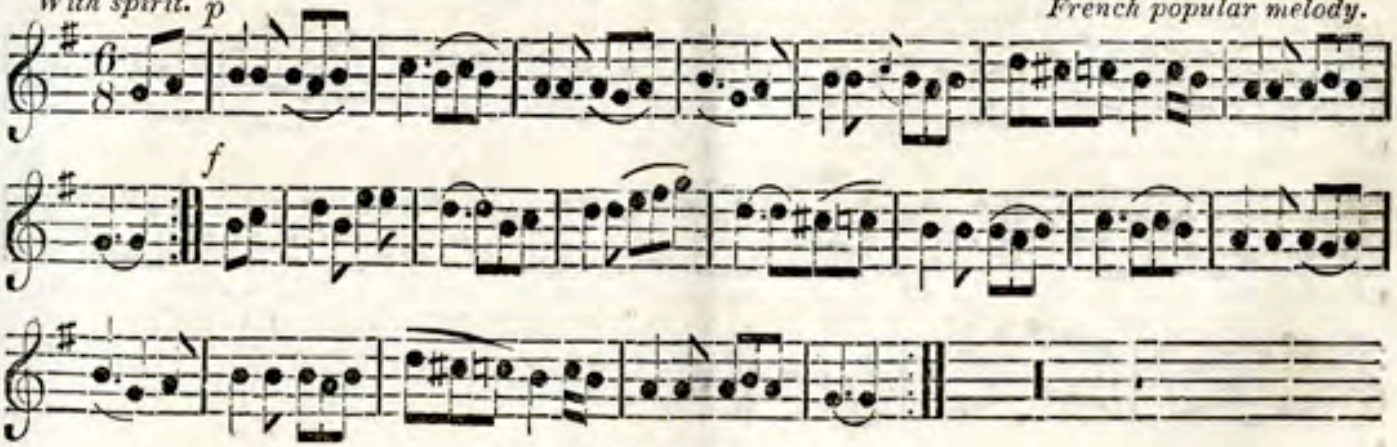
CALVER LODGE.

Country dance.



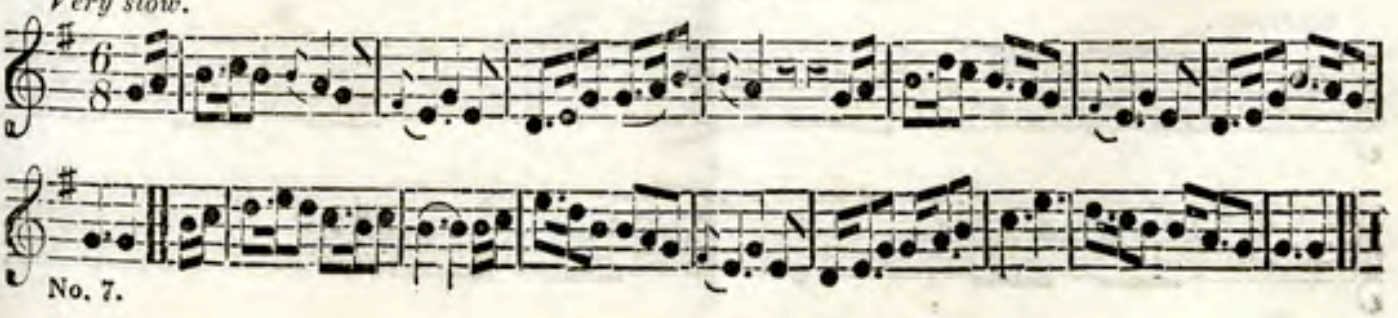
MALBROUGH VA-T-EN GUERRE.

With spirit. *p* *French popular melody.*



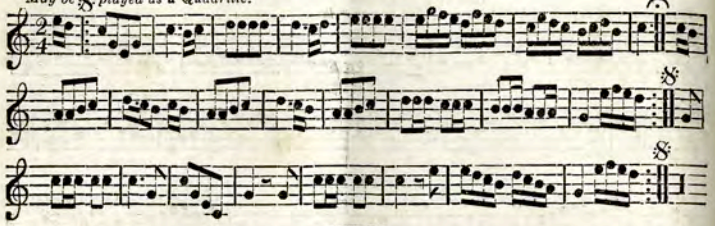
FAREWELL.

Very slow.



LE PETIT TAMBOUR.

May be played as a Quadrille.

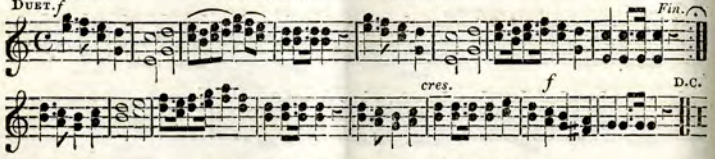


MARCH

Majestically. FROM THE OPERA OF "BLUE BEARD." *Michael Kelly.*

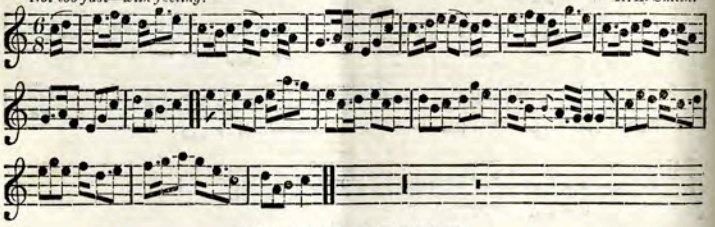
DUET. *f* *Fin.*

cres. *f* D.C.



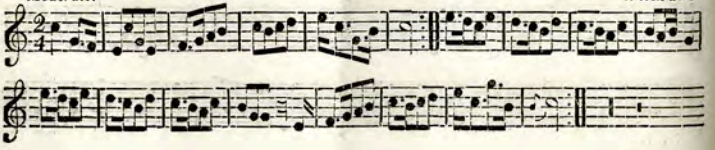
JESSIE THE FLOWER OF DUMBLANE,

Not too fast—with feeling. *R. A. Smith.*



THE RISING OF THE LARK.

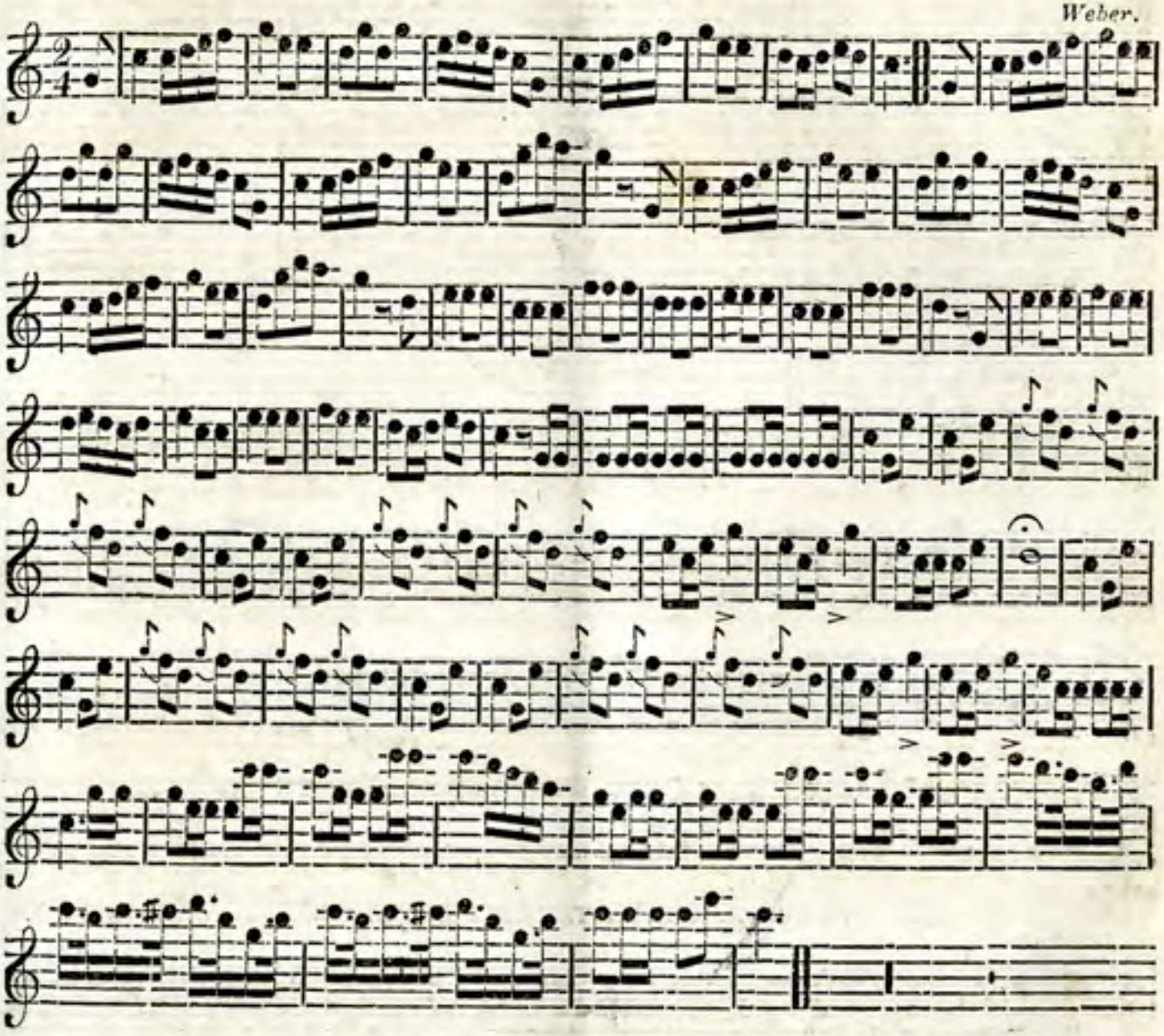
Moderate. *Welch air.*



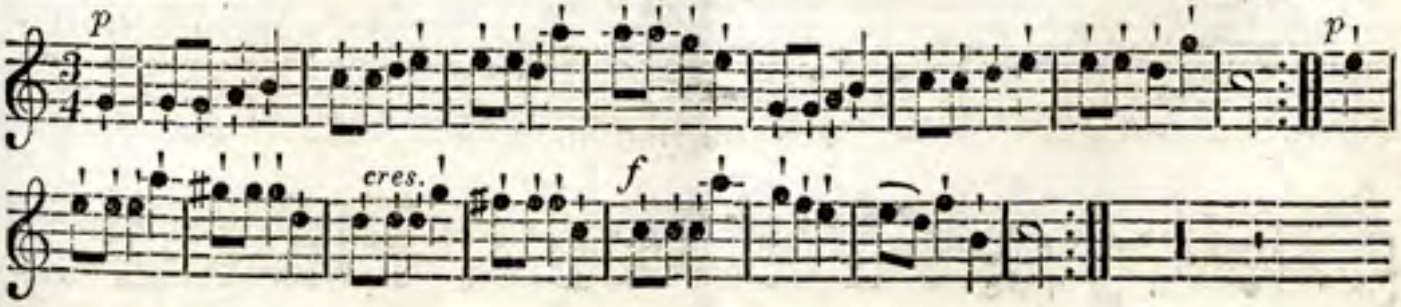
THE HUNTER'S CHORUS.

FROM THE OPERA OF "DER FREYSCHUTZ."

Weber.

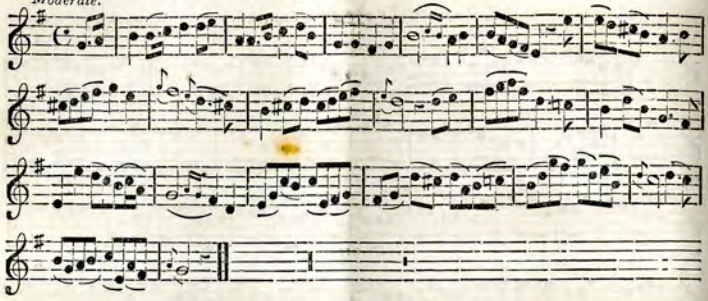


Sempre staccato. WALTZ. *Henry Herz.*



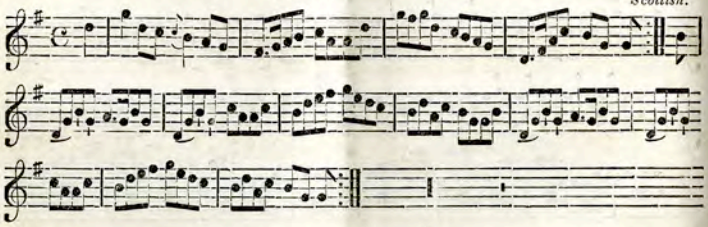
SATURDAY NIGHT AT SEA.

Moderate.



KINCALDRUM'S REEL.

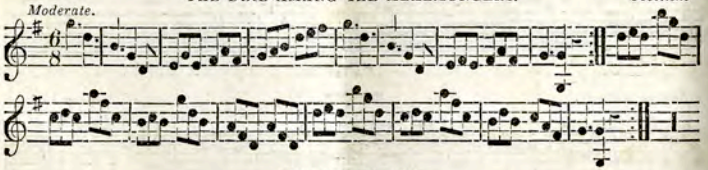
Scottish.



THE DEIL AMANG THE MEALMONGERS.

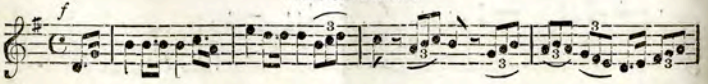
Scottish.

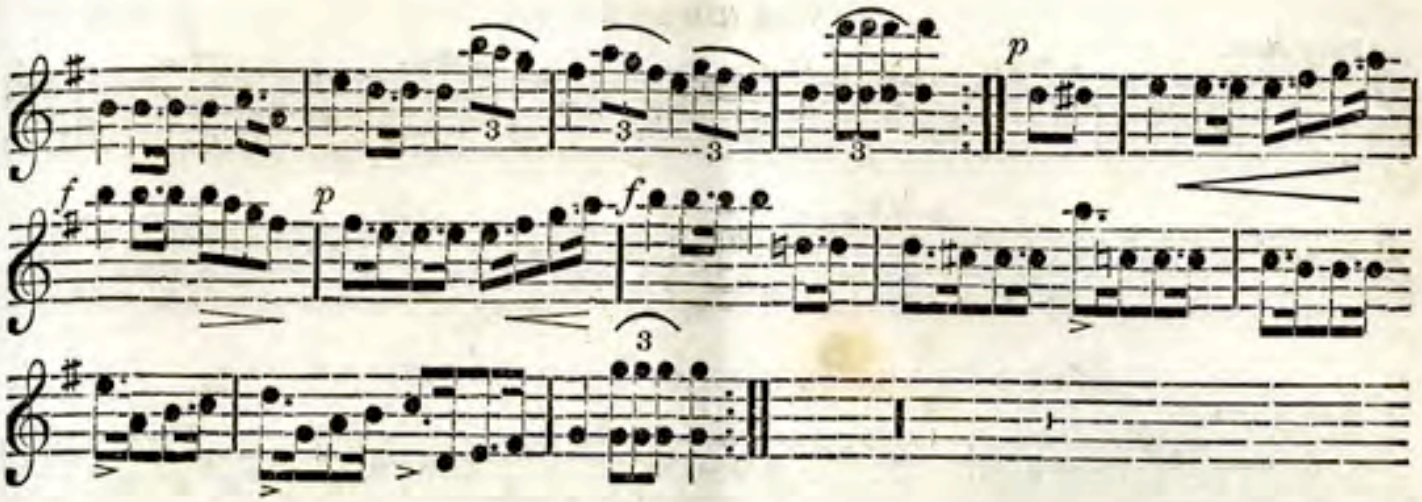
Moderate.



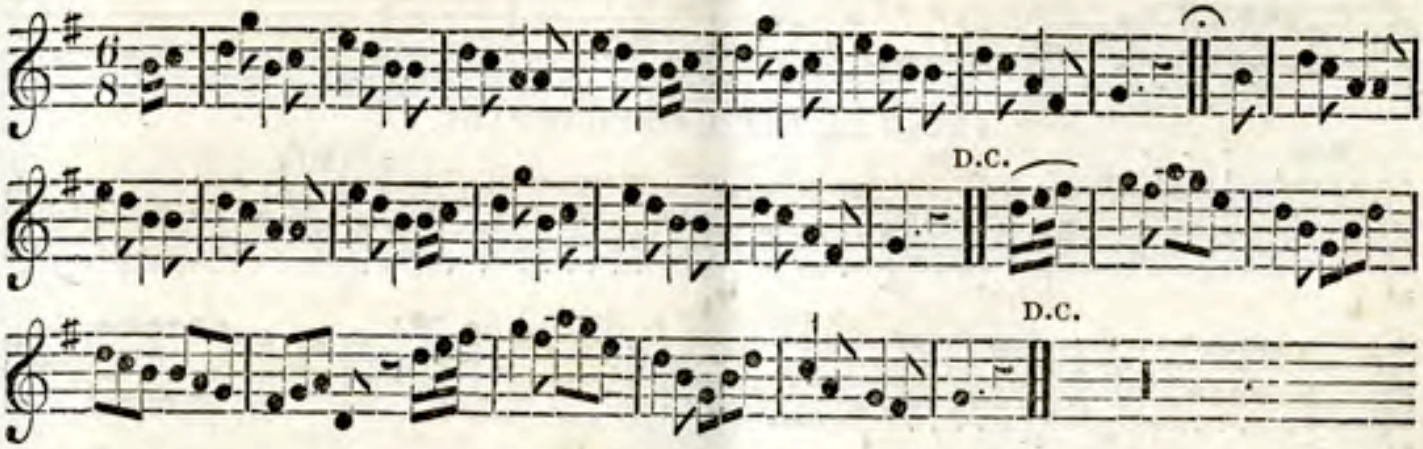
FRENCH MARCH.

f

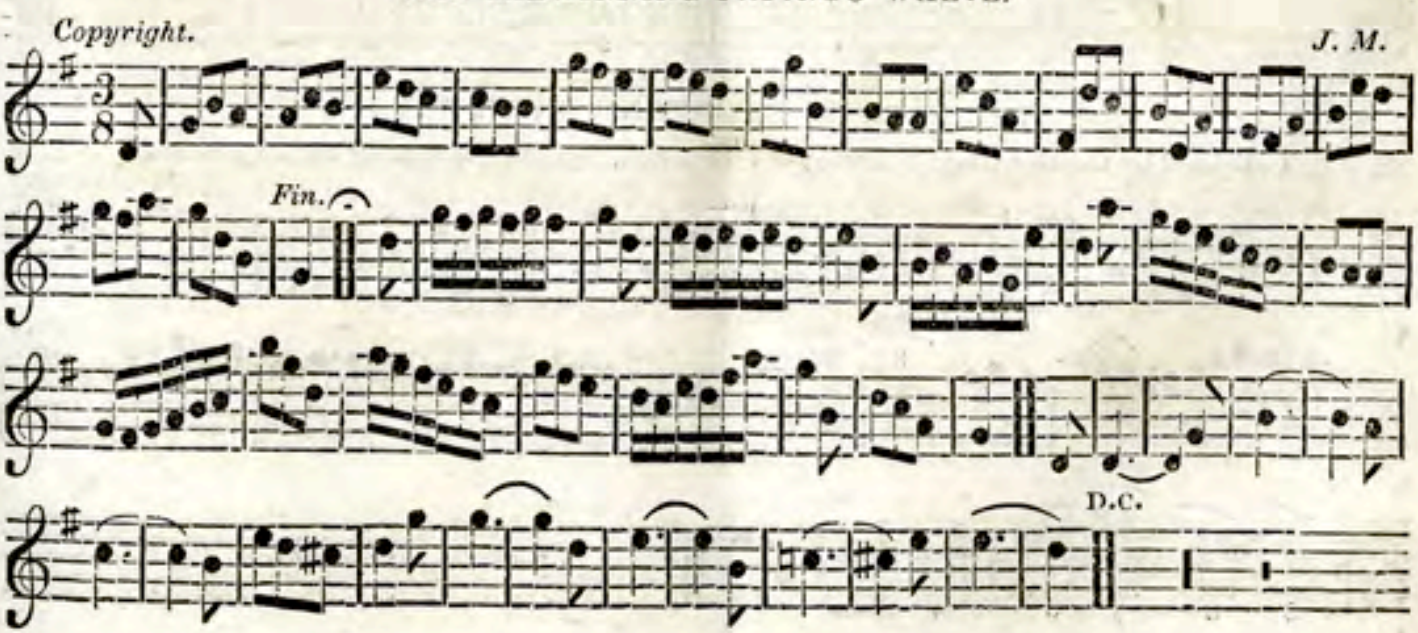




QUADRILLE.

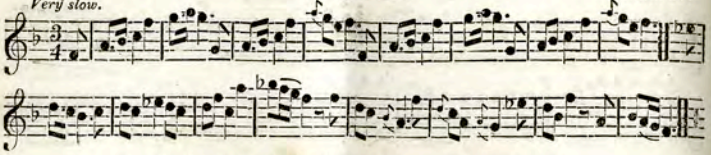


THE KILWINNING PAPINGO WALTZ.



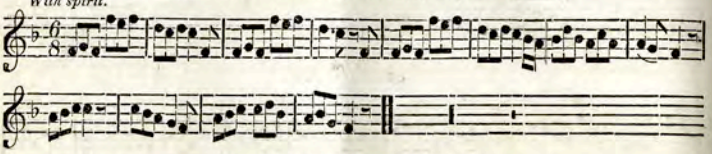
WALY, WALY.

Very slow. *Scottish air.*

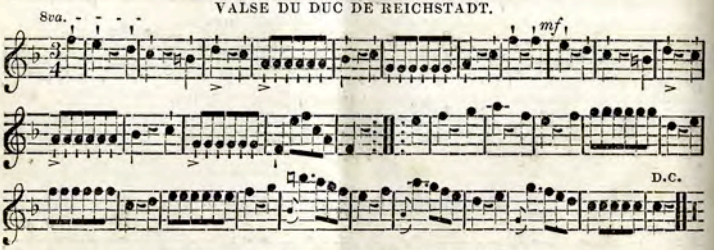


HERE'S TO THE MAIDEN OF BASHFUL FIFTEEN.

With spirit.



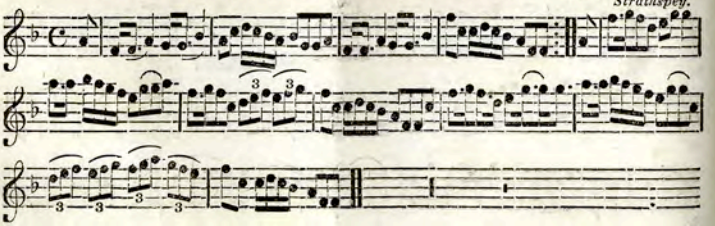
VALSE DU DUC DE REICHSTADT.



THE EARL OF EGLINTON'S BIRTH-DAY.

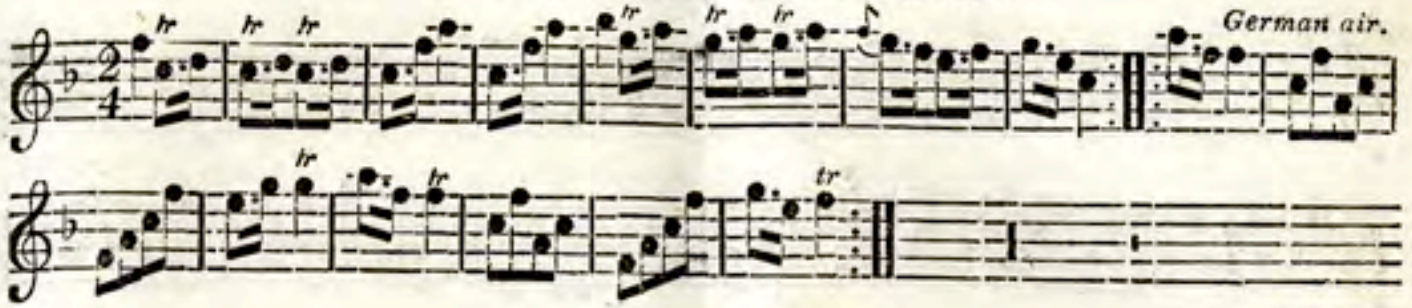
Composed by the late Hugh Gilmour, of Stevenston, Ayrshire, and never before published.

Strathspey.



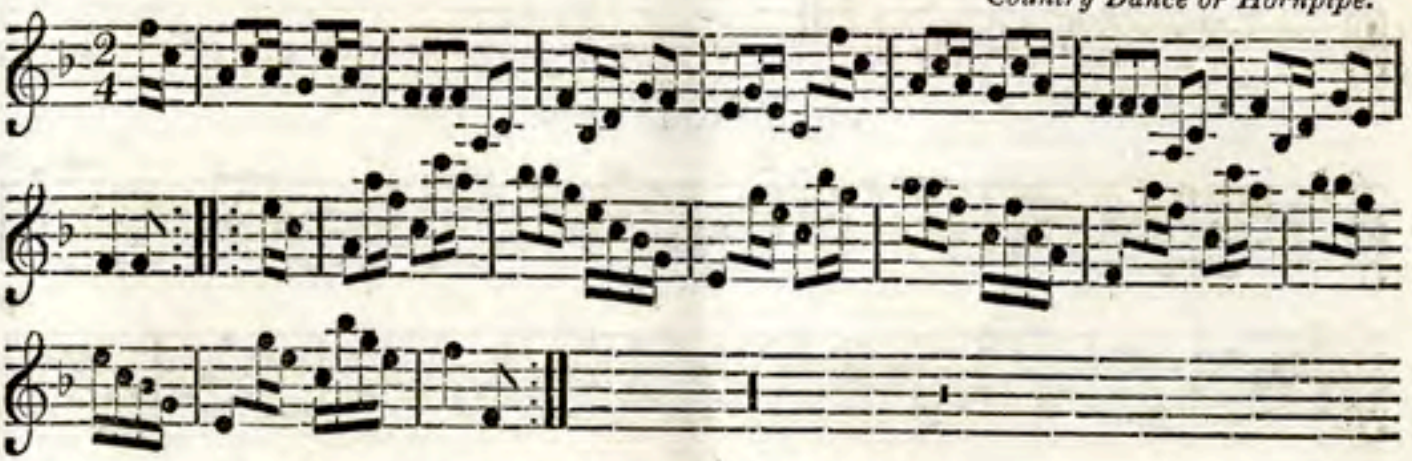
SIR DAVID HUNTER BLAIR'S REEL.

German air.



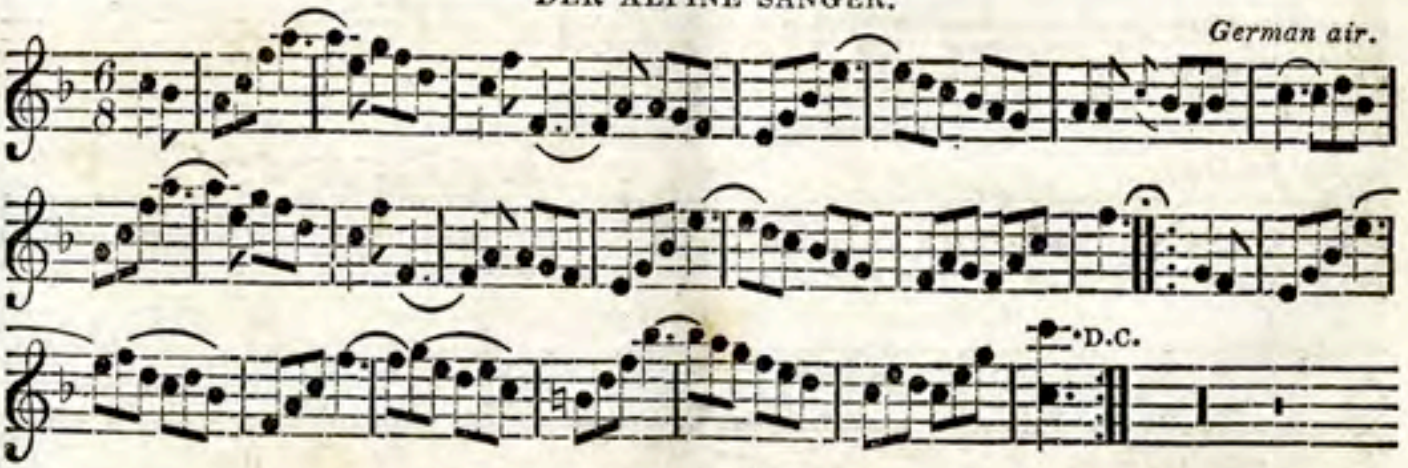
PETRONELLA.

Country Dance or Hornpipe.

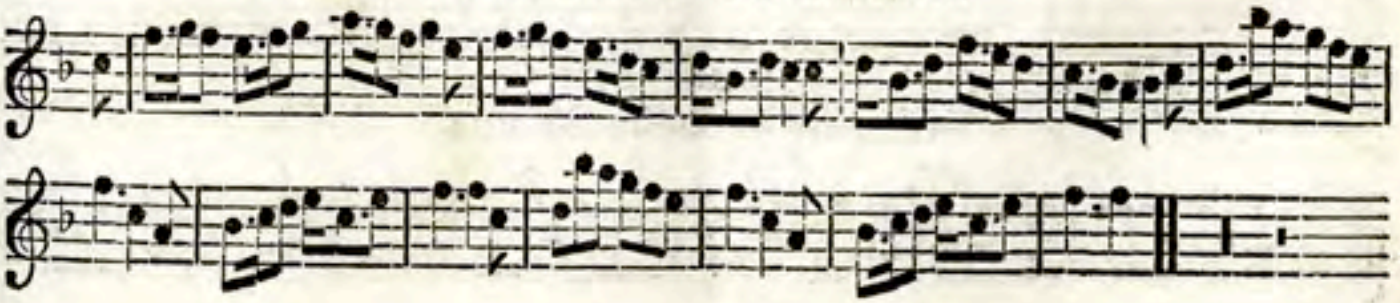


DER ALPINE SANGER.

German air.

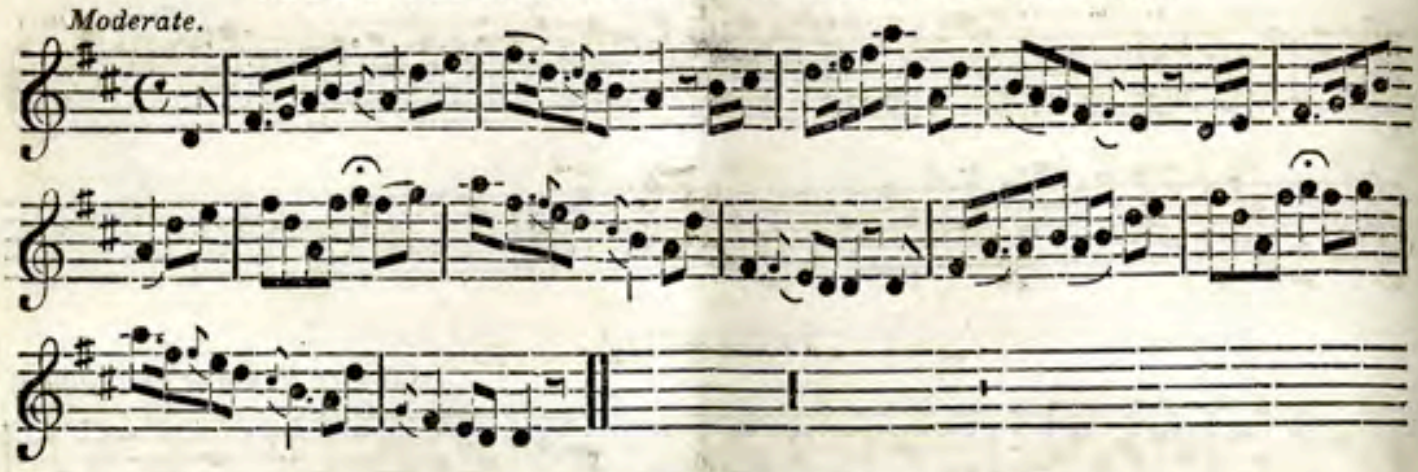


ROAST BEEF OF OLD ENGLAND.

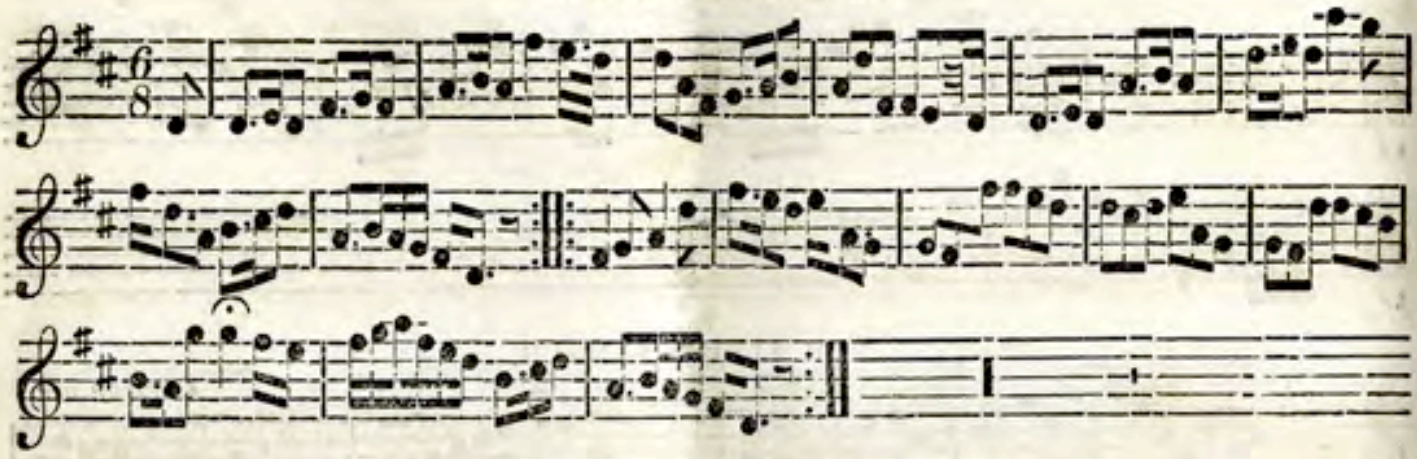


THE BONNIE HAWTHORN THAT BLOOMS IN THE VALE.

Moderate.

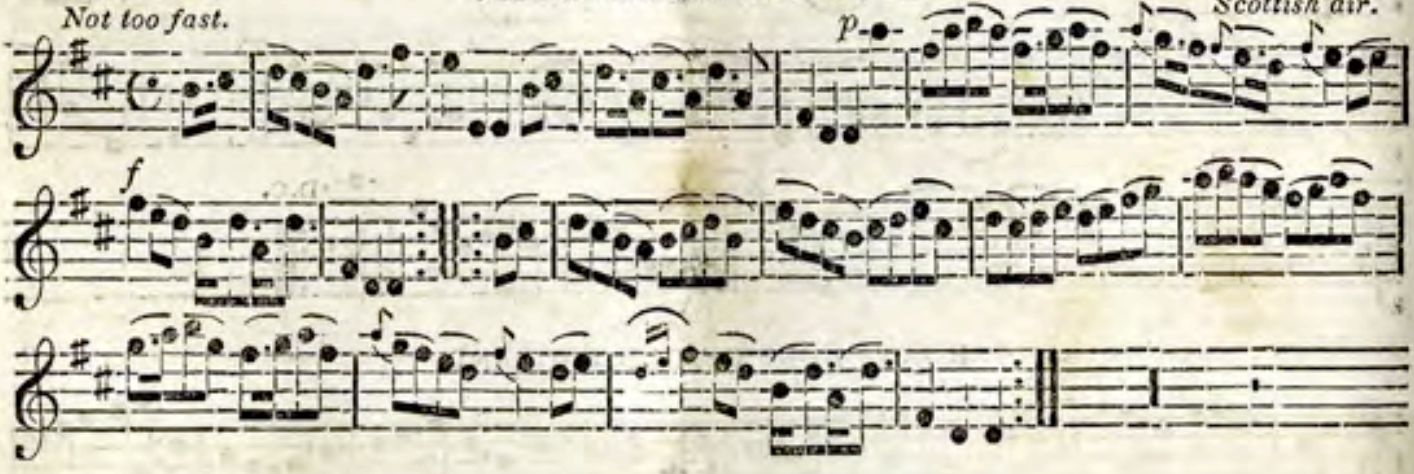


HIGHLAND LADDIE.

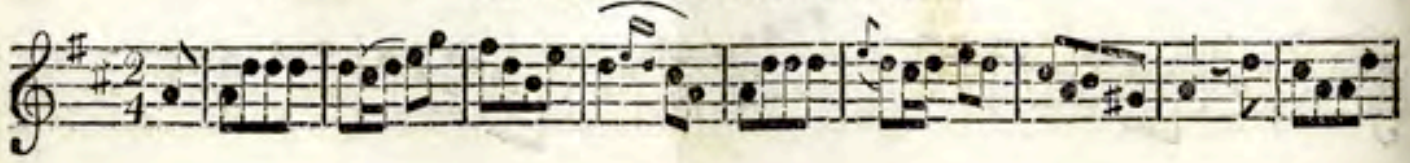


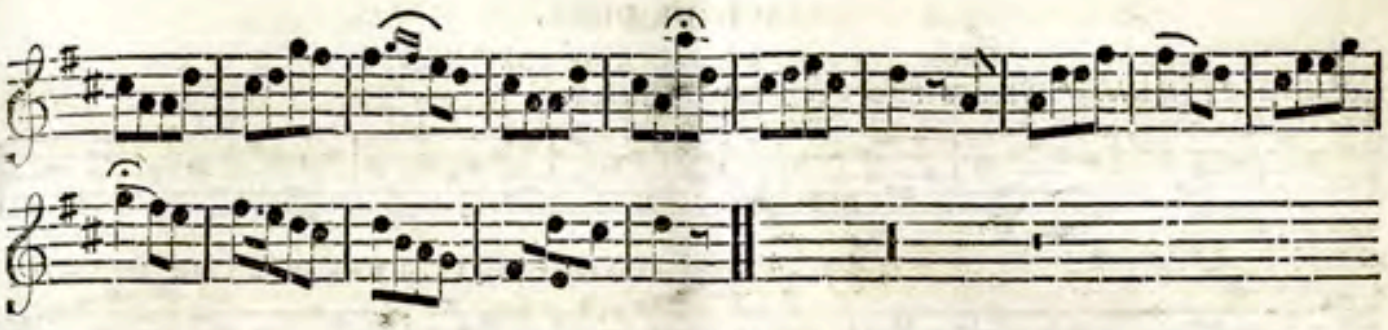
JENNY DRINKS NAE WATER.

Not too fast. *p* *Scottish air.* *f*



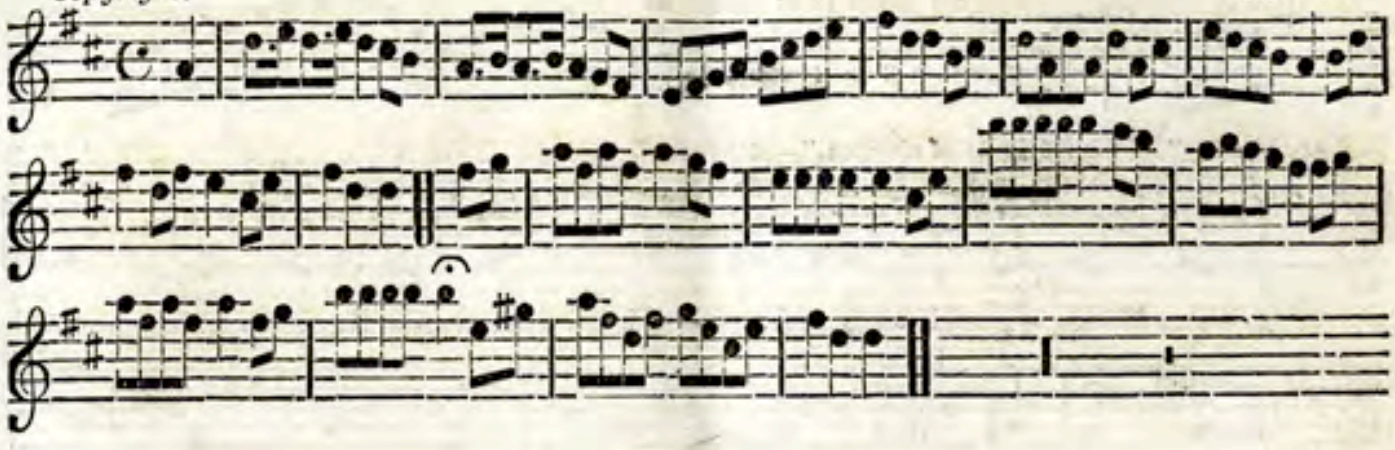
THE LASS OF RICHMOND HILL.



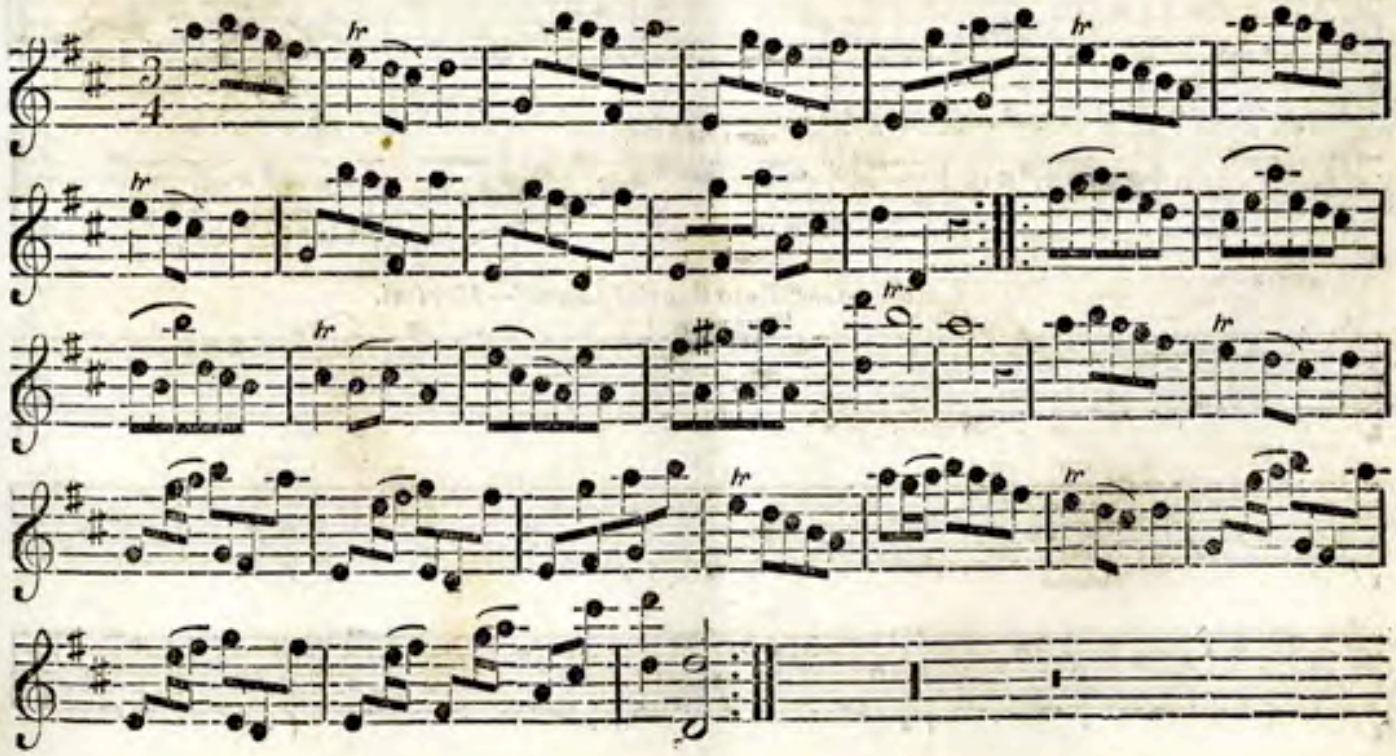


THE PORTREATH HORNPIPE.

Copyright. *R. Bain.*



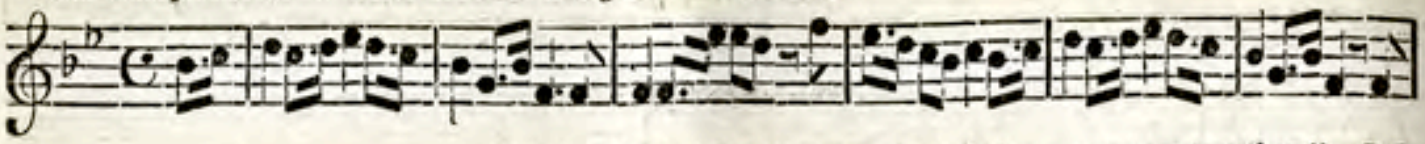
WEIDEMAN'S MINUET.



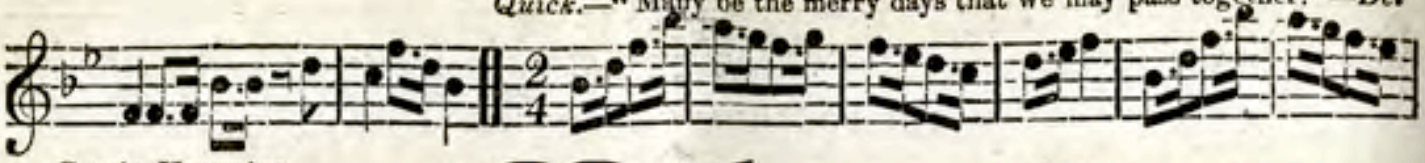
DIALOGUE DUET.

From Attwood's "Mouth of the "Nile."

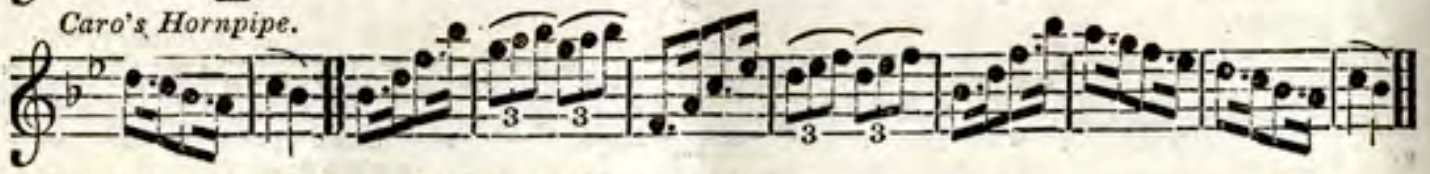
Slow and pathetic.—"When William was gone."—*Attwood.*



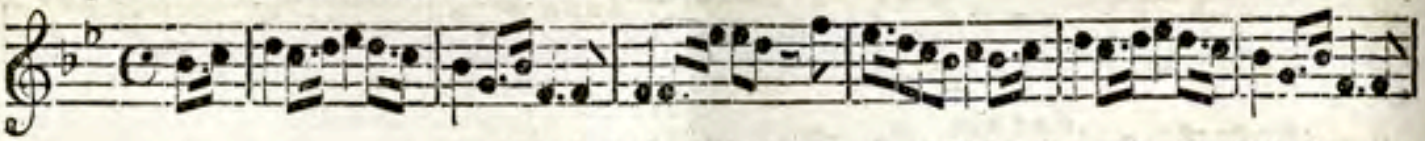
Quick.—"Many be the merry days that we may pass together."—*Del*



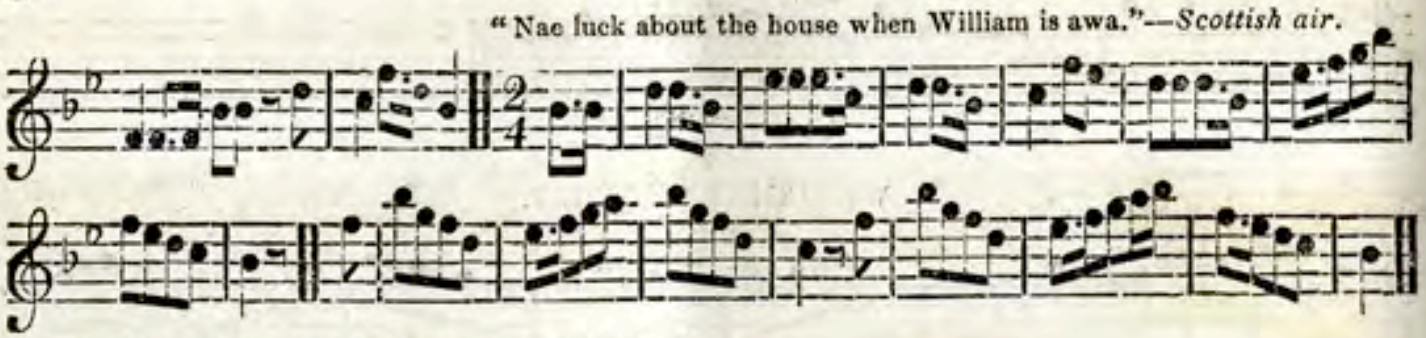
Caro's Hornpipe.



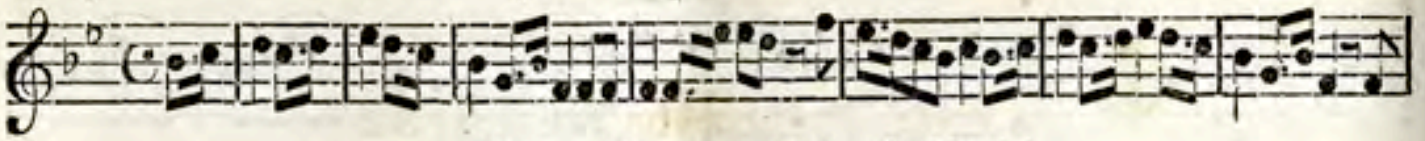
Larghetto.—"In the moments of absence."—*Attwood.*



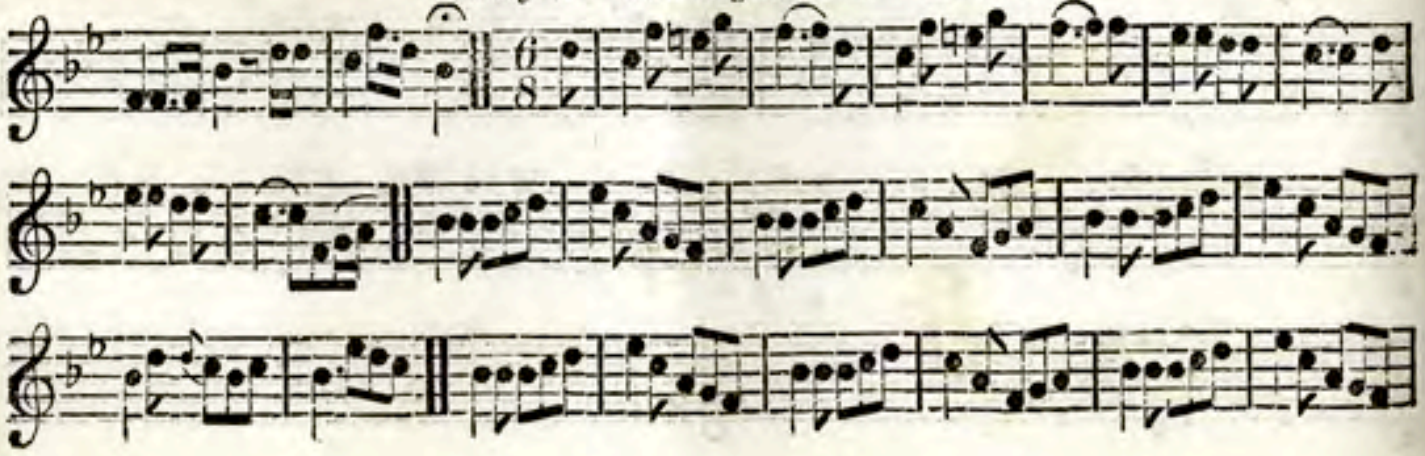
"Nae luck about the house when William is awa."—*Scottish air.*

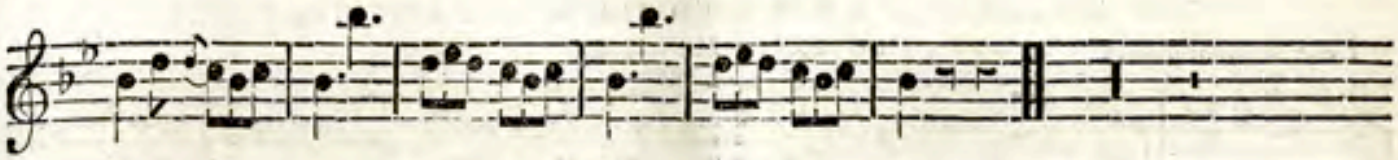


Larghetto.—"On the beach as I stray'd."—*Attwood.*



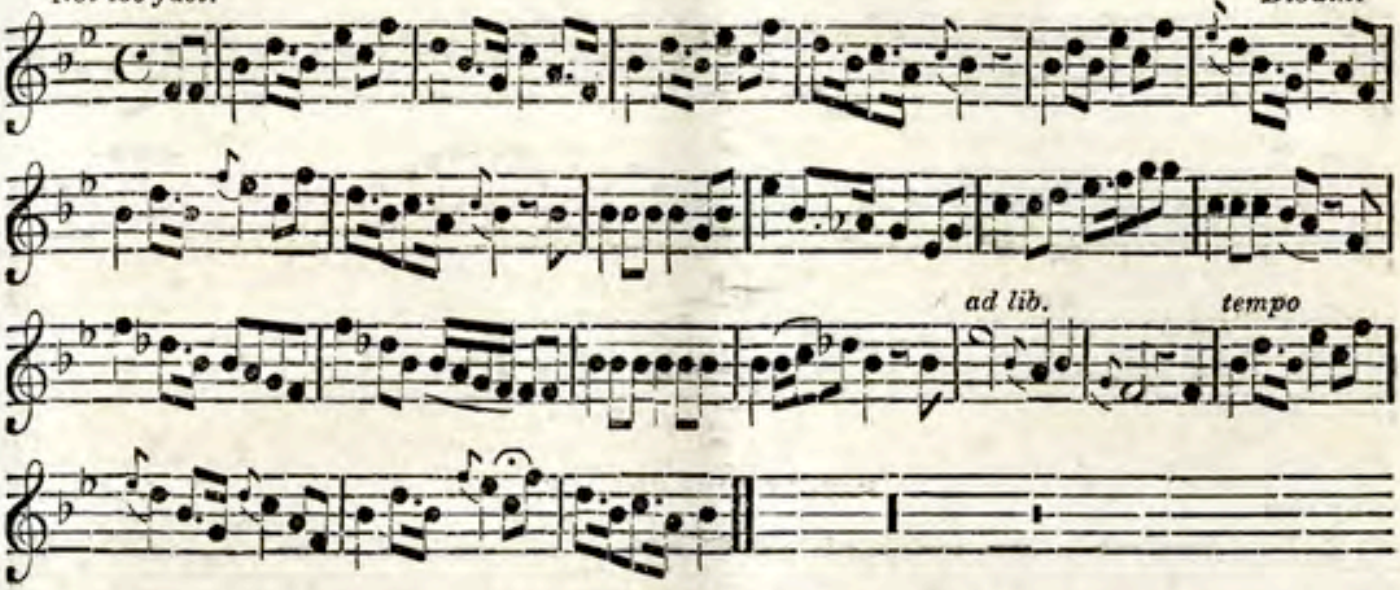
Allegro.—"Now to grief adieu."—*Martini.*



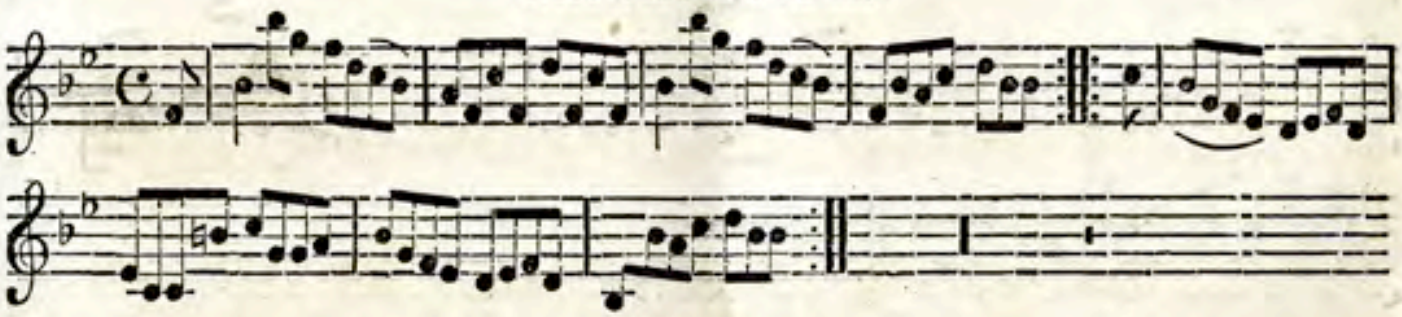


SPANKING JACK.

