

BRYAN'S
Mammoth Collection
1050 REELS and JIGS,

*Hornpipes, Clogs, Walk-arounds, Essences, Strathspeys, Highland Flings
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AND HOW TO PLAY THEM.

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Down Bow.
Up Bow.

BLODGETT'S—REEL.

Blodgett's Reel musical score in 2/4 time, treble clef, key of A major. The score consists of two staves of music with various bowing markings (upbow, downbow, 1, 2) and dynamic markings like S. and D.S.

"FIRE HIM OUT"—REEL.

"Fire Him Out" Reel musical score in 2/4 time, treble clef, key of A major. The score consists of two staves of music with various bowing markings (upbow, downbow, 1, 2) and dynamic markings like >.

KELTON'S—REEL.

Or "Pig Town Fling."

Kelton's Reel musical score in 2/4 time, treble clef, key of A major. The score consists of two staves of music with various bowing markings (upbow, downbow, 1, 2) and dynamic markings like >.

BRAZEN MASK—REEL.

Brazen Mask Reel musical score in 2/4 time, treble clef, key of A major. The score consists of two staves of music with various bowing markings (upbow, downbow, 1, 2, 3, 4) and dynamic markings like >.

WITCH OF THE WAVE—REEL.

3



WELCOME HERE AGAIN—REEL.



THE SCOTCH PATRIOT'S—REEL.



D.S.

'NEATH THE MOONLIGHT—REEL.



D.S.

TULLOCHGORUM—REEL.

SCOTCH.



D.S.



D.S.

4
WHIDDON'S FAVORITE—REEL.



BANJO—REEL.



IRISH - AMERICAN — REEL.



OUR BOYS'—REEL.



INMAN LINE—REEL.

H. F. WILLIAMS.



JUDY'S—REEL.

5



PADDY HANDLY'S GOOSE—REEL.



ARKANSAS TRAVELLER—REEL.



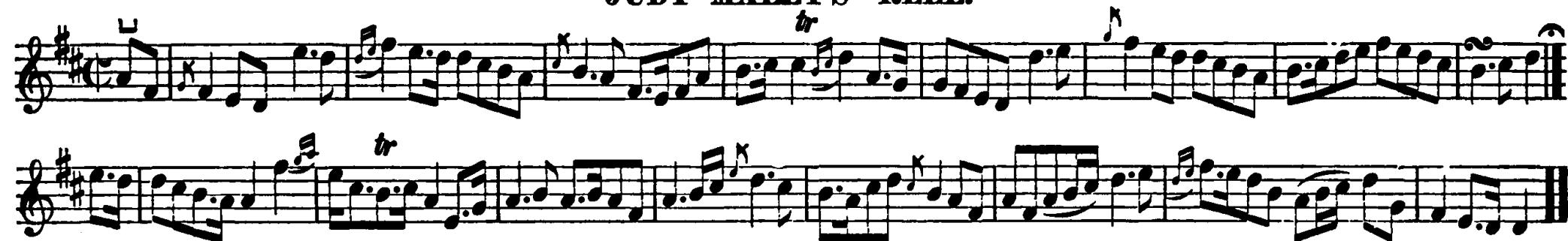
GAME COCK—REEL.



6 CAMERONIAN—REEL.



JUDY MALEY'S—REEL.



PADDY THE PIPER—REEL.



THE RAKISH HIGHLANDER—REEL.



PARNELL'S—REEL.



FLOGGING—REEL.



MISS McDONALD'S—REEL.



MISS JOHNSTON'S—REEL.



ALLY CROAKER'S FAVORITE—REEL.



SILVER CLUSTER—REEL.



THE FAIRY DANCE—REEL.



CONNAUGHT LASS'ES—REEL.



OLD TEMPLE HOUSE—REEL.



MOUNTAIN—REEL.



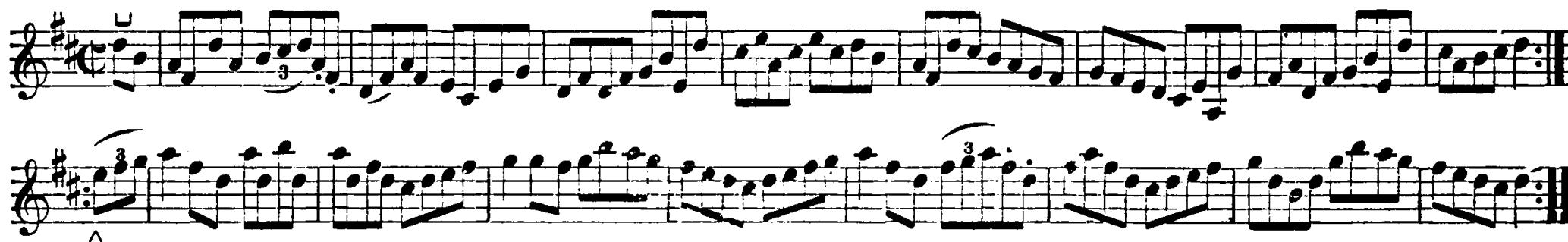
TWIN KATY'S—REEL



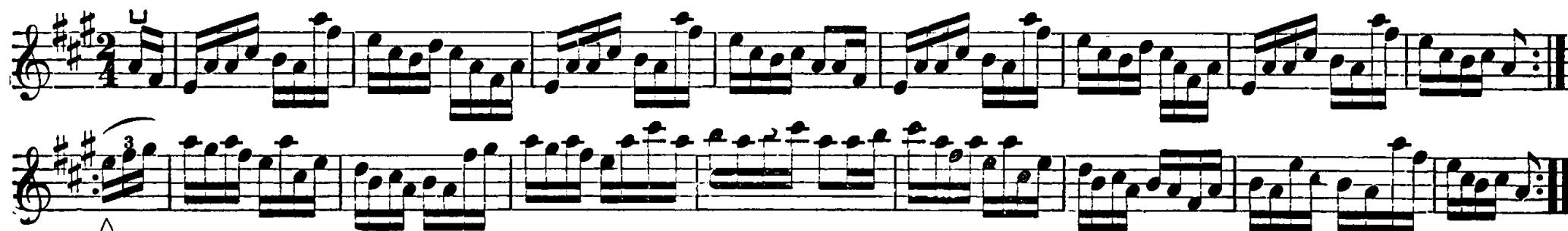
LADY GARDNER'S—REEL.



BONNIE KATE'S—REEL.



LAST NIGHT'S FUN—REEL.



THREE MERRY SISTERS—REEL.



THE PRIMROSE LASS—REEL.

11



BELLES OF TIPPERARY—REEL.



LORD GORDON'S—REEL.



JENNY DANGED THE WEAVER—REEL.



SALAMANCA—REEL.



THE BOYNE HUNT—REEL.



CAPTAIN KELLEY'S—REEL.



FOXIE MARY—REEL.



BLUE-EYED LASSIE—REEL.

13



MY LOVE IS FAR AWAY—REEL.



MOLLY McGUIRE'S—REEL.



TURNPIKE—REEL.



PIGEON ON THE GATE—REEL.



ABITHA MUGGINS' FAVORITE—REEL.



DUBLIN LASSES—REEL.



BLACKBERRY BLOSSOM—REEL.



KISS ME, JOE—REEL.

15



THE CUP OF TEA—REEL.



I'M OVER YOUNG TO MARRY YET—REEL.