Not too fast. *Dibdin.*

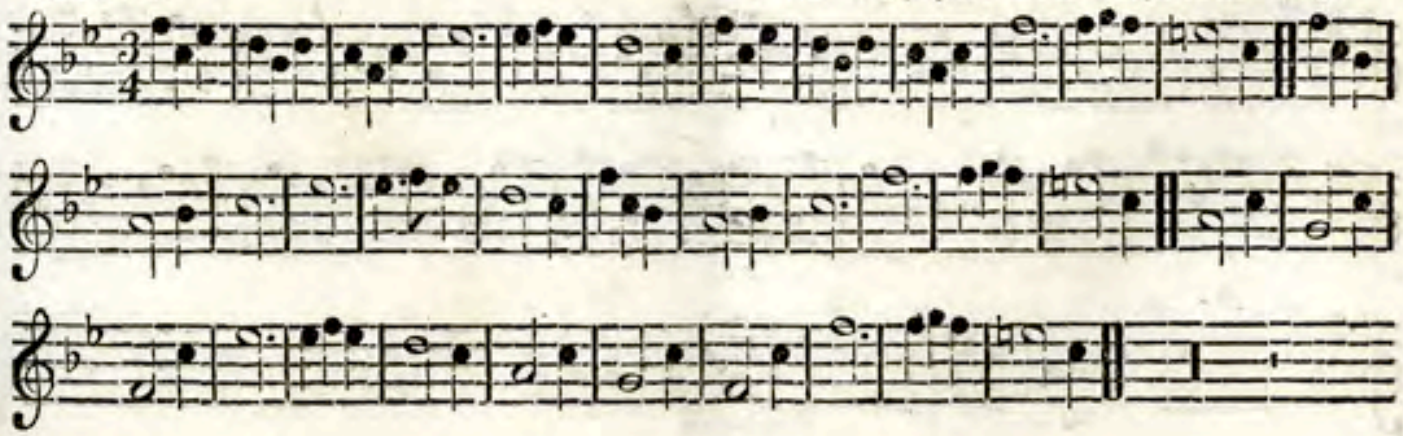


MISS GIBSON'S REEL.



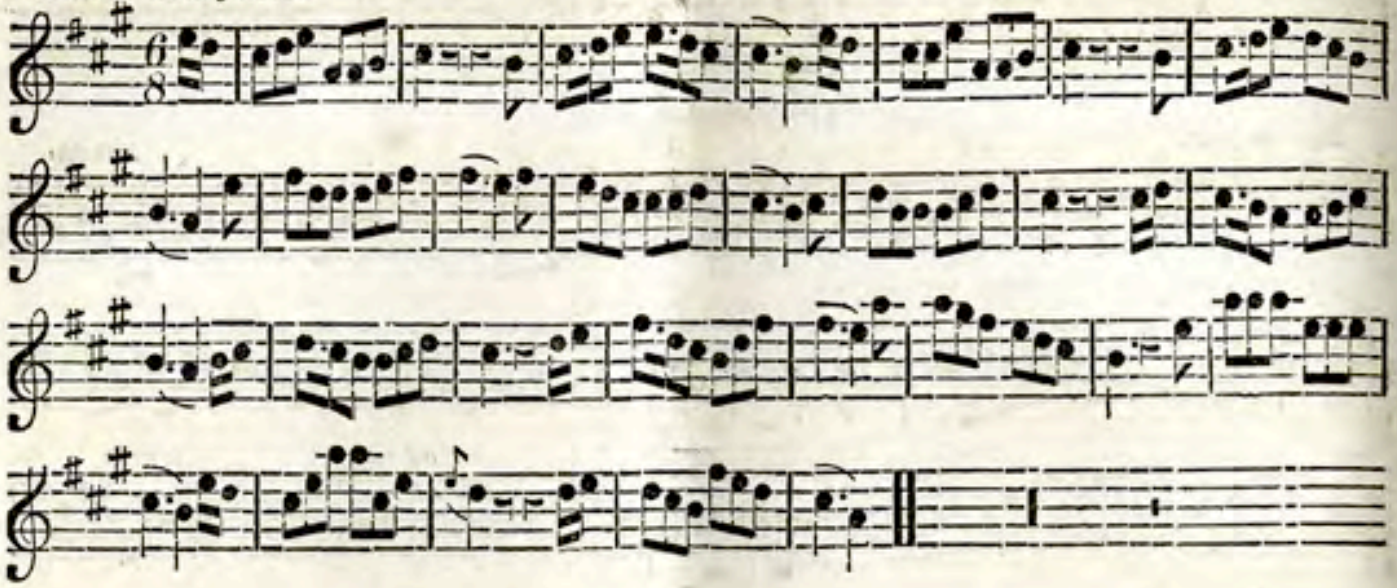
THE COUNTRY SHEEP-SHEARING; OR THE WATERMAN'S DANCE.

Moderate. *From "Durfey's Pills to Purge Melancholy."*



SOUND ARGUMENT.—"WE SHOULD ALL BE UNHAPPY TOGETHER."

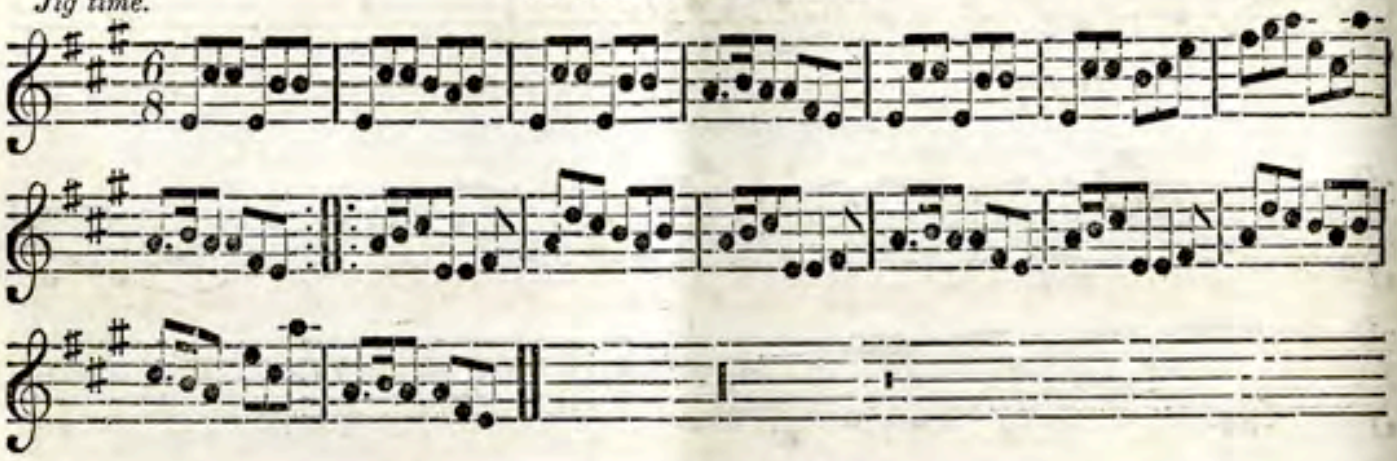
Lento è lachrymoso.



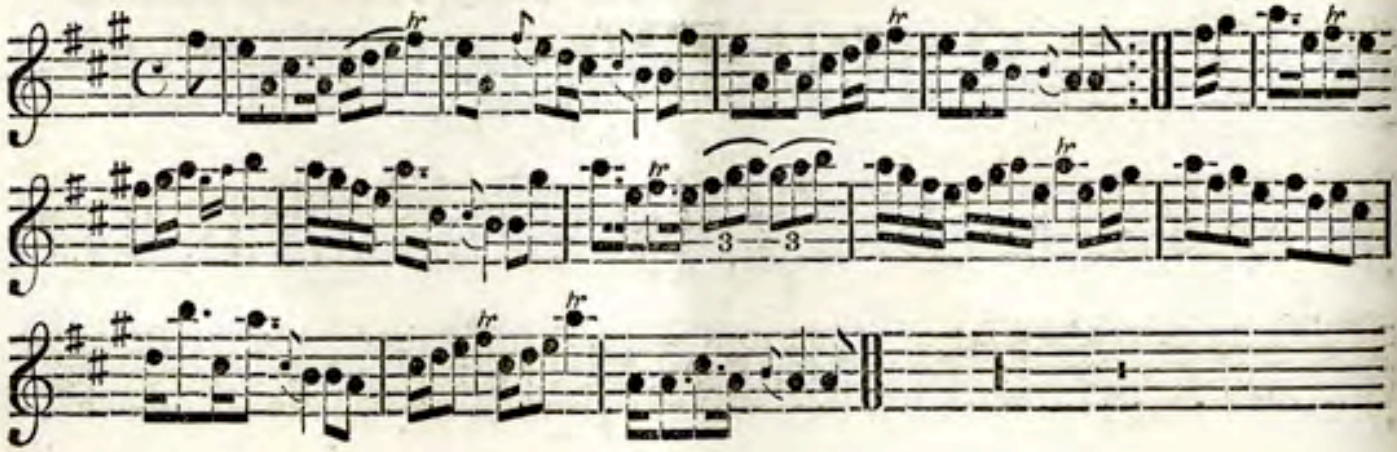
PADDY O'RAFFERTY.

Irish air.

Jig time.

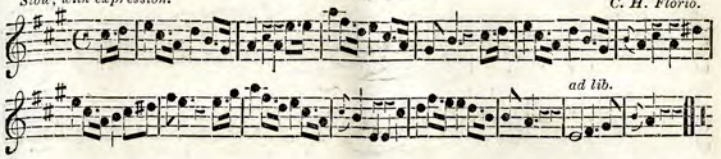


MISS MADELINA SINCLAIR'S STRATHSPEY.



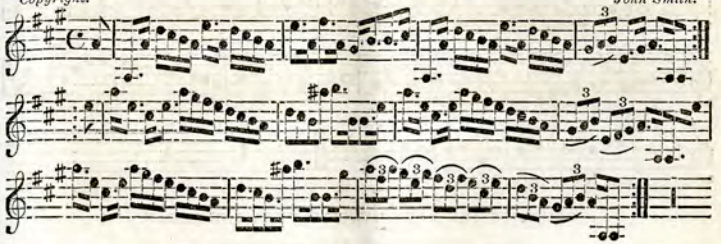
FAR, FAR AT SEA.

Slow, with expression. *C. H. Florio.*



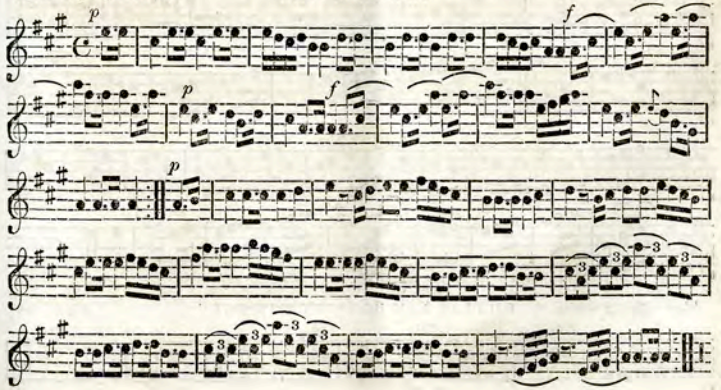
MRS. MEIN'S STRATHSPEY.

Copyright. *John Smith.*



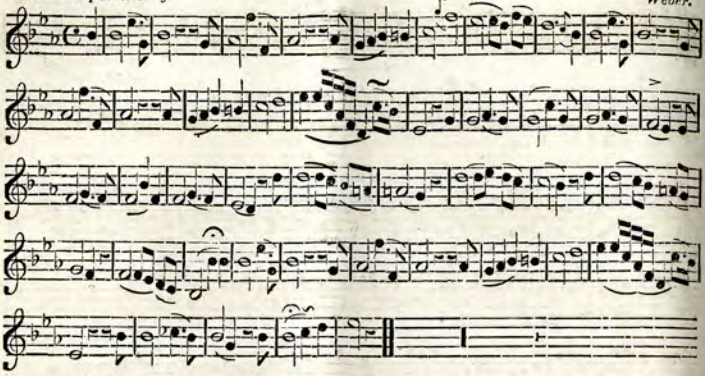
NON PIU ANDRAI.

In the style of a March. *Mozart.*



AIR.

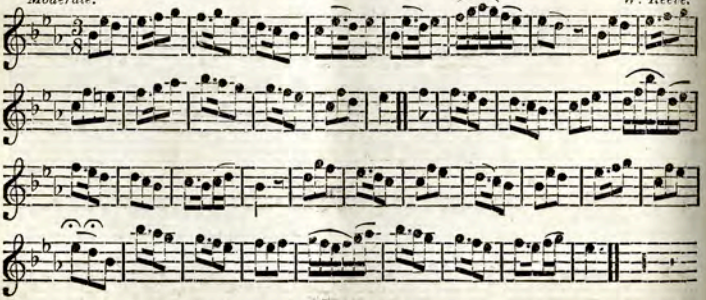
Slow and pathetically. *Weber.*



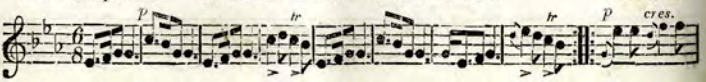
GLORIOUS THE RAY GLANCING OVER THE OCEAN.

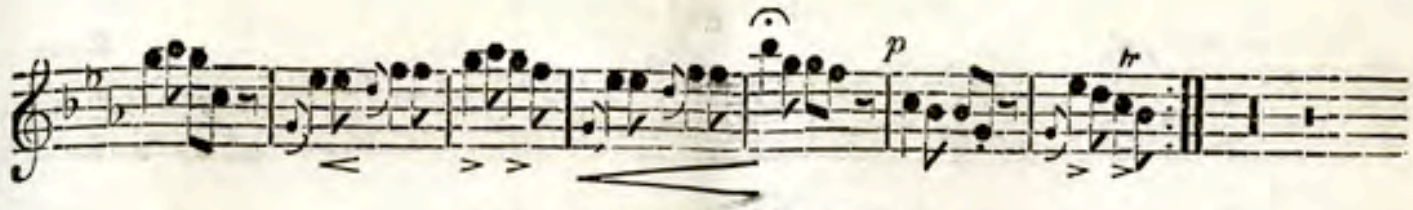
FROM THE OPERA OF "PAUL AND VIRGINIA."

Moderate. *W. Reeve.*



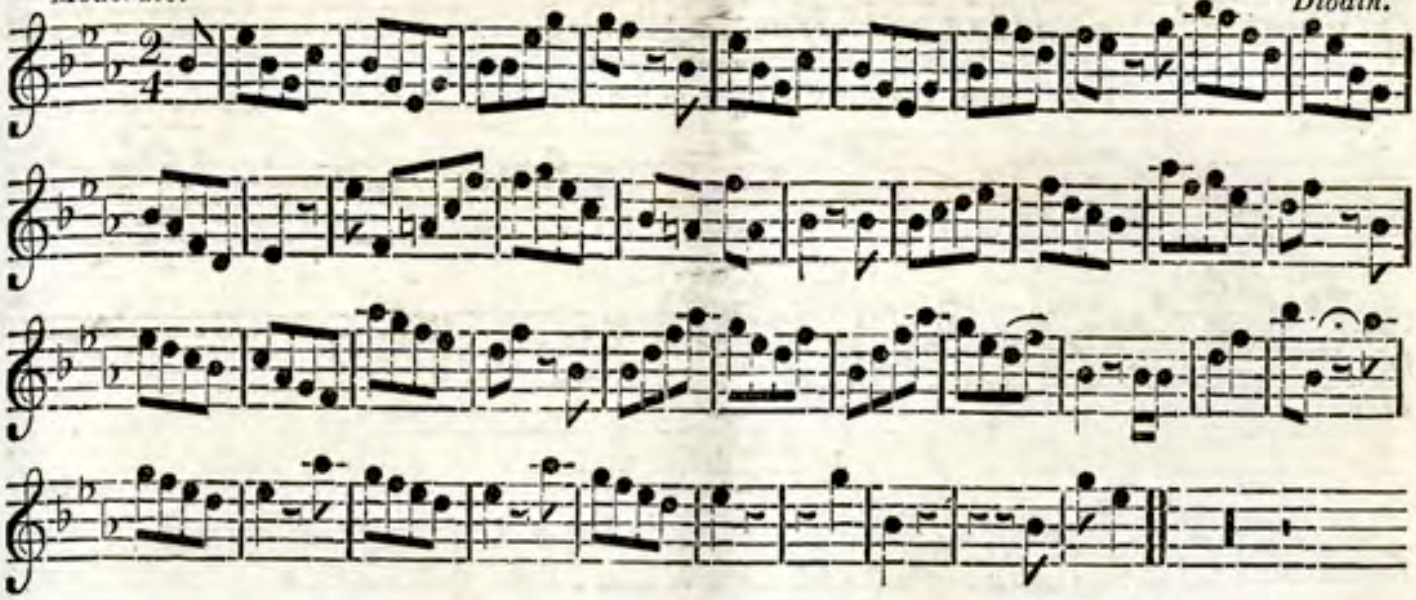
Slow with expression. GIULLAN NAM BO.--"THE COW BOY." *Gaelic air.*





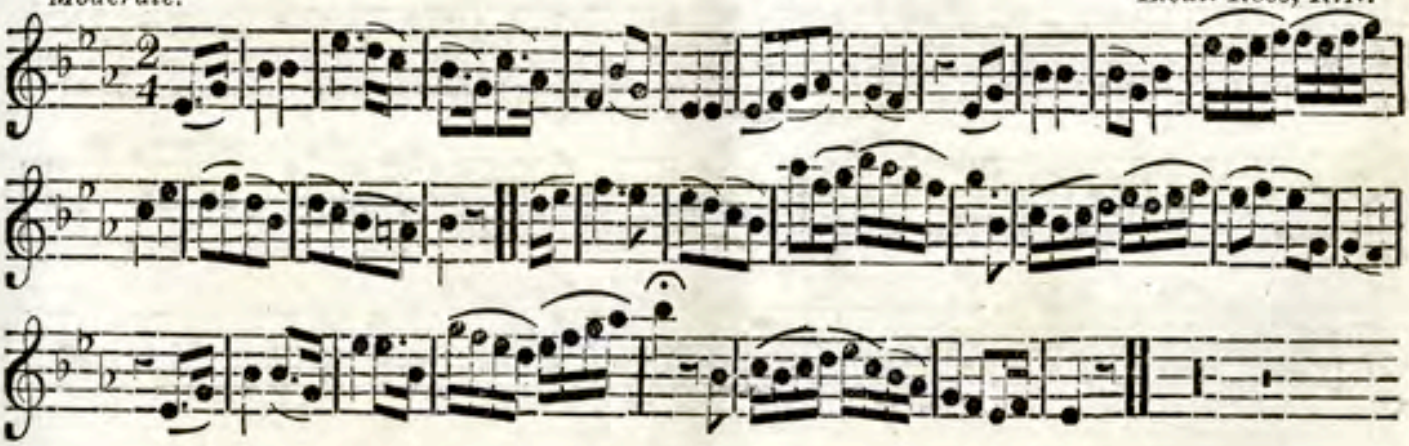
ANOTHER CUP AND THEN.

Moderate. *Dibdin.*



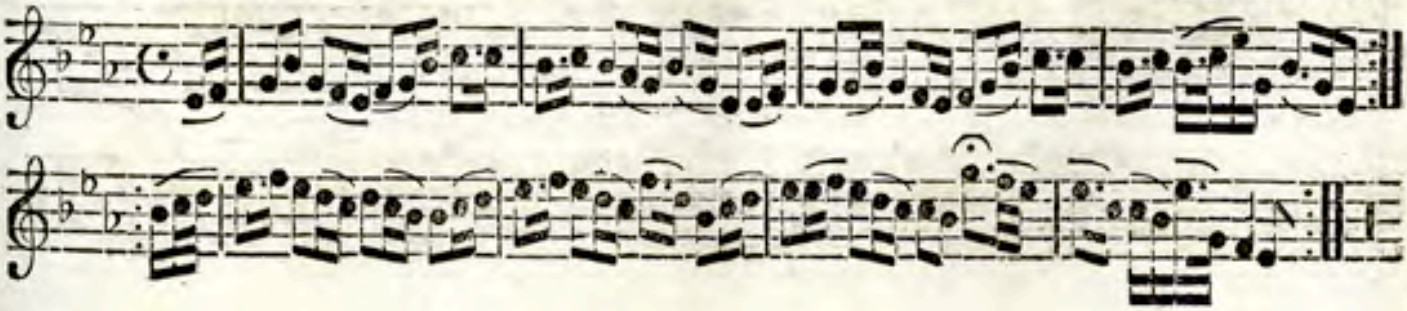
THE SWELLING CANVASS.

Moderate. *Lieut. Ross, R.N.*



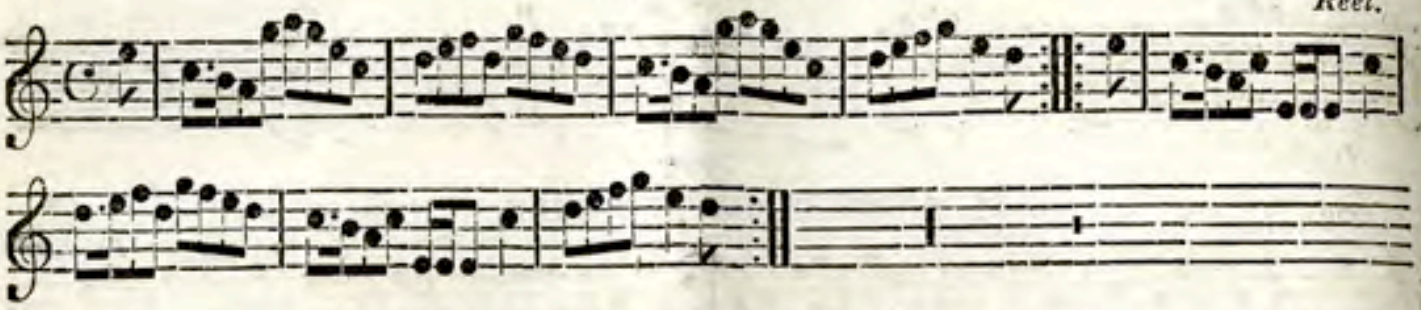
TWINE WEEL THE PLAIDEN.

Slow and distinct. *Old Scottish air.*



WHAT THE DEIL AILS YOU.

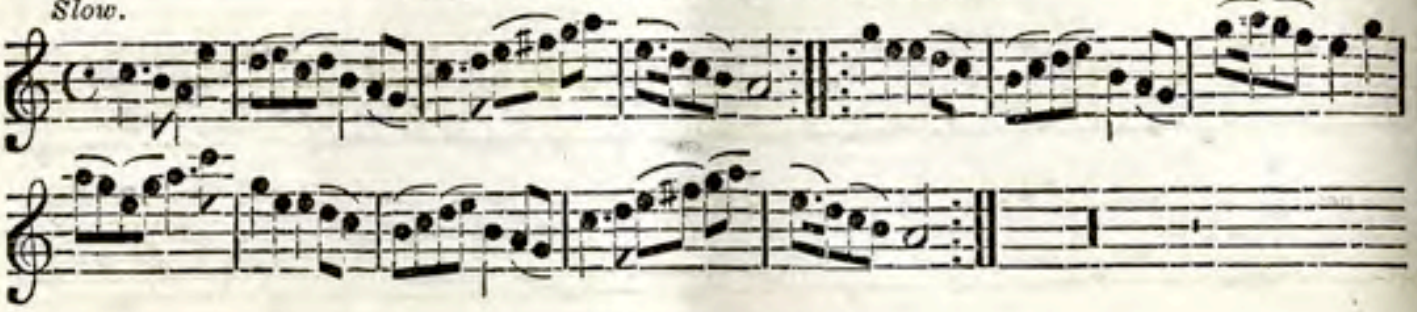
Reel.



FYE, GAR RUB HER O'ER WI' STRAE.

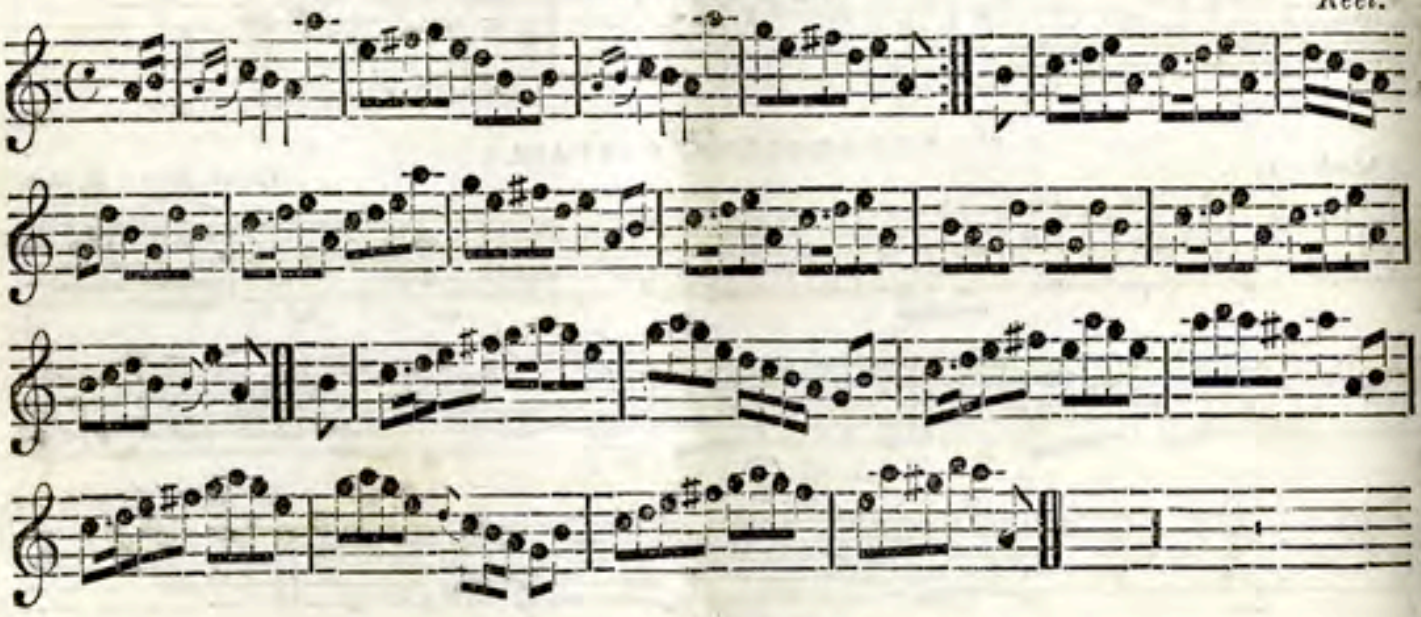
Old Scottish air.

Slow.



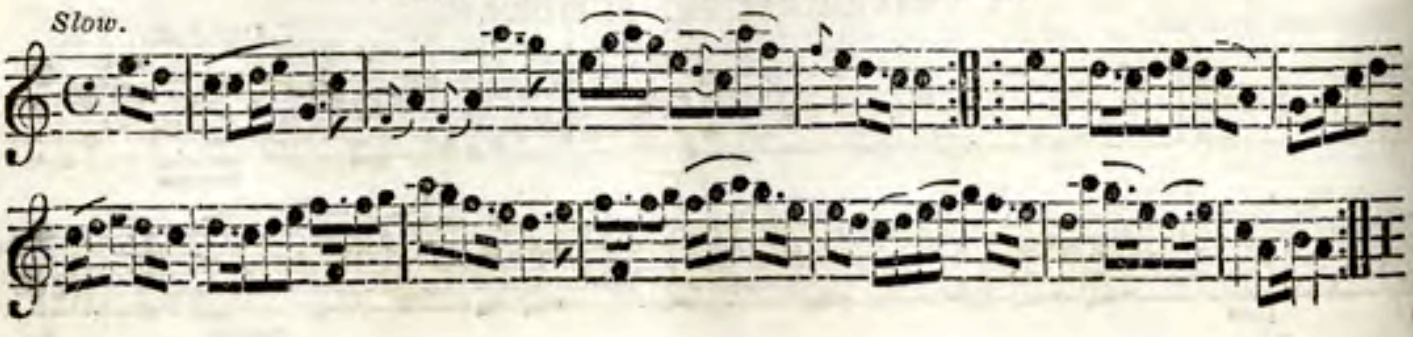
JENNY NETTLES.

Reel.



GOOD NIGHT AND JOY BE WI' YOU A'.

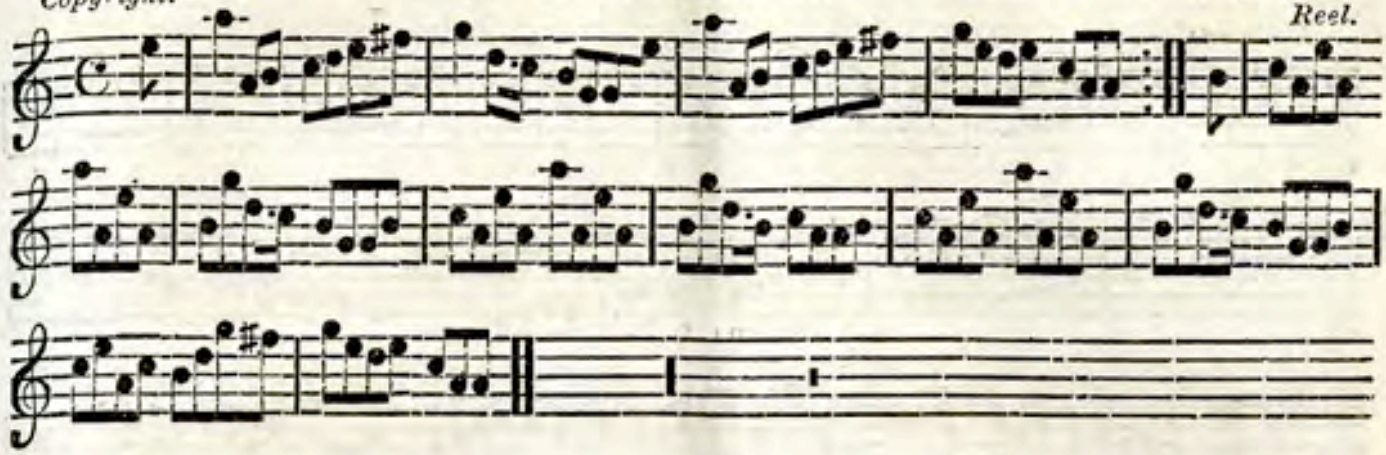
Slow.



FOOT IT FEATLY.

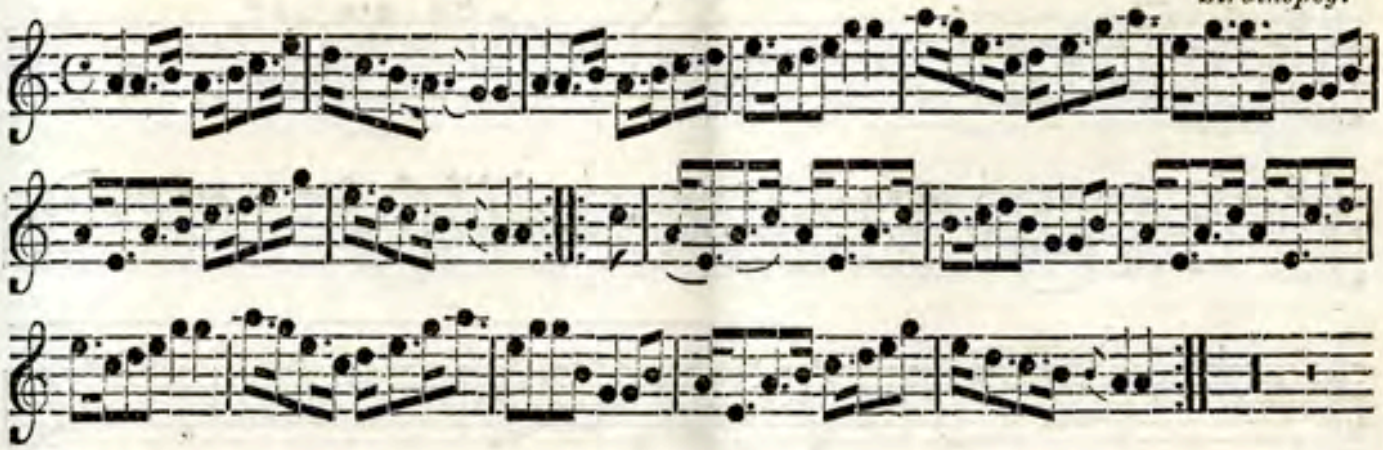
Copyright. *John Turnbull.*

Reel.



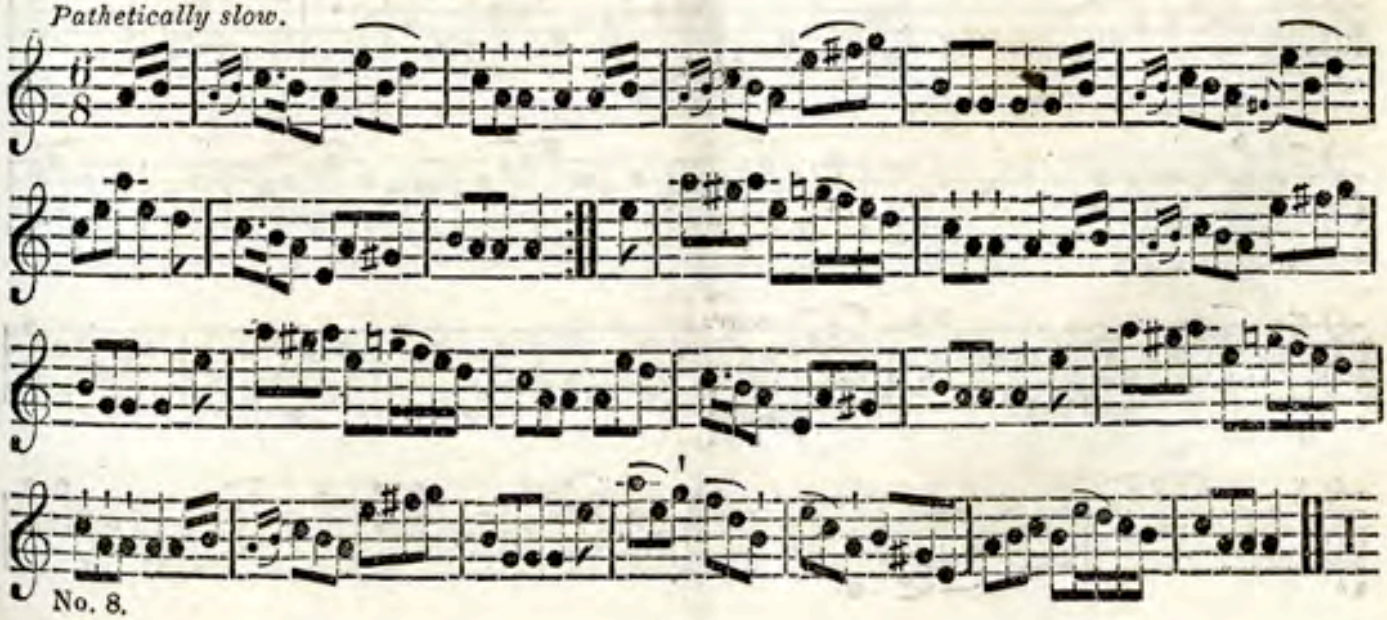
THE BANKS OF SPEY.

Strathspey.



NATHANIEL GOW'S LAMENT FOR HIS BROTHER.

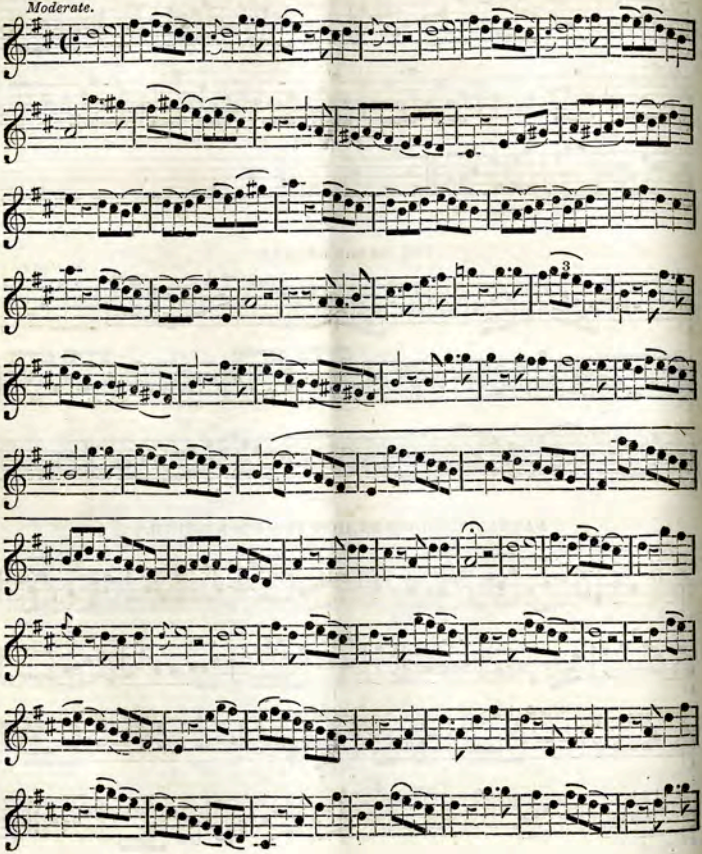
Pathetically slow.

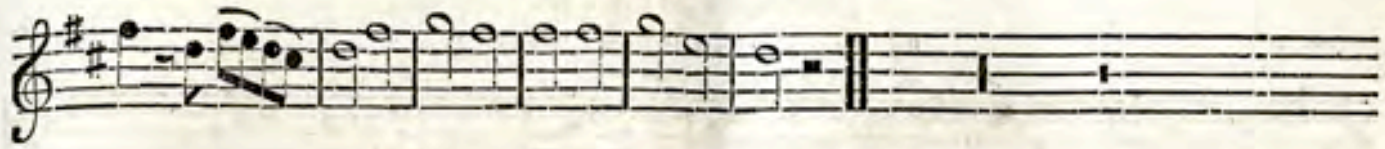


No. 8.

FLOW THOU REGAL PURPLE STREAM.

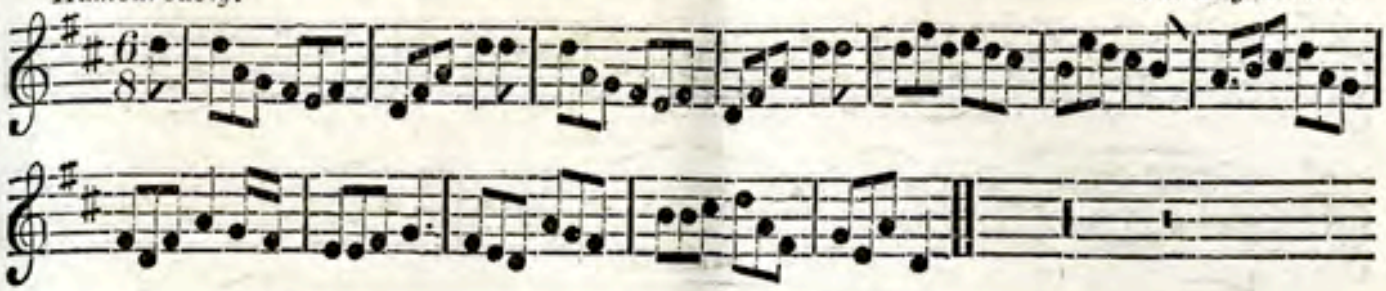
Moderate.





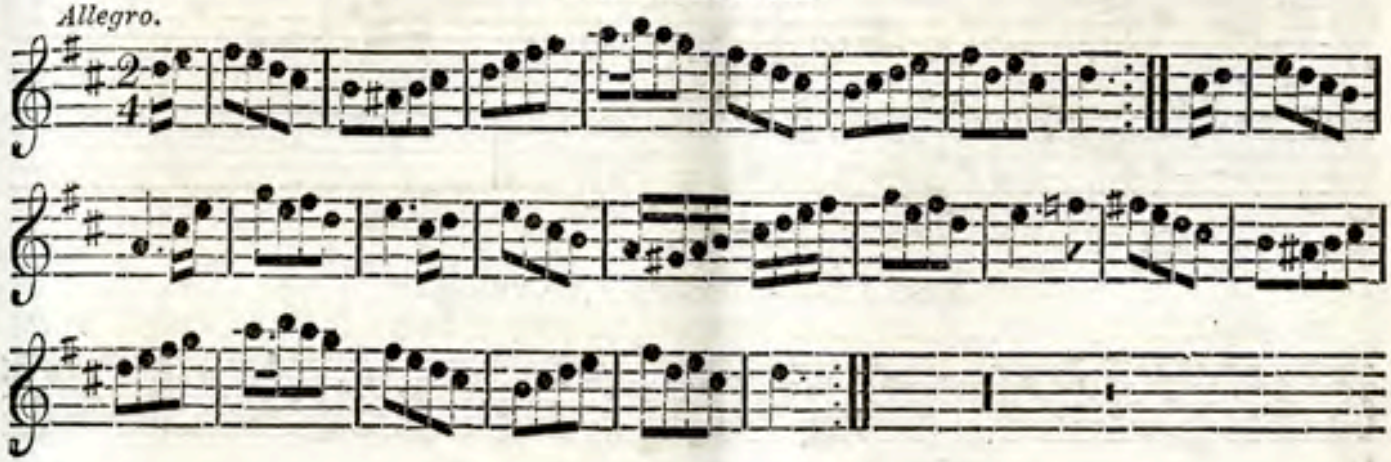
THE YORKSHIRE BITE; OR JOHN BULL.

Humourously. *Old English air.*



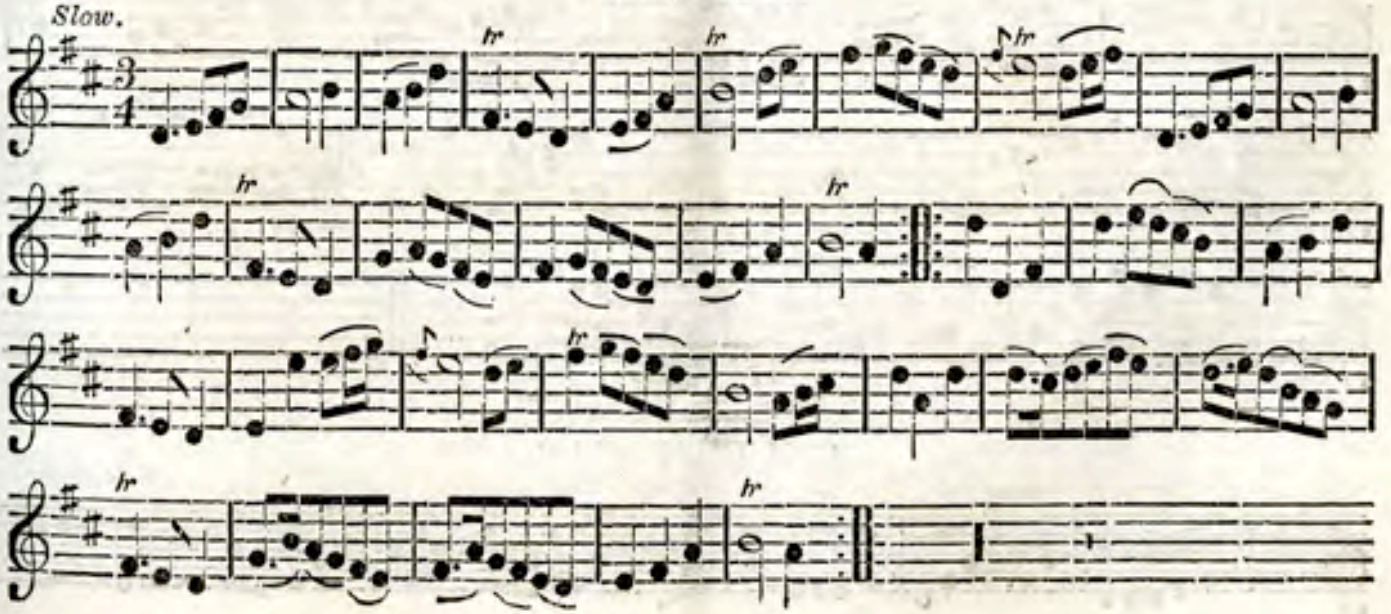
BOHEMIAN AIR.

Allegro.



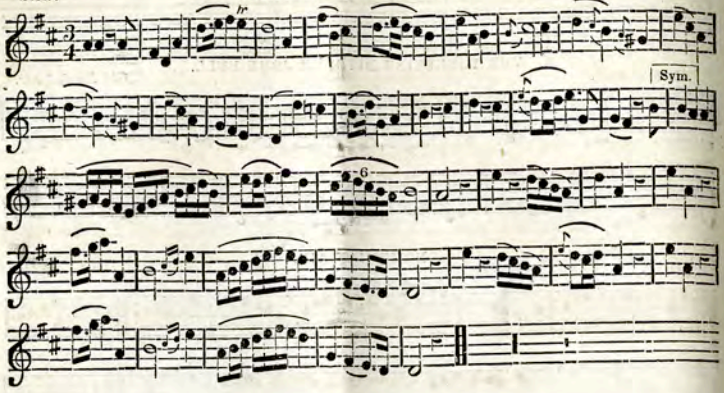
MARY SCOTT.

Slow.



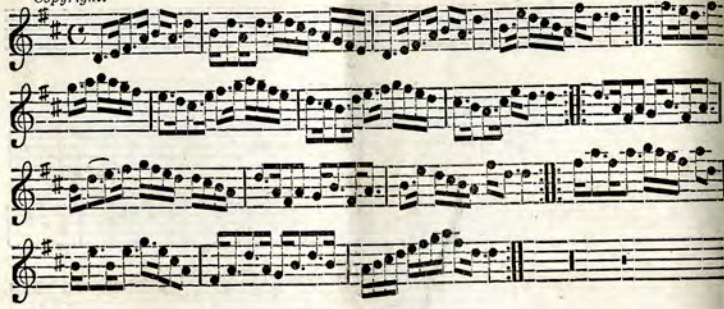
TELL ME MY LUTE.

Slow. SERENADE FROM "THE DUENNA."



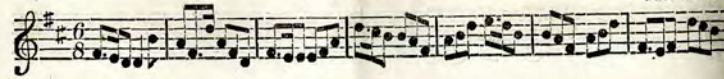
MISS JANE STUART'S STRATHSPEY.

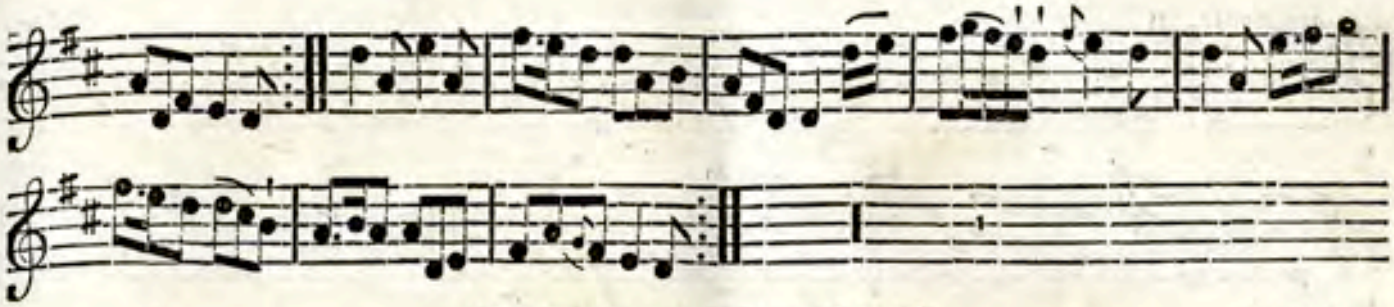
Copyright. T. H.



CAM YE BY ATHOL.

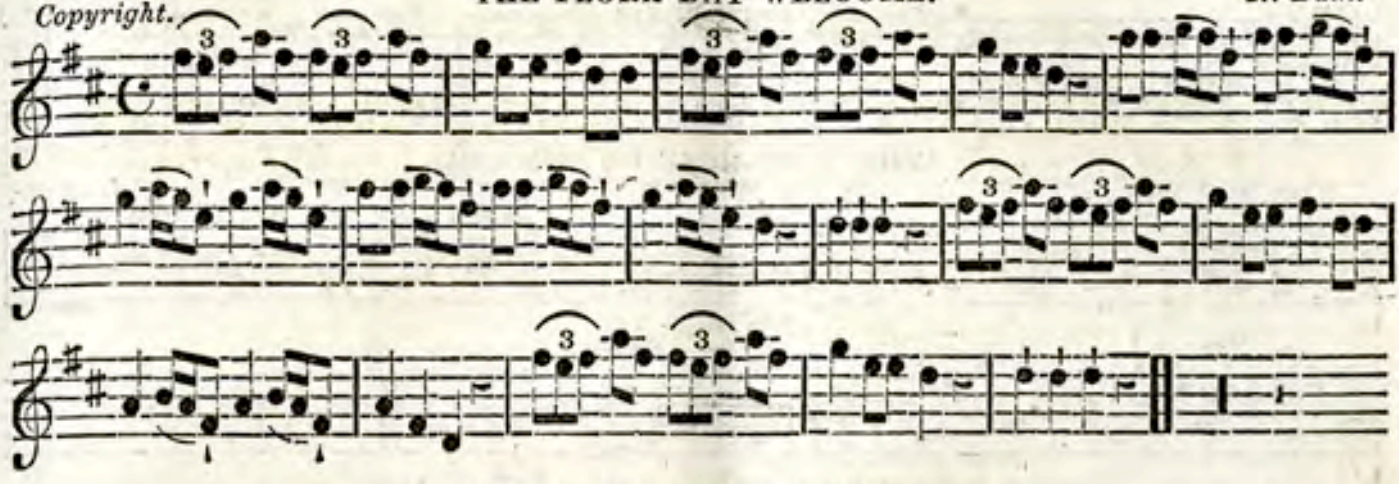
Gaelic air.





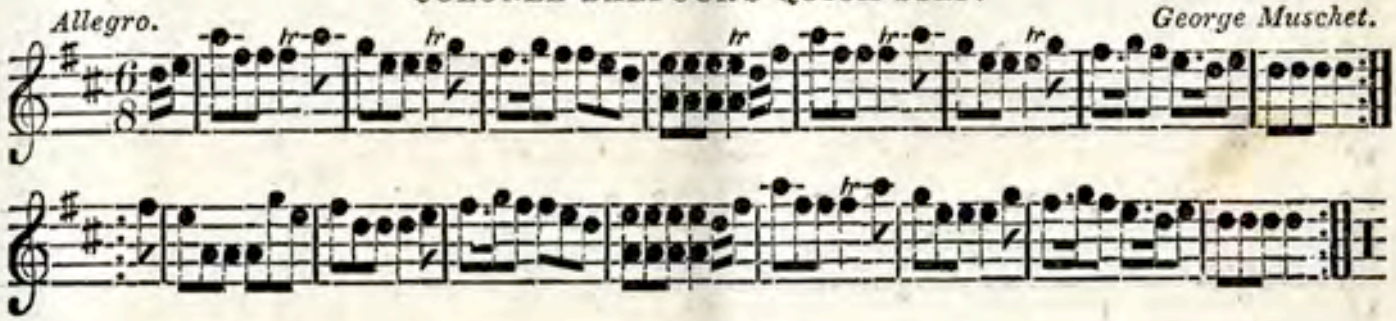
THE FLORA DAY WELCOME.

Copyright. *R. Bain.*



COLONEL BALFOUR'S QUICK STEP.

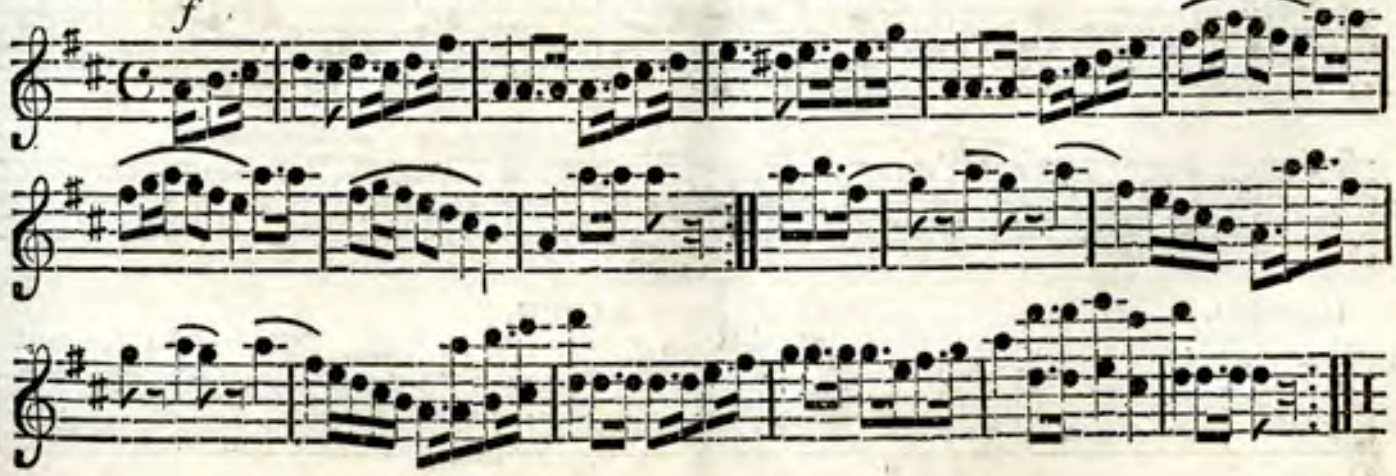
Allegro. *George Muschet.*



MARCH,

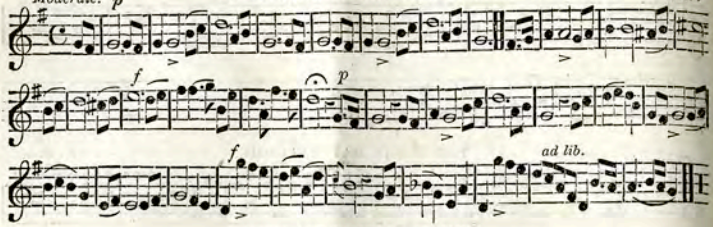
FROM THE OPERA OF "TANCREDI."

Majestically. *Rossini.*



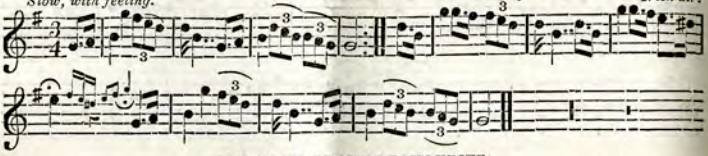
WHEN TIME HATH BEREFT THEE.

Moderate. *p* *Auber.*



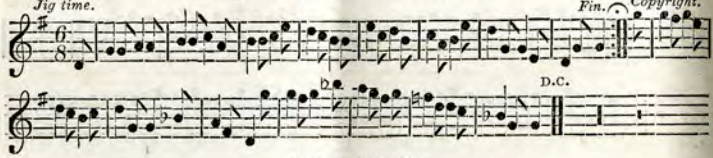
THE LAST ROSE OF SUMMER.

Slow, with feeling. *Irish air.*

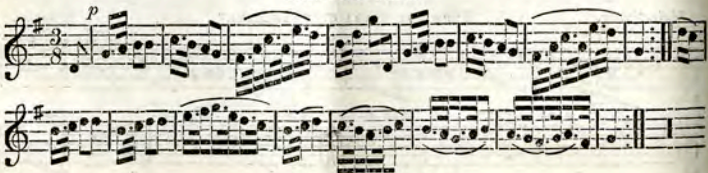


MR. D. WALLACE'S FAVOURITE.

Jig time. *Fin.* *Copyright.*



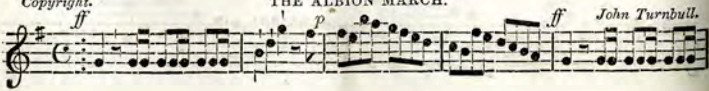
THE MAZOURKA.

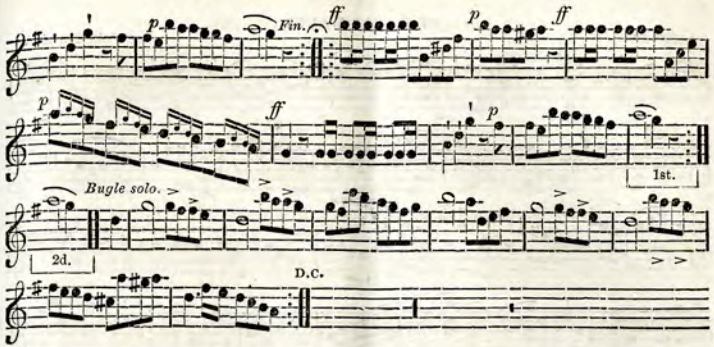


Copyright.

THE ALBION MARCH.

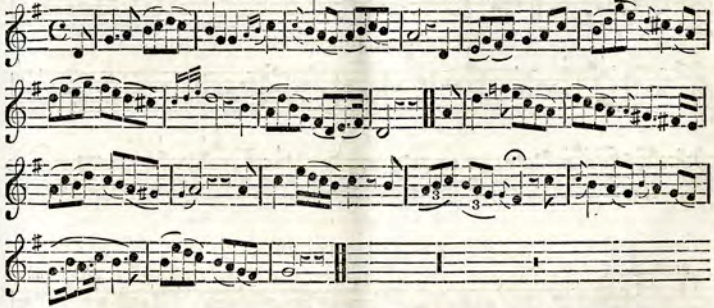
John Turnbull.





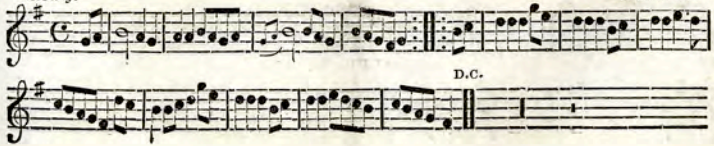
I PRITHEE SEND ME BACK MY HEART.

Moderate. Composed for the song by Sir John Suckling. *Miller.*



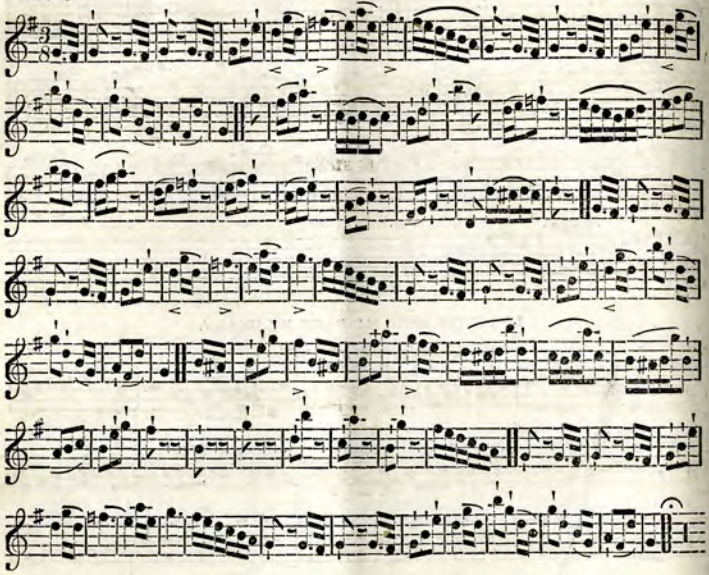
WE'RE A' NODDIN'.

Slowly. *Scottish air.*



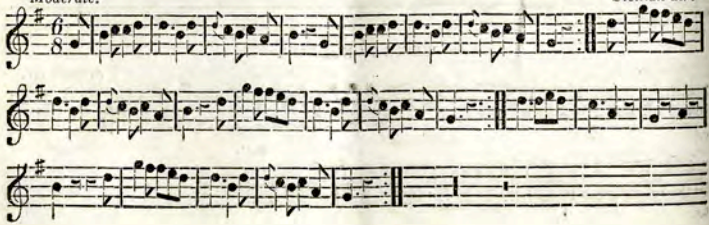
NEW STOP WALTZ.

Copyright. *John Turnbull.*



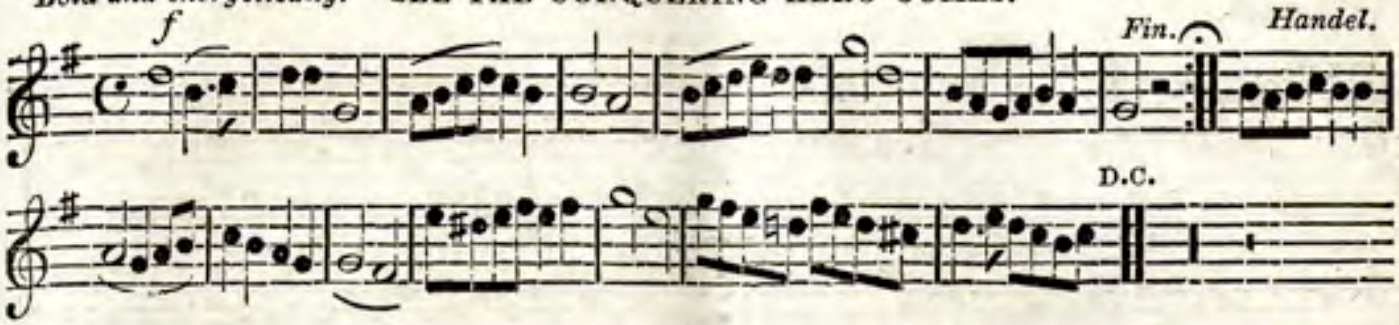
HOME, SWEET HOME.

Moderate. *Sicilian air.*



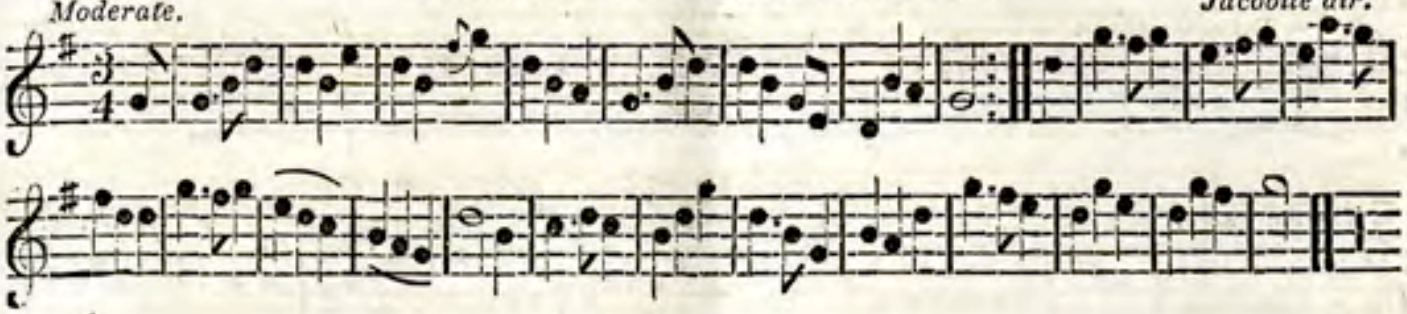
Bold and energetically. SEE THE CONQUERING HERO COMES.

Handel.



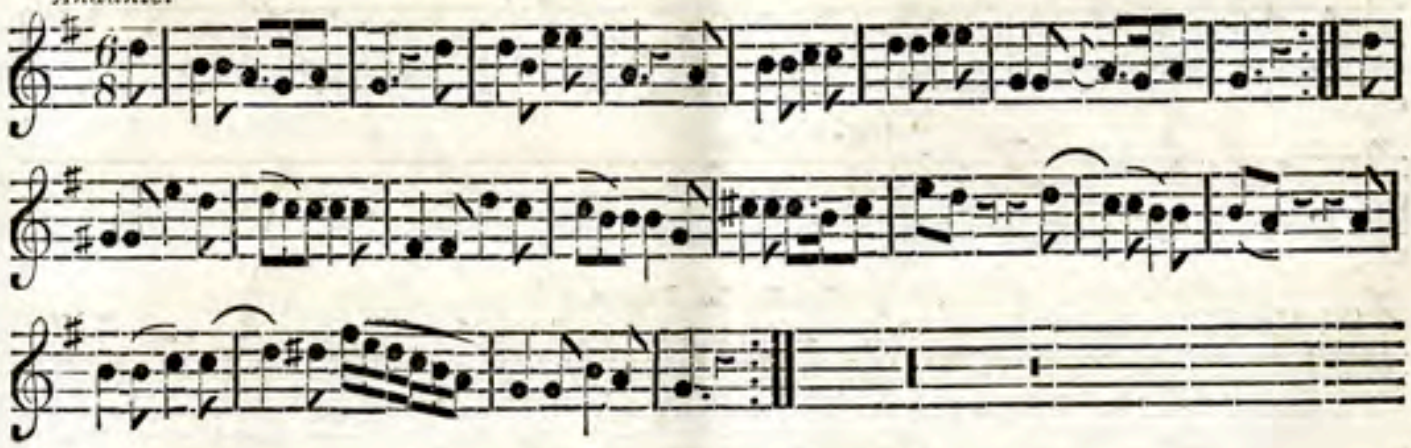
COME O'ER THE STREAM CHARLIE.

Moderate. *Jacobite air.*



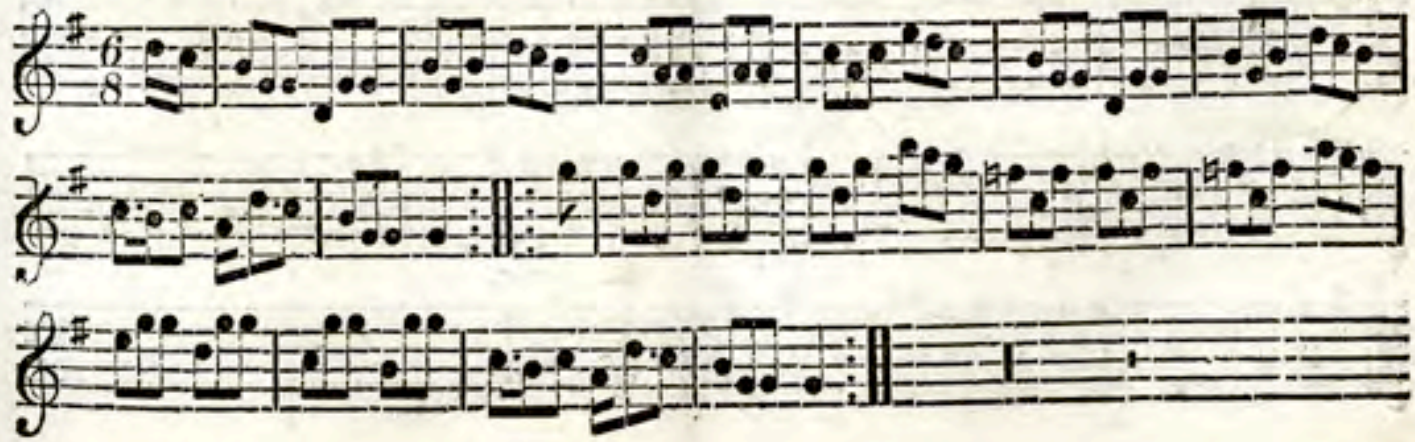
HOPE TOLD A FLATTERING TALE.

Andante.



THE IRISH WASHERWOMAN.

Jig.



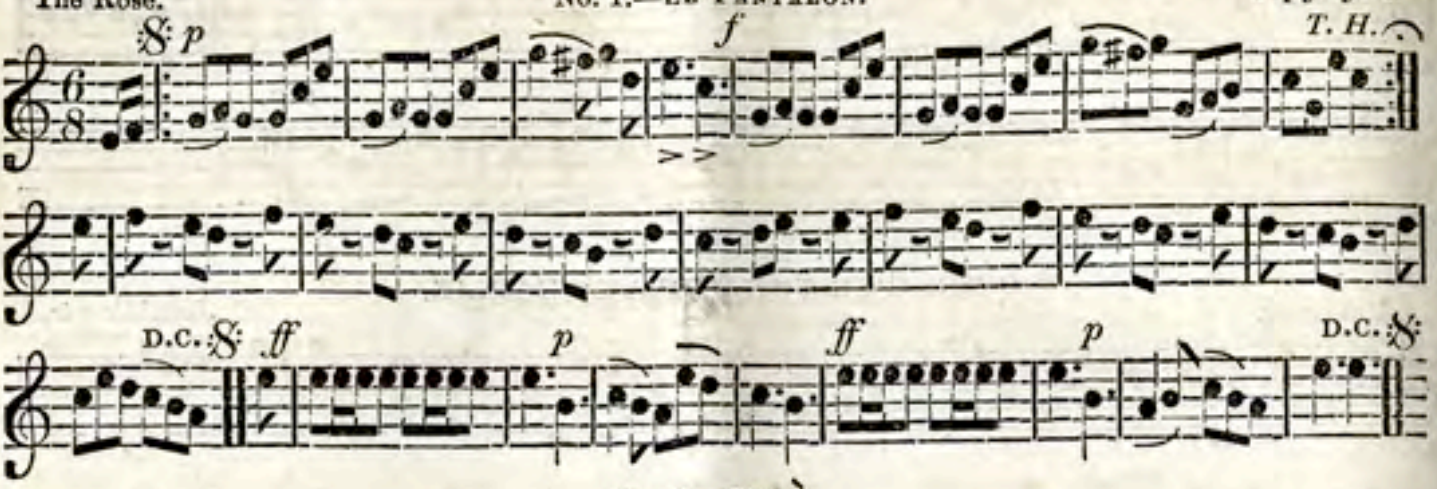
THE BOUQUET QUADRILLES.

Composed for Brass Instruments.

Copyright.

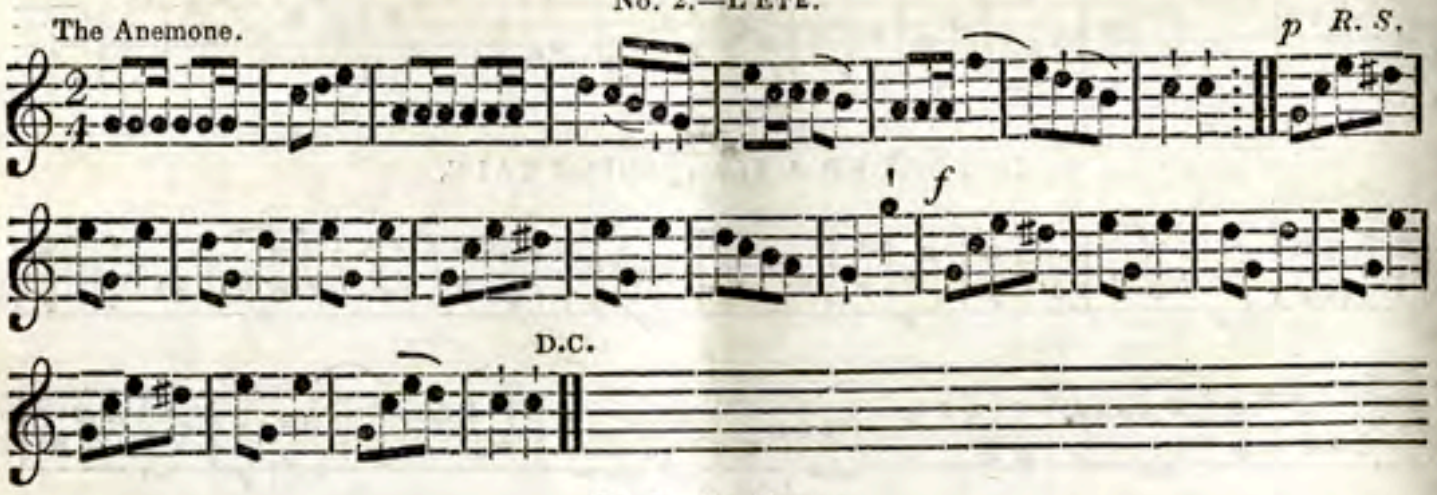
The Rose.

No. 1.—Le Pantalon.



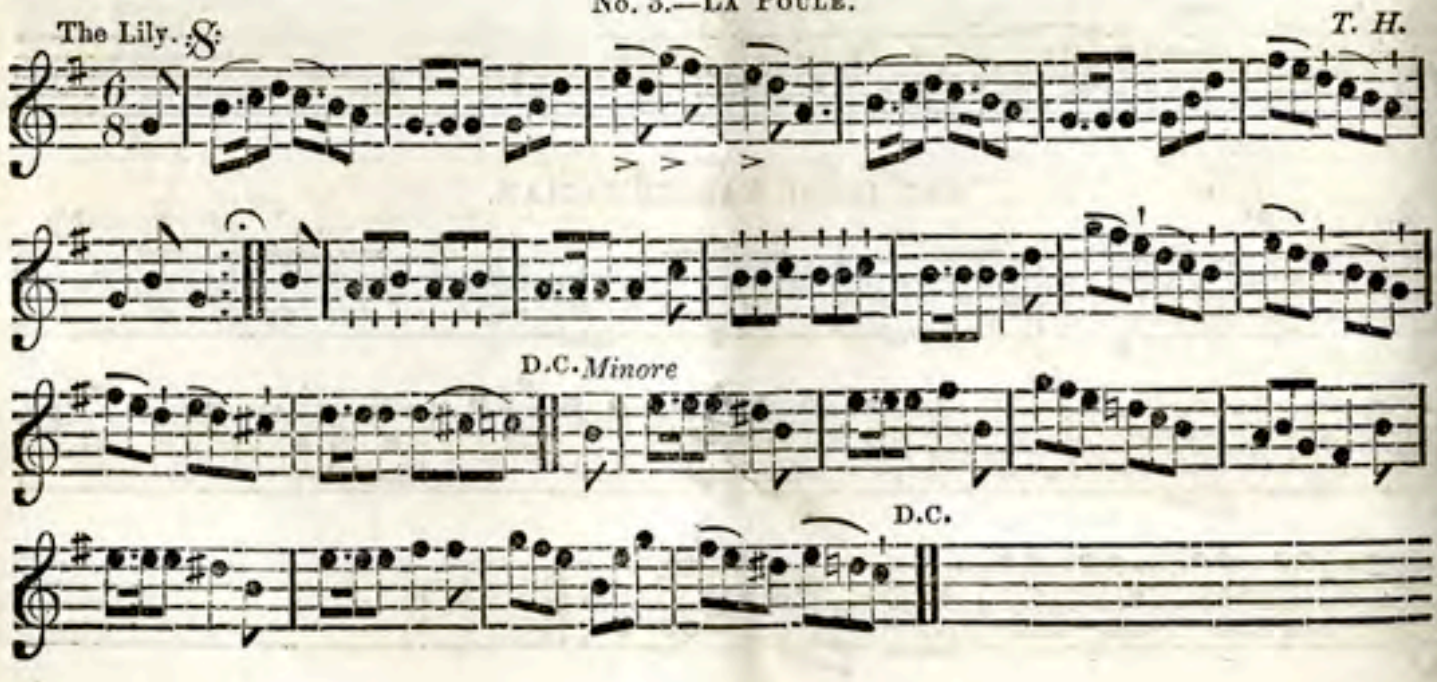
No. 2.—L'Eté.

The Anemone.



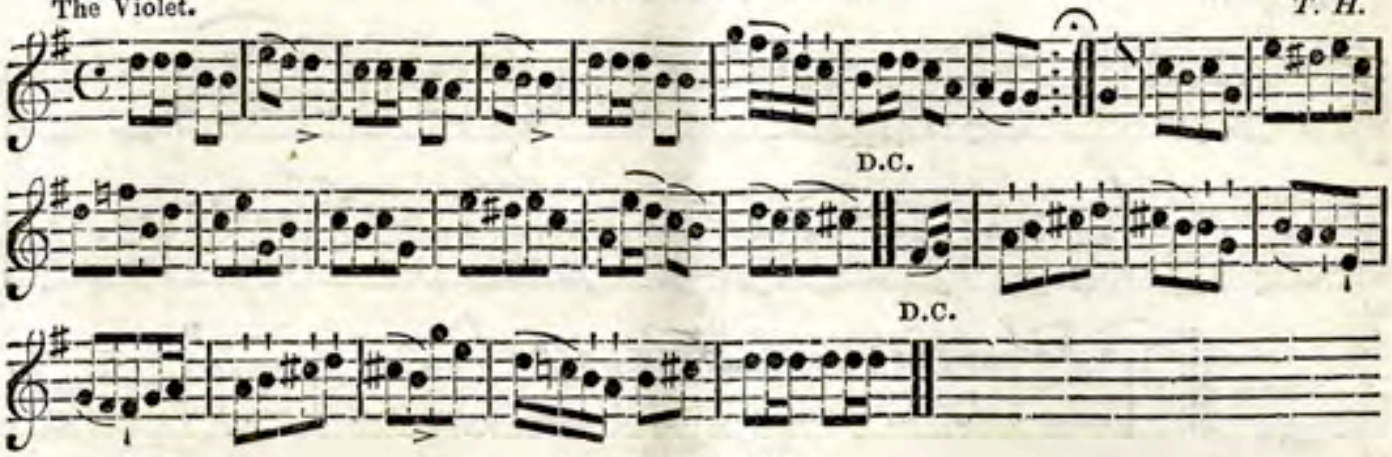
No. 3.—La Poule.

The Lily.



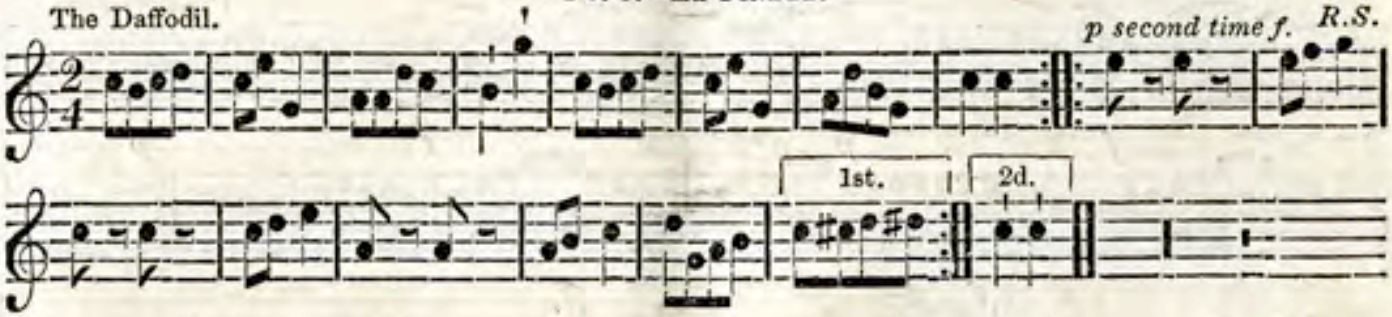
No. 4.—La Trenise.

The Violet. T. H.

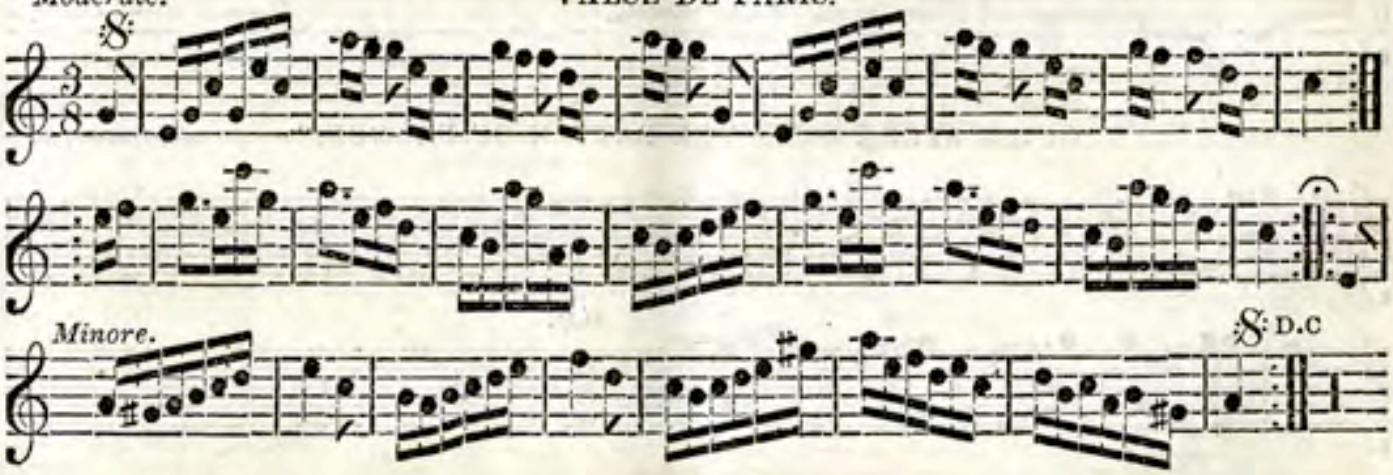


No. 5.—La Finale.

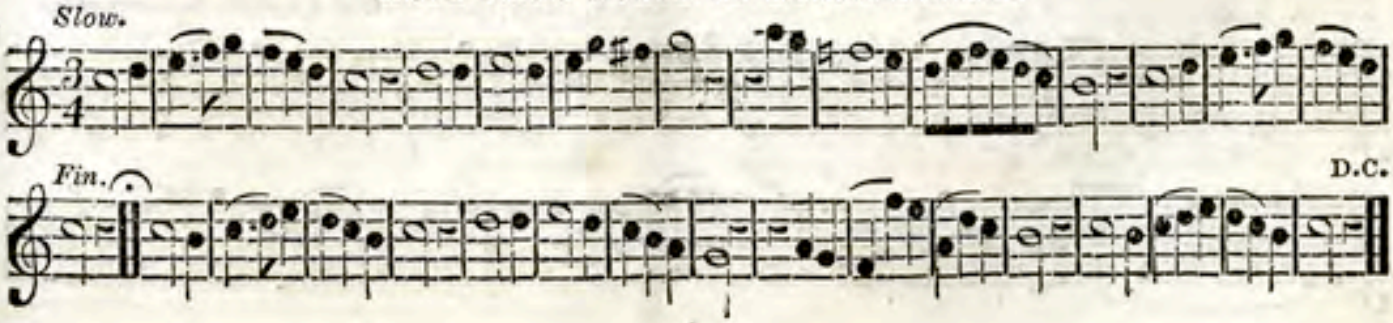
The Daffodil.



VALSE DE PARIS.

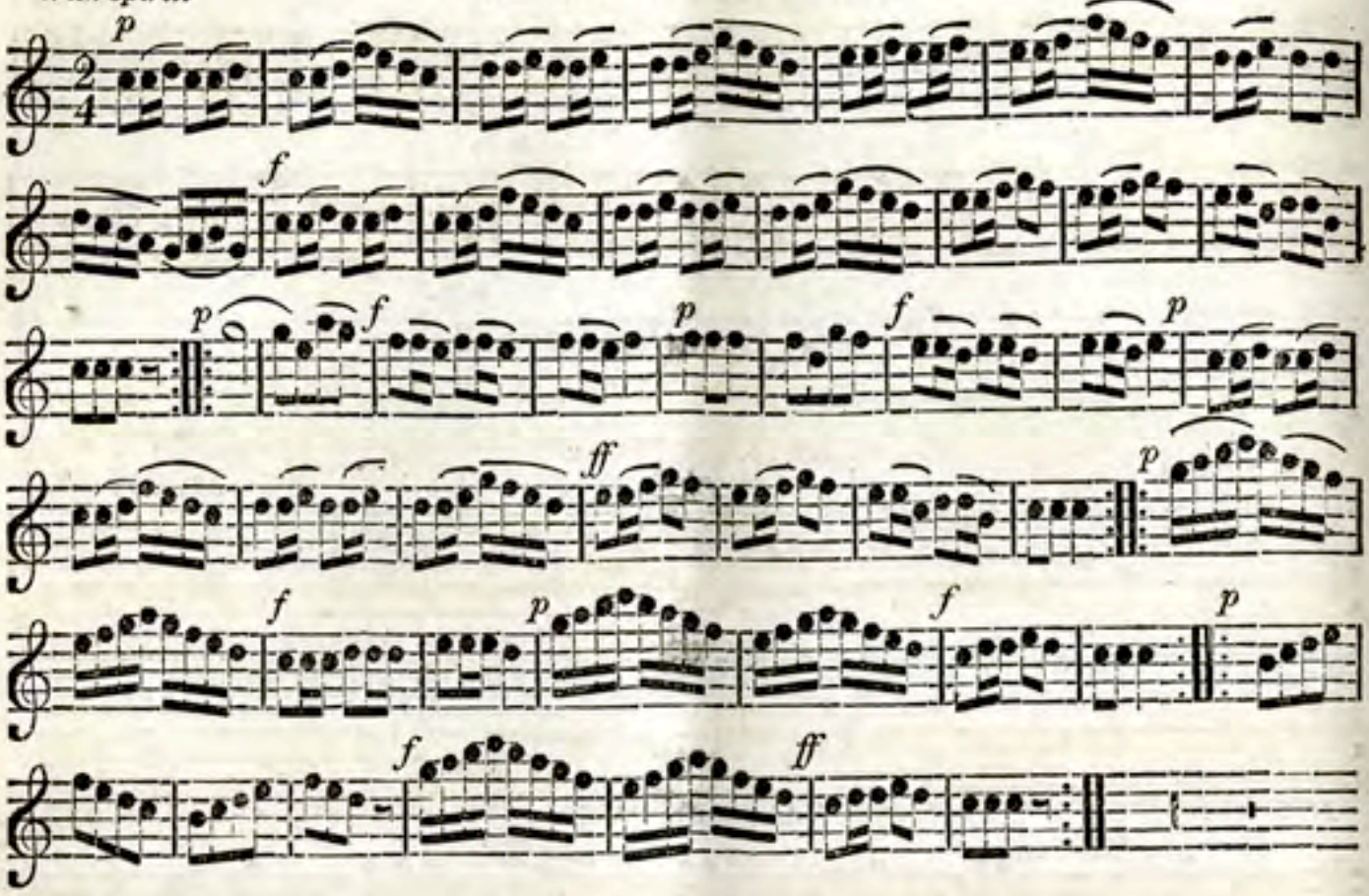


HOPE THOU NURSE OF YOUNG DESIRE.



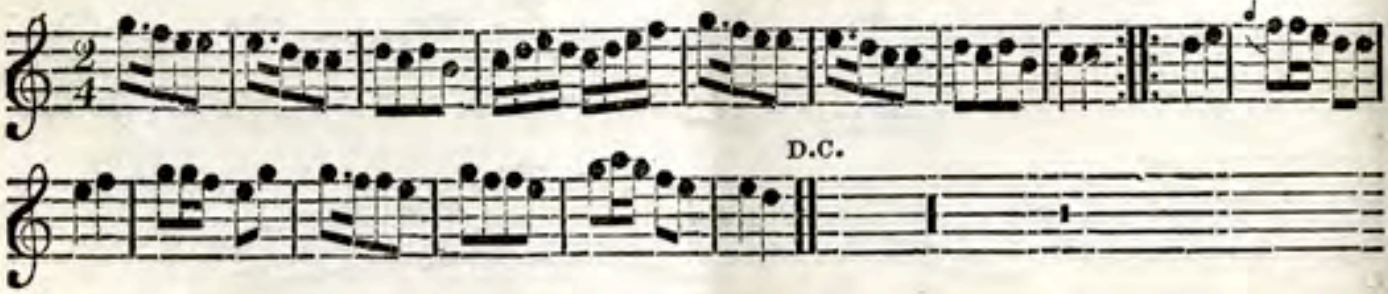
THE DOWNFALL OF PARIS.

With spirit.



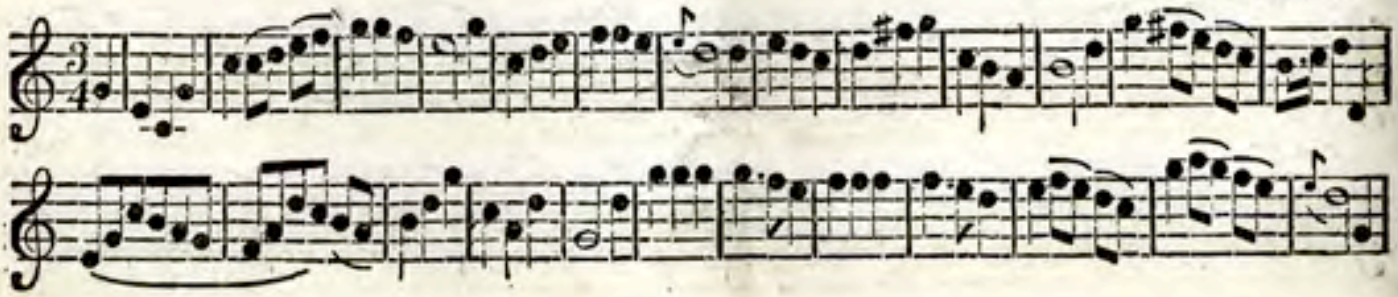
QUICK STEP FROM "THE BATTLE OF PRAGUE."

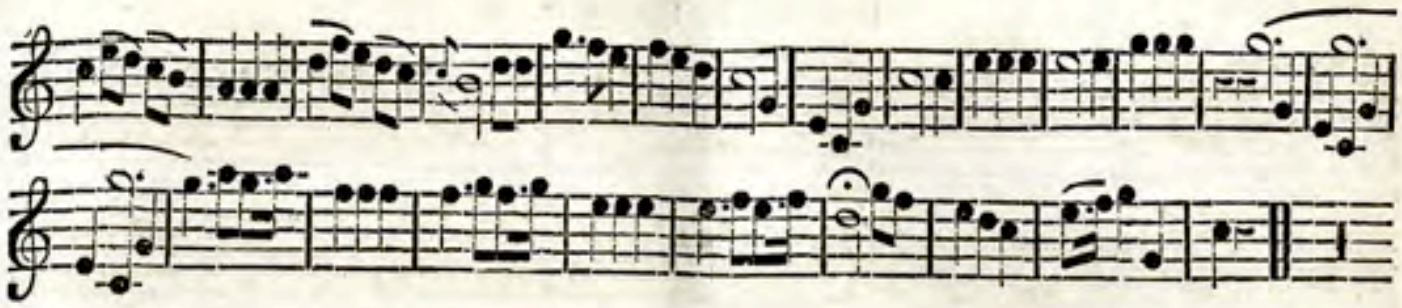
Kotzwarra.



AWAY TO THE COPSE.

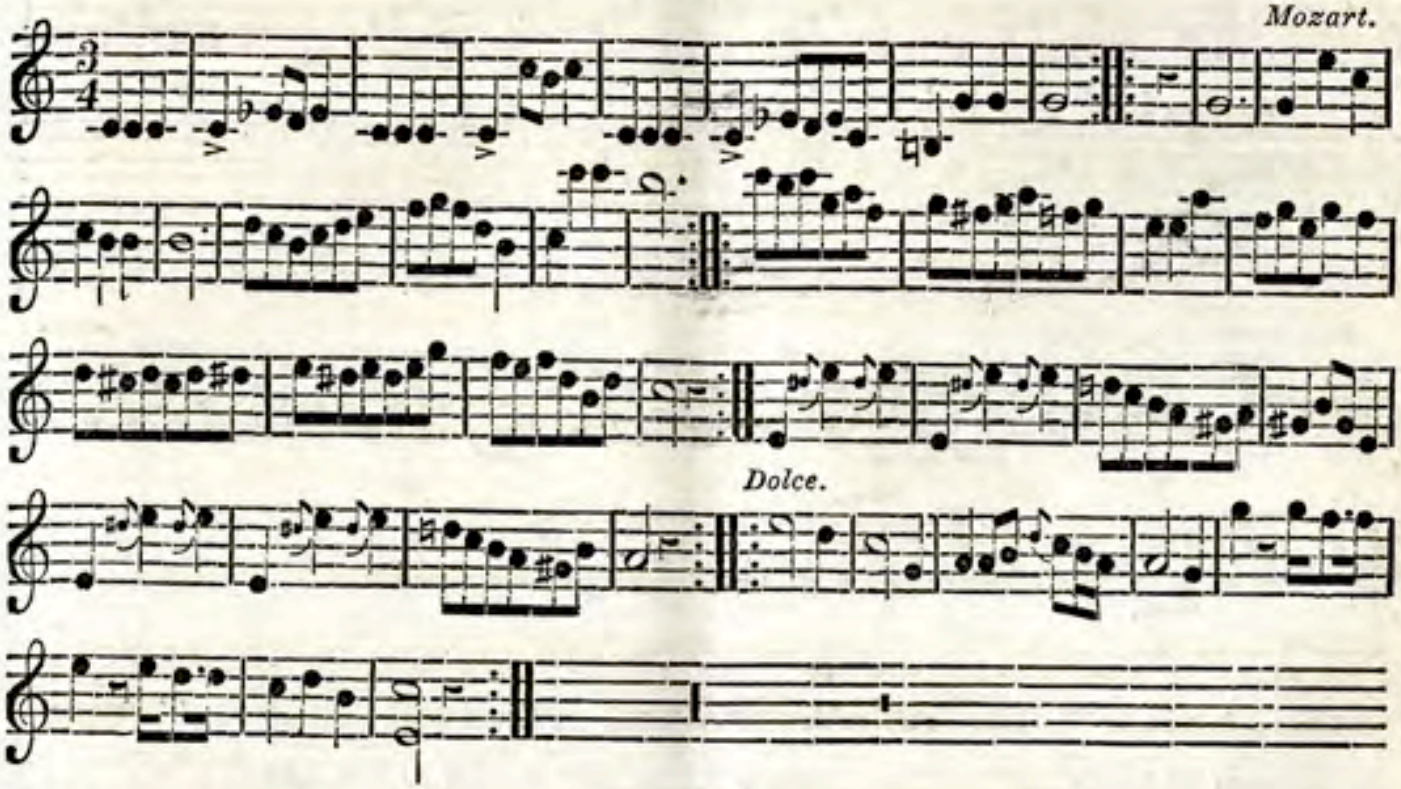
Old English hunting song.





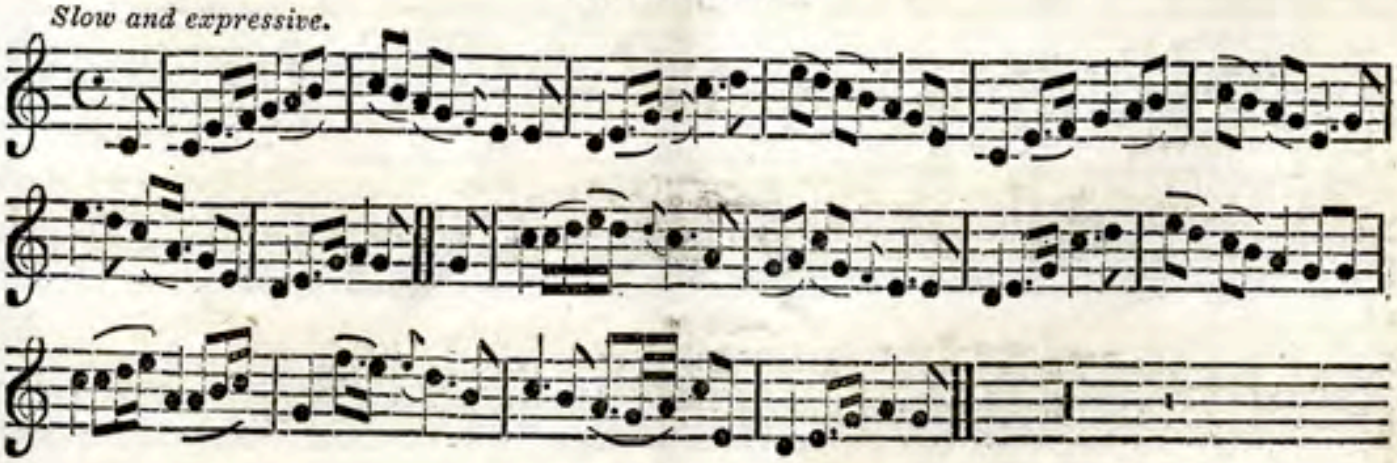
THE STORM WALTZ.

Mozart.

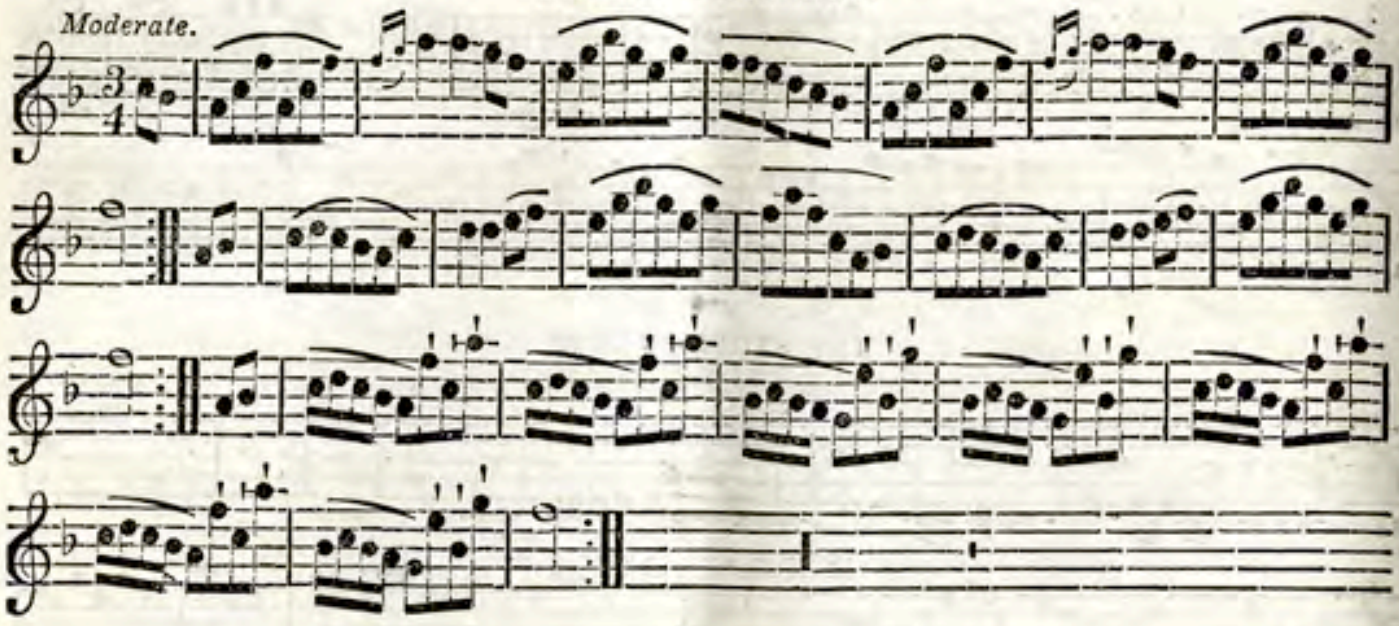


BONNIE MARY.

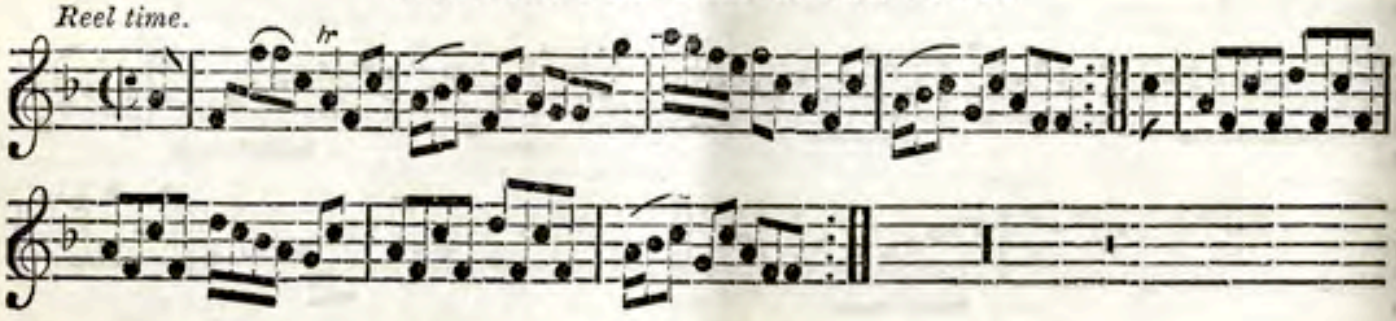
Slow and expressive.



SPANISH FANDANGO.

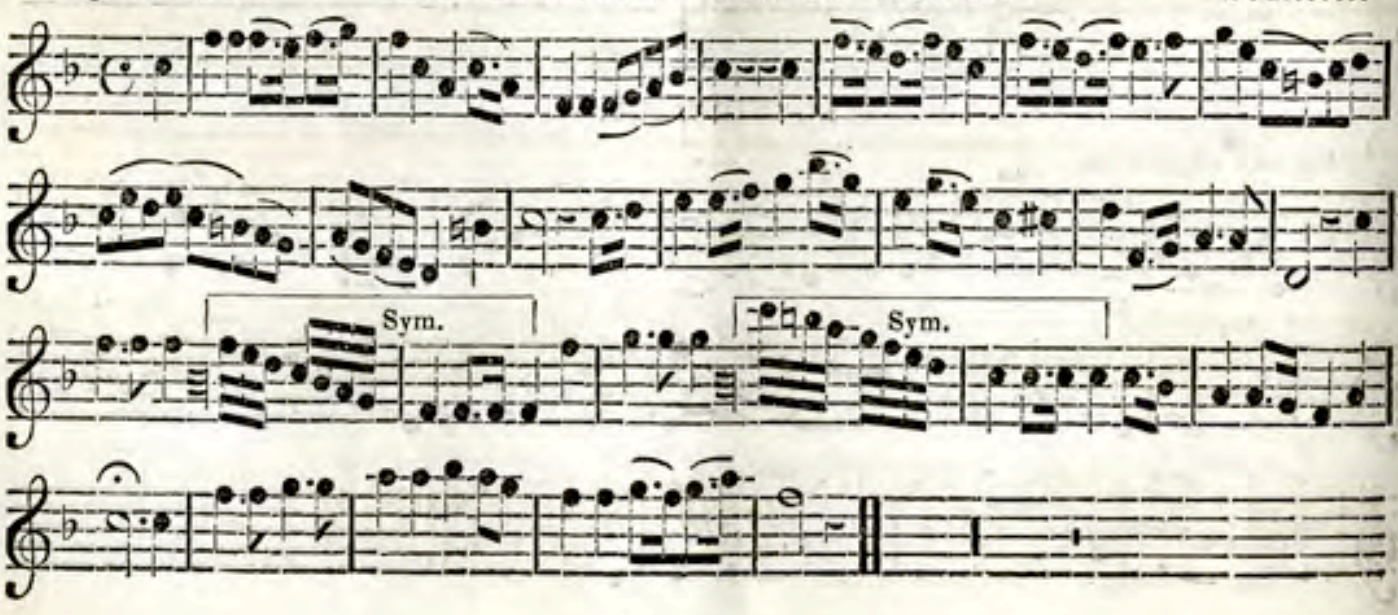


I'LL GANG NAE MAIR TO YON TOWN.



OUR COUNTRY IS OUR SHIP, D'YE SEE.

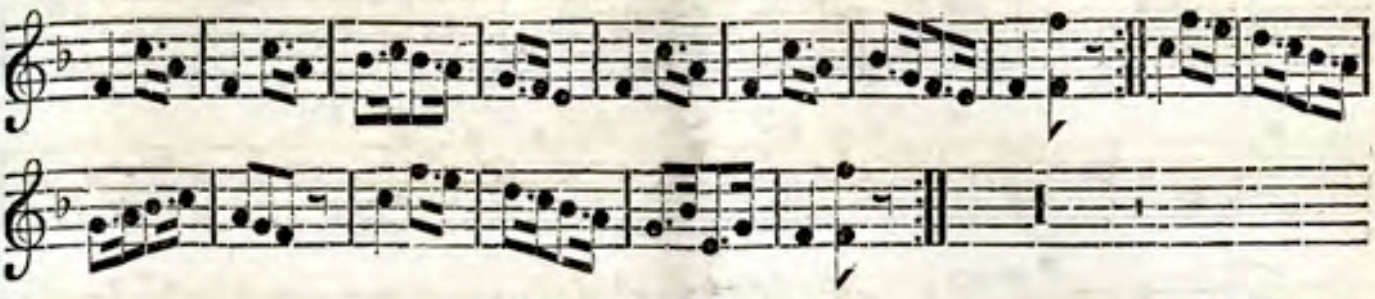
Allegro maestoso. FROM THE OPERA OF "PAUL AND VIRGINIA." *W. Reeves.*



TINK A TINK.

With spirit.

FROM THE OPERA OF "BLUE BEARD."



WHO'LL BUY A HEART?

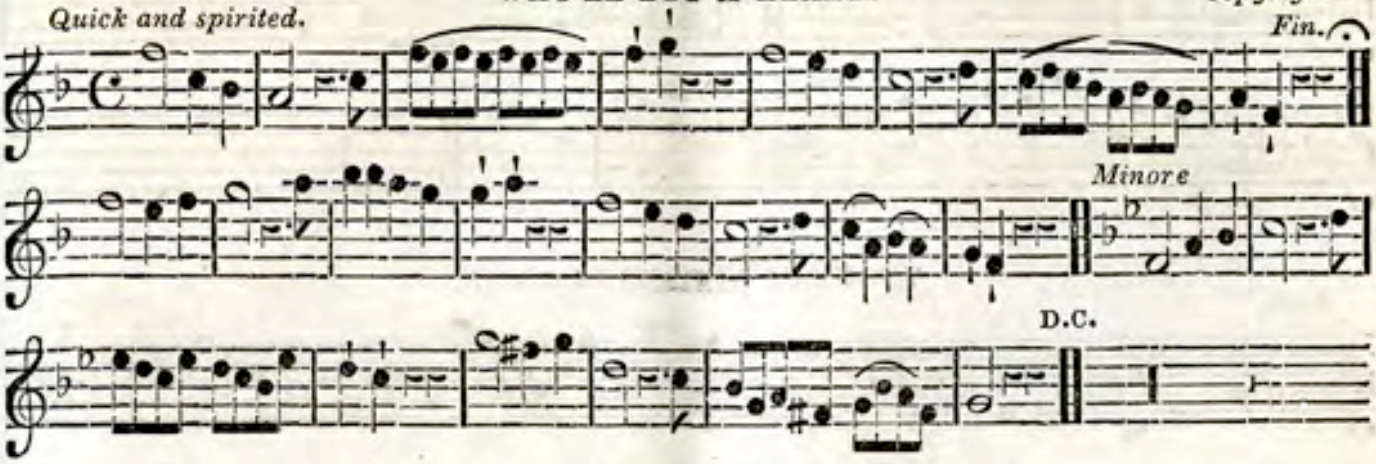
Copyright.

Quick and spirited.

Fin.

Minore

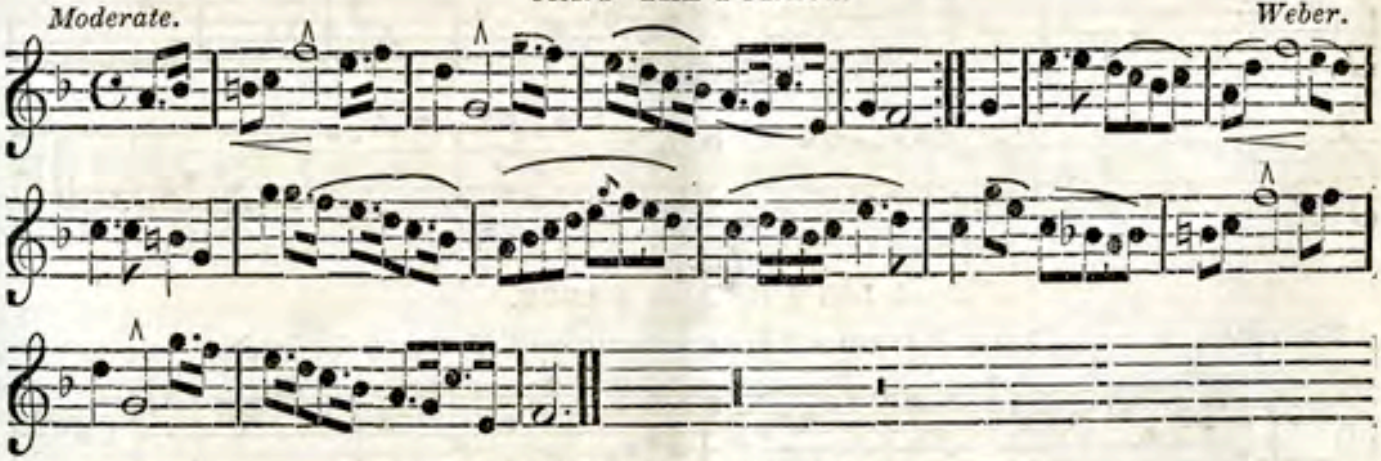
D.C.



THRO' THE FOREST.

Moderate.

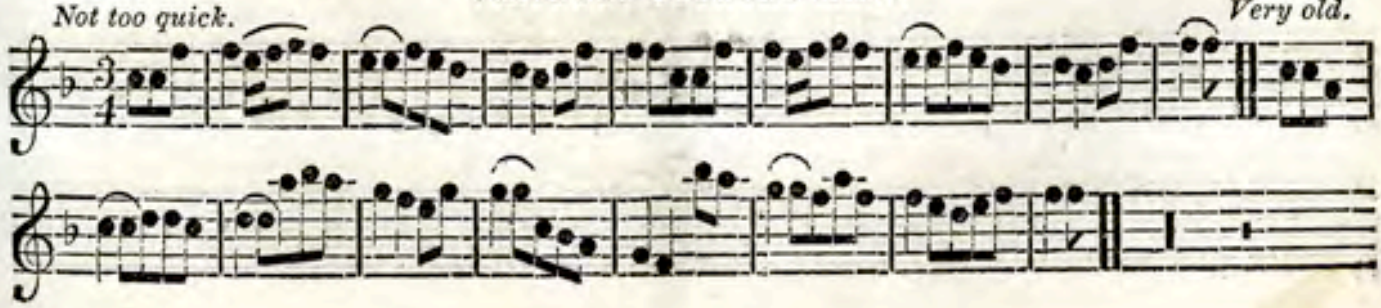
Weber.



VIRTUOUS COUNTRY MAID.

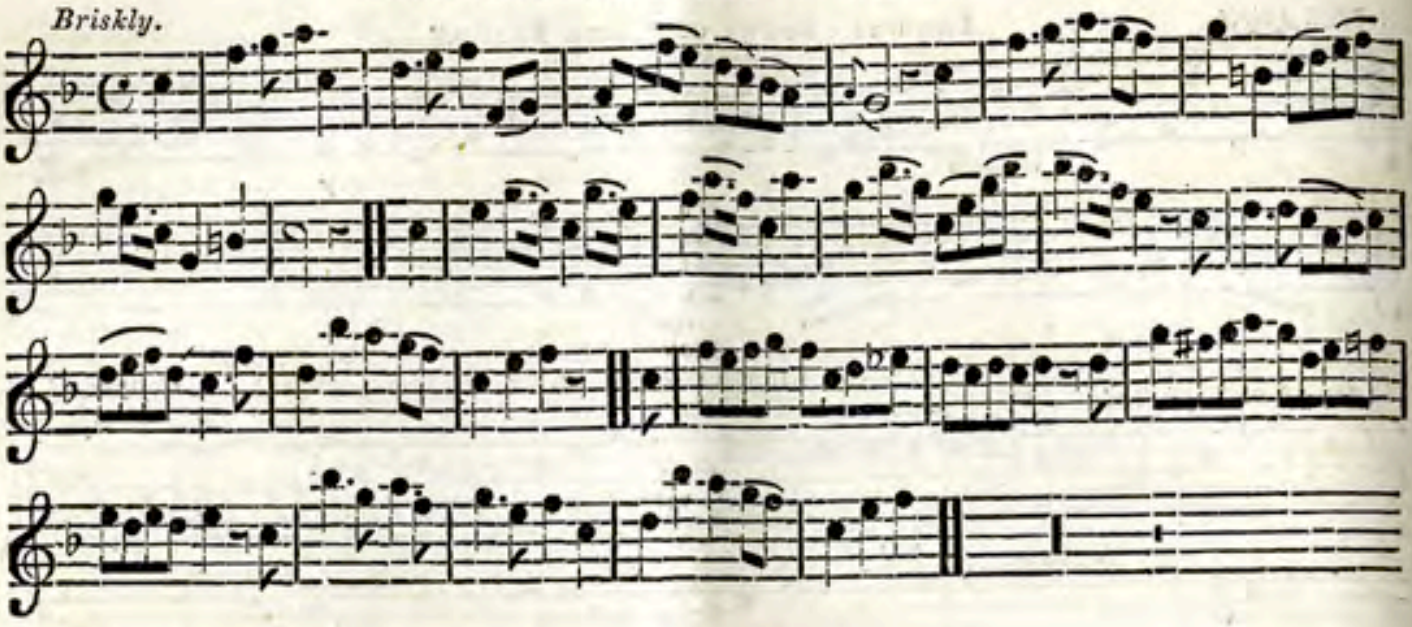
Not too quick.

Very old.



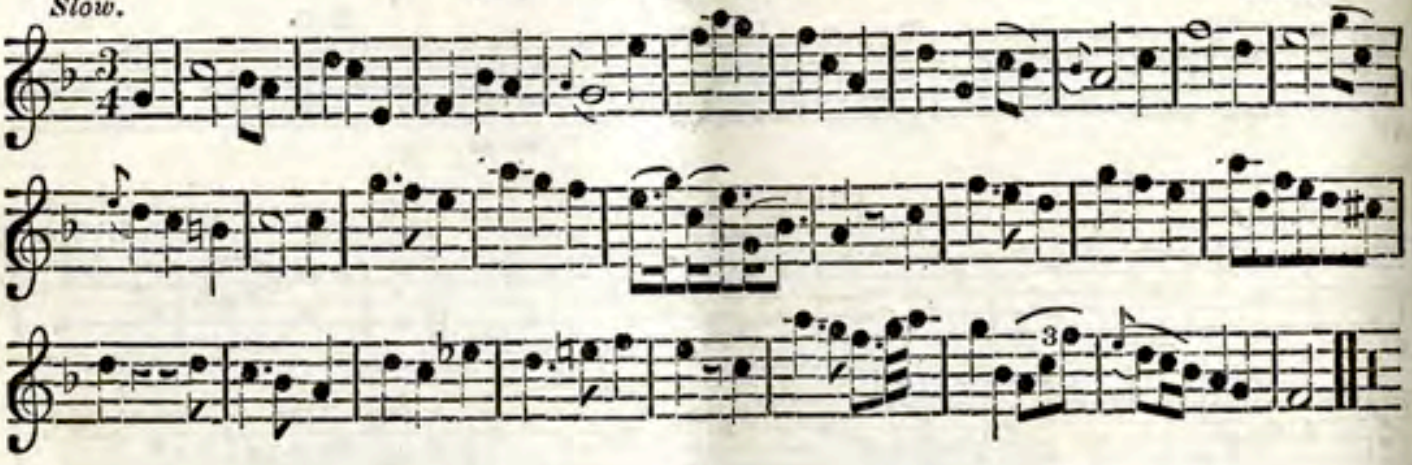
LET'S PUSH ABOUT THE FLOWING BOWL.

Briskly.



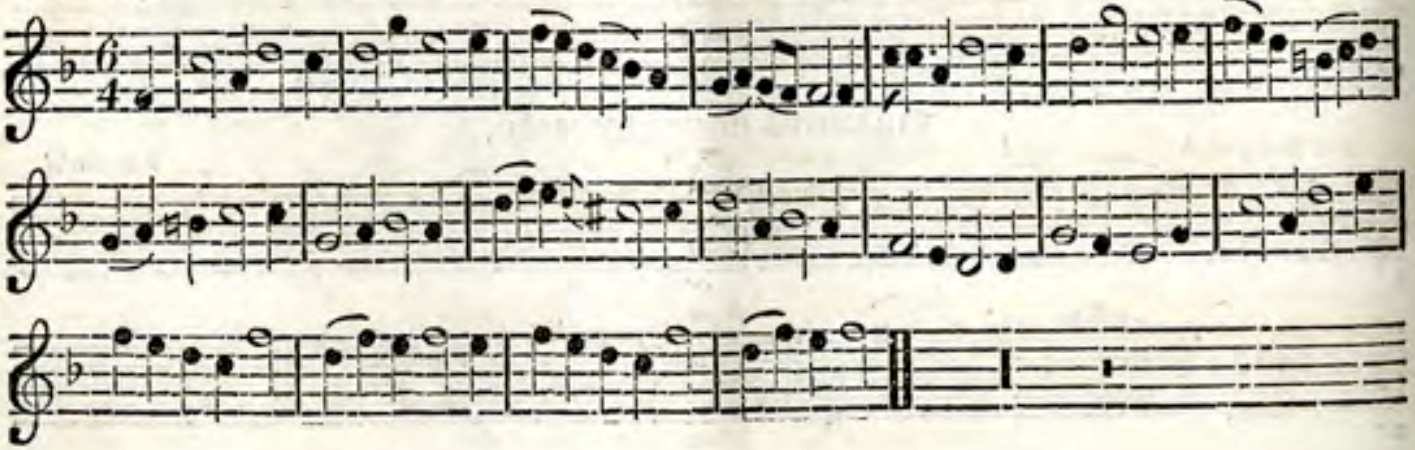
THOU SOFT FLOWING AVON.

Slow. *Dr. Arne.*



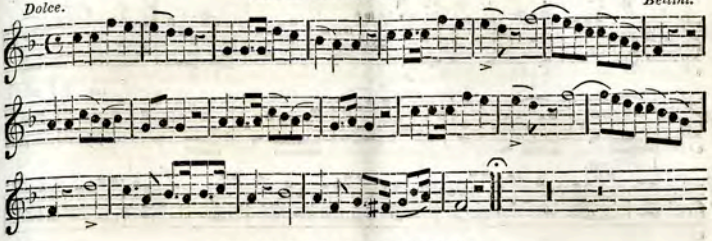
LET'S HAVE A DANCE.

Moderate. From Matthew Locke's Music to "Macbeth."



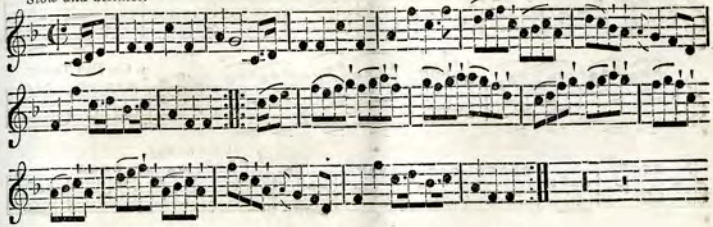
AH! IL CIEL CONSENTA.

Dolce. *Bellini.*



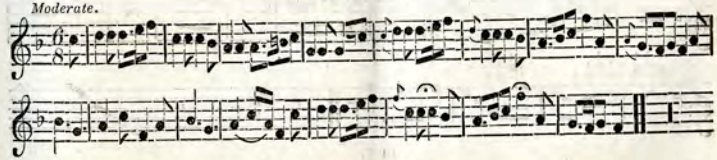
WATSON'S SCOTCH MEASURE.

Slow and distinct. *Very old air.*



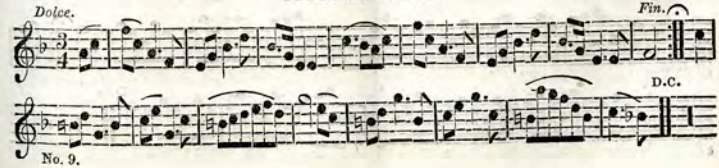
SOMEBODY.

Moderate.



TYROLESE WALTZ.

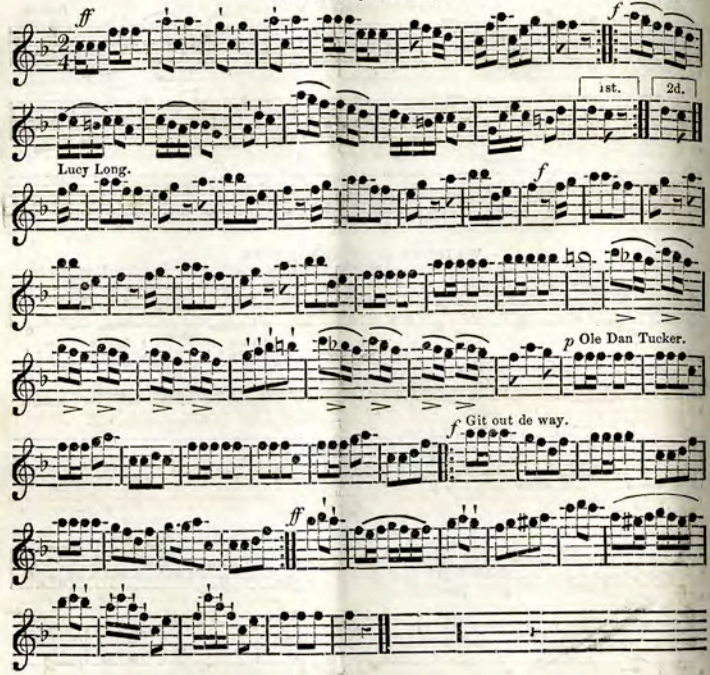
Dolce. *Fin.*



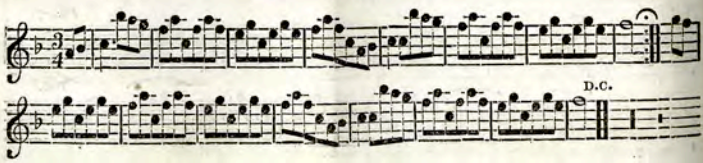
No. 9.

VIRGINIA QUICK STEP.

B. A. Burditt.

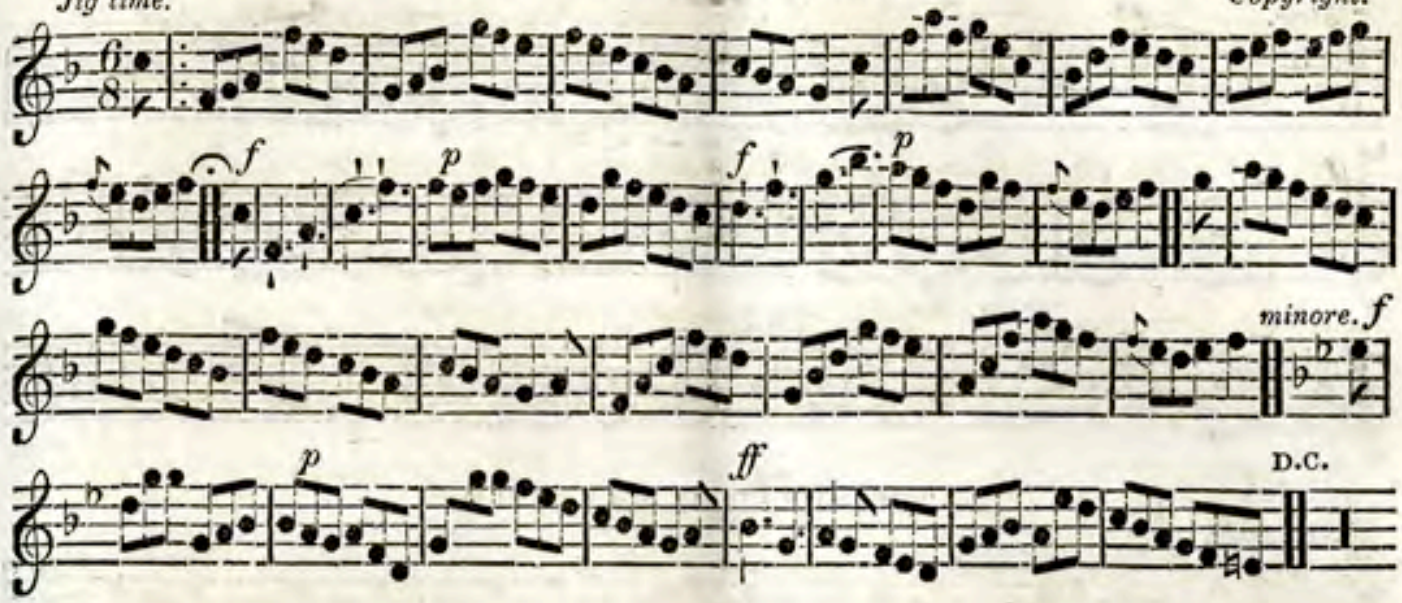


WALTZ.



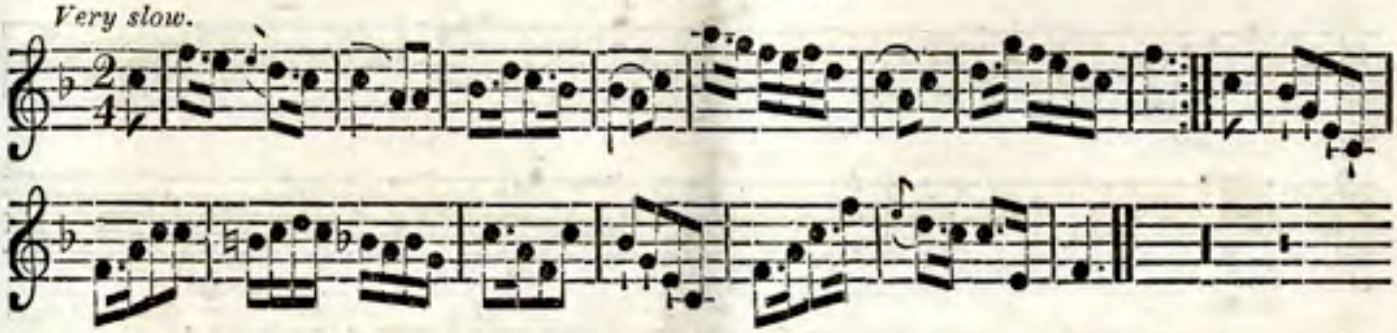
THE MERRY PARTY AT DUNOON.

Jig time. *Copyright.*



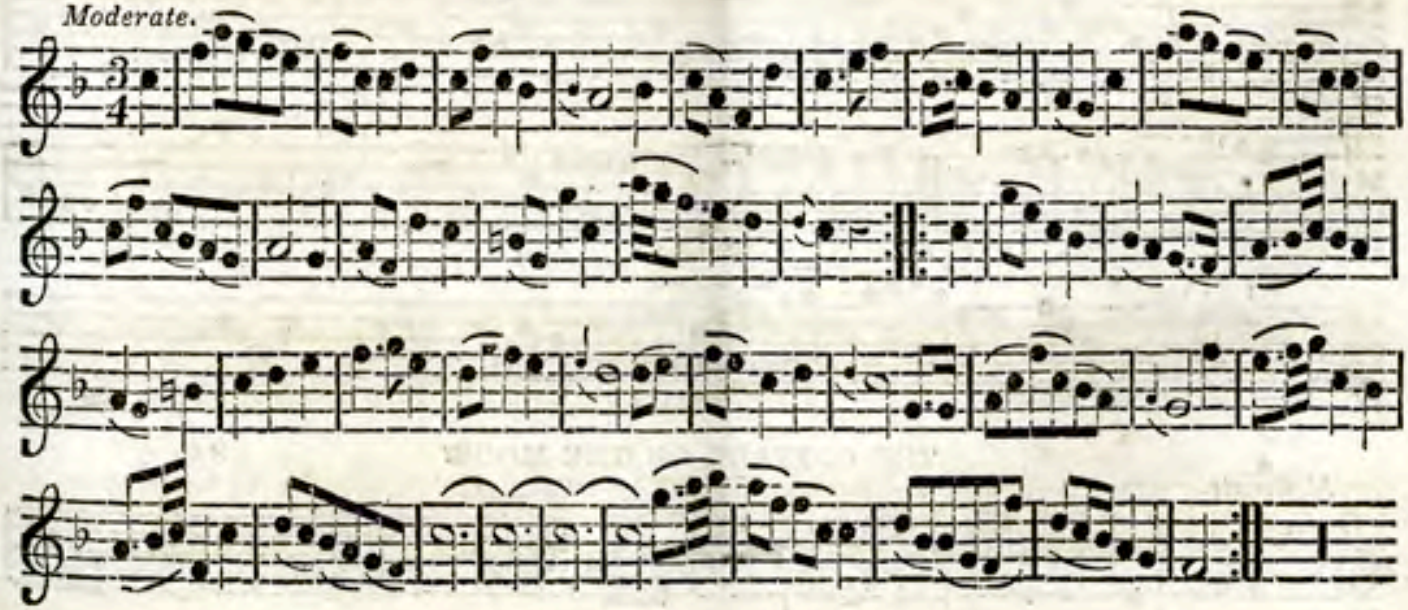
PORTUGUESE AIR.

Very slow.



FRIENDSHIP.

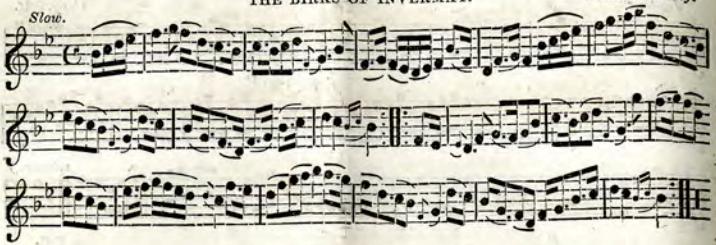
Moderate.



THE BIRKS OF INVERMAY.

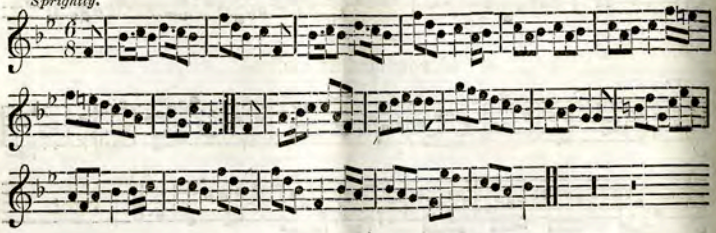
Scottish melody.

Slow.



THE MILLER OF MANSFIELD.

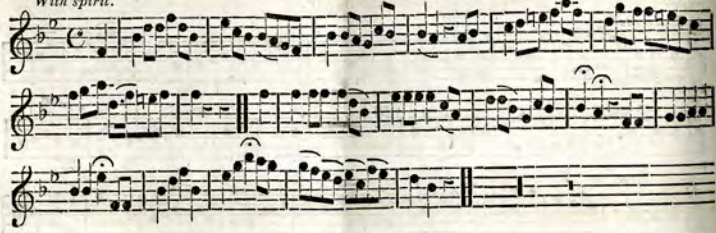
Sprightly.



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

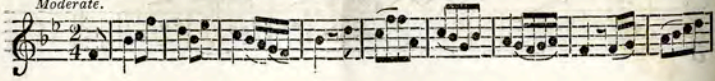
Dibdin.

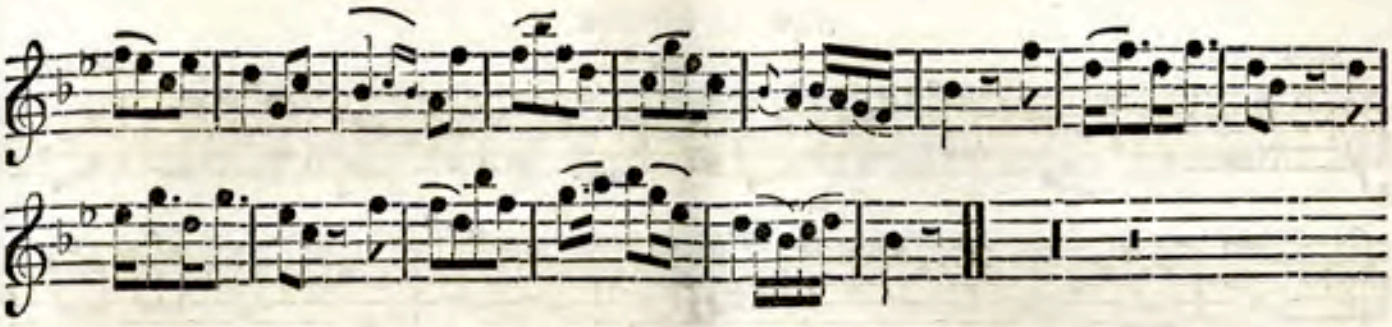
With spirit.



THE COTTAGE ON THE MOOR.

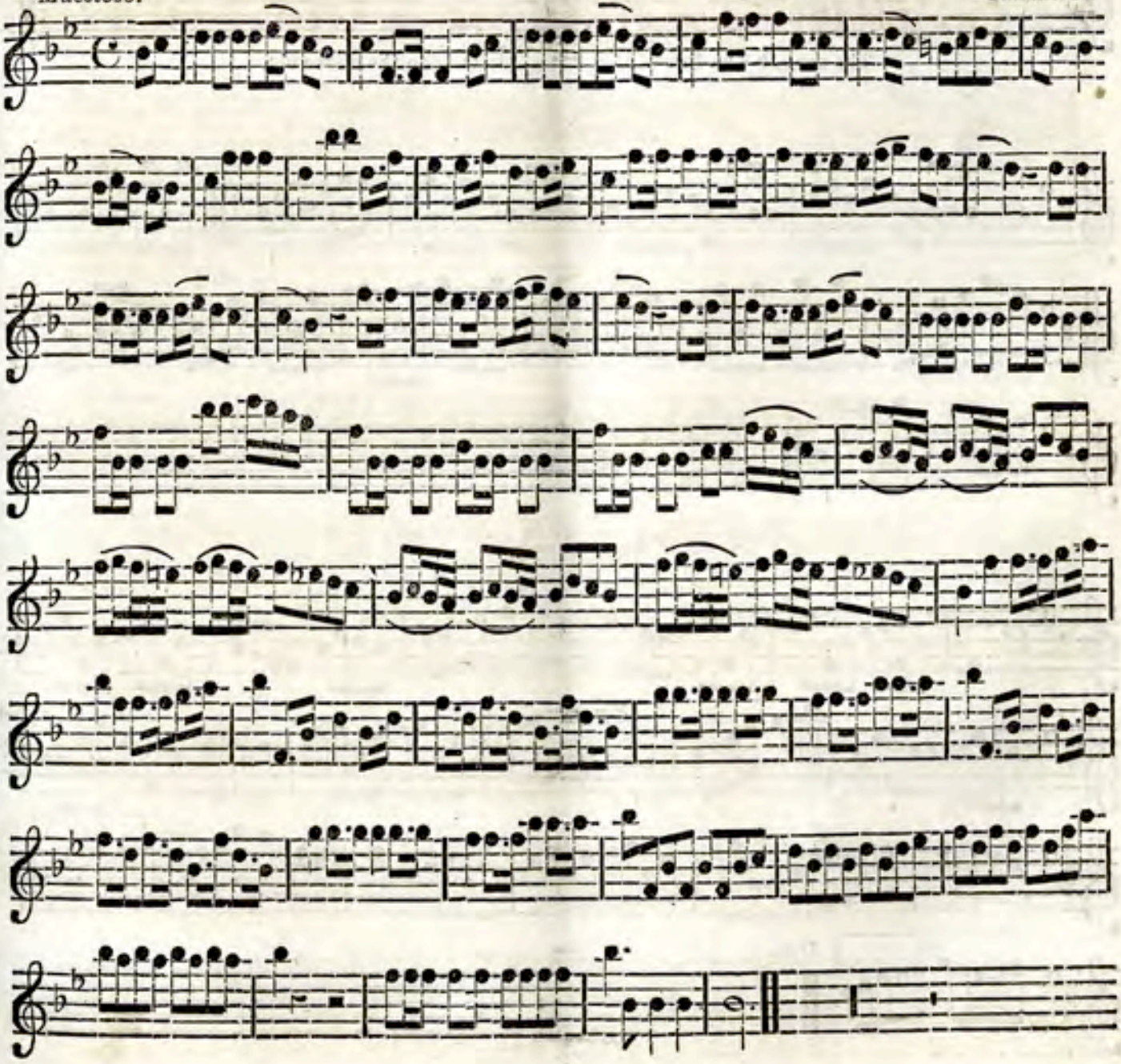
Moderate.





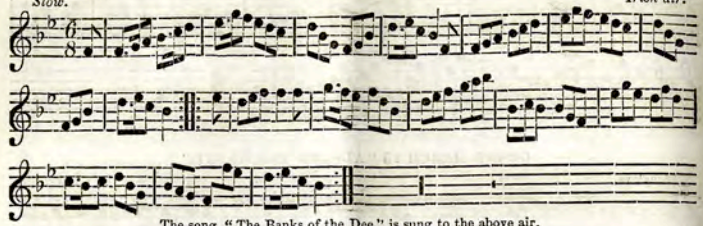
GRAND MARCH IN "ALFRED THE GREAT."

Maestoso. *Cimarosa.*



NEW LANGOLEE.

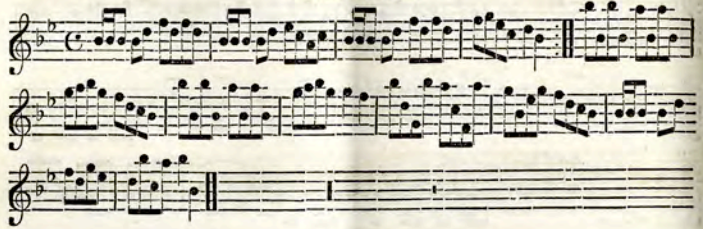
Slow. *Irish air.*



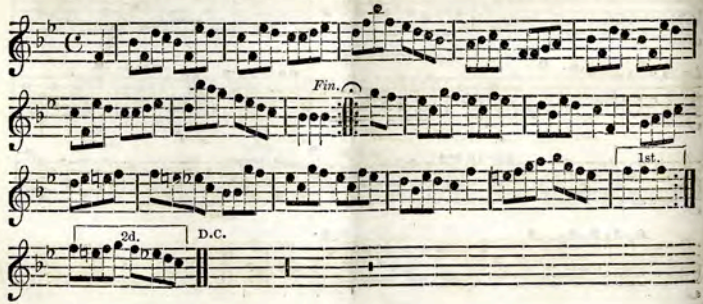
The song, "The Banks of the Dee," is sung to the above air.

JENNY SUTTON.

Reel.

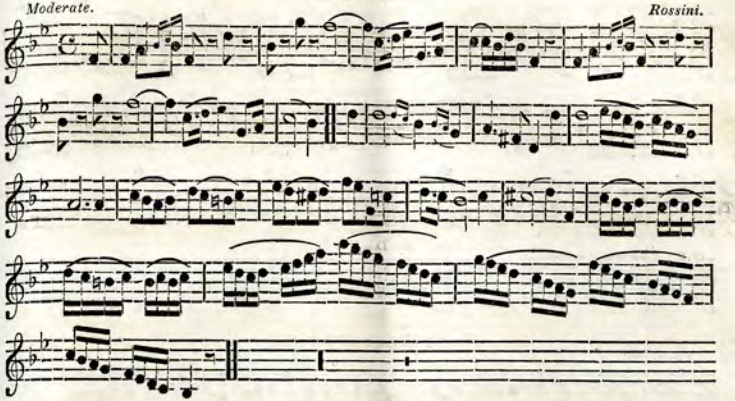


HORNPIPE.



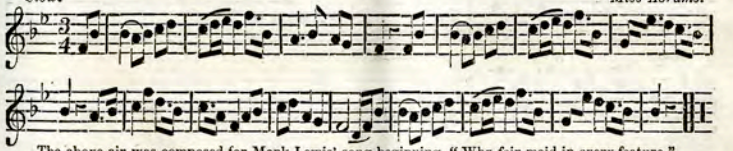
ARIA.

Moderate. *Rossini.*



CRAZY JEAN.

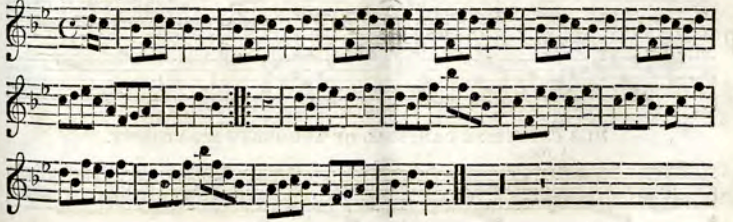
Slow. *Miss Abrams.*



The above air was composed for Monk Lewis' song beginning, "Why fair maid in every feature."

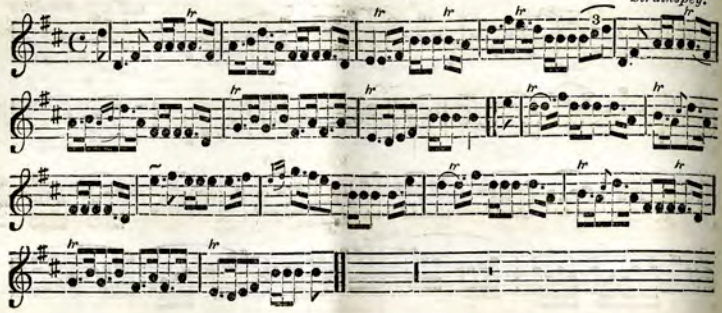
CIRCASSIAN CIRCLE.

Lively dancing time.



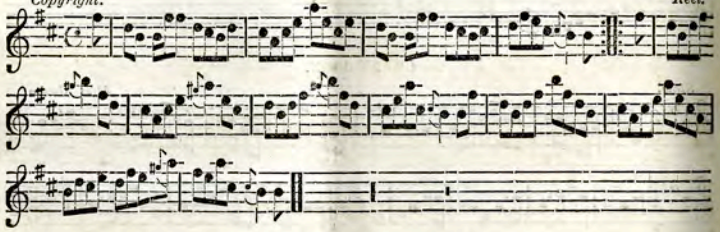
CARRACK'S RANT.

Strathspey.



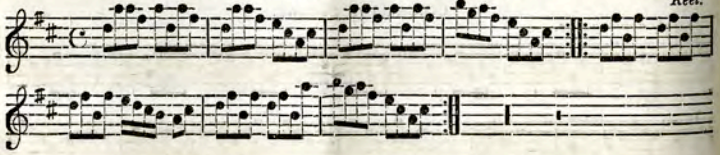
LUCKIE BAWDRONS.

Copyright. *Reel.*

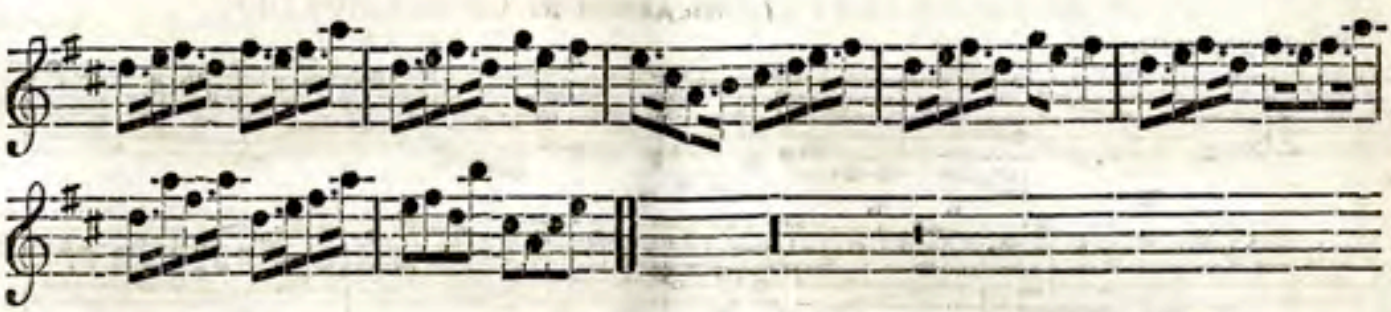


THE HIGHLANDMAN KISS'D HIS MOTHER.

Reel.

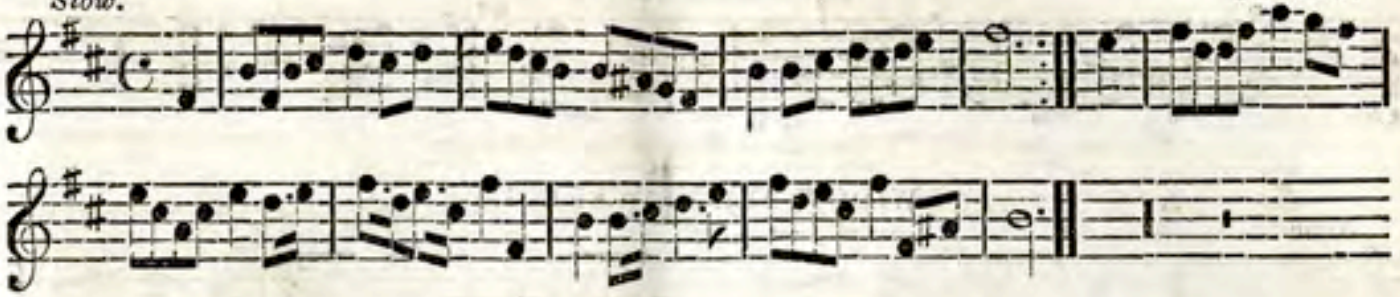


MISS CATHERINE CAMPBELL OF ARDMORE'S STRATHSPEY.



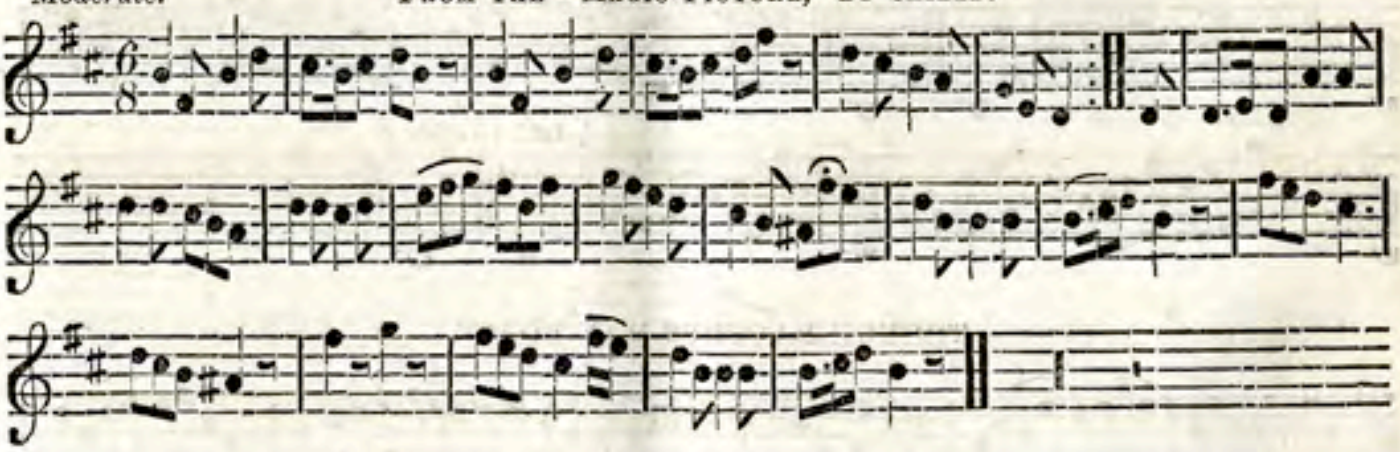
CRUISKEEN LAWN.

Slow. *Irish air.*



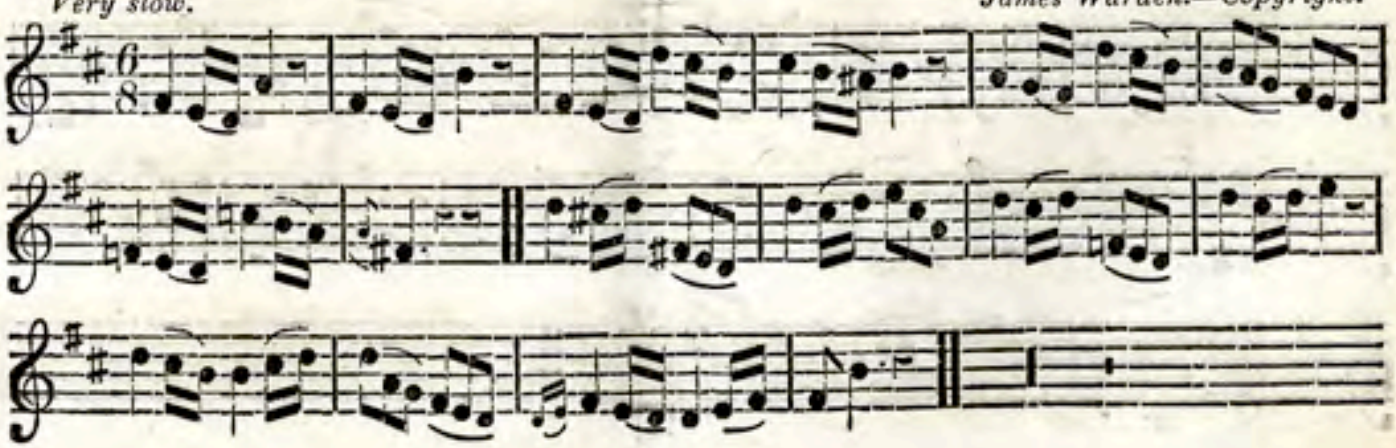
POOR HILLARIO KICK'D OUT OF PLACE.

Moderate. FROM THE "MAGIC PICTURE," BY SHIELD.



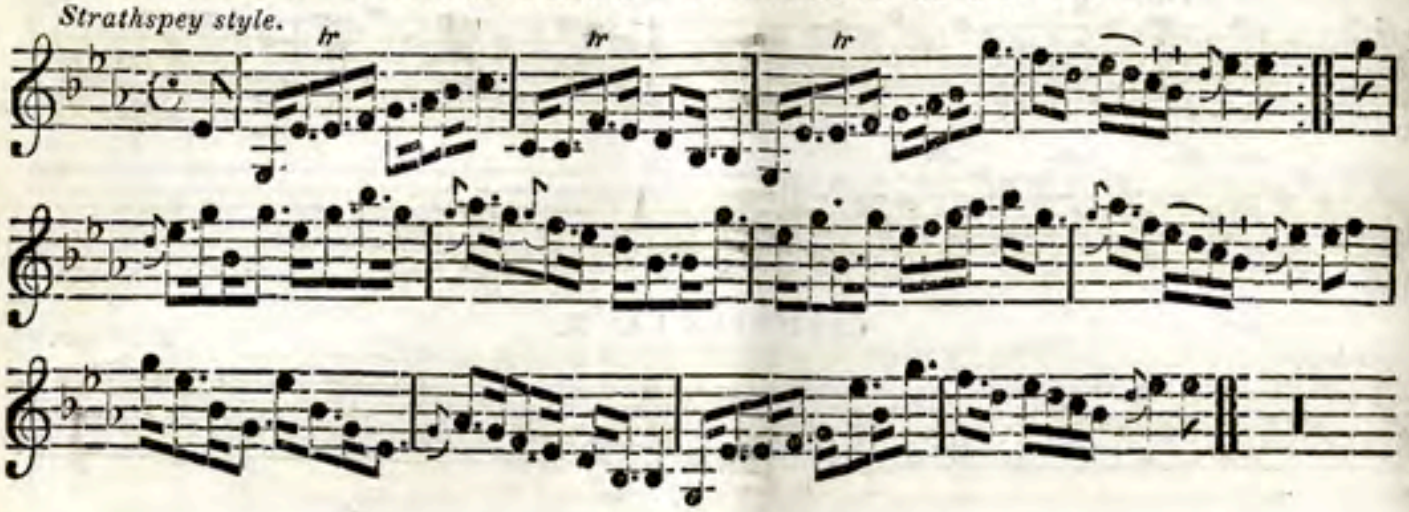
GLASGOW OLD HARMONIC SOCIETY.

Very slow. *James Warden.—Copyright.*



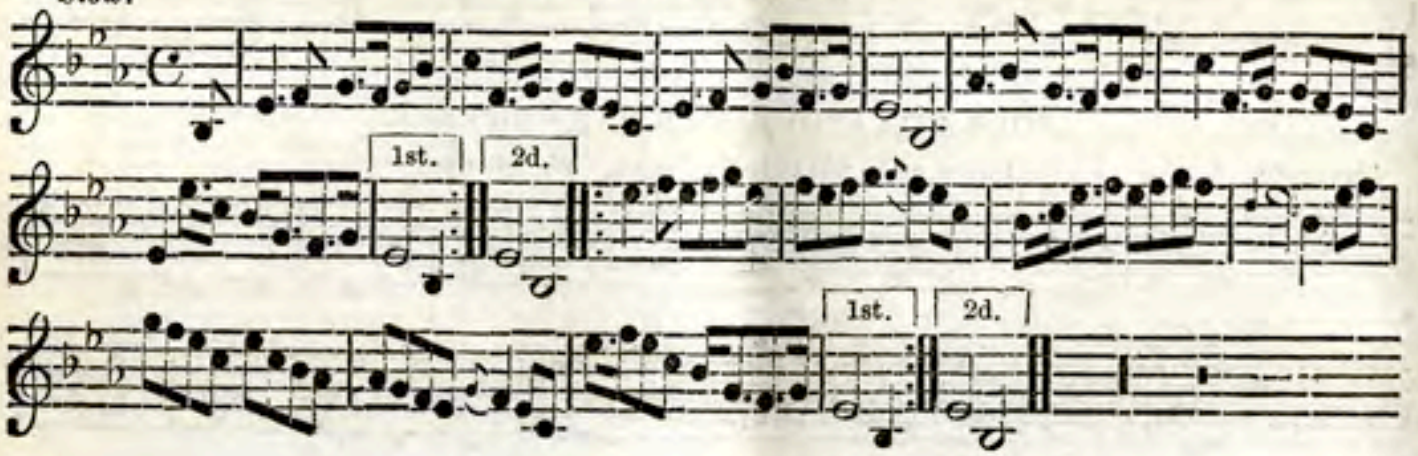
MAIS' AN TAOBH TUADH—"THE BEAUTY OF THE NORTH."

Strathspey style.

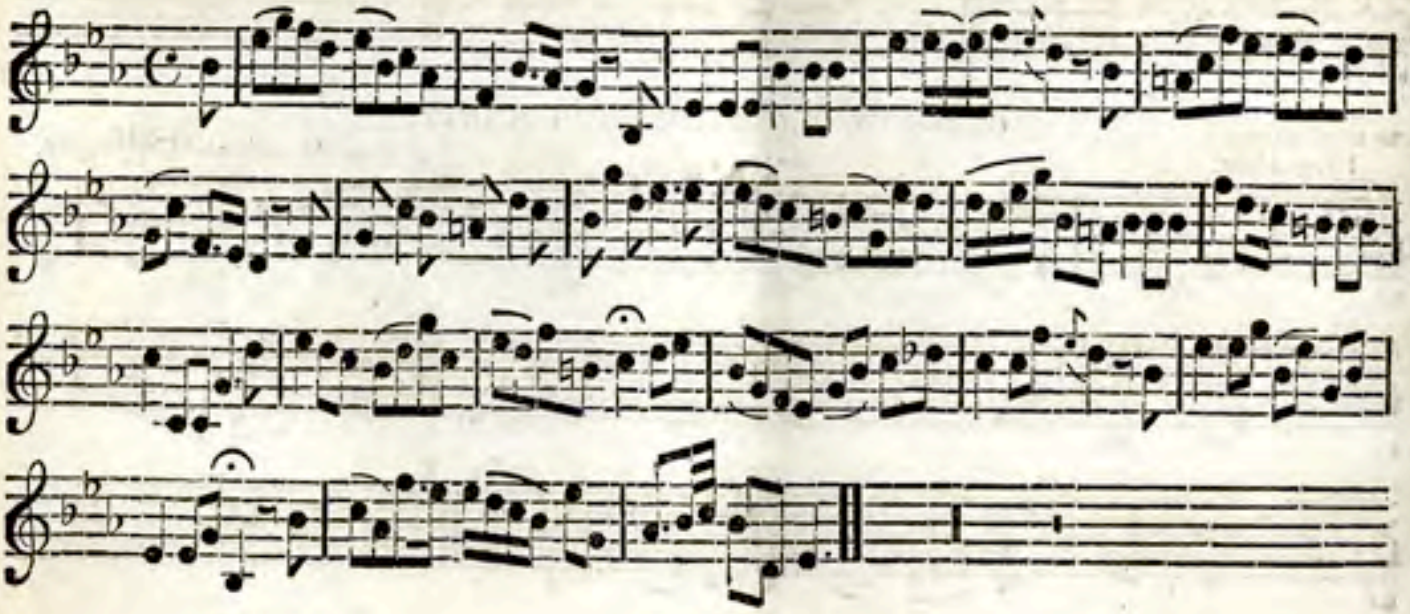


WIDOW ARE YE WAKING.

Slow.

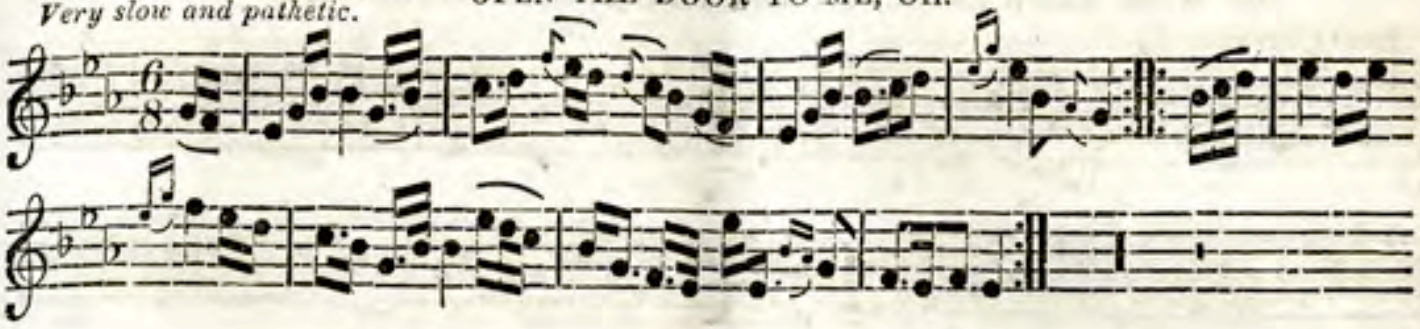


THOUGH BACCHUS MAY BOAST.



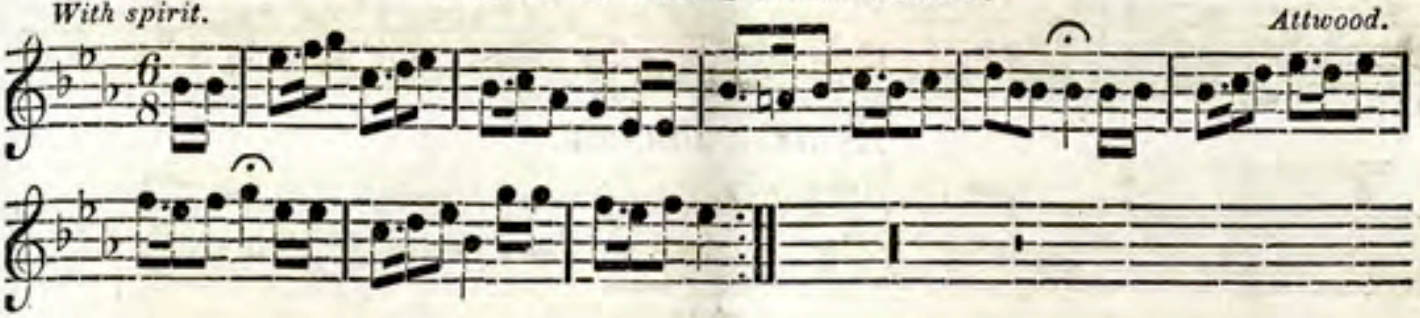
OPEN THE DOOR TO ME, OH.

Very slow and pathetic.



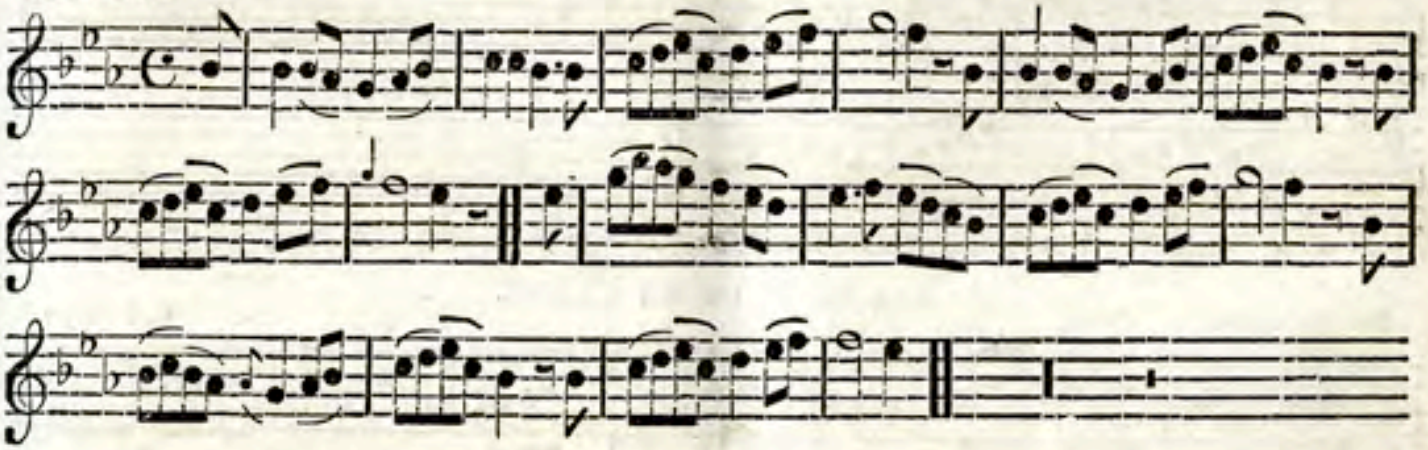
WHEN THE WORLD FIRST BEGAN.

With spirit. *Attwood.*



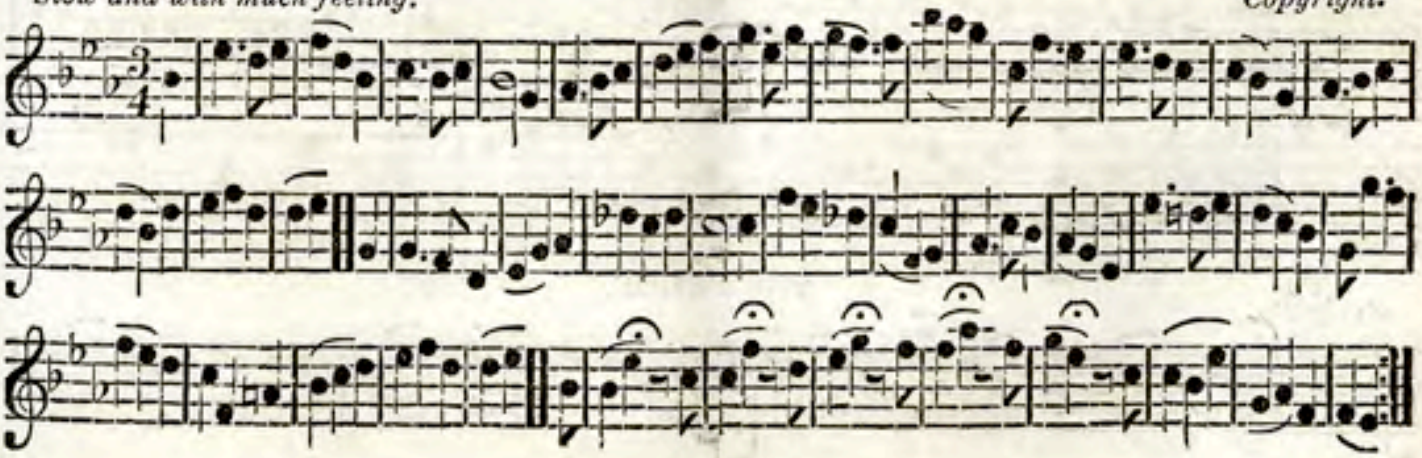
THE NEGLECTED SOLDIER.

Moderate.



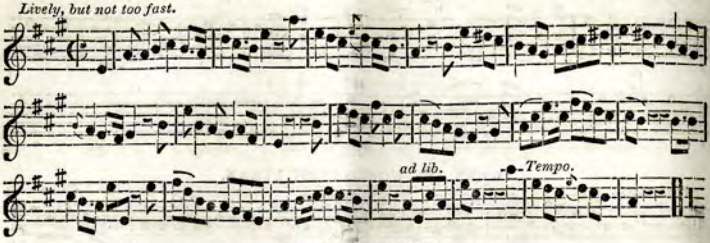
THE THIRD OF DECEMBER.

Slow and with much feeling. *Copyright.*



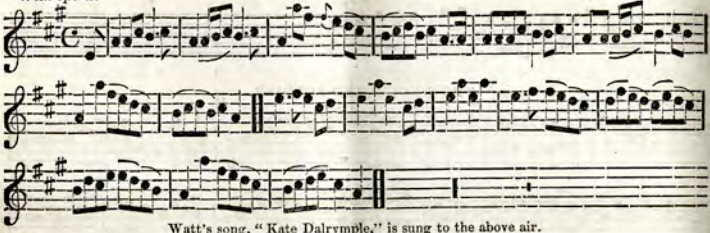
THE WISE MAN'S RESOLUTION, "I'LL NEVER BE MARRIED AGAIN."

Lively, but not too fast.



JINGLING JOHNNIE.

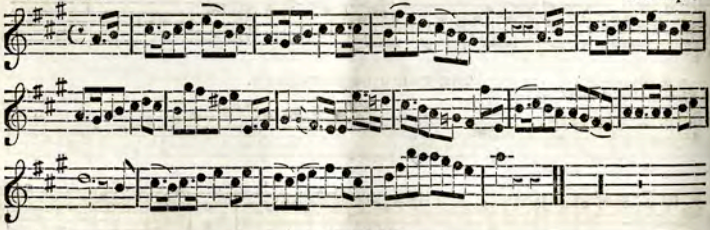
With spirit.



Watt's song, "Kate Dalrymple," is sung to the above air.

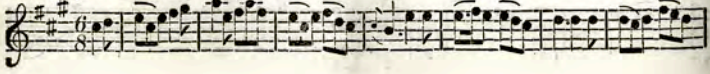
THE HOME OF MY HEART.

Not too slow. *E. Phelps.*



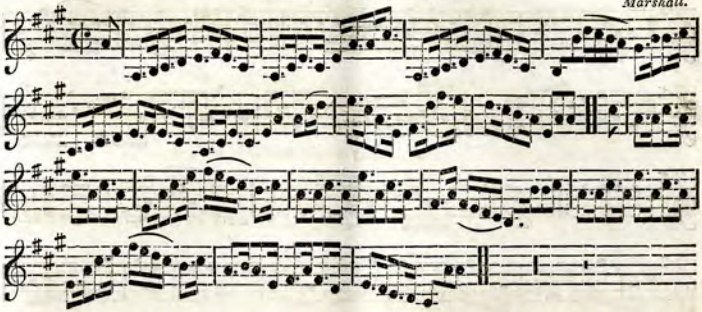
THE FAIRIE.

Sprightly.



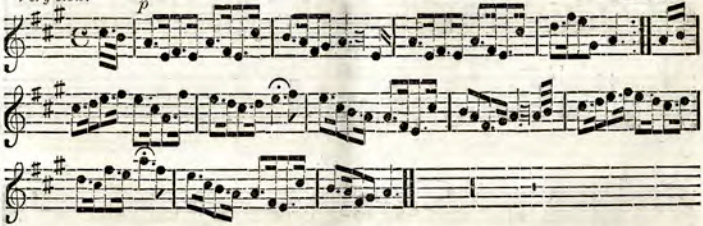
MADAME FREDERICK'S DANCE.

Marshall.



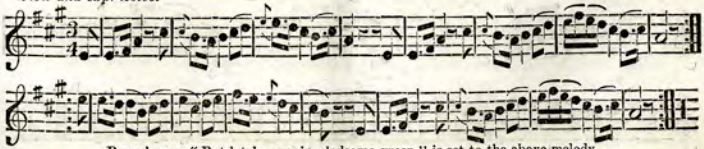
SORUIDH SLAN DON AILEAGAN—"FAREWELL DARLING YOUTH."

Very slow. *p* *Gaelic air.*



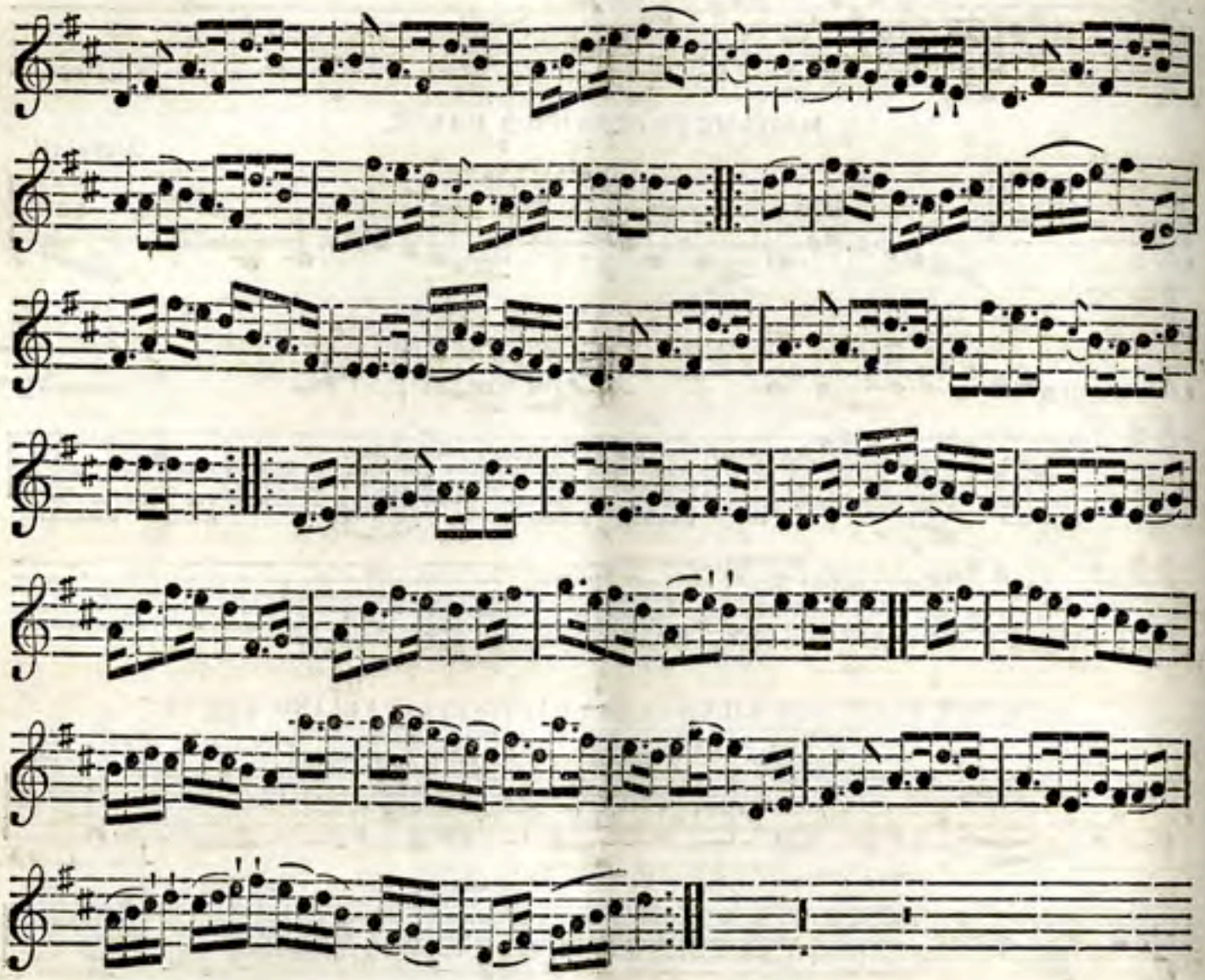
THE WINTER OF LIFE.

Slow and expressive.

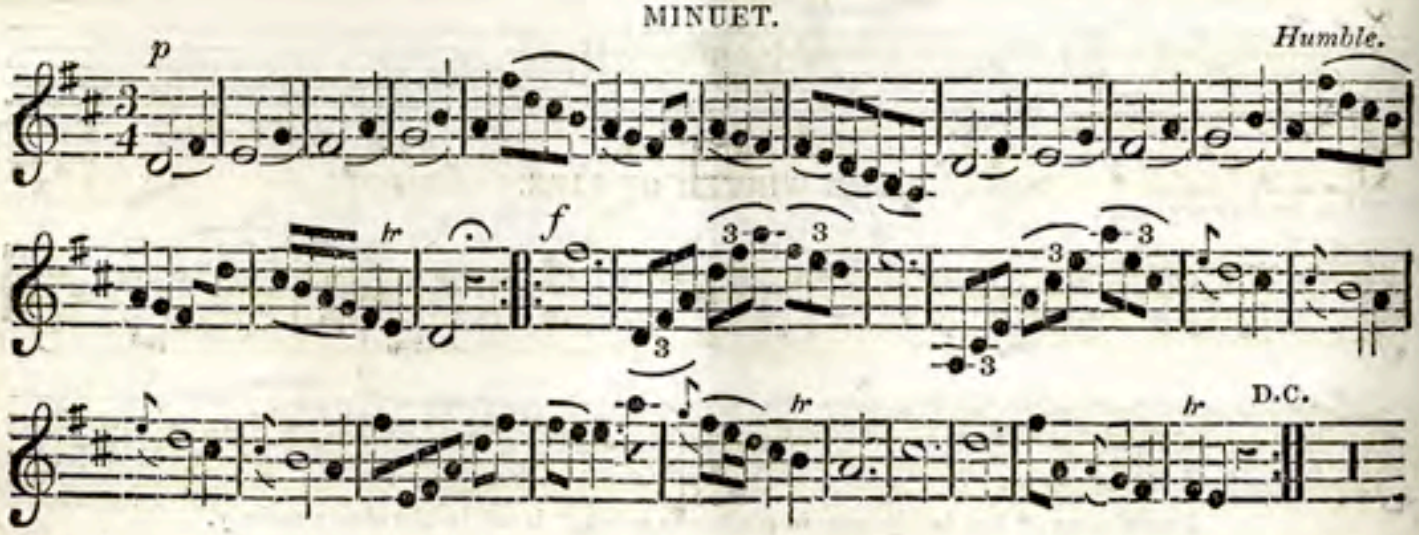


Burns' song, "But lately seen in gladsome green," is set to the above melody.

SCOTCH MARCH.

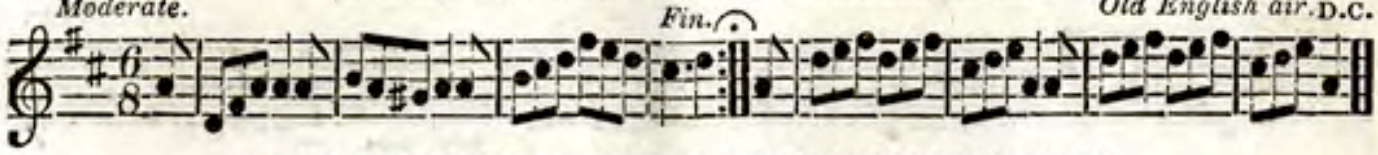


MINUET.



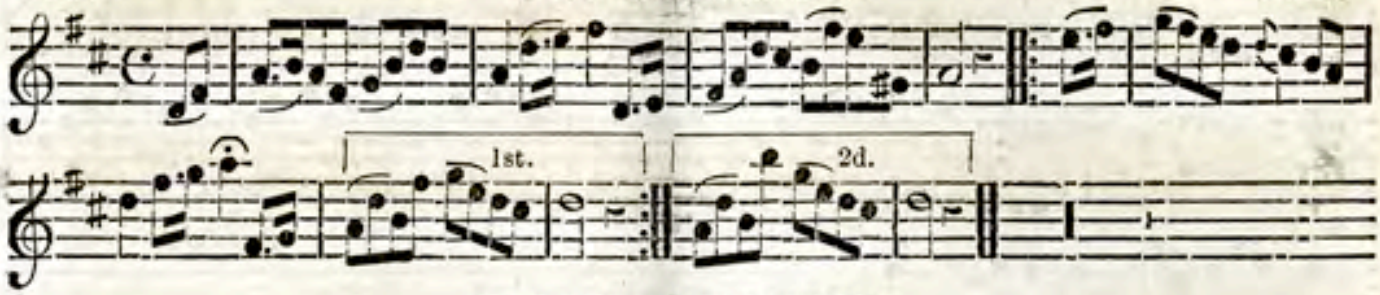
WHERE ARE YOU GOING MY PRETTY MAID.

Moderate. *Fin.* *Old English air.* D.C.



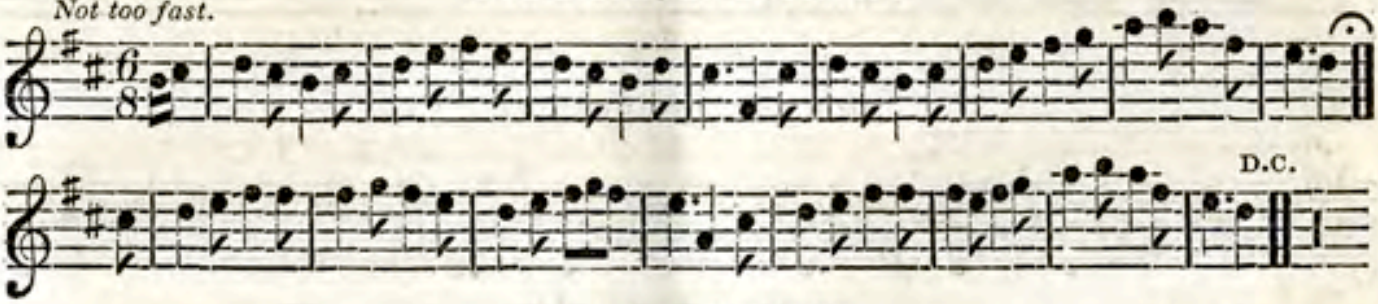
THE STREAMLET THAT FLOWED ROUND HER COT.

Slow. FROM "THE WOODMAN." *Shield.*



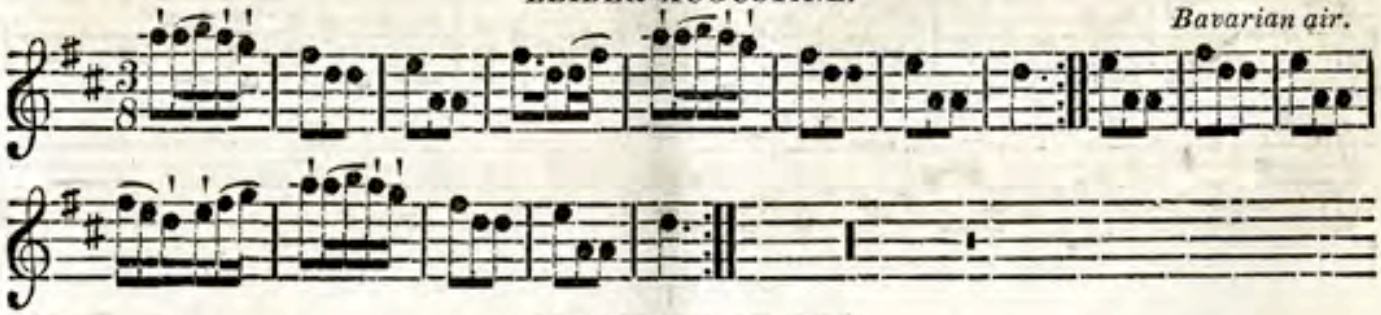
THE LITERARY DUSTMAN.

Not too fast.



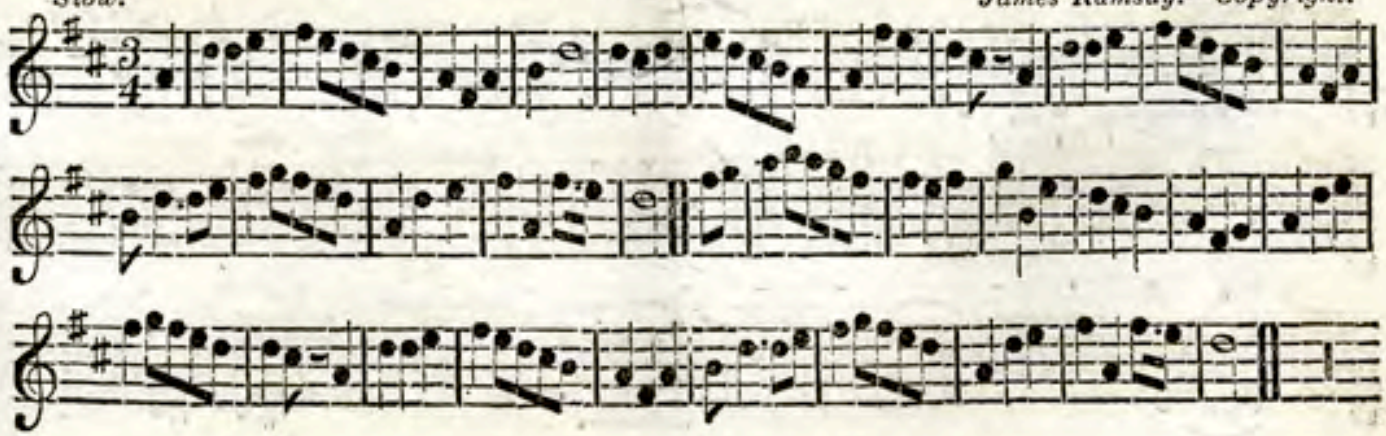
LEIBER AUGUSTINE.

Bavarian air.



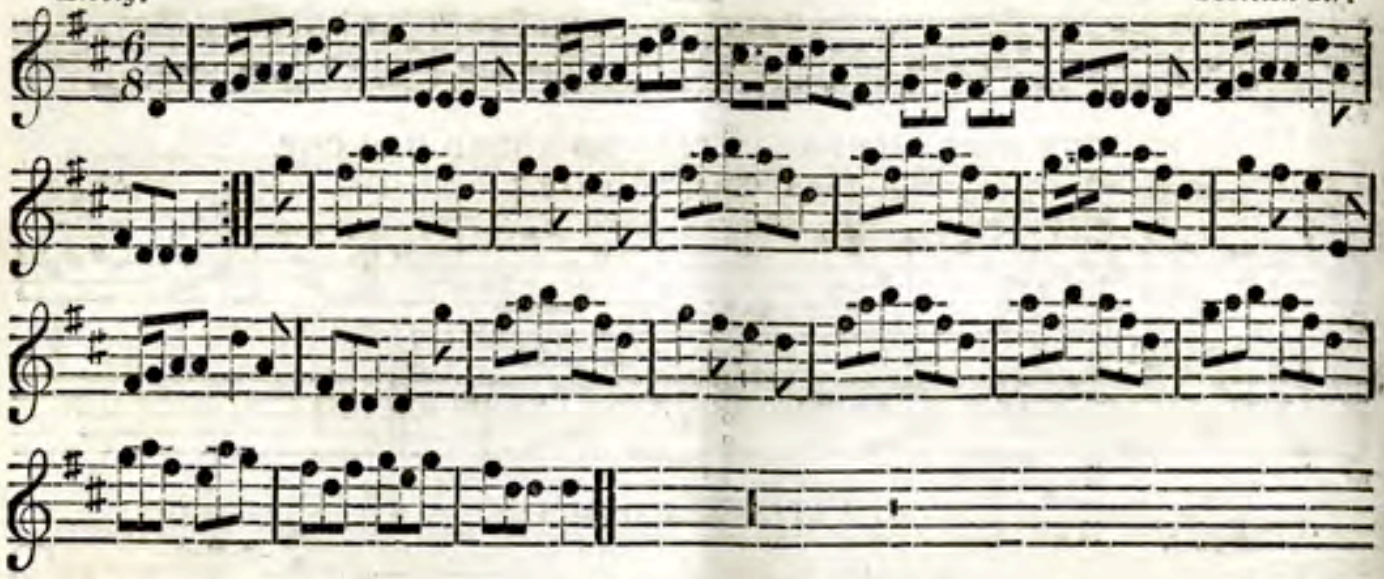
THE GARNOCK WATER.

Slow. *James Ramsay.—Copyright.*



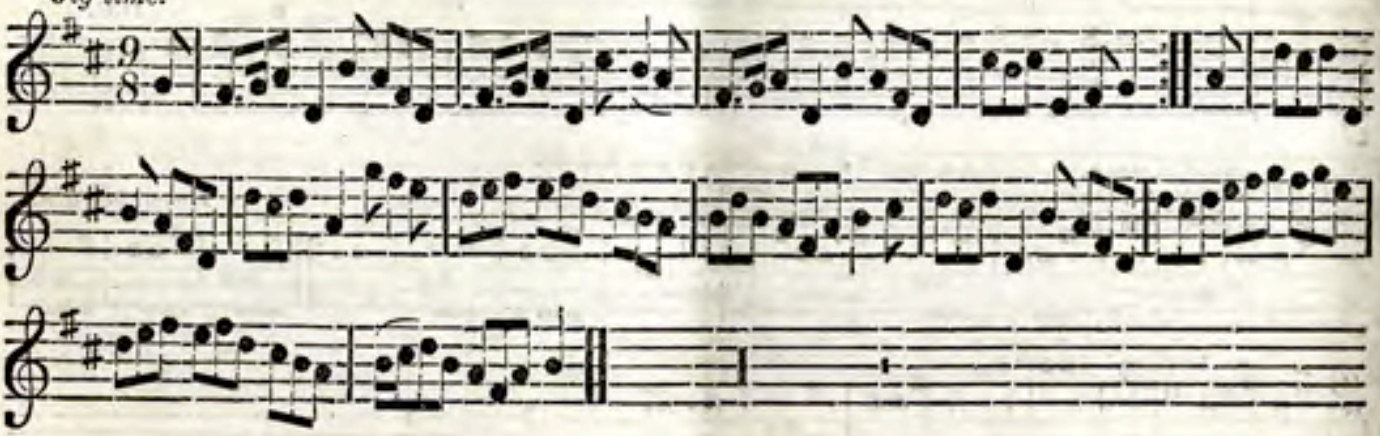
I'LL MAK YOU BE FAIN TO FOLLOW ME.

Lively. *Scottish air.*



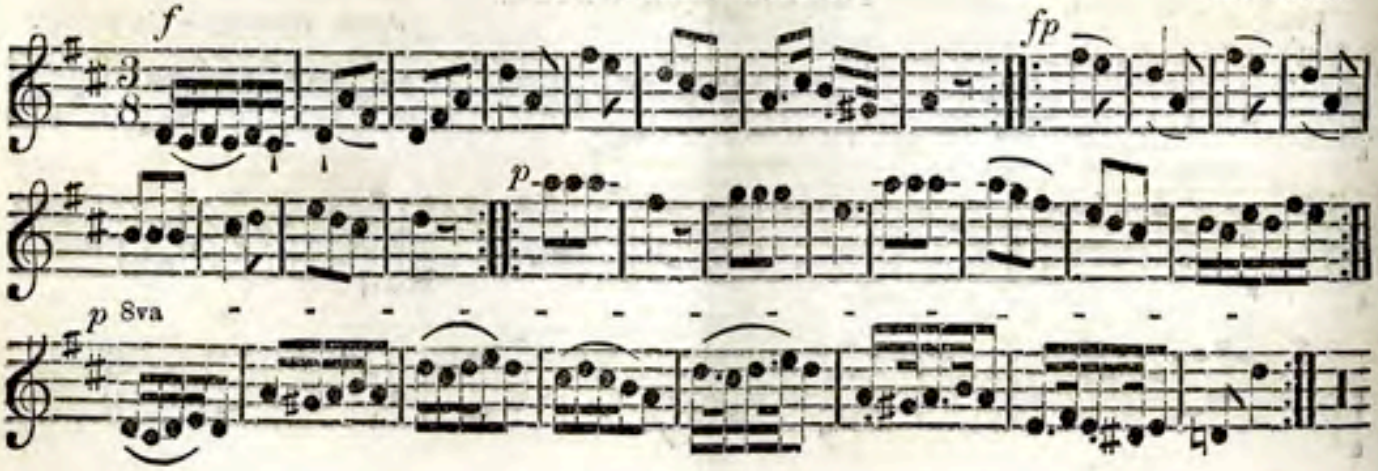
KICK THE ROGUES OUT.

Jig time.

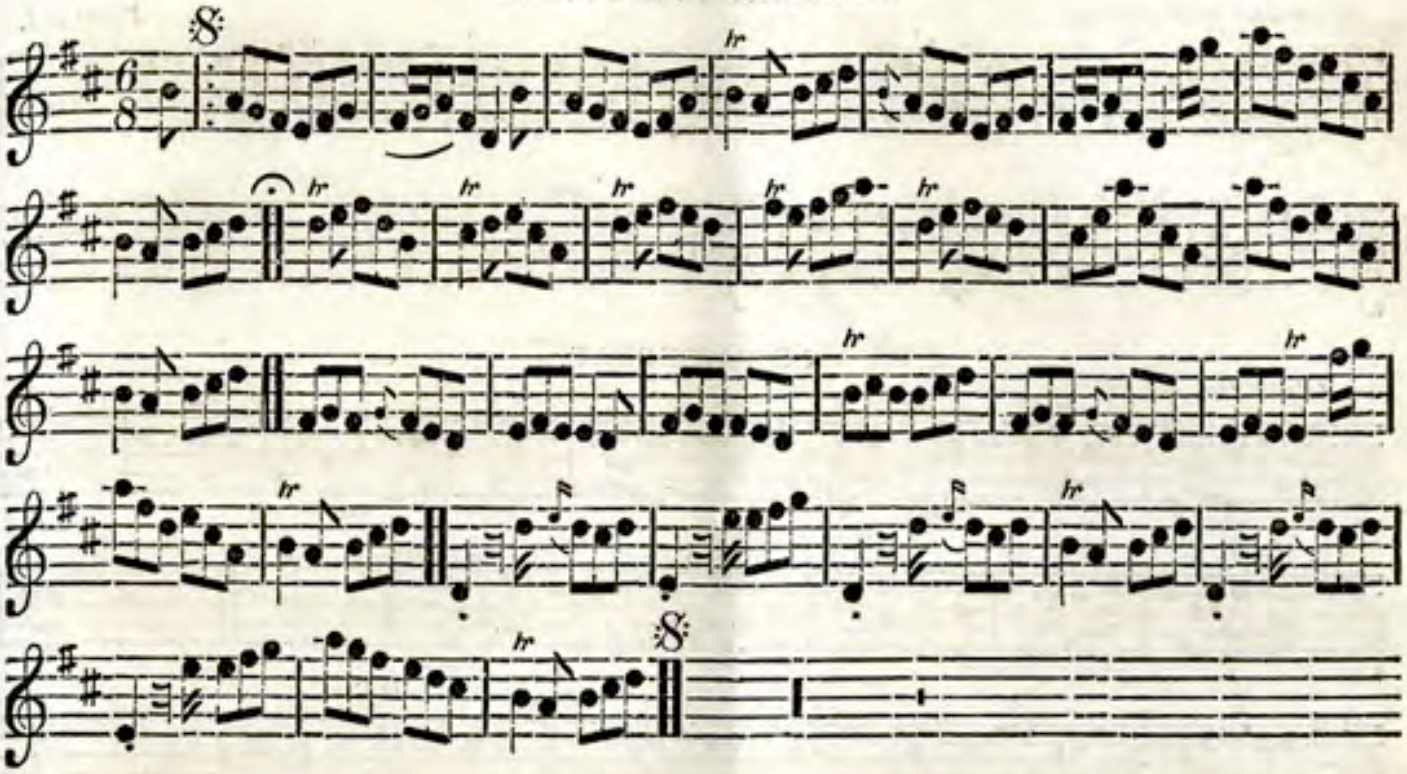


THE TRENT WALTZ.

Beethoven.

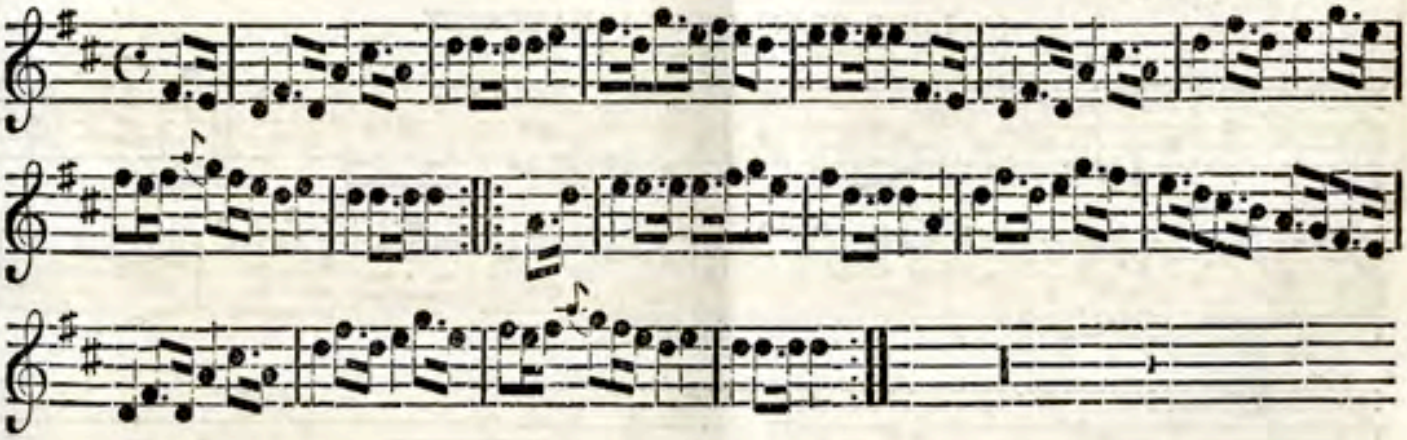


THE MORGAN RATTLER.



SIR GEORGE RODNEY'S MARCH.

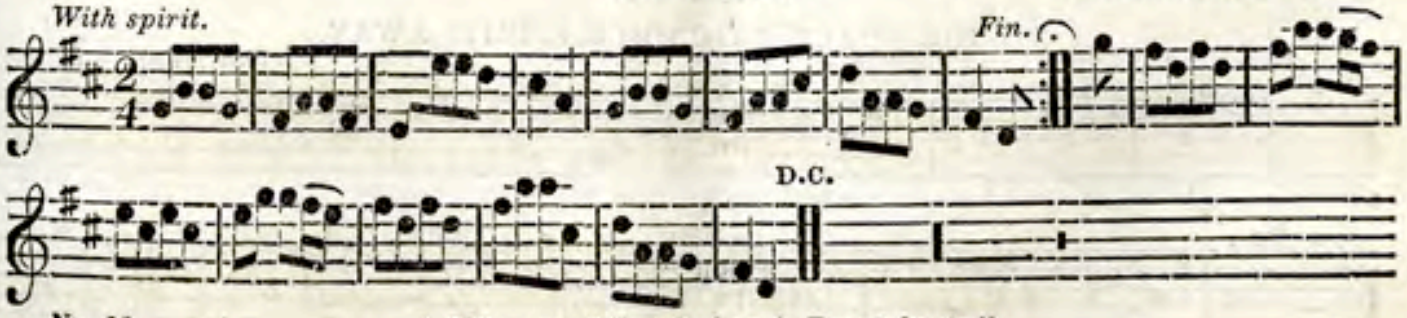
George Muschett.



THE SNOOD.*

Ancient Scotch melody.

With spirit.

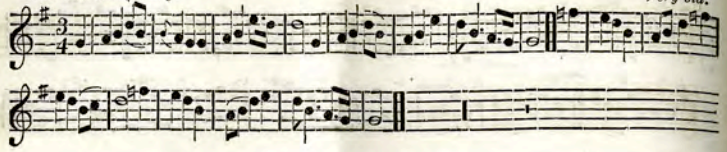


No. 10.

* Old name, "Hey the bonnie Breast-knots."

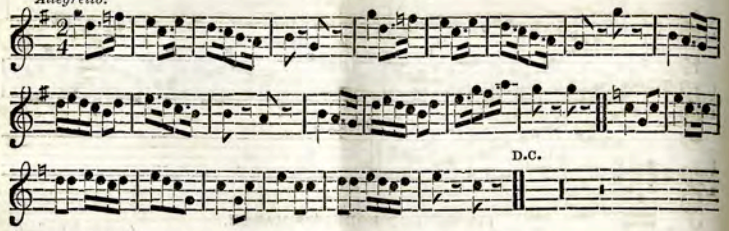
CRADLE SONG.

Slow and with feeling. *Very old.*

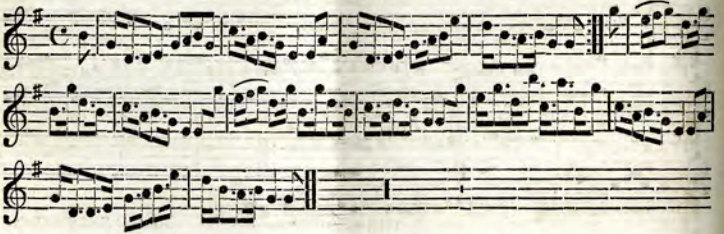


LE PASSEREAU.

Allegretto.

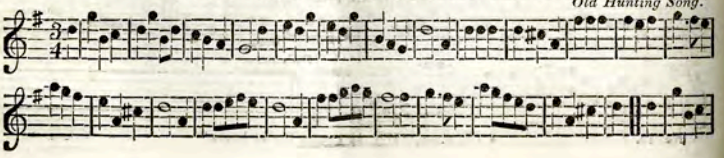


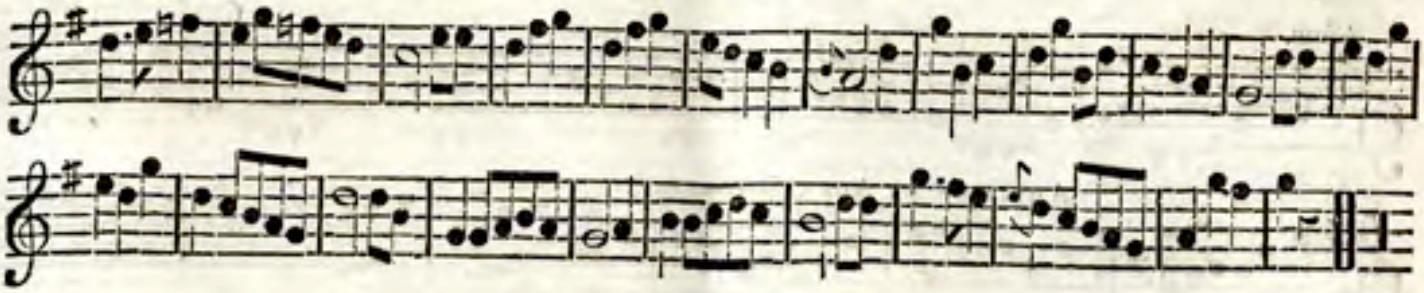
LORD SEAFORTH'S STRATHSPEY.



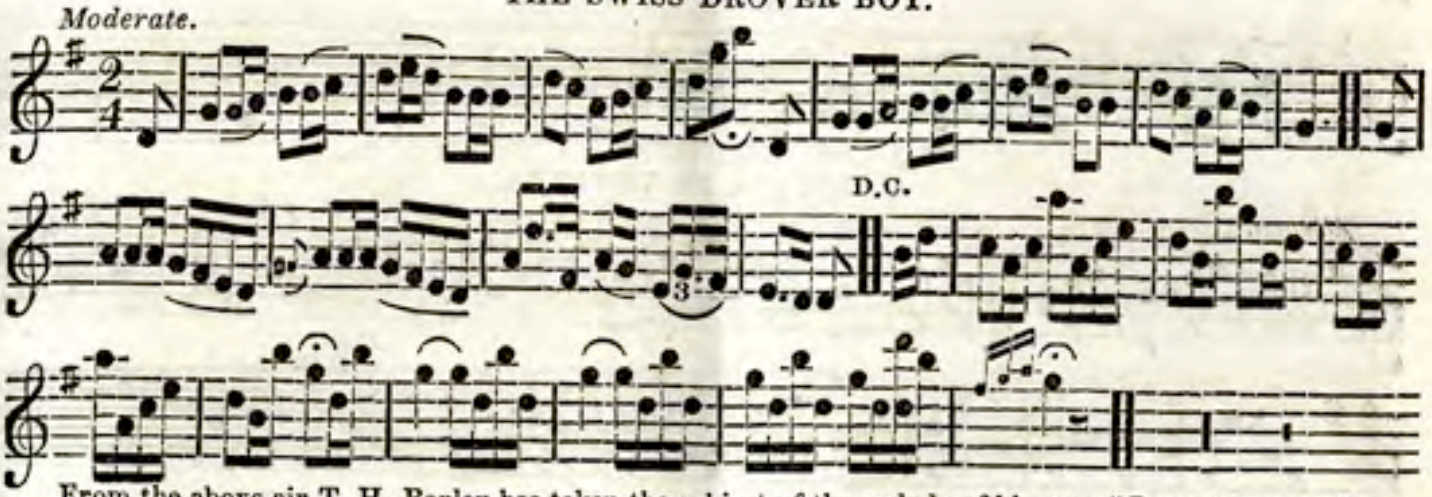
TO THE CHACE MY CHOICE SPIRITS AWAY.

Old Hunting Song.



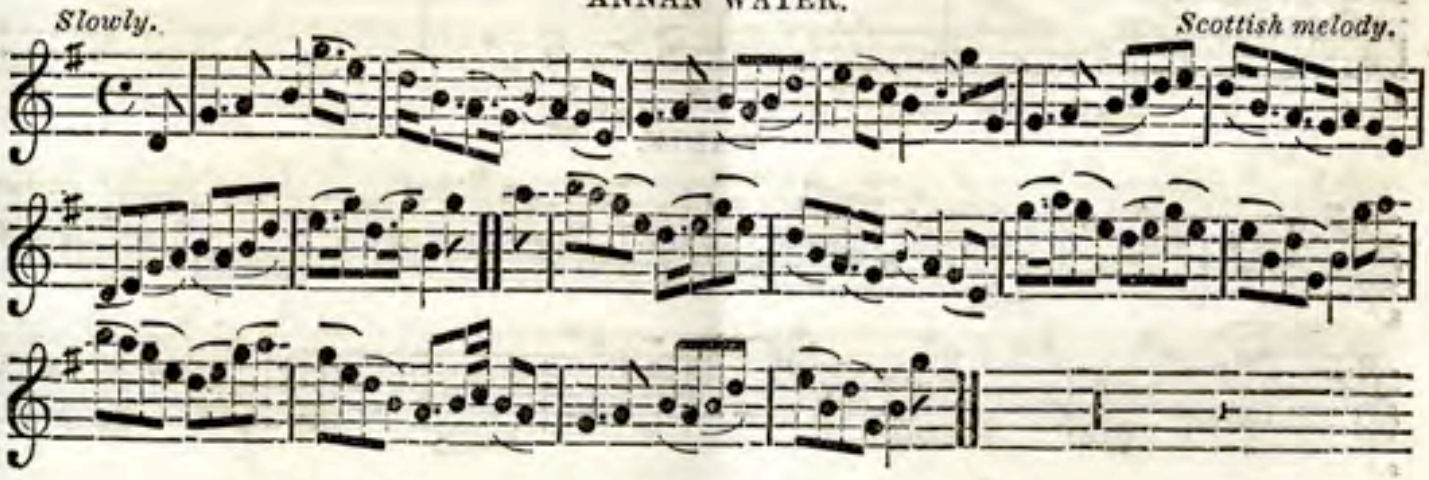


THE SWISS DROVER BOY.

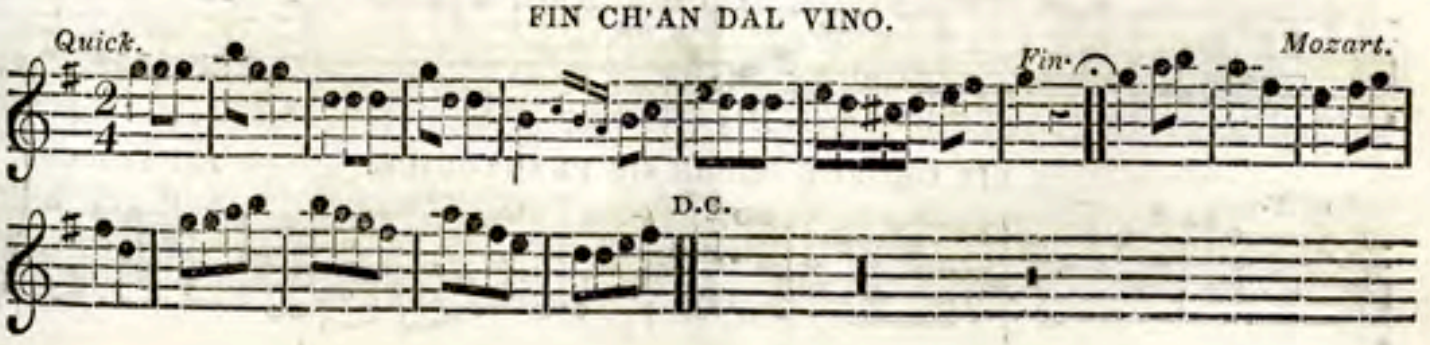


From the above air T. H. Bayley has taken the subject of the melody of his song "Long, long ago."

ANNAN WATER.

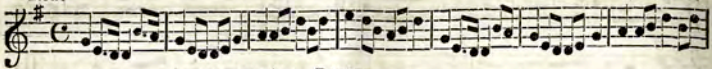


FIN CH'AN DAL VINO.

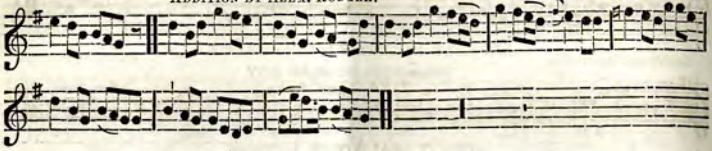


BRAVE LEWIE ROY.

Slow. *Gaelic fragment.*

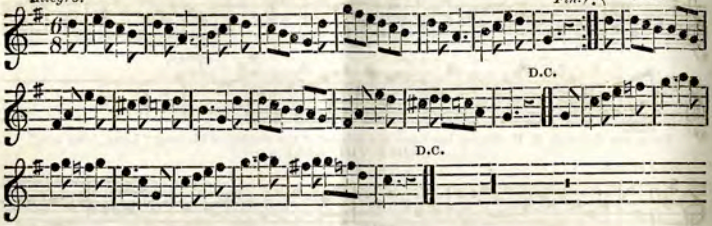


ADDITION BY ALEX. RODGER.

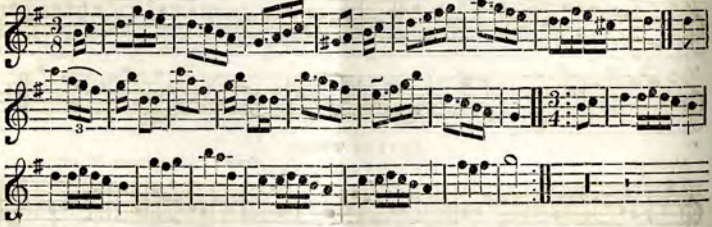


CARNIVAL DI VENEZZA.

Allegro. *Fin.* *Quadrille.*

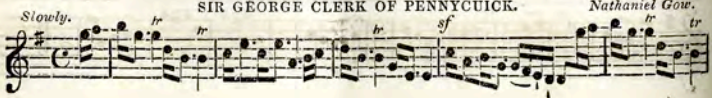


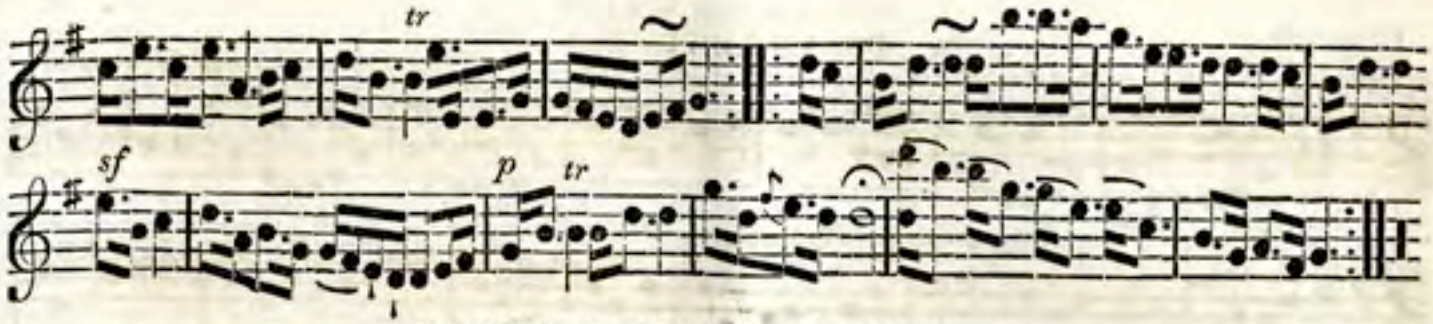
WALTZ.



SIR GEORGE CLERK OF PENNYCUICK.

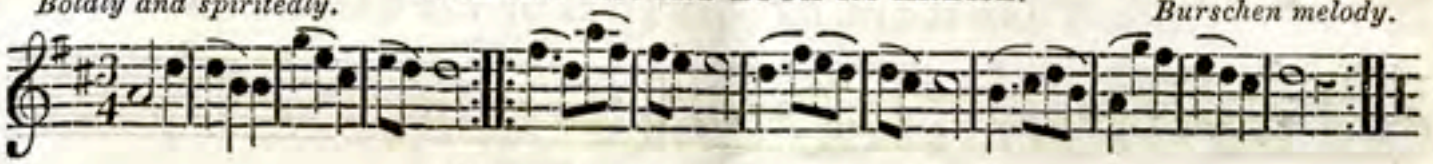
Slowly. *Nathaniel Gow.*





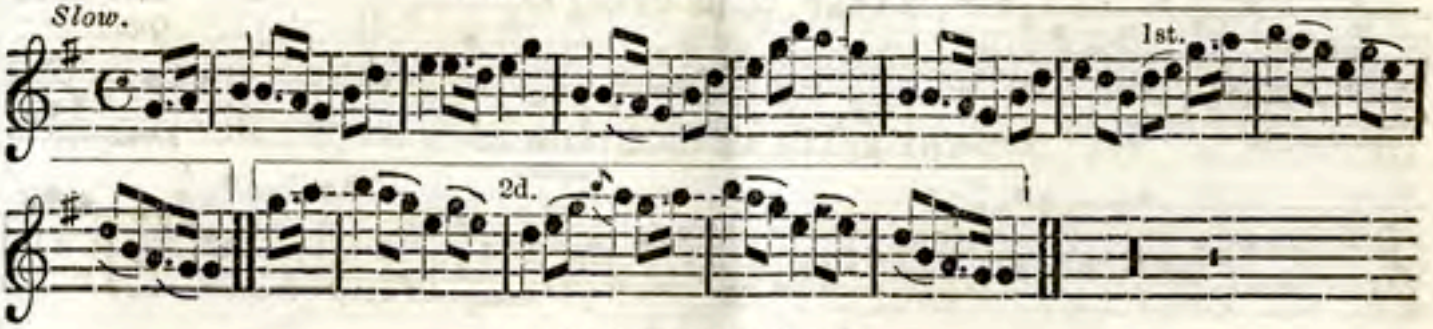
BRUEDER LAGERT EUCH IM KREISE.

Boldly and spiritedly. *Burschen melody.*



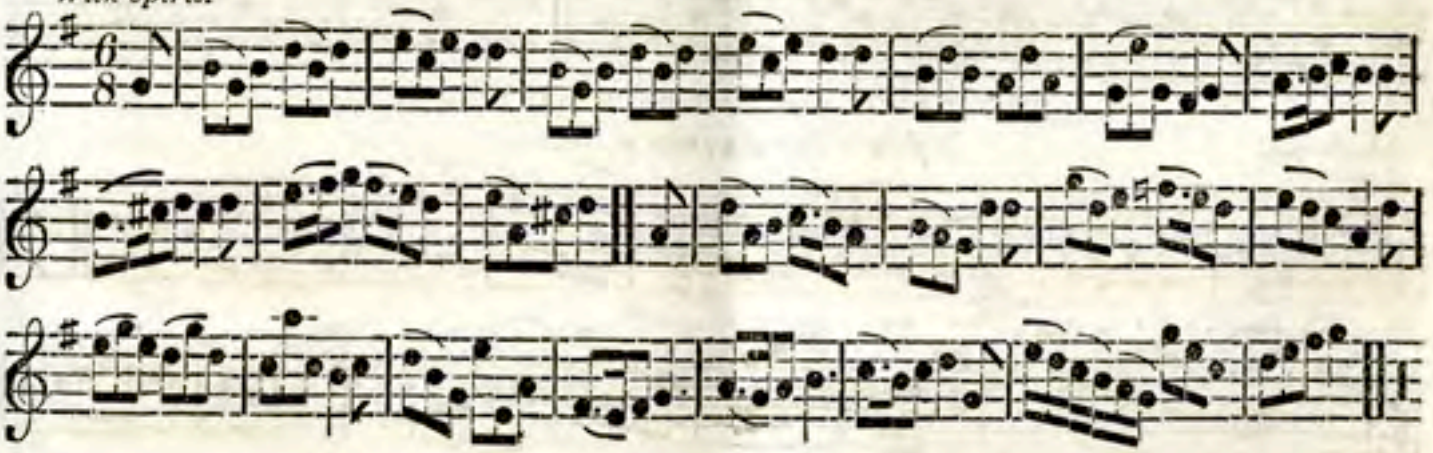
ALISTER M'ALISTER'S LAMENT.

Slow.



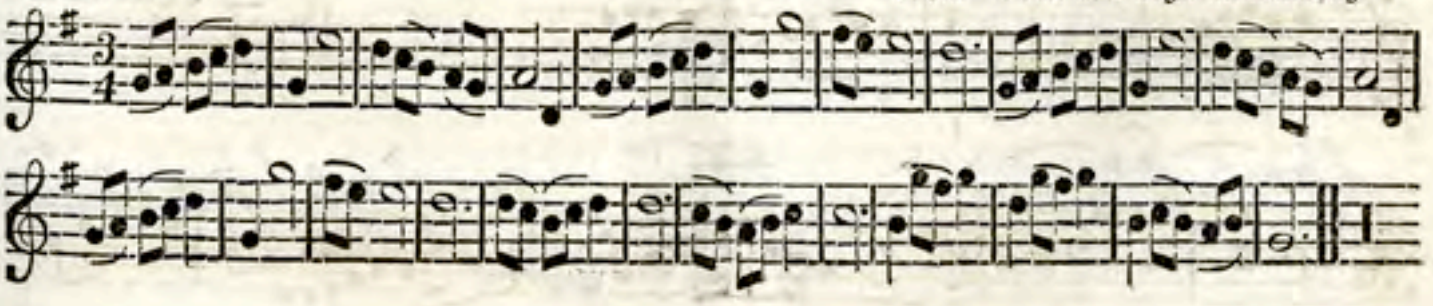
UNDER THE ROSE.

With spirit.



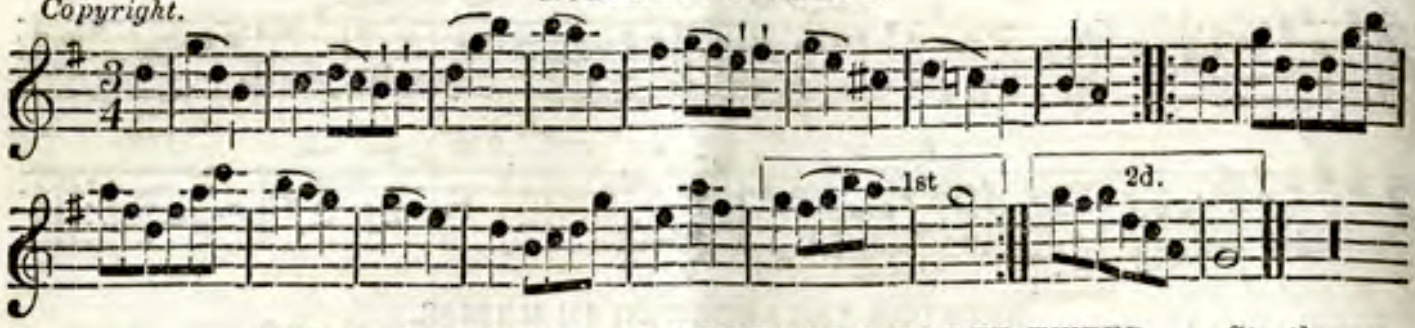
LOVER'S WHIMS.

Moderate. *From "Pills to Purge Melancholy."*



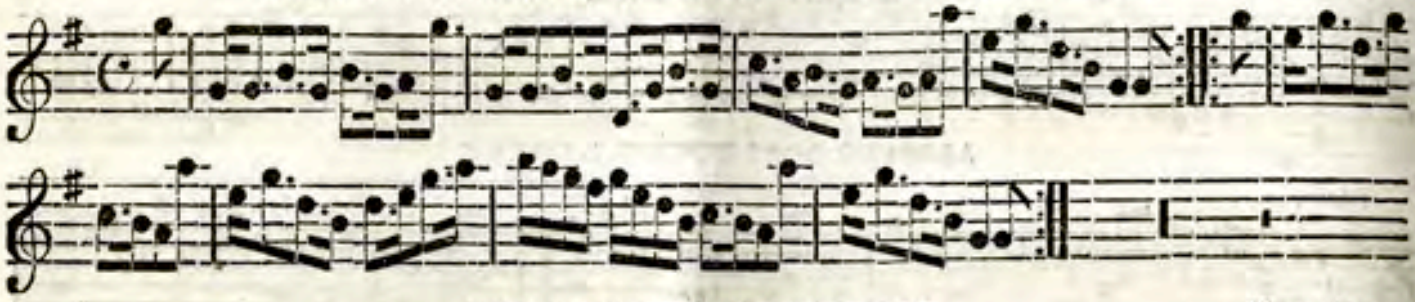
RUBEZAHL'S WALTZ.

Copyright. *T. H.*



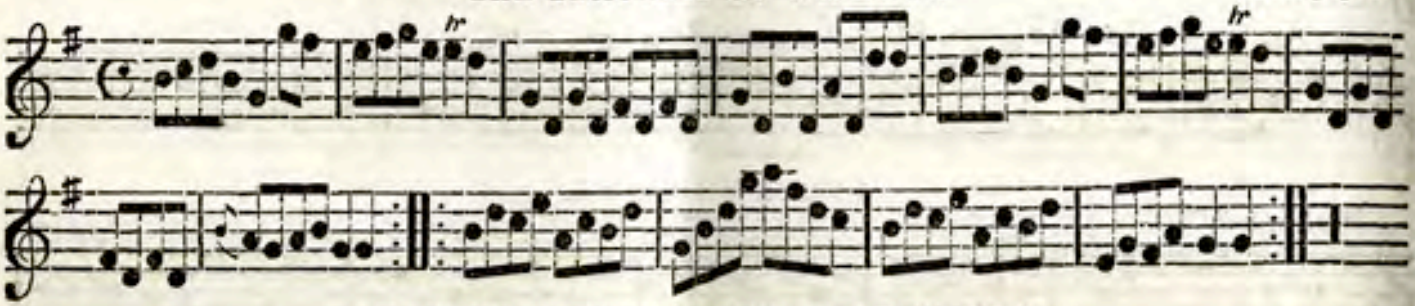
NORTH AND SOUTH, OR BOTH SIDES OF THE TWEED.

Strathspey.



THE BEAUTIES OF WINDSOR.

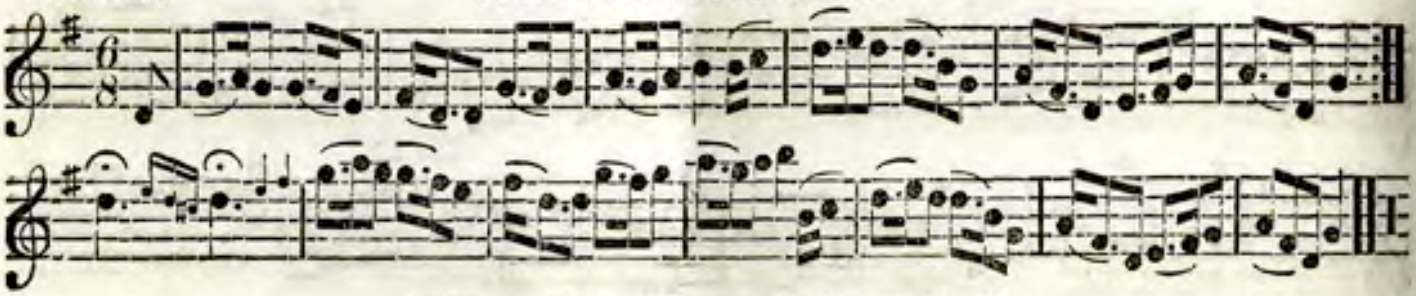
Hornpipe.



HOW HAPPY COULD I BE WITH EITHER.

Moderate.

From "The Beggar's Opera."

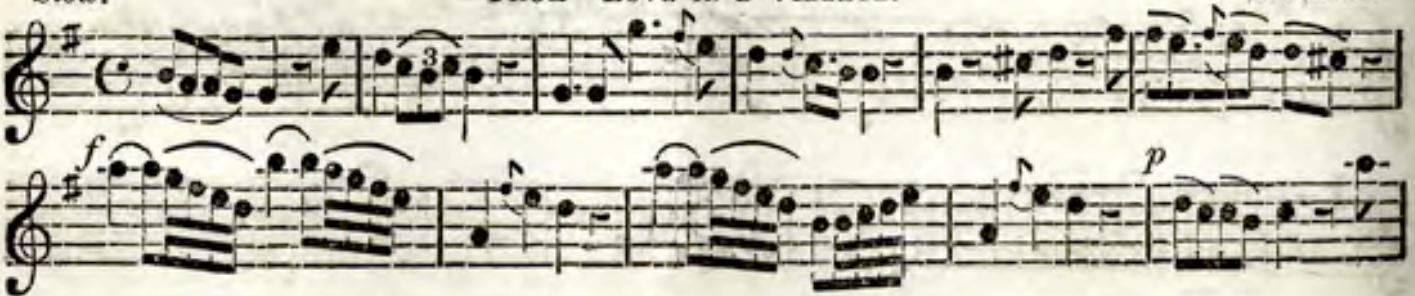


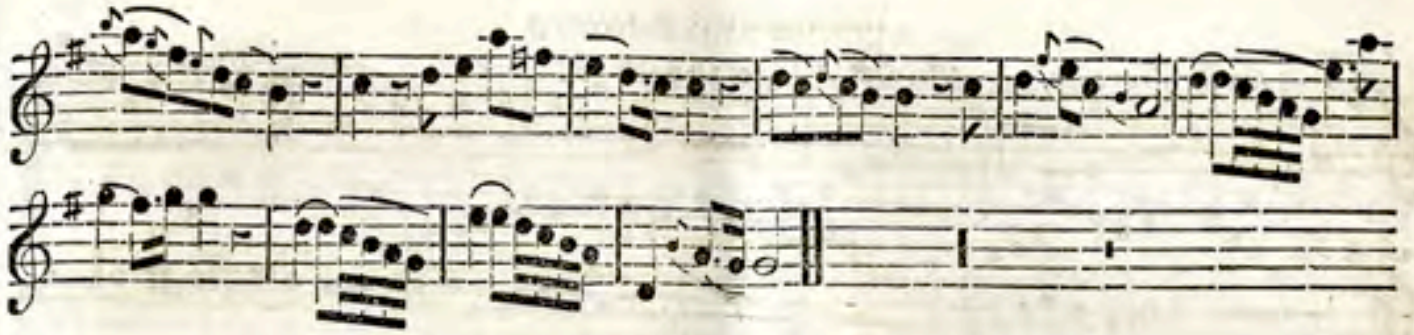
GENTLE YOUTH, AH! TELL ME WHY.

Slow.

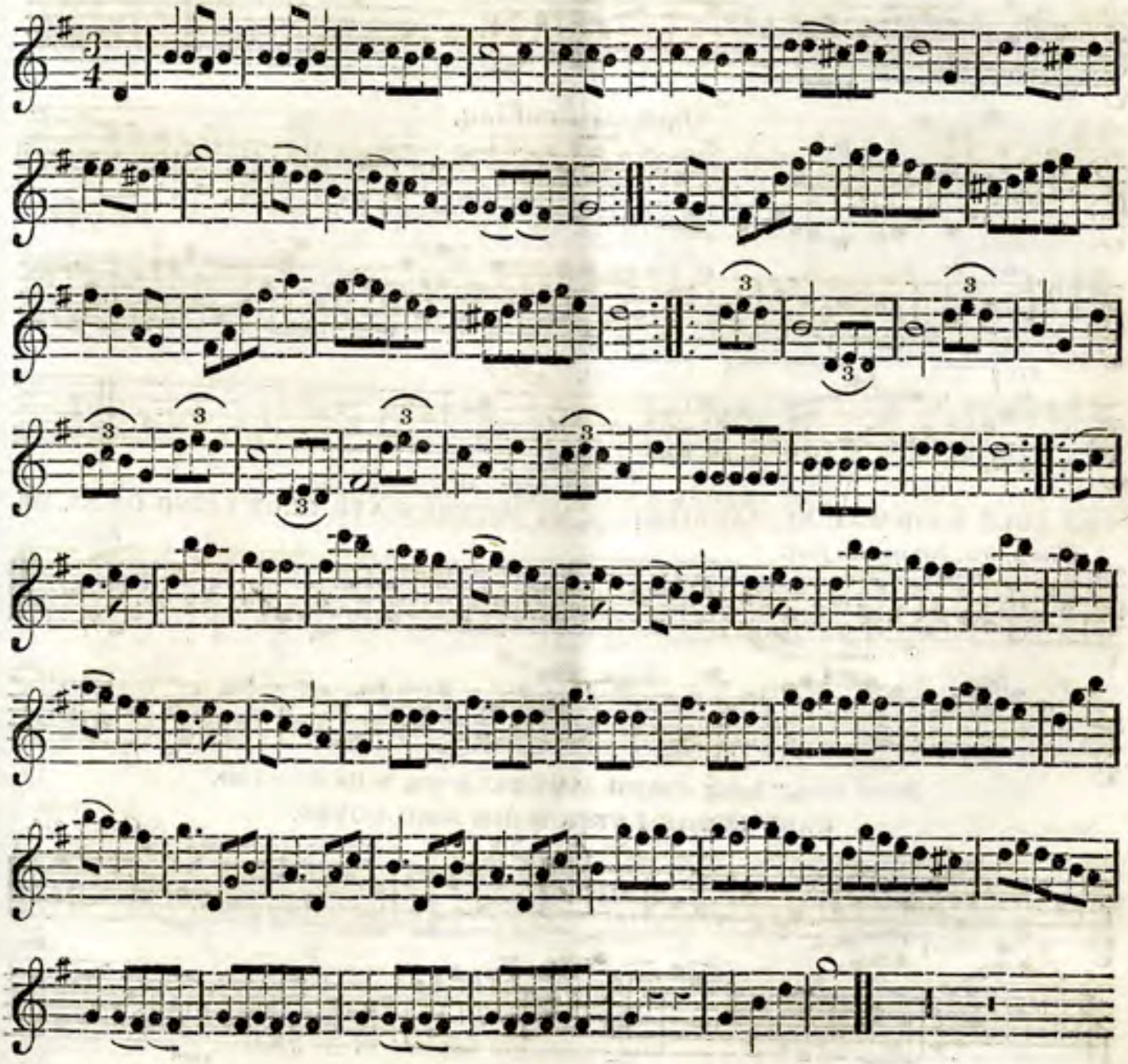
From "Love in a Village."

Dr. Arne.



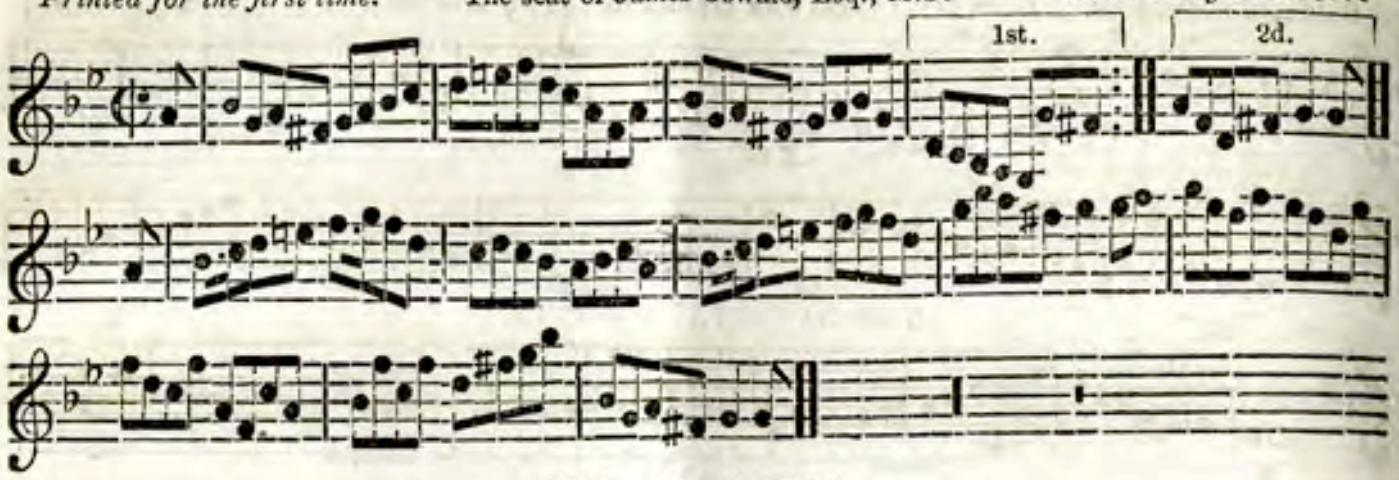


THE DARMSTADT WALTZ.

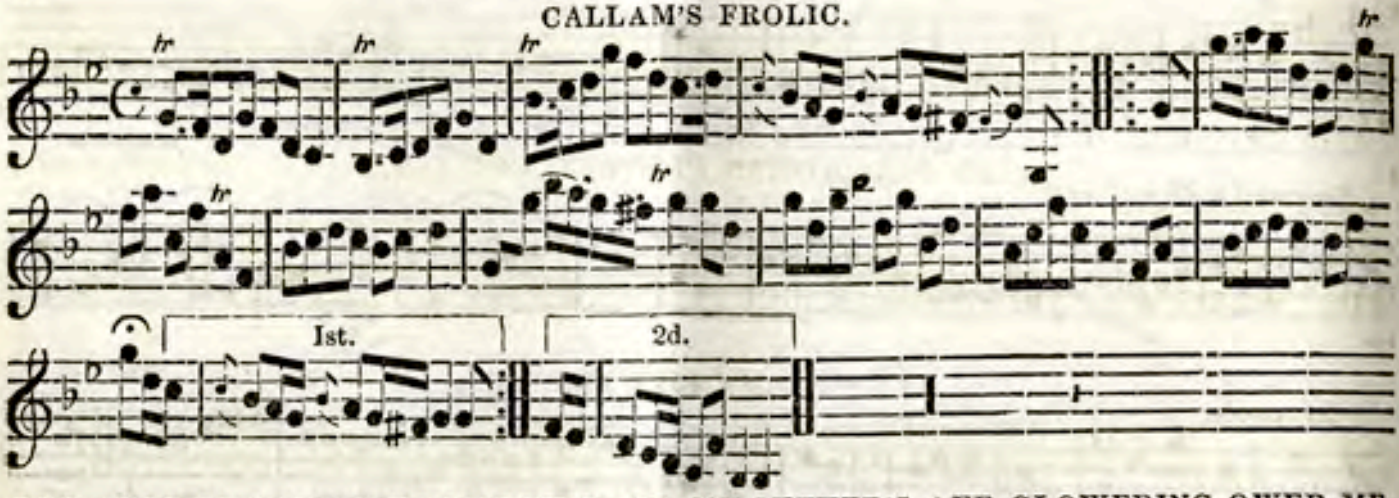


AUCHINCRUIVE HOUSE.

Printed for the first time. The seat of James Oswald, Esq., M.P. *Reel.—Hugh Gilmour.*

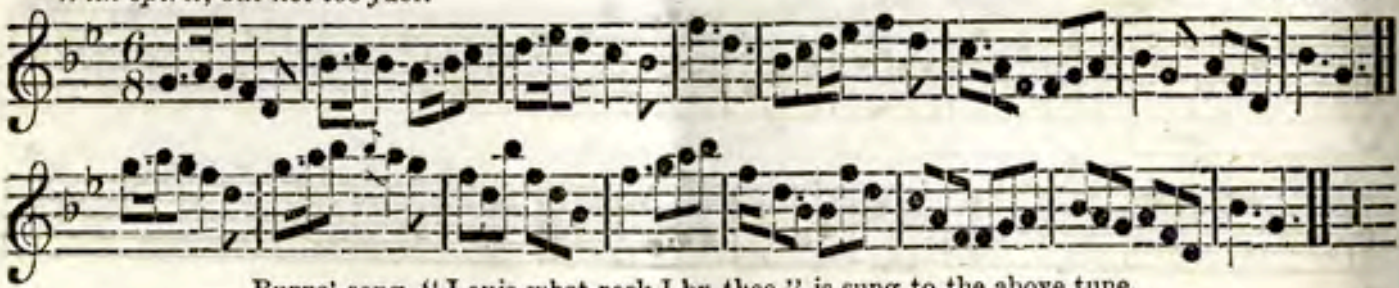


CALLAM'S FROLIC.



THE AULD MAID WAD BE MARRIED; OR, MY MITHER'S AYE GLOWERING OWER ME.

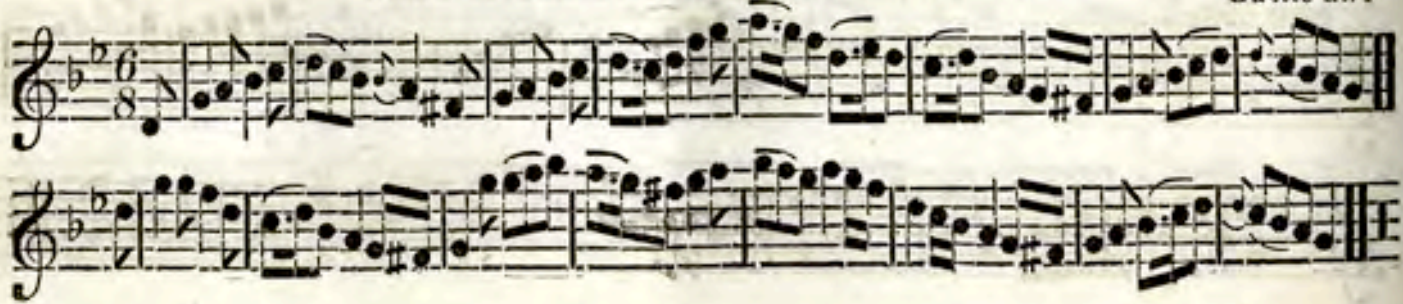
With spirit, but not too fast. *Scottish.*



Burns' song, "Louis what reck I by thee," is sung to the above tune.

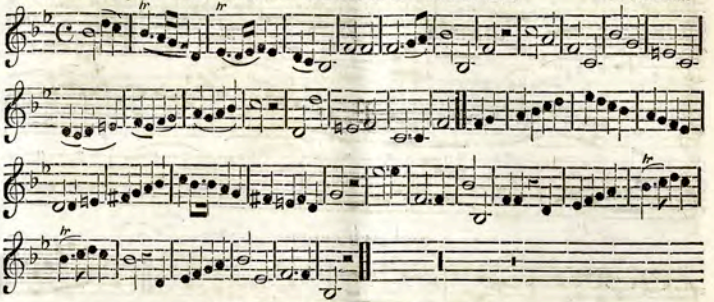
HARD IS THE FATE OF HIM WHO LOVES.

Gaelic air.



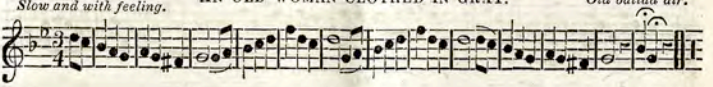
TALK NOT OF YOUR DIRTY ACRES.

Bold and with spirit. BASS SONG FROM THE OPERA OF "TWO TO ONE." *Dr. Arnold.*



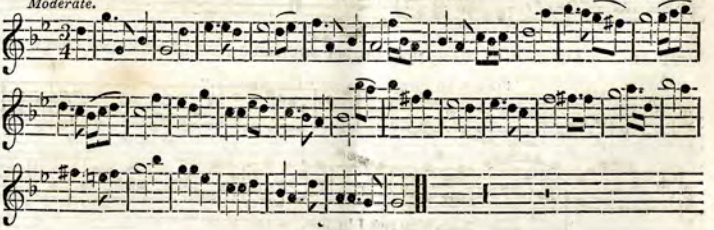
AN OLD WOMAN CLOTHED IN GRAY.

Slow and with feeling. *Old ballad air.*



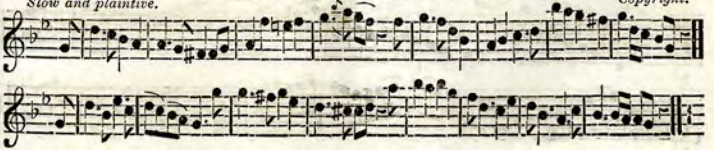
I SPEND MY LIFE IN SIGHS.

Moderate. *Playford's Collection.*



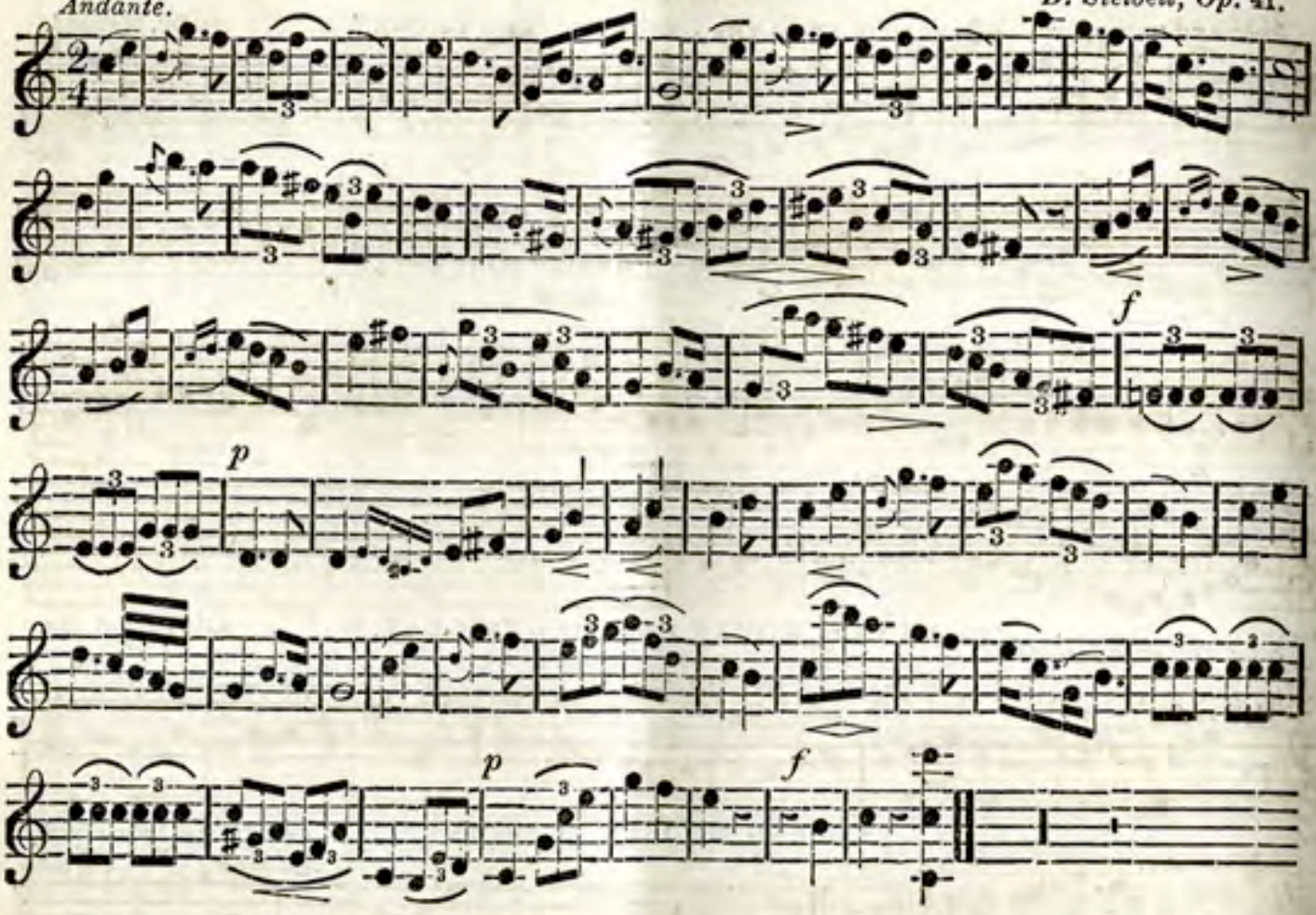
ST. MARY'S KIRKYARD, SELKIRKSHIRE.

Slow and plaintive. *Copyright.*



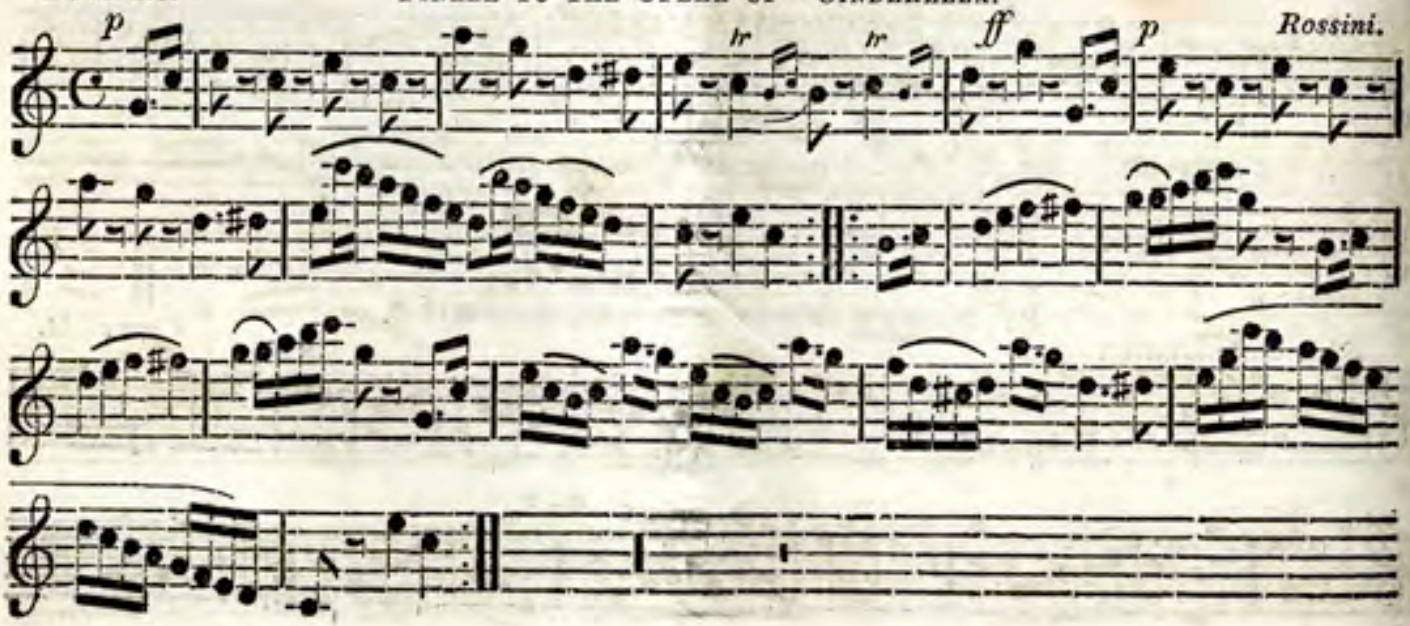
ROMANZA.

Andante. *D. Steibelt, Op. 41.*



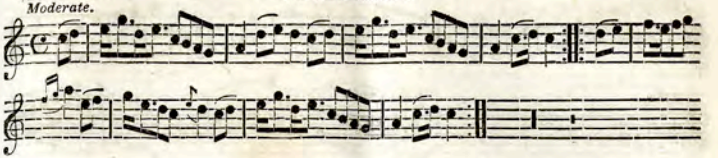
NON PIU MESTA.

Moderate. FINALE TO THE OPERA OF "CINDERELLA." *Rossini.*



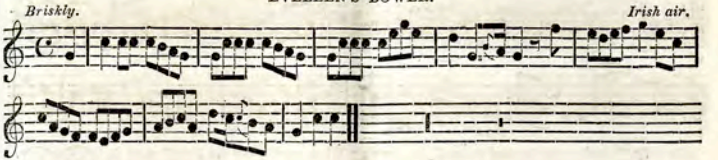
KELVIN GROVE.

Moderate.



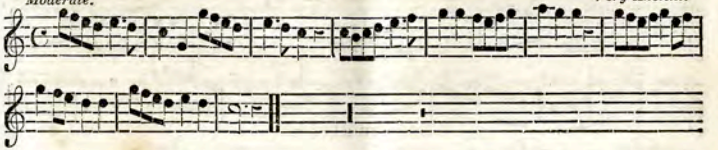
EVELEEN'S BOWER.

Briskly. *Irish air.*



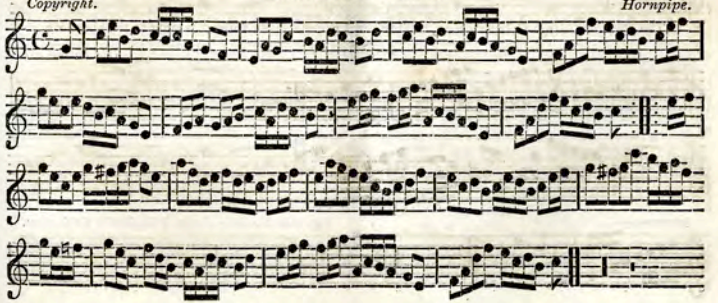
MIRELETON.

Moderate. *Very Ancient.*



ARDROSSAN CASTLE.

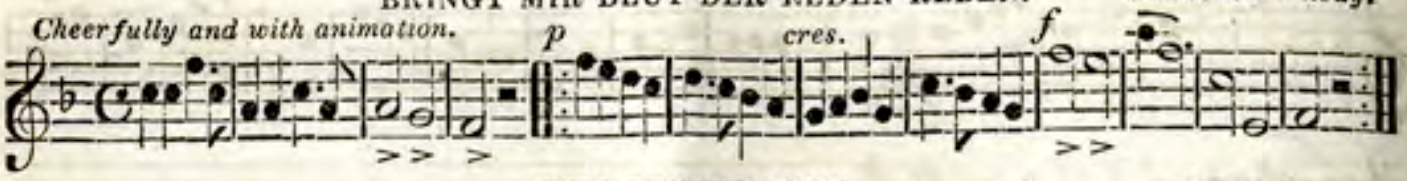
Copyright. *Hornpipe.*



BRINGT MIR BLUT DER ELDEN REBEN.

Burschen melody.

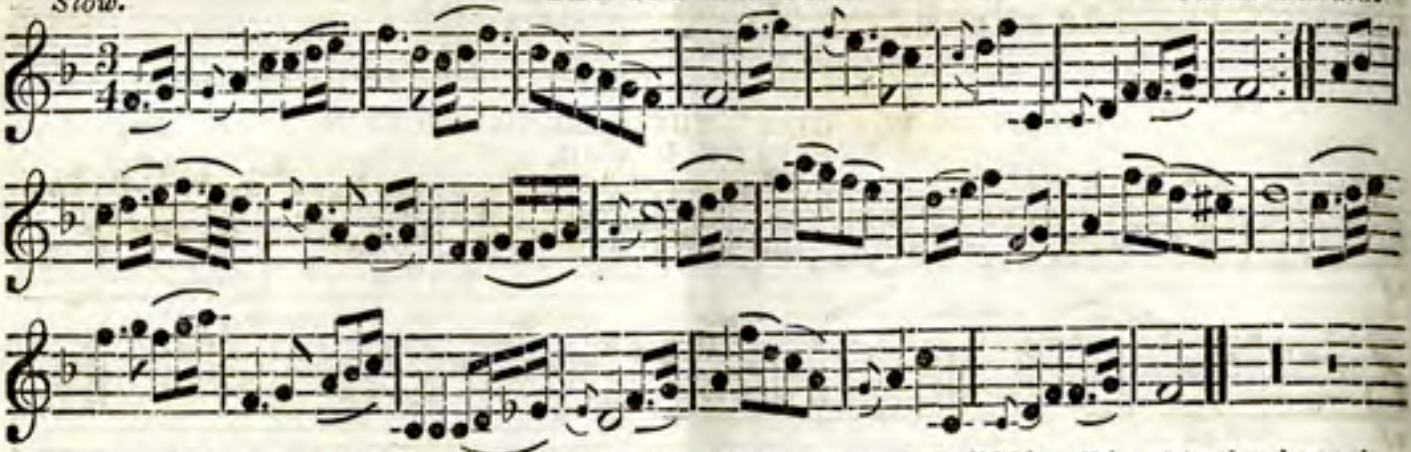
Cheerfully and with animation. *p* *cres.* *f*



THE SCOTS JENNY.

James Oswald.

Slow.

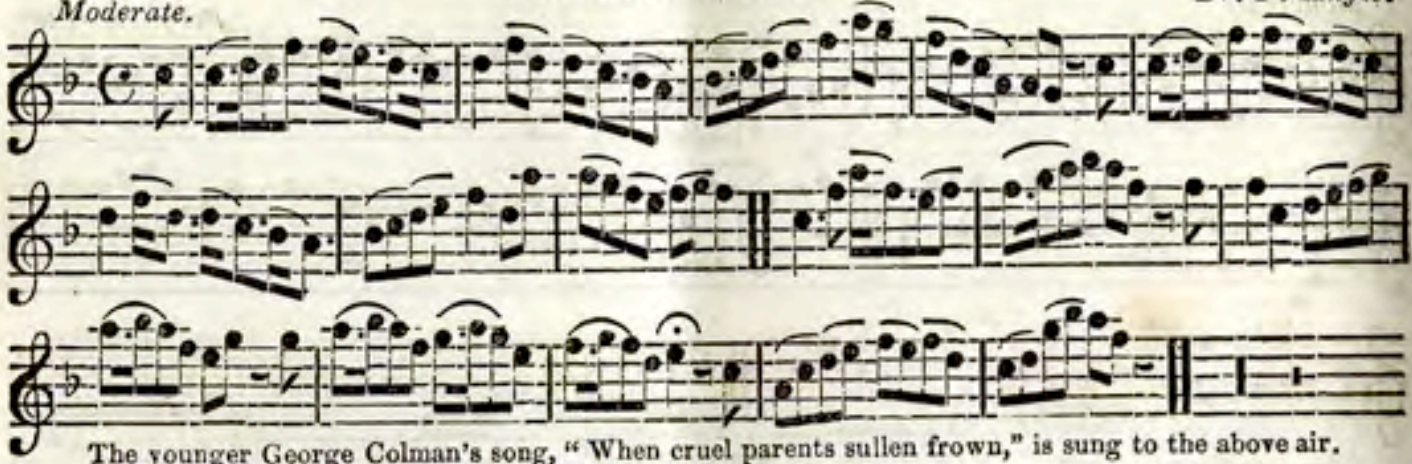


The song, "Jenny was fair and unkind," beginning "When west winds did blow," is set to the above air.

THE HIGHLAND LADDIE.

Dr. P. Hayes.

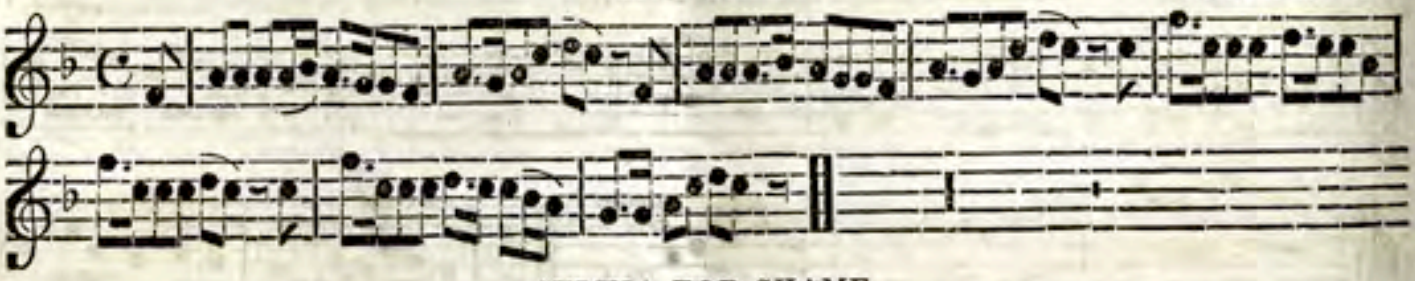
Moderate.



The younger George Colman's song, "When cruel parents sullen frown," is sung to the above air.

LAMMIKIN.

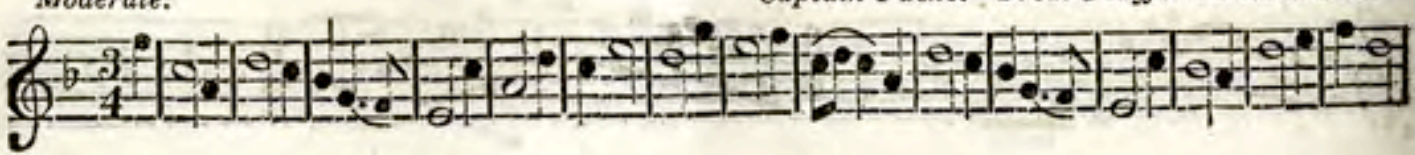
Old ballad air.

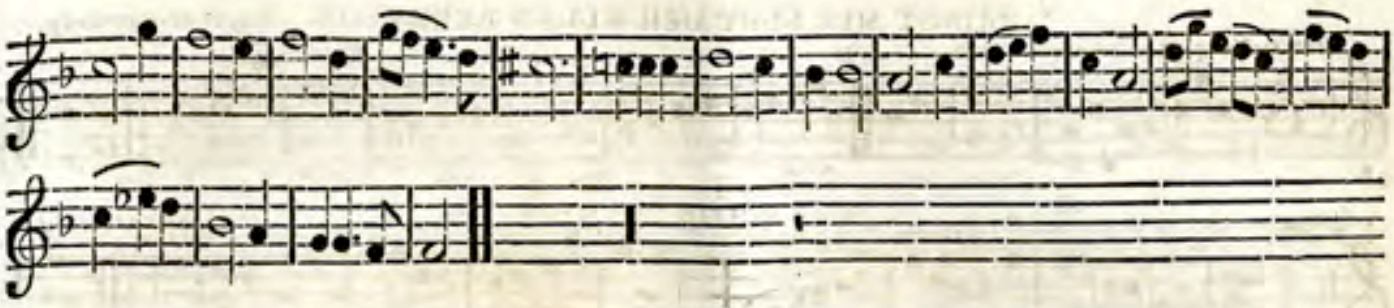


SYLVIA FOR SHAME.

Captain Packe.—From Playford's Collection.

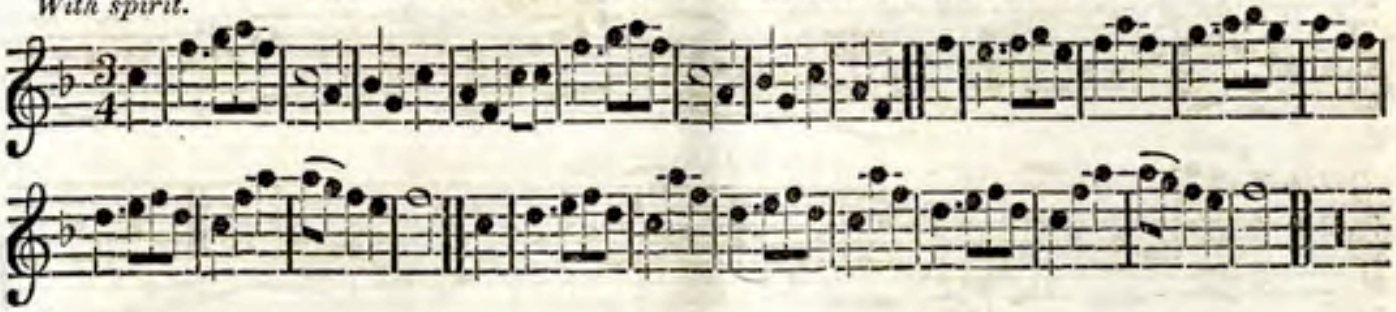
Moderate.





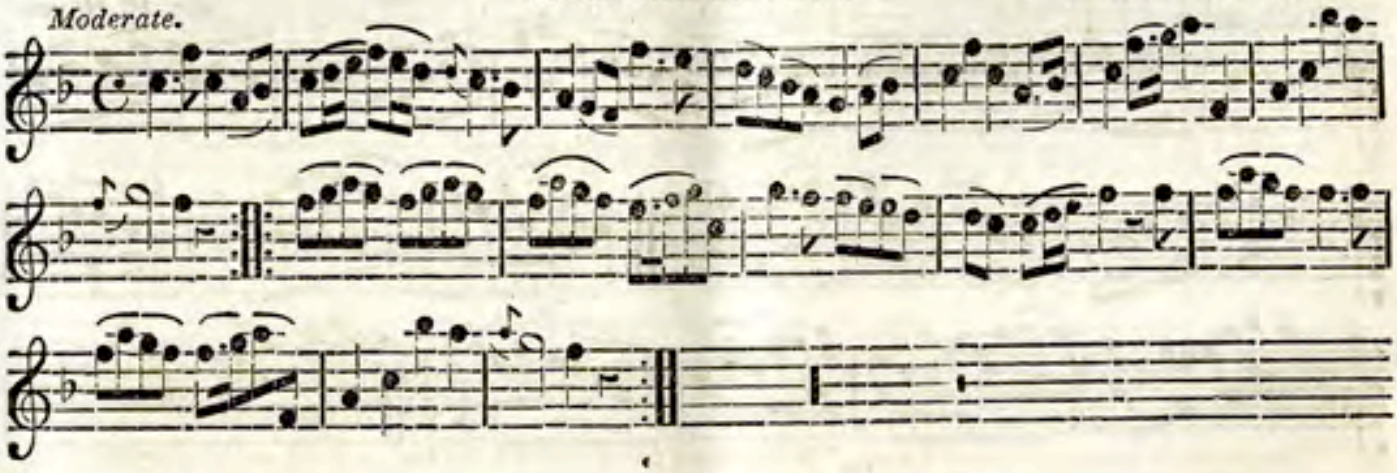
THE SWISS TOY GIRL.—THE ROSE OF LUCERNE. *Swiss air.*

With spirit.



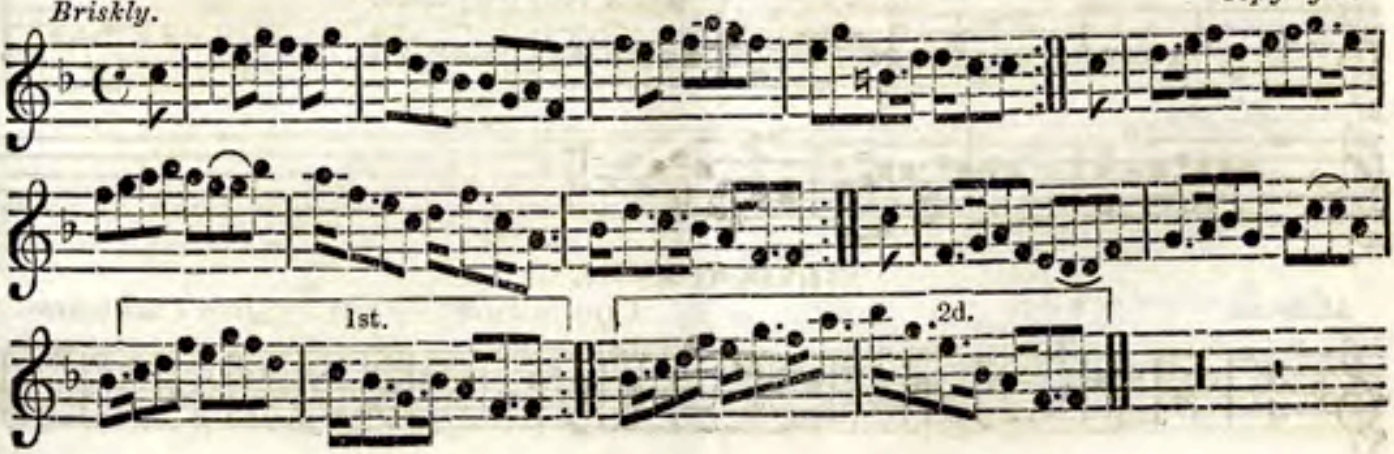
BESS THE GAWKIE. *Scottish air.—Old set.*

Moderate.



SUSAN'S BLYTHE WHEN WILL'S AT HAME. *Copyright.*

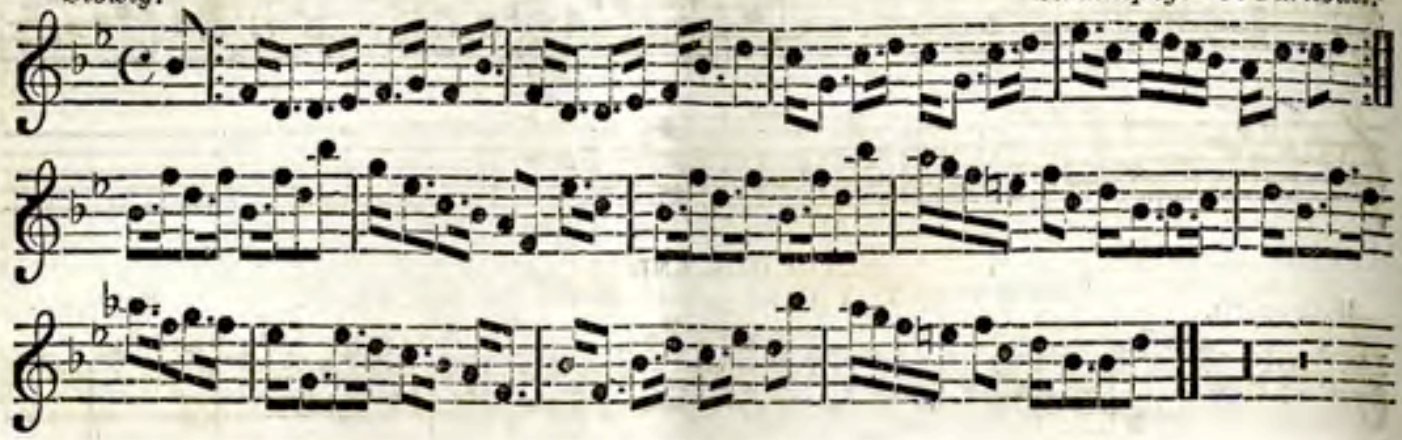
Briskly.



J. TURNBULL'S COMPLIMENTS TO J. MANSON.

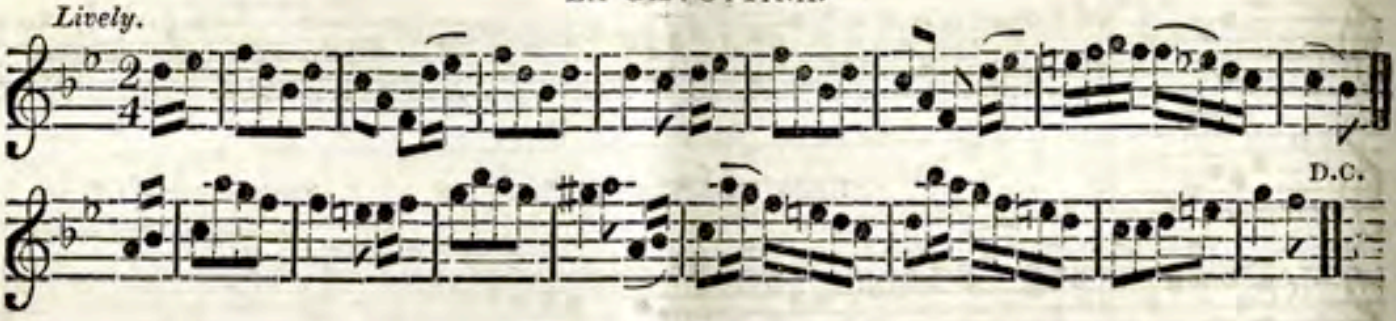
Copyright.

Slowly. *Strathspey.—J. Turnbull.*



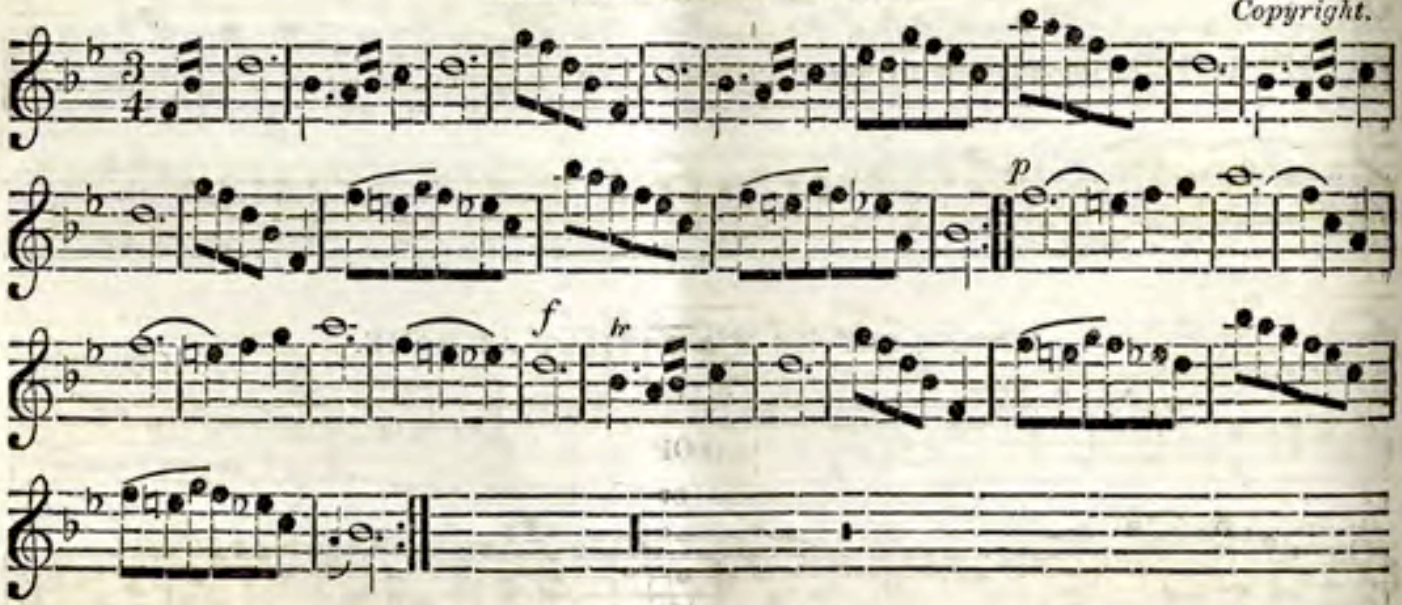
LA GAVOTTINA.

Lively.



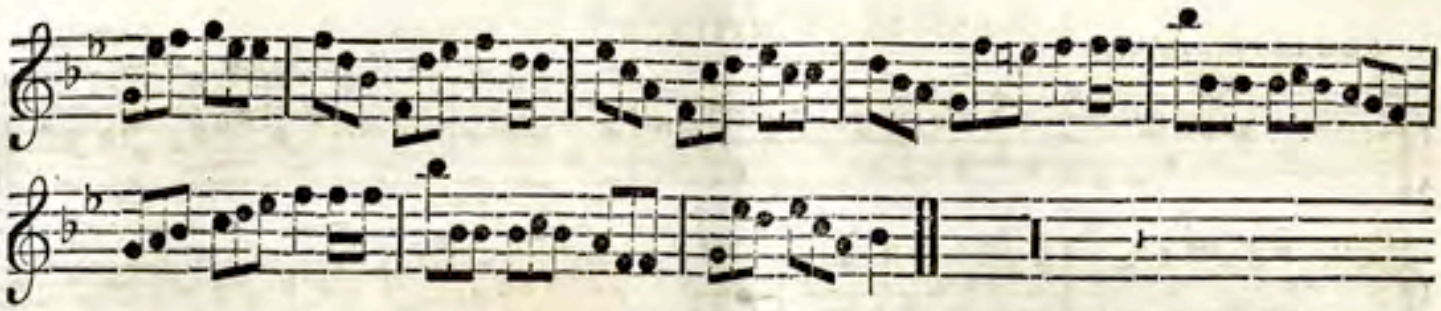
MR. J. HARKIN'S WALTZ.

Copyright.



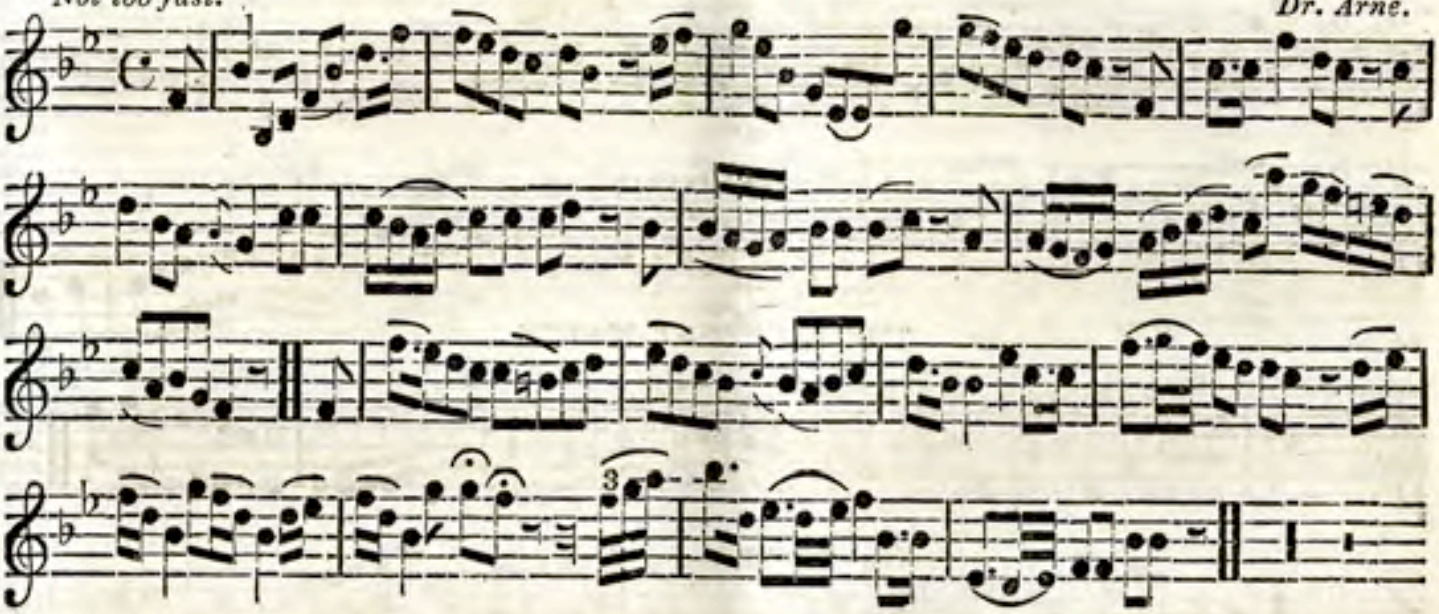
MASTER CUPID.

May be played as a Jig. *W. Reeve.*



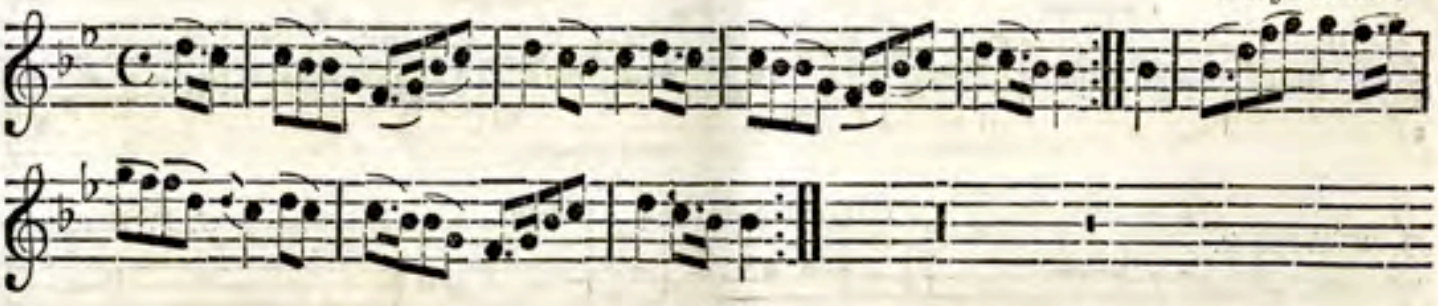
BACCHUS AND MARS.

Not too fast. *Dr. Arne.*



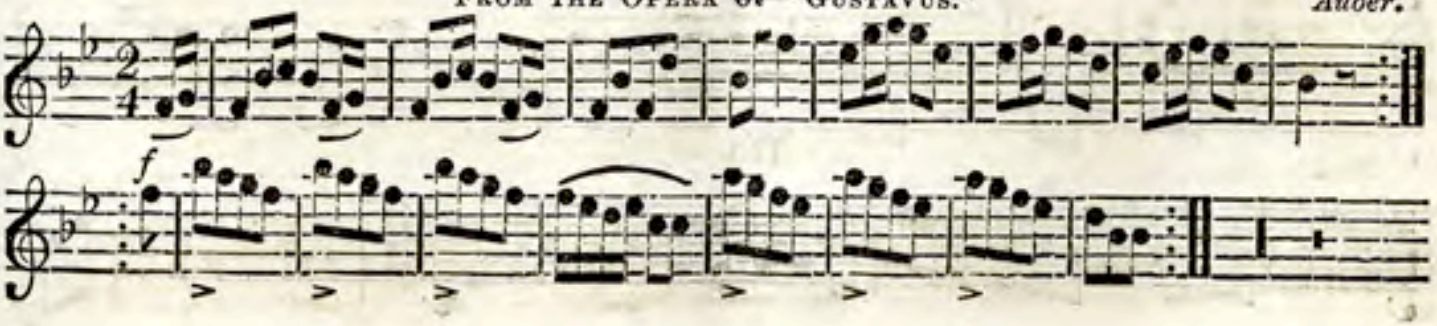
MY LOVE BUILT ME A BONNIE BOWER—THE BORDER WIDOW'S LAMENT.

Very ancient.



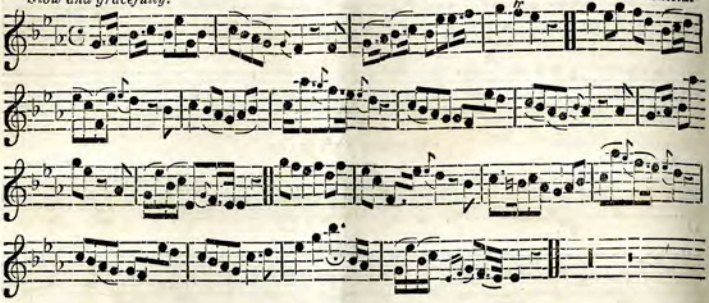
GALOP

From the Opera of "Gustavus." *Auber.*



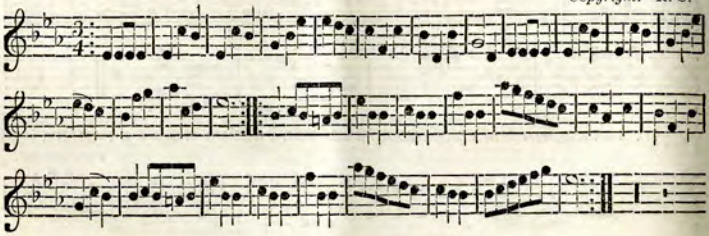
TELL HER I'LL LOVE HER.

Slow and gracefully. *Shield.*



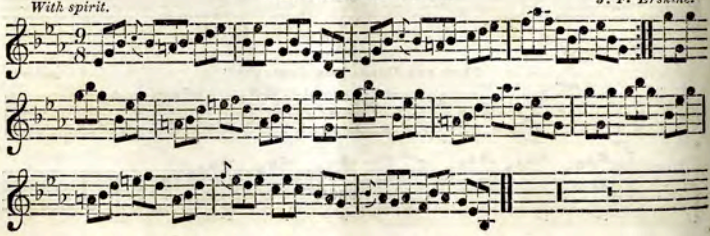
THE MILLPORT WALTZ.

Copyright.—R. S.



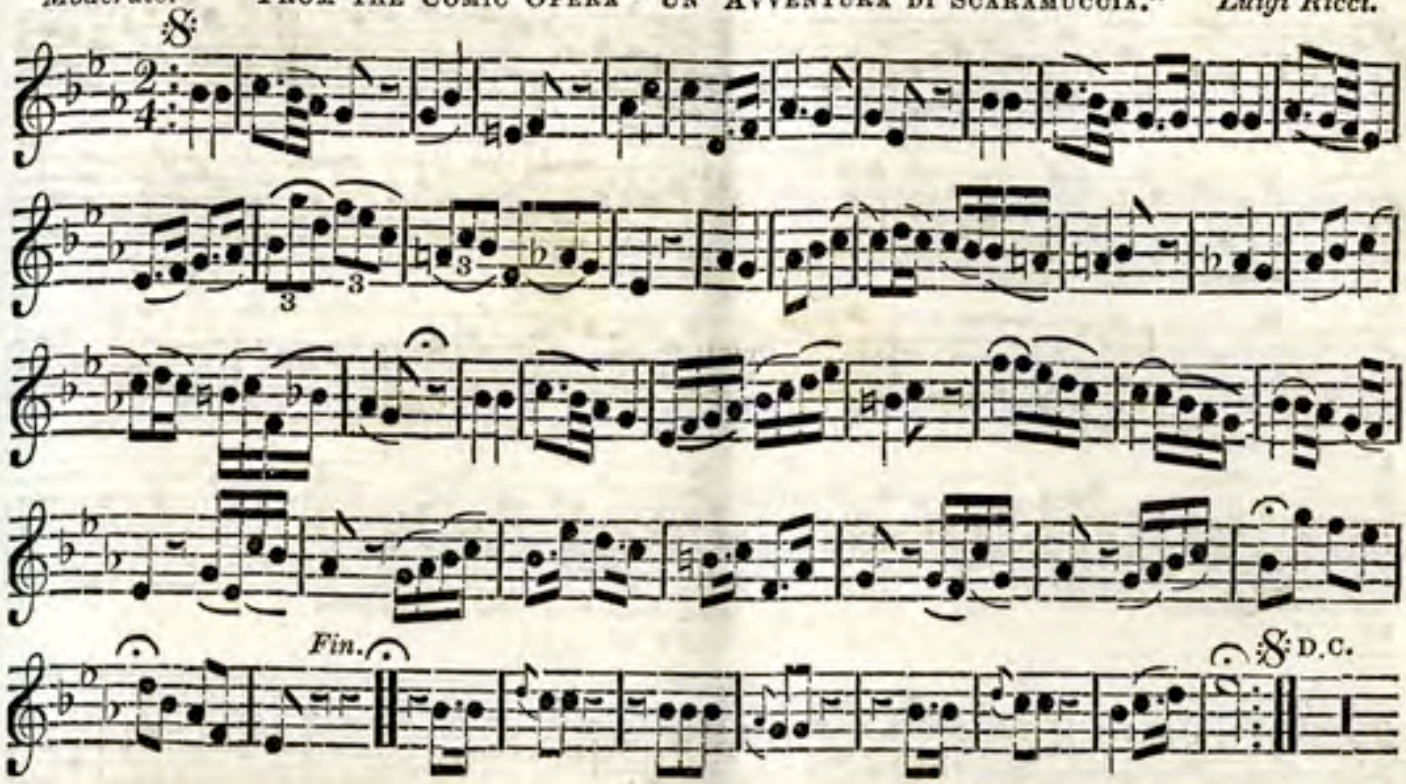
THE TENPENNY PIECE.

With spirit. *J. F. Erskine.*



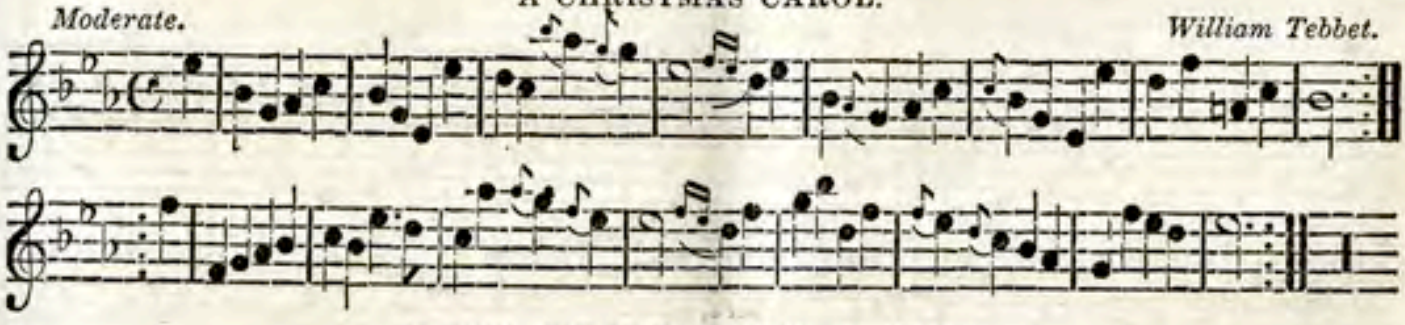
OR SON D' ELENA INVAGHITO.

Moderate. FROM THE COMIC OPERA "UN' AVVENTURA DI SCARAMUCCIA." *Luigi Ricci.*

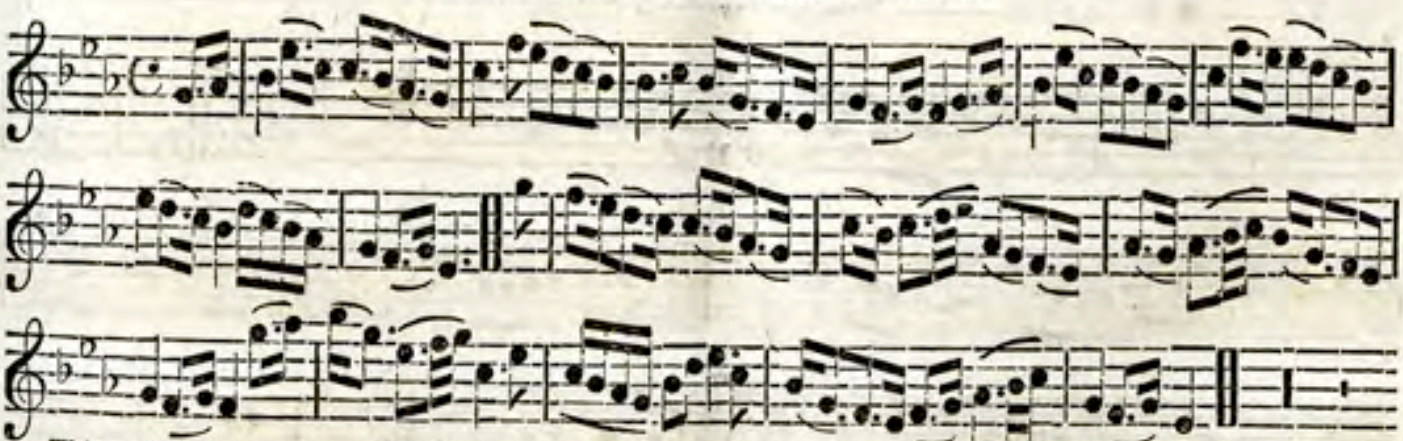


A CHRISTMAS CAROL.

Moderate. *William Tebbet.*



WILLIE BREW'D A PECK O' MAUT.

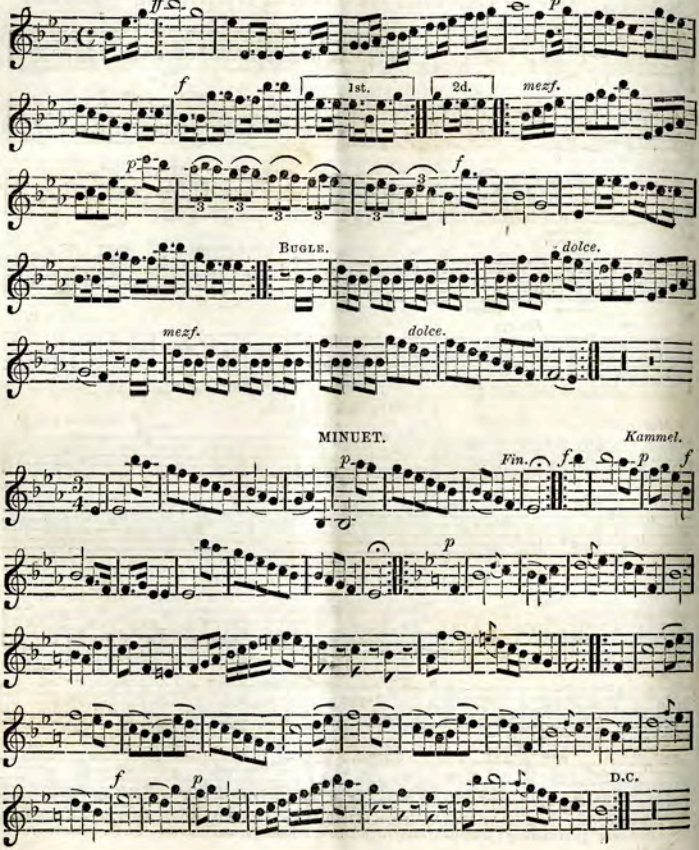


This melody was composed by Allan Masterton, in 1789. He was one of the "three merry boys" mentioned in Burns' glorious song; William Nicoll, High School, Edinburgh, and the Poet were the other two.

No. 11.

THE GLASGOW MARCH.

Copyright.—John Turnbull.

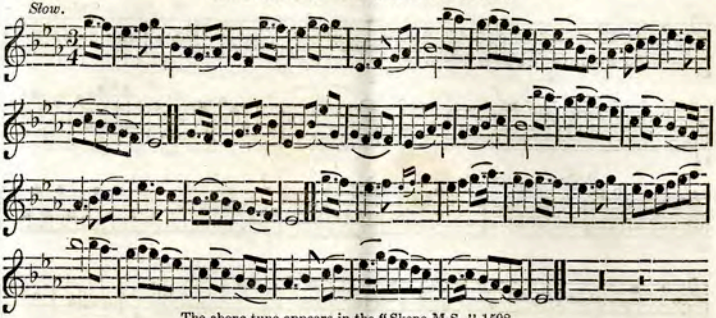


MINUET.

Kammel.

SAE MERRY AS WE TWA HAE BEEN.

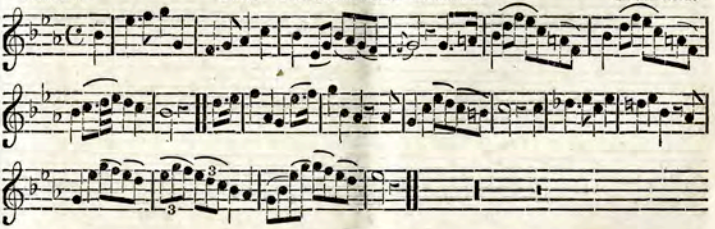
Slow.



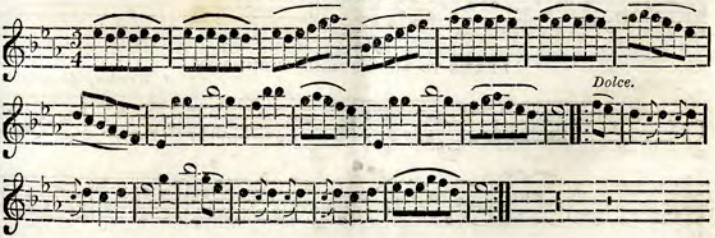
The above tune appears in the "Skene M.S.," 1598.

THE VIRGIN LILY.

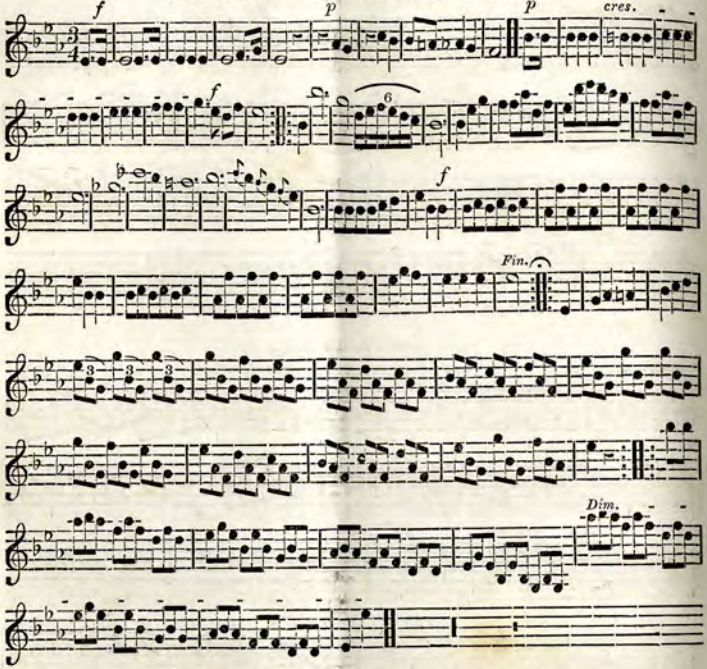
Moderate. FROM "THE AGREEABLE SURPRISE." *Dr. Arnold.*



FAVOURITE WALTZ.



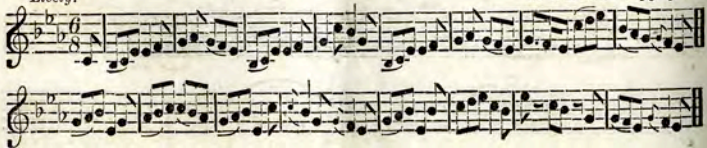
BEETHOVEN'S CELEBRATED MILITARY WALTZ.



HERE'S TO ALL AROUND ARDMILLAN.

Lively.

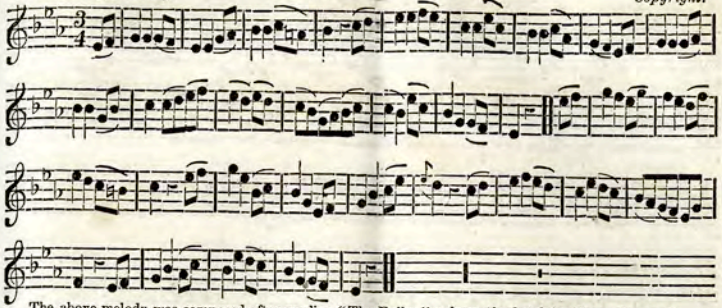
J. Warden.—Copyright.



MANUEL AND ARMIDA.

Slow and plaintively.

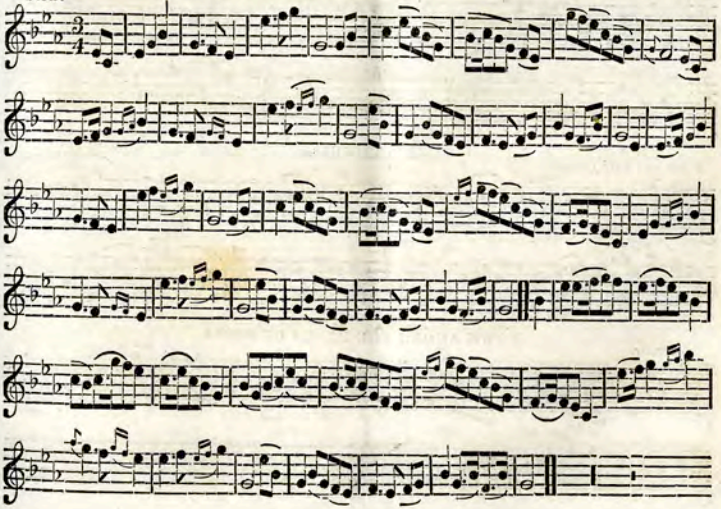
Copyright.



The above melody was composed after reading "The Exiles," a dramatic sketch by Barry Cornwall.

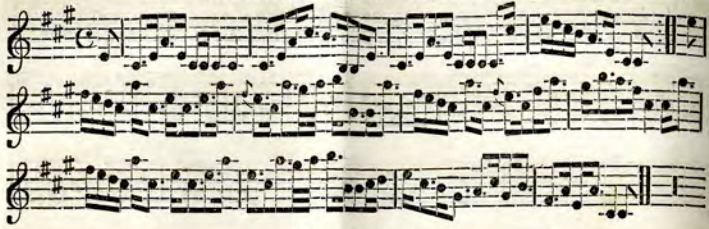
LOVE IS THE CAUSE OF MY MOURNING.

Slow.



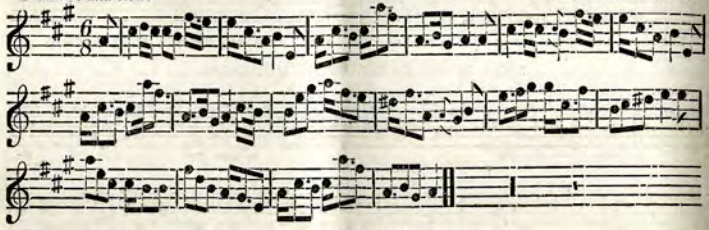
SORIDH LEIS AN T' SEANN' BHLIAN'.

"HOGMANAY, OR ADIEU TO THE AULD YEAR." *Strathspey and Song.*



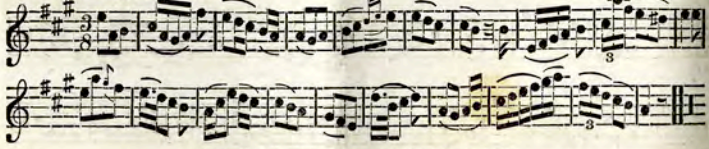
THE LAMENT.

Plaintive and slow. *Samuel Webbe, Jun.*



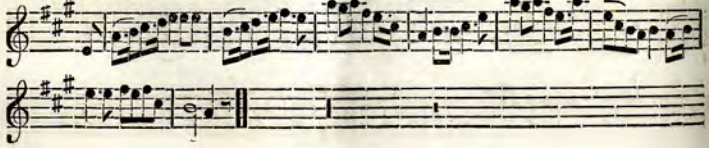
FRIENDSHIP.

Slow and with feeling. *Hodson.*



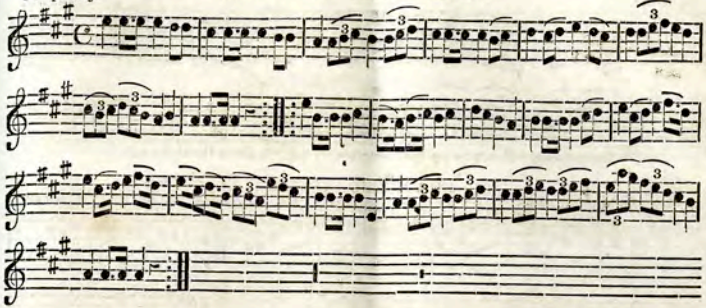
DOWN AMONG THE BANKS OF ROSES.

Moderate.



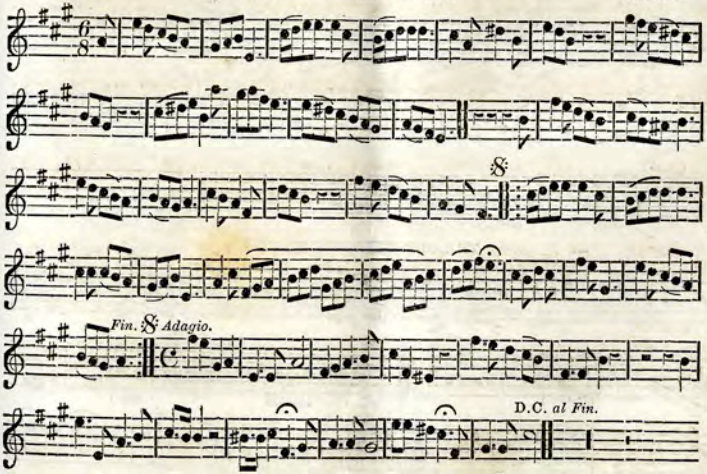
GENERAL TOM THUMB'S MARCH.

Pomposuly.



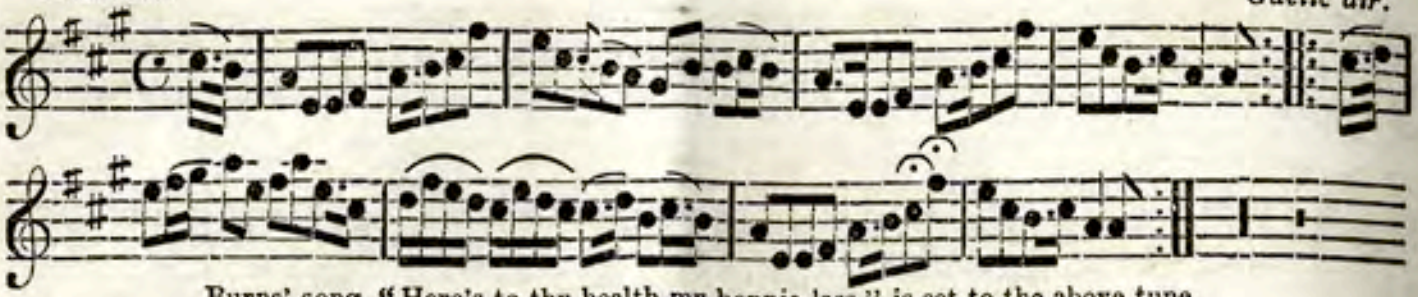
NOW PHOEBUS SINKETH IN THE WEST.

With spirit. FROM THE "MASK OF COMUS." *Dr. Arne.*



LAGGAN BURN.

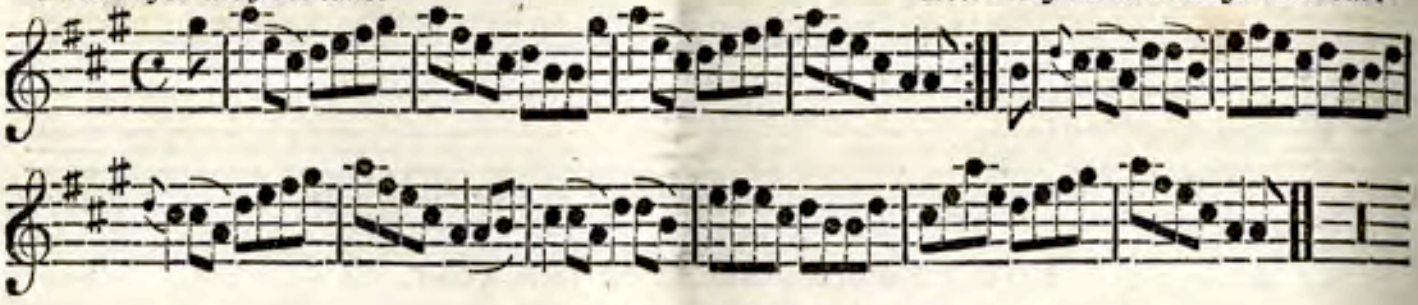
Moderate. *Gaelic air.*



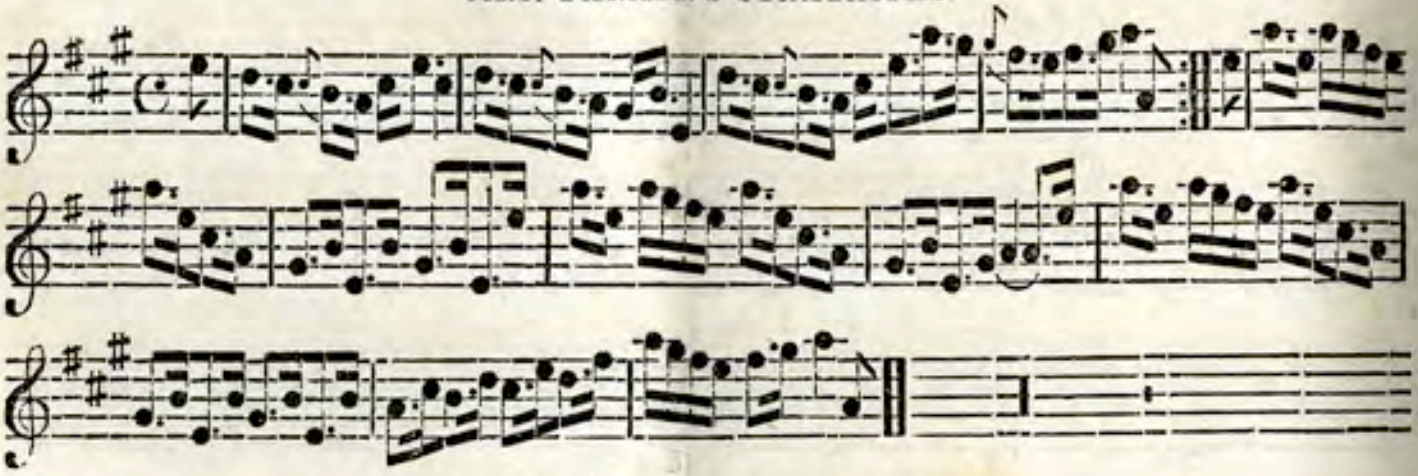
Burns' song, "Here's to thy health my bonnie lass," is set to the above tune.

KILWINNING STEEPLE.

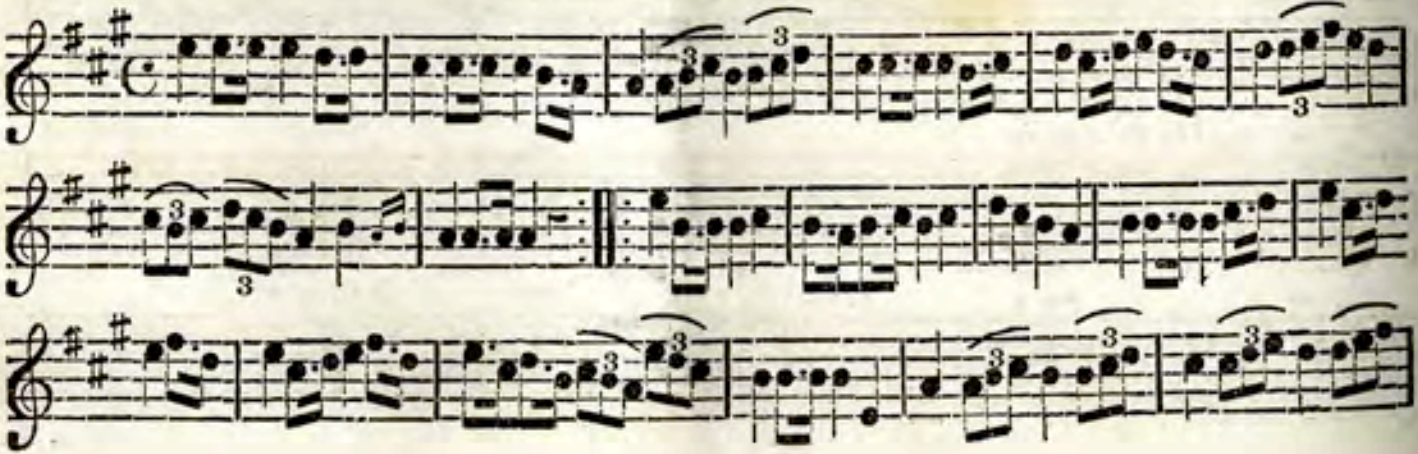
Printed for the first time. *Reel.—By the late Hugh Gilmour.*



MRS. PARKER'S STRATHSPEY.

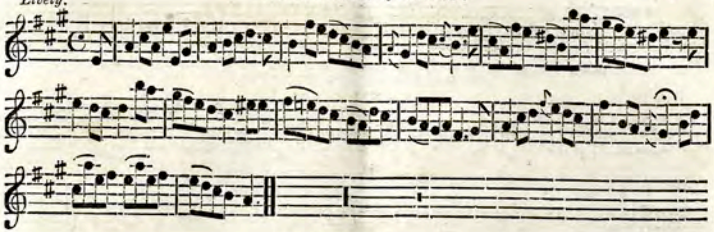


THE ODD FELLOWS' MARCH.



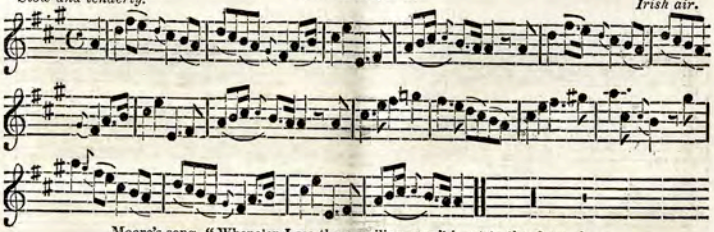
THE CRITICAL QUESTION.

Lively.



FATHER QUIN.

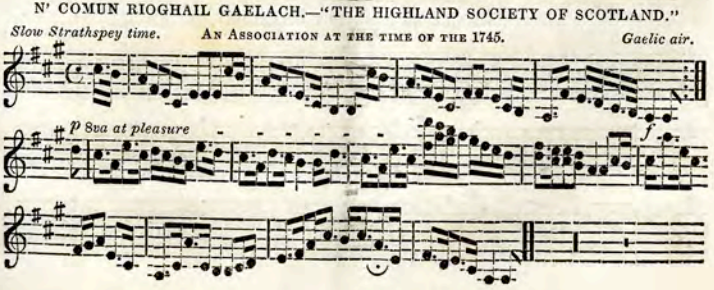
Slow and tenderly. *Irish air.*



Moore's song, "Whene'er I see those smiling eyes," is set to the above air.

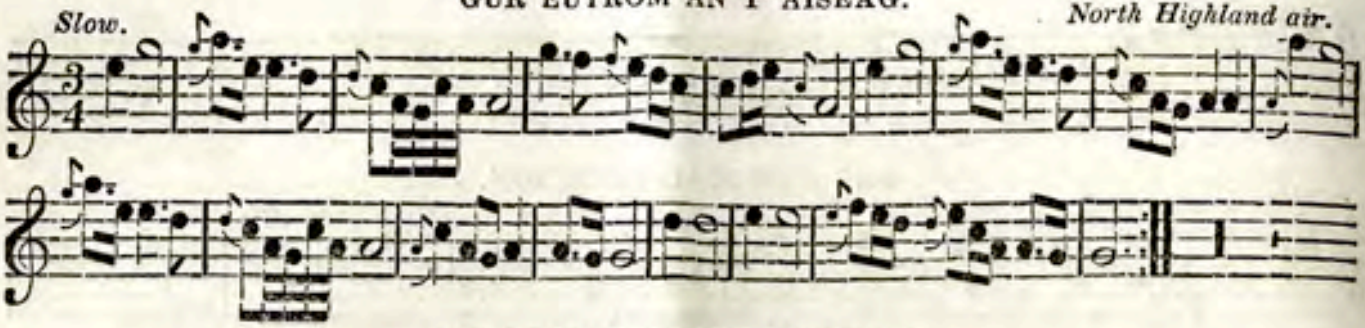
N' COMUN RIOGHAIL GAELACH.—"THE HIGHLAND SOCIETY OF SCOTLAND."

Slow Strathspey time. AN ASSOCIATION AT THE TIME OF THE 1745. *Gaelic air.*



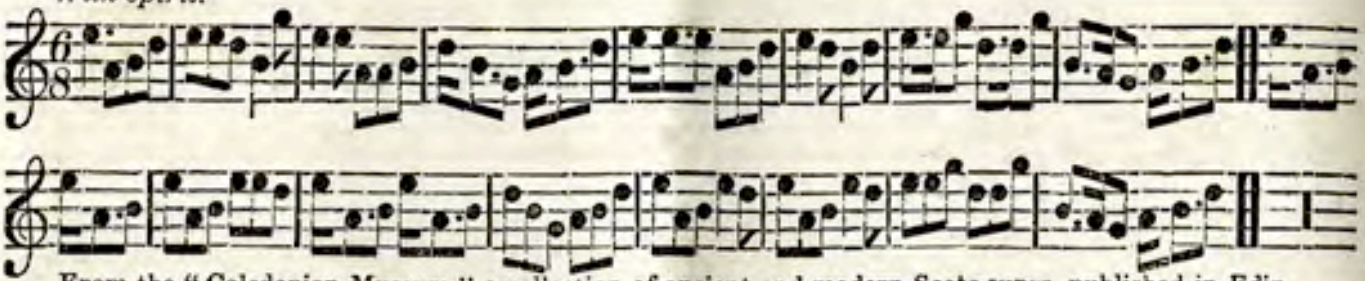
GUR EUTROM AN T' AISEAG.

Slow. *North Highland air.*



THE KEBBUCKSTANE WEDDING.

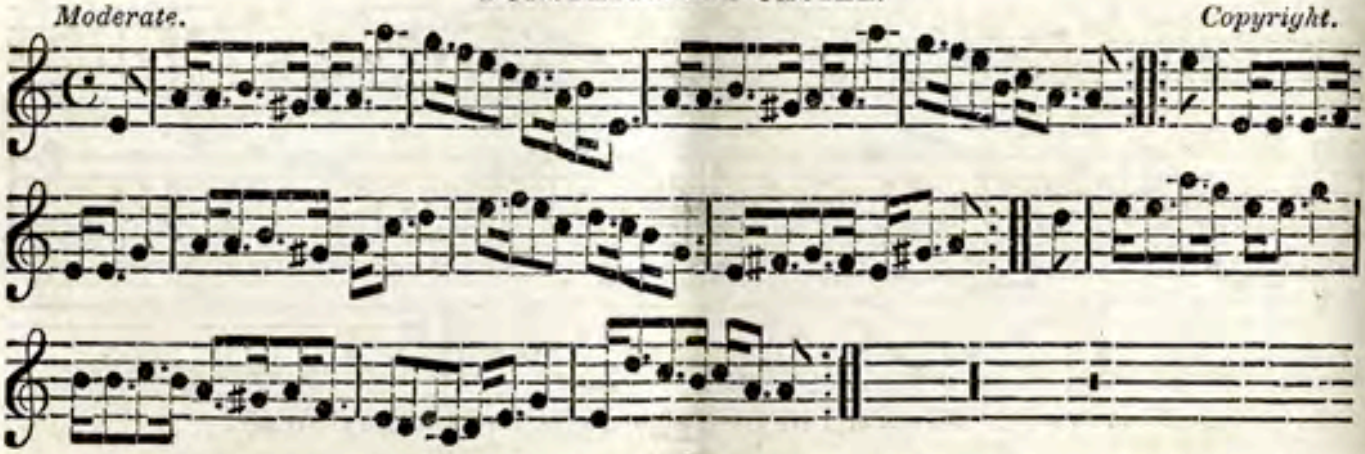
With spirit.



From the "Caledonian Museum," a collection of ancient and modern Scots tunes, published in Edin.

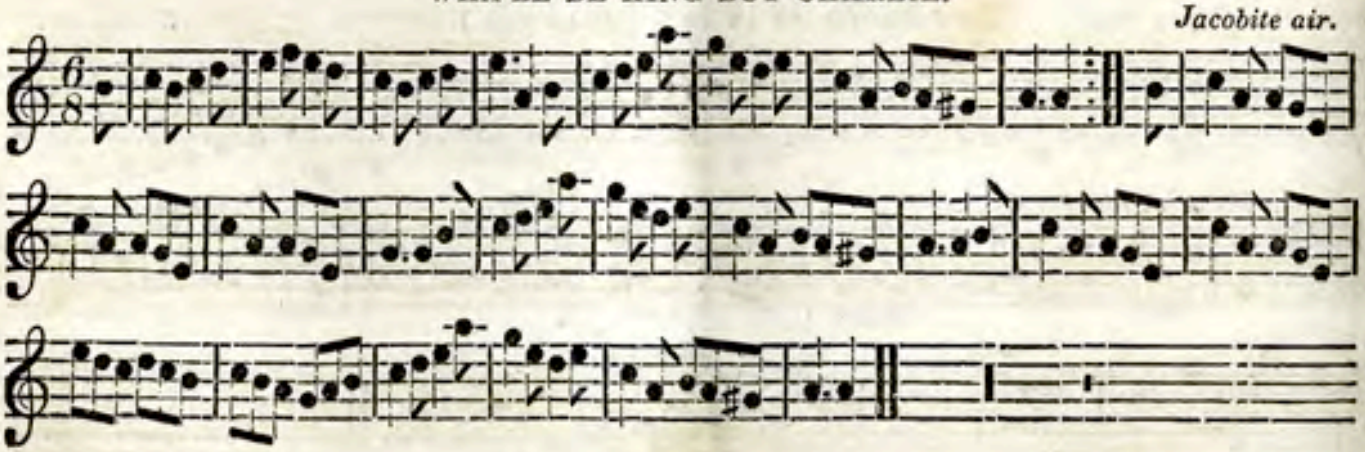
DUNSTAFFNAGE CASTLE.

Moderate. *Copyright.*



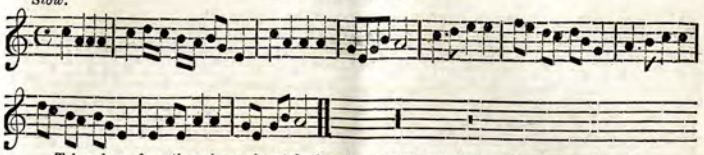
WHA'LL BE KING BUT CHARLIE.

Jacobite air.



HEBREW MELODY.

Slow.

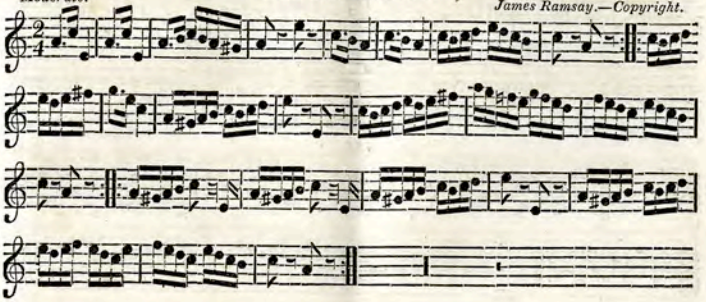


Taken down from the voice, and sent for insertion in the U. T. B., by Mr. S. Barr, Glasgow.

THE SILLER PENNY.

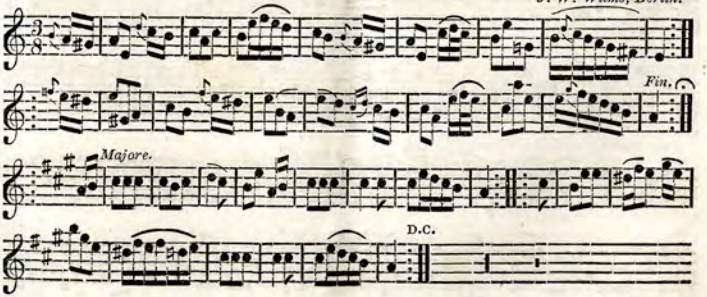
Moderate.

James Ramsay.—Copyright.



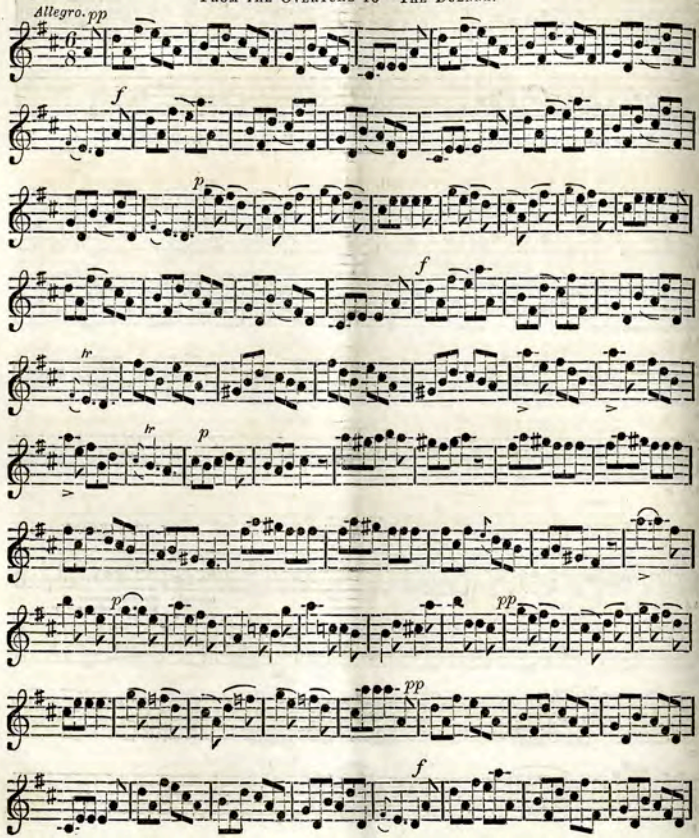
WALTZ.

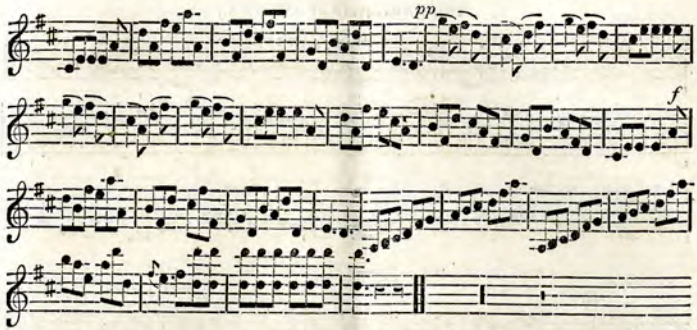
J. W. Wilms, Berlin.



RONDEAU,

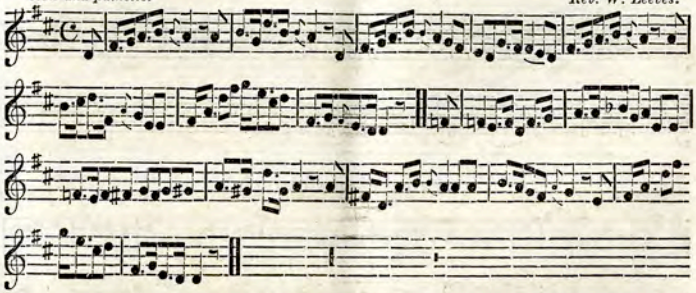
FROM THE OVERTURE TO "THE DUENNA."





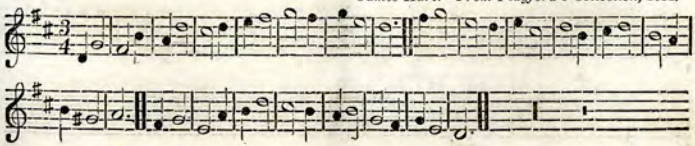
AULD ROBIN GRAY.

Slow and pathetic. *Rev. W. Leeves.*

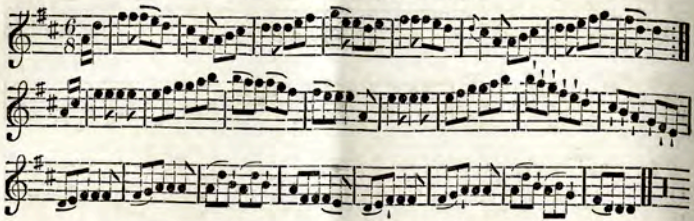


HAPPY IS THE COUNTRY LIFE.

James Hart.—From Playford's Collection, 1684.



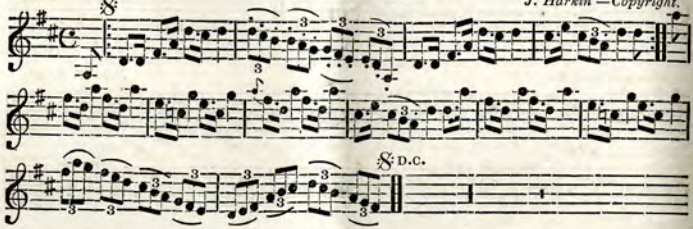
THE KNIGHT OF SNOWDOWN.



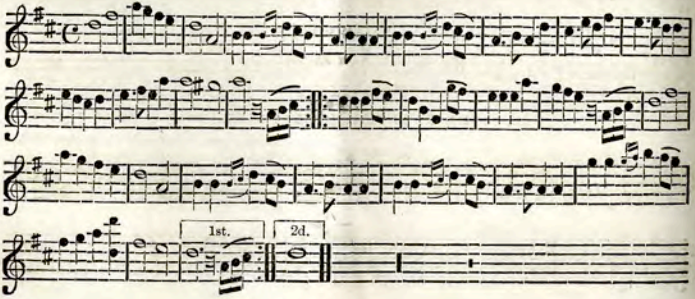
Strathspey.

ARNE'S WELL.

J. Harkin —Copyright.

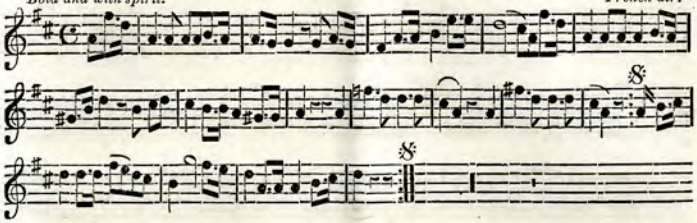


NEW COLDSTREAM MARCH.



LE VAILLANT TROUBADOUR.

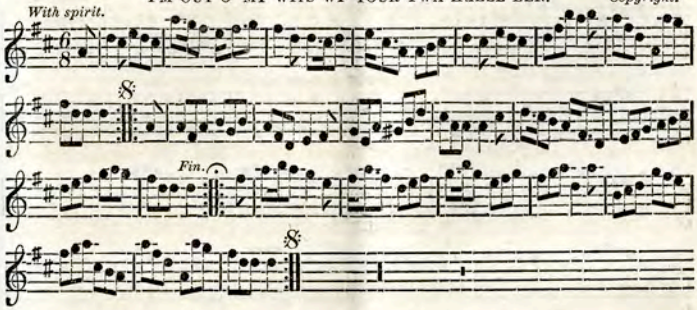
Bold and with spirit. *French air.*



I'M OUT O' MY WITS WI' YOUR TWA HAZEL EEN.

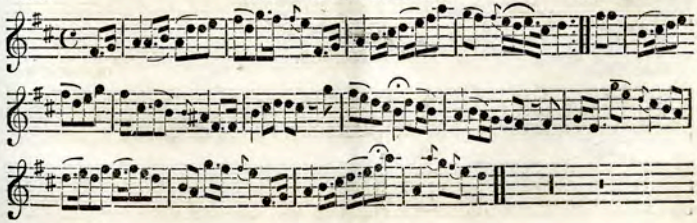
Copyright.

With spirit.



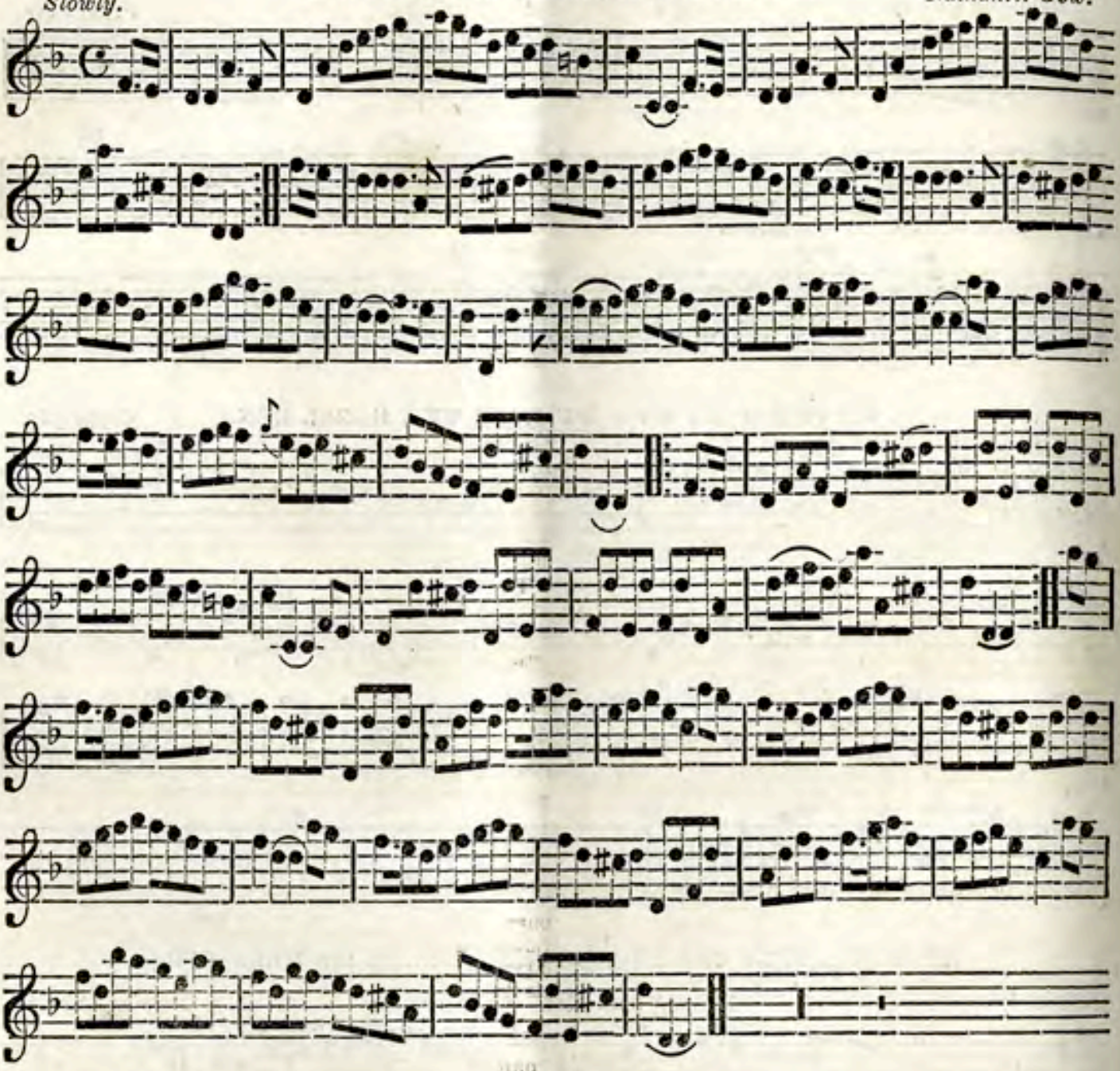
HOW SERENELY THE MORNING FIRST OPE'S ITS MEEK EYE.

Slow. FROM "THE FAIR AMERICAN." *Thomas Carter.*



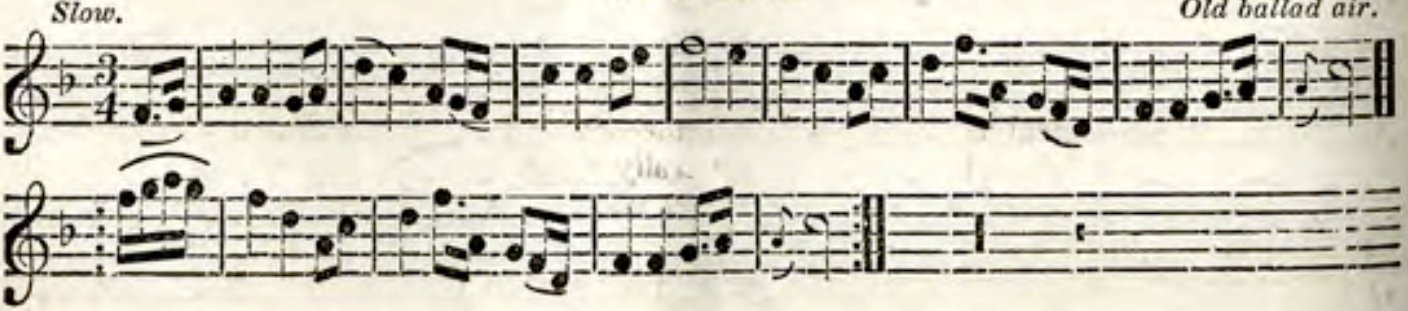
LADY MARY HAY'S SCOTCH MEASURE.

Slowly. *Nathaniel Gow.*



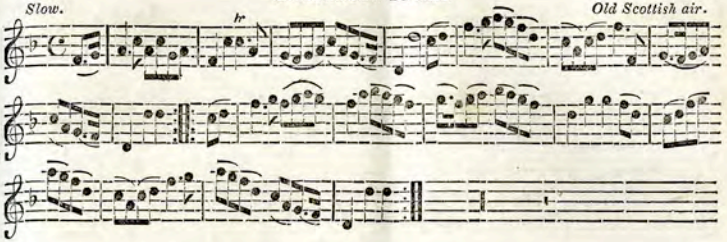
GIL MORICE.

Slow. *Old ballad air.*



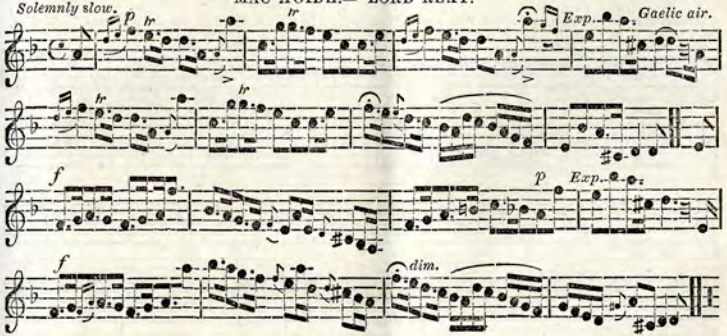
DUMBARTON DRUMS.

Slow. *Old Scottish air.*



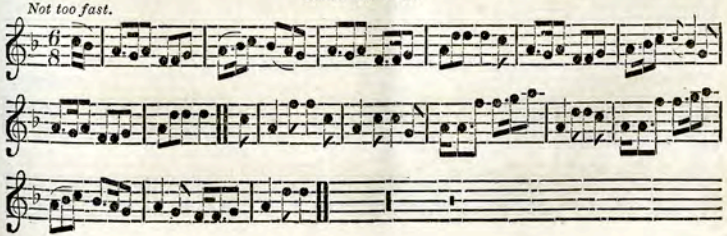
MAC AOIDH.—"LORD REAY."

Solemnly slow. *Gaelic air.*



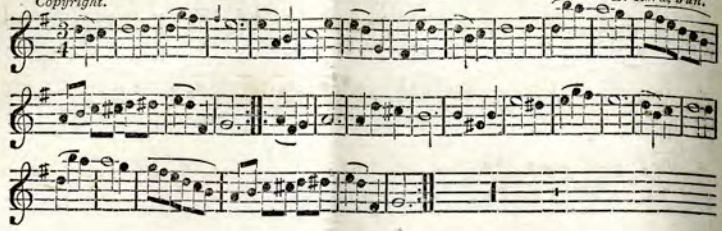
BIDE YE YET.

Not too fast.



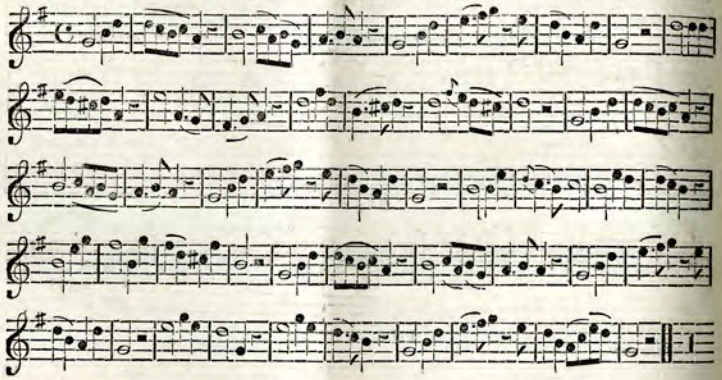
PRINCE OF WALES' WALTZ.

Copyright. *E. Lord, Jun.*



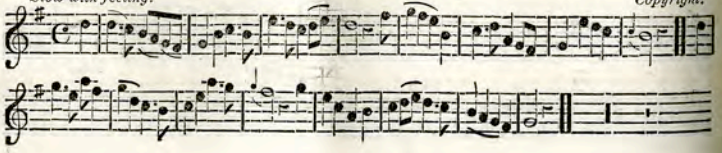
LA VERGINELLA COME LA ROSA.

Moderate. INTRODUCED AS "LOVE, SOFT ILLUSION," IN "THE CASTLE OF ANDALUSIA." *Bertoni.*



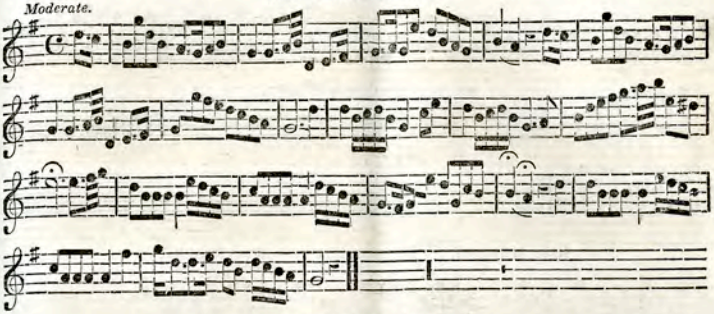
A DREAM O' MEMORIE.

Slow with feeling. *Copyright.*



THE WEDDING DAY.

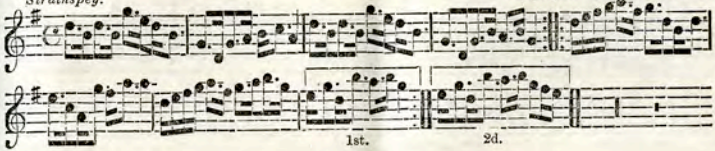
Moderate.



KILWINNING LASSES.

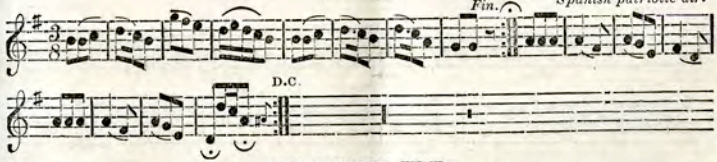
Strathspey.

Copyright.—John Turnbull.



TRALAGA.

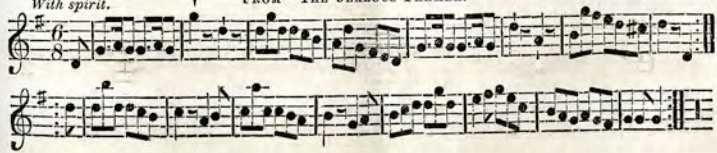
Spanish patriotic air.



THE TAYLOR'S TUNE.

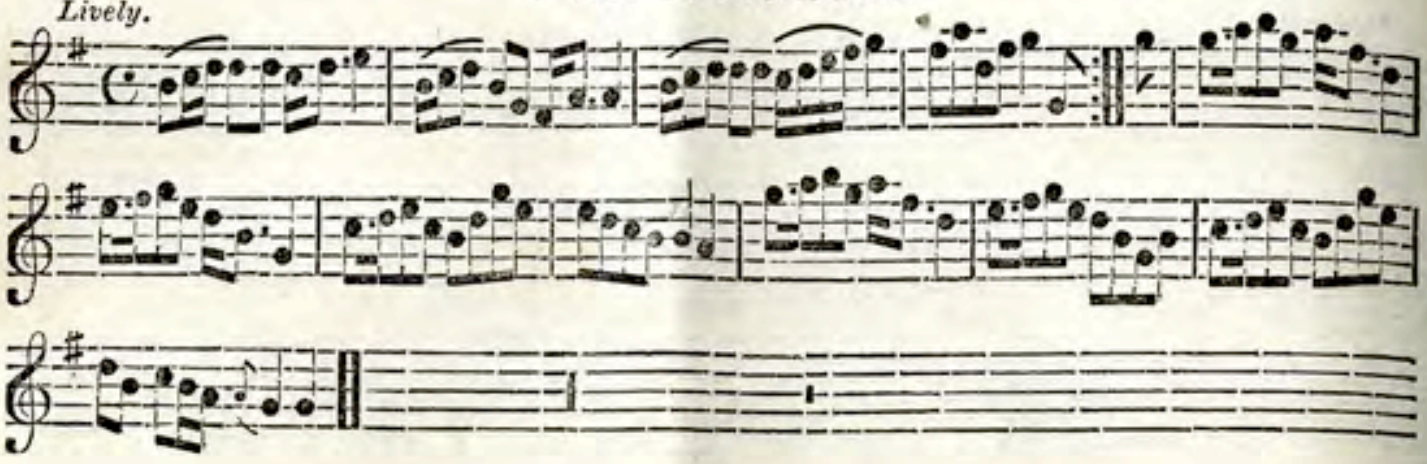
With spirit.

From "The Jealous Farmer."

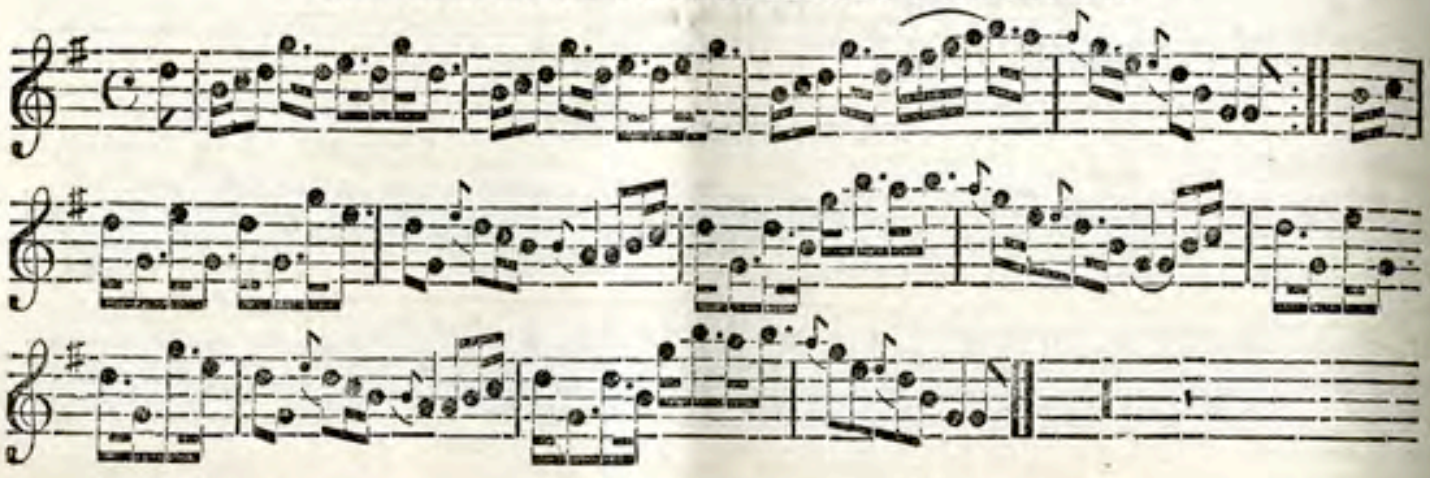


A TRIP TO INCHCOMB.

Lively.

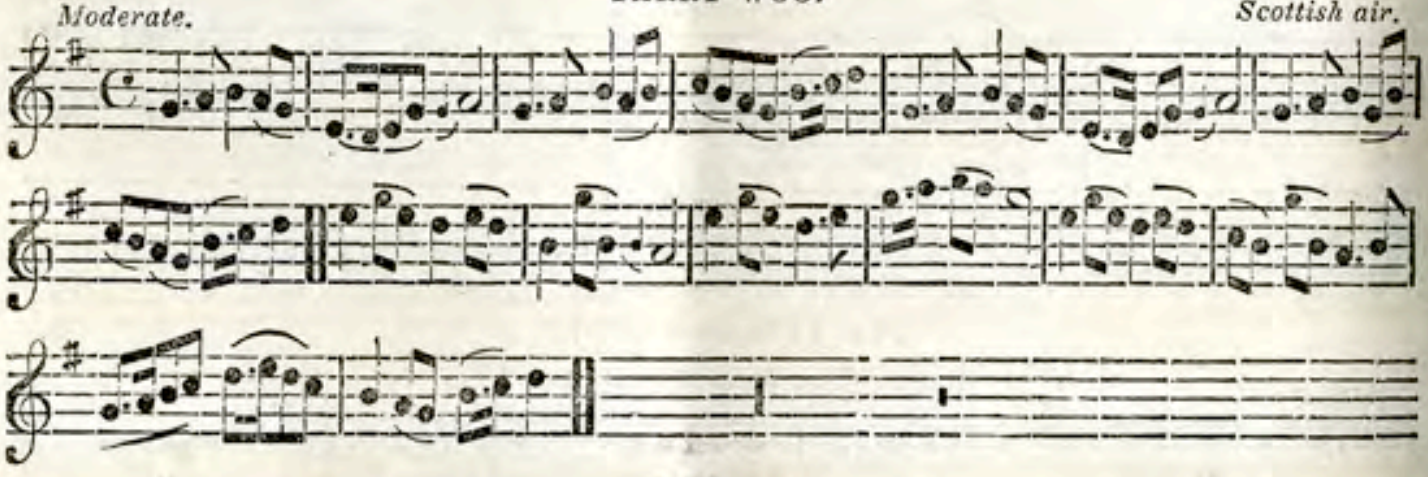


MISS MURRAY OF AUCHTERTYRE'S STRATHSPEY.

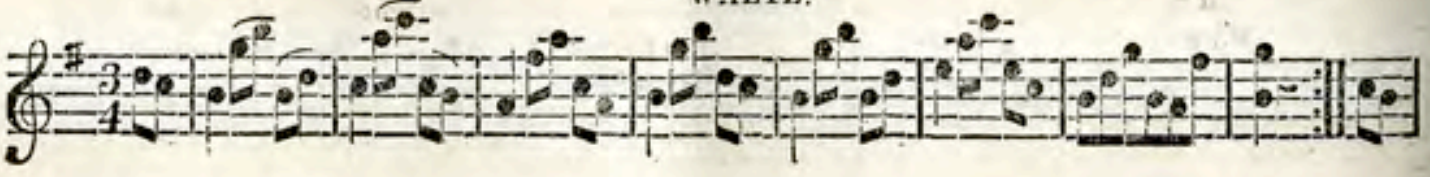


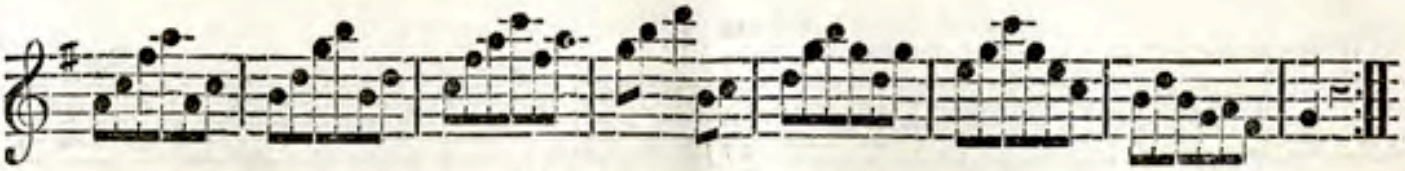
TARRY WOO.

Moderate. *Scottish air.*

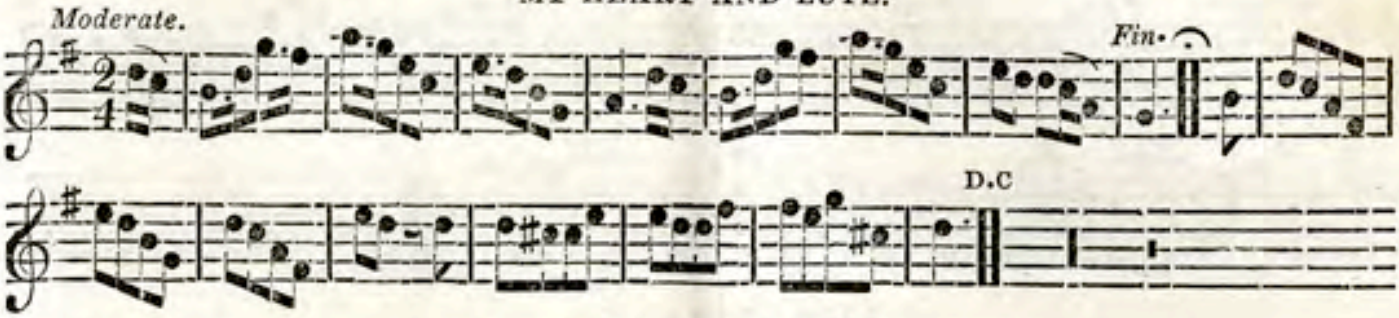


WALTZ.

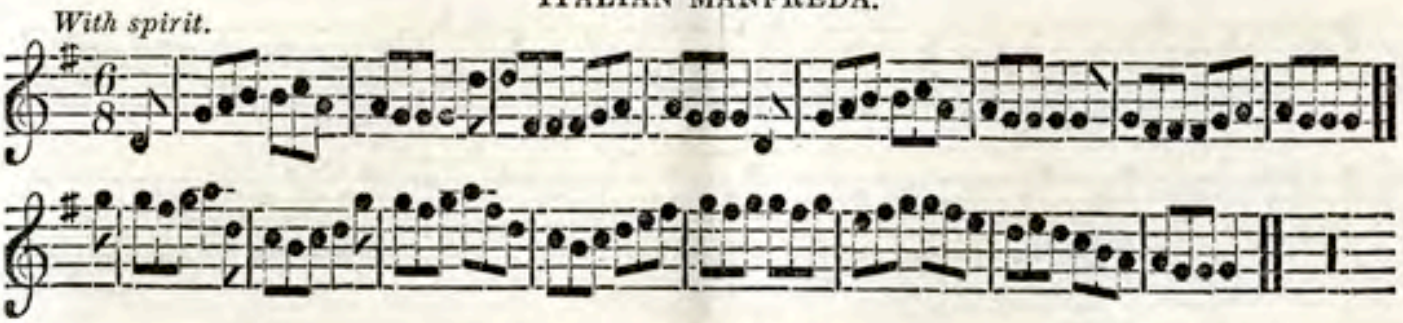




MY HEART AND LUTE.

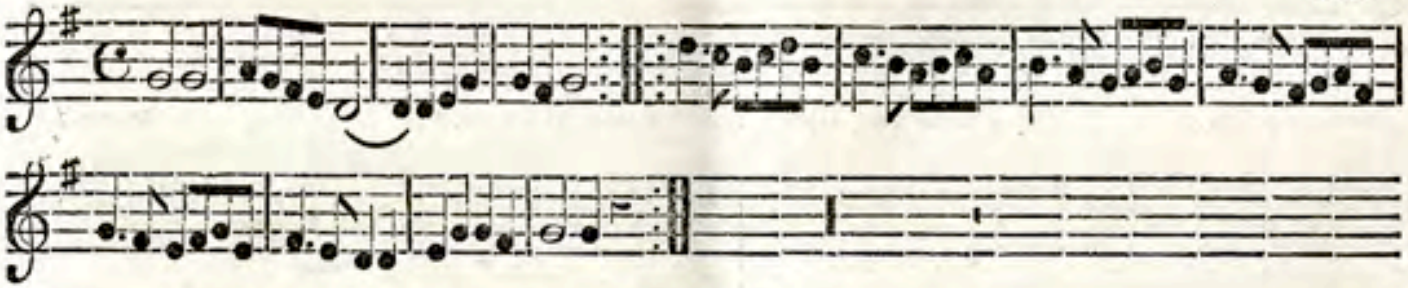


ITALIAN MANFREDA.

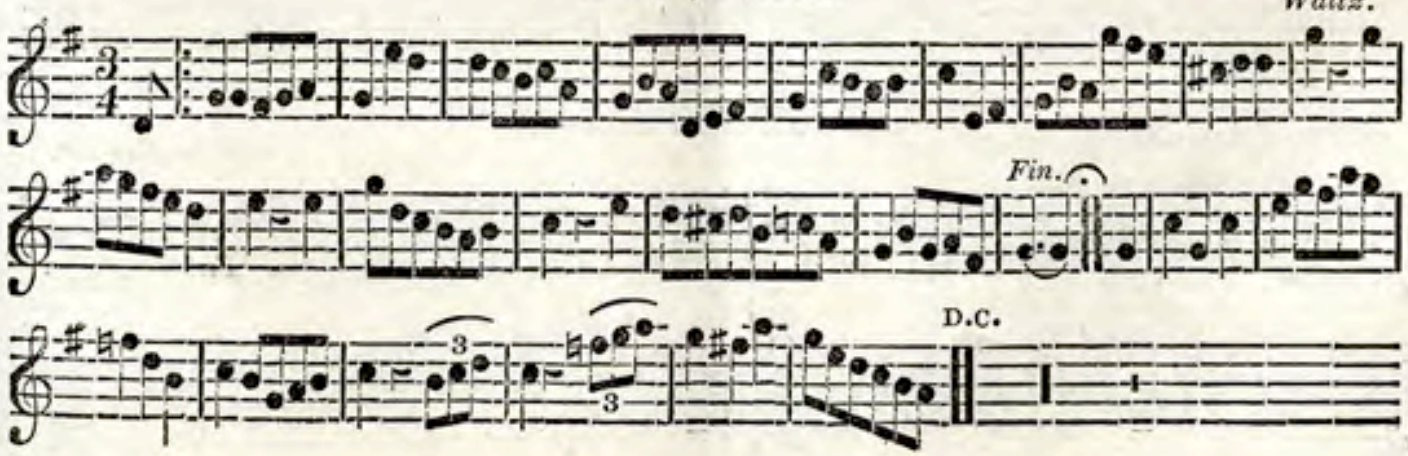


A BRAWL.

1588.

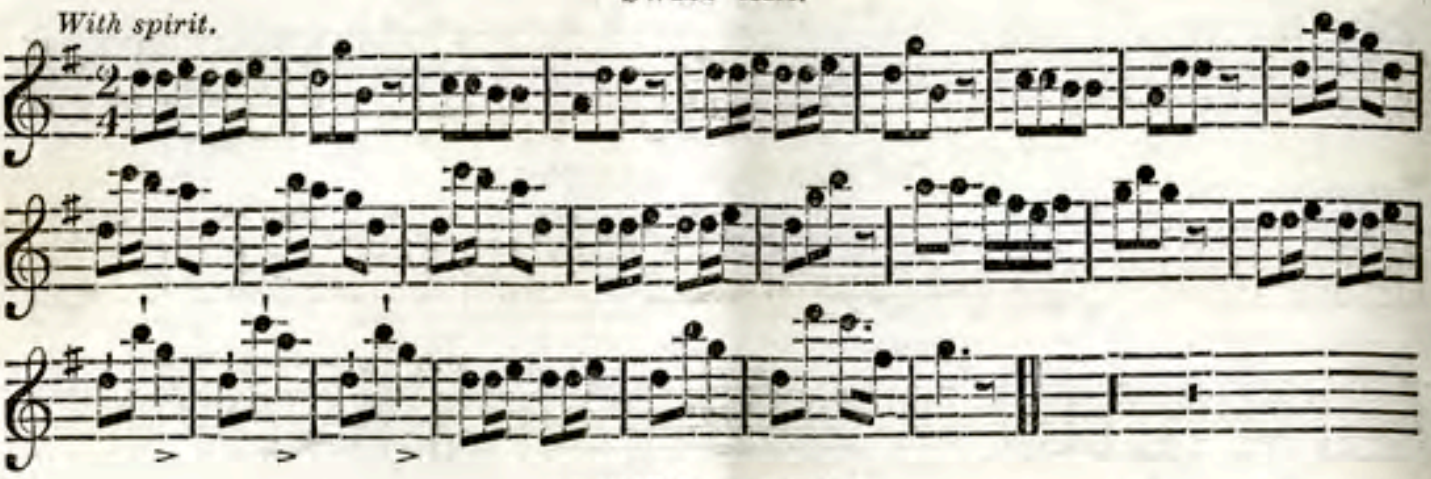


LA GRENOUILLE.



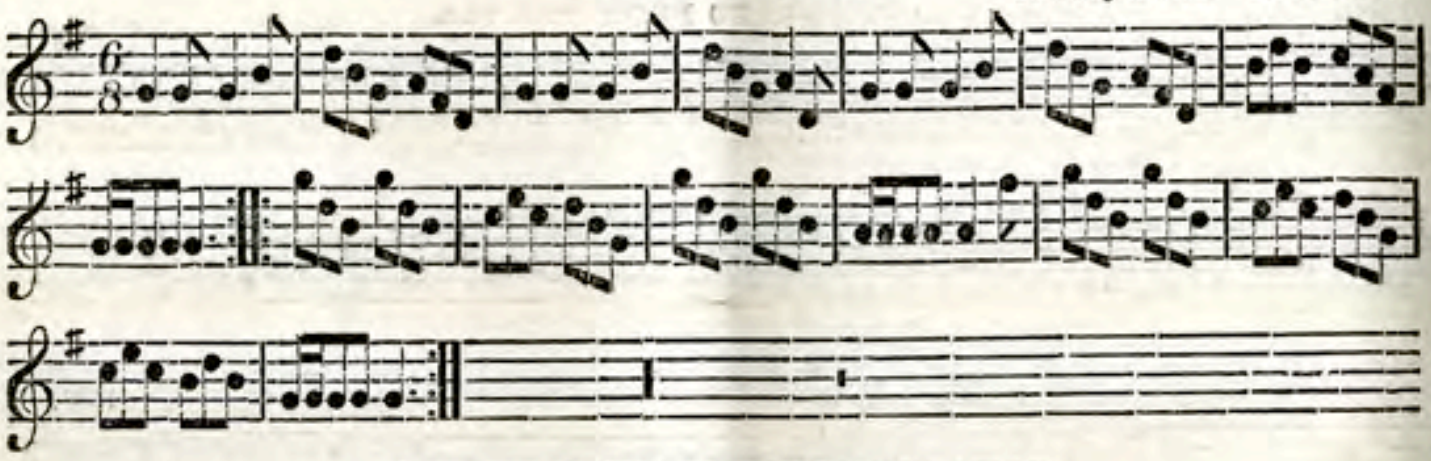
SWISS AIR.

With spirit.



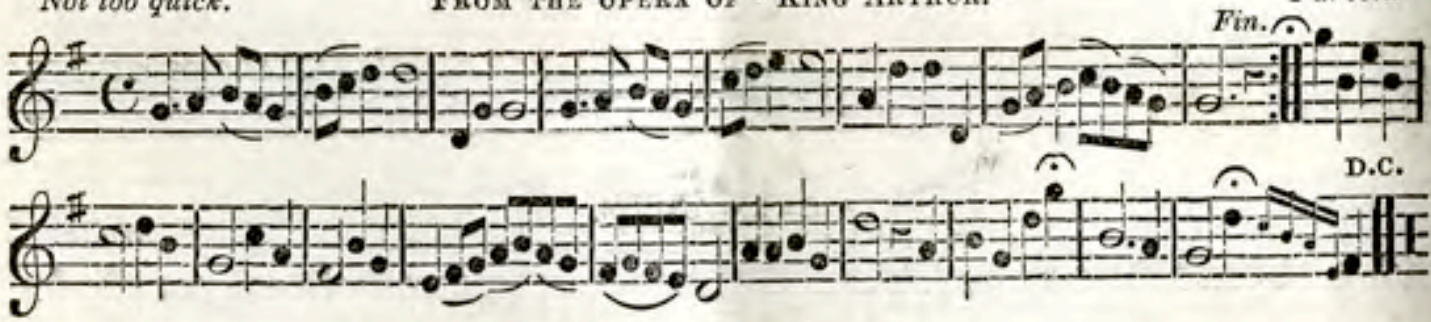
LICHFIELD RACES.

Country dance.—Circa 1720.



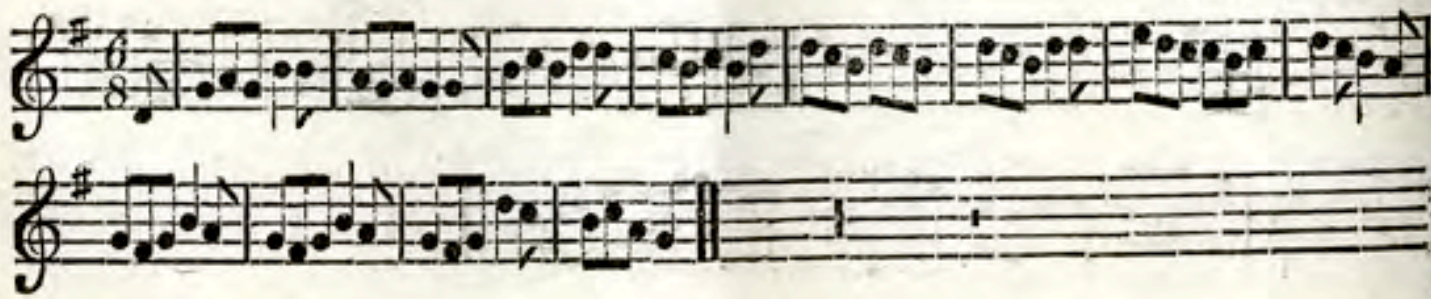
NYMPHS AND SHEPHERDS COME AWAY.

Not too quick. FROM THE OPERA OF "KING ARTHUR." *Purcell.*



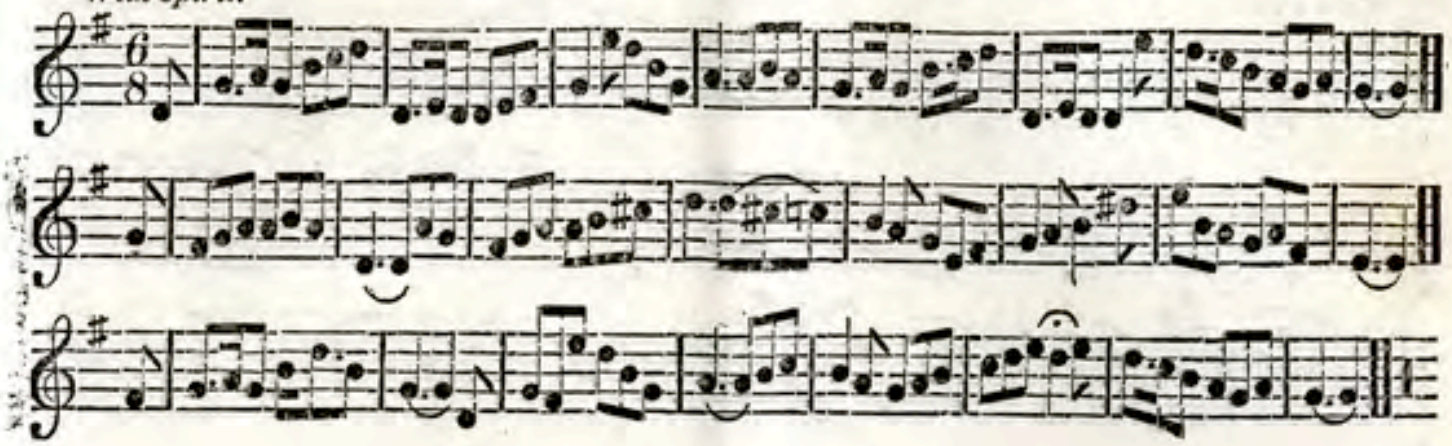
DUMBLE DUM DEARY.

Old English air.



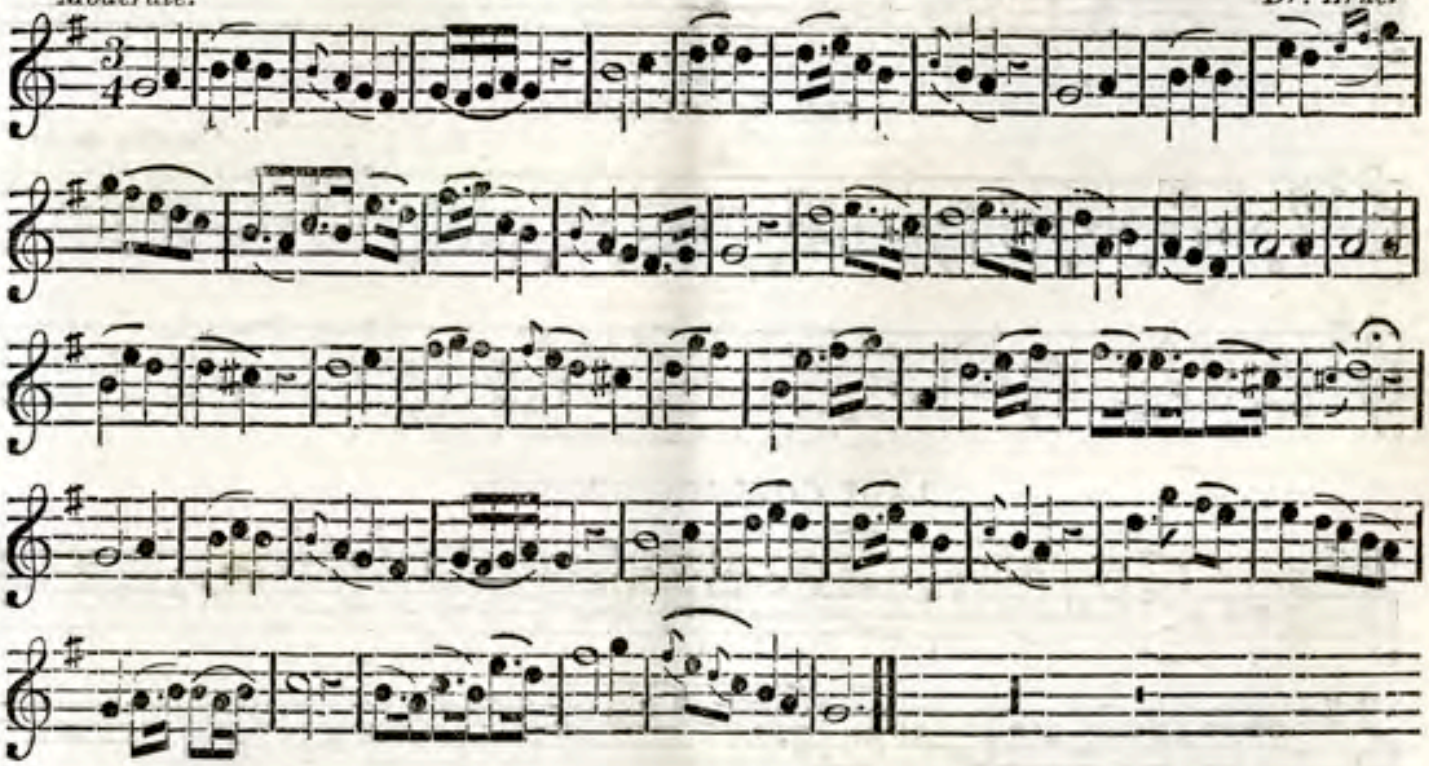
HURRAH FOR THE BONNETS OF BLUE.

With spirit.



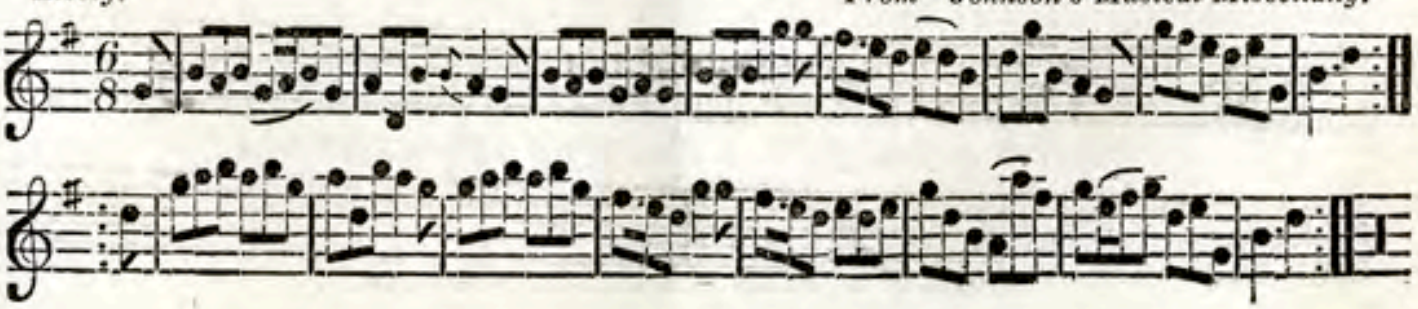
WATER PARTED FROM THE SEA.

Moderate. *Dr. Arne.*



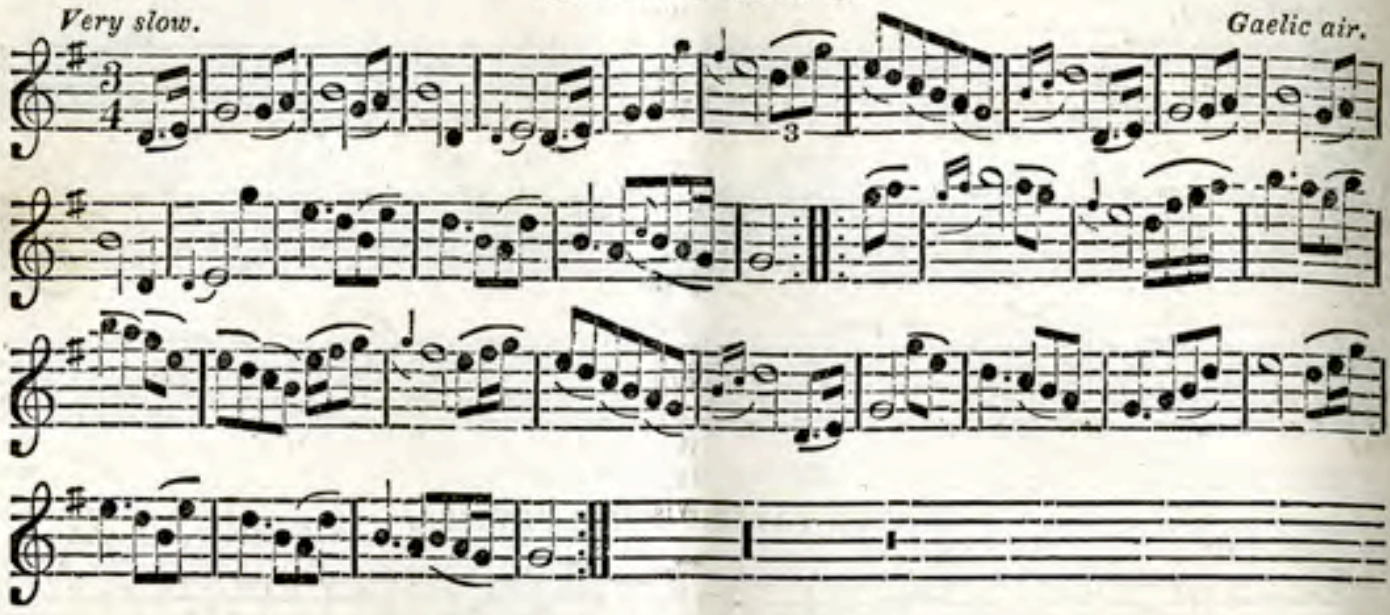
WAP AT THE WIDOW, MY LADDIE.

Lively. *From "Johnson's Musical Miscellany."*



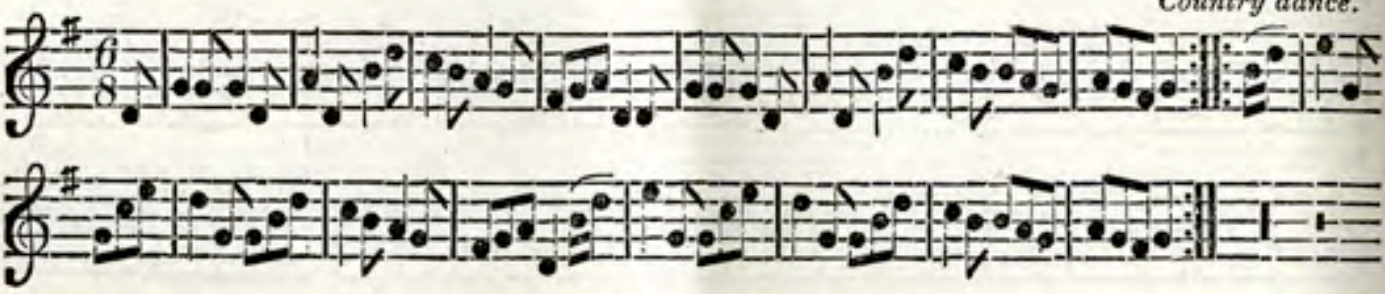
OH! ON O CHRI O!

Very slow. *Gaelic air.*

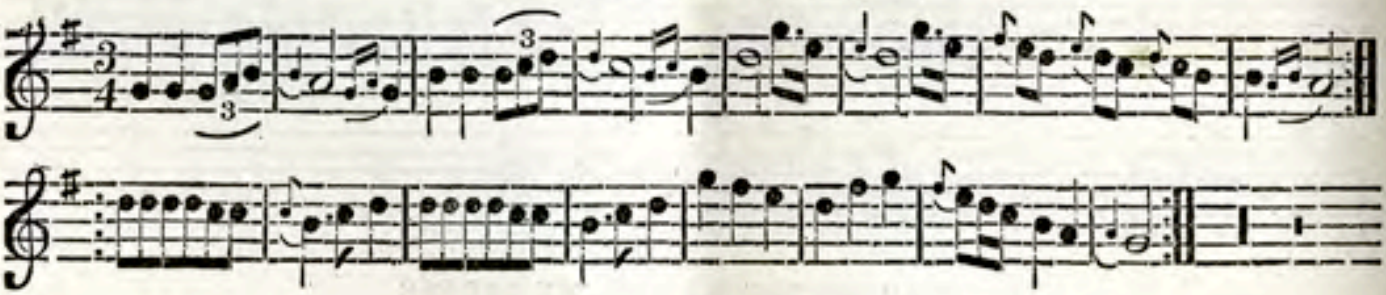


THE COUNTERFEIT.

Country dance.



LADY COVENTRY'S MINUET.



END OF VOL. I.

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