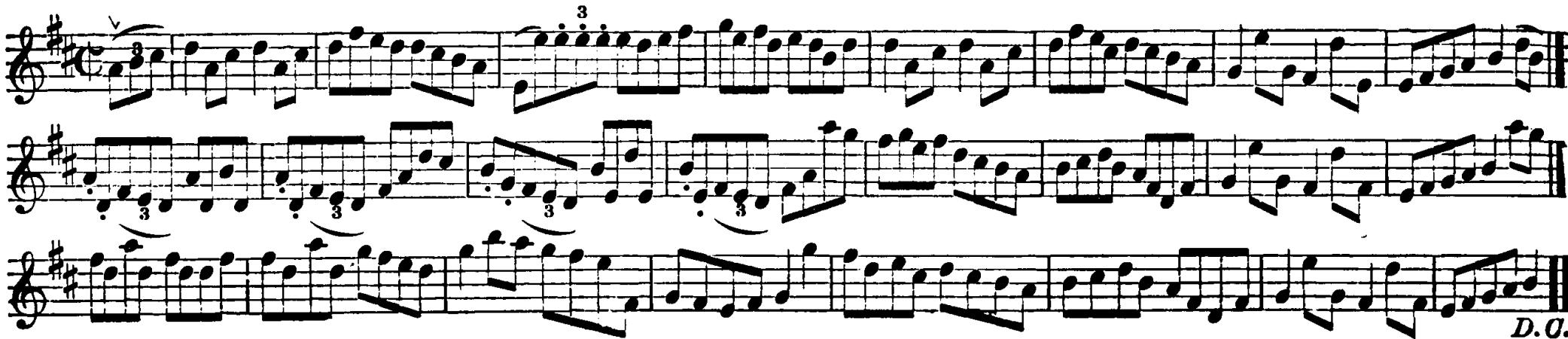
MILL-TOWN MAID—REEL.



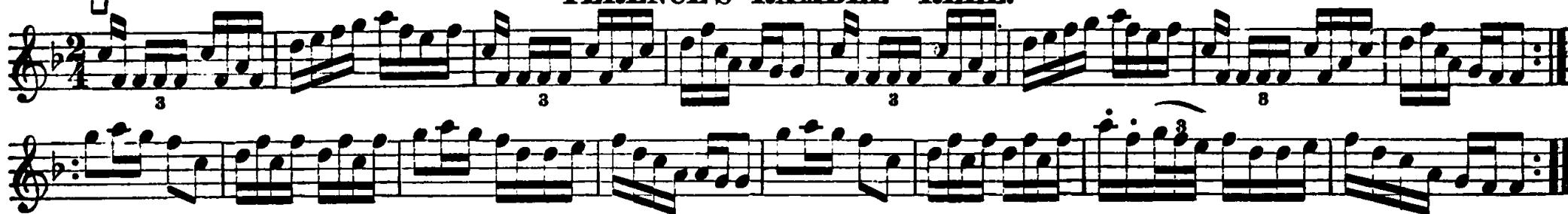
DARK HAIR ED LASS—REEL.



BRIDE OF KILDARE—REEL.



TERENCE'S RAMBLE—REEL.



MY LOVE IS IN AMERICA—REEL.



MAGGIE PICKING COCKELS—REEL.

17



FAREWELL TO ERIN—REEL.



TEMPERANCE—REEL.



EYES RIGHT—REEL.



THE ROVING BACHELOR—REEL.



GOOD-BYE, SWEETHEART—REEL.



REILLY'S—REEL.



ROSE - BUD—REEL.

Or "Mountain Ranger Hornpipe."



CHARMING MOLLIE'S--REEL.

19



BLIND NORRY'S--REEL.



THE BANKS OF ENVERNESS--REEL.



LIMERICK LASSES--REEL.



KITTY CLOVER'S—REEL.



OH, GANG WITH ME TO YON TOWN—REEL.



THE ROWAN TREE—REEL.



SPIRVINS' FANCY—REEL.



THE LADUS—REEL.

21



HUMORS OF TUFTS STREET—REEL.



LADY MONTGOMERY'S—REEL.



BRAES OF DUMBLANE—REEL.



BENNETT'S FAVORITE—REEL.



LEAGUE AND SLASHER—REEL.



LADY EDMONTON'S—REEL.



OLD MAIDS OF GALWAY—REEL.



WIDE AWAKE—REEL.



MISS CORBETT'S—REEL.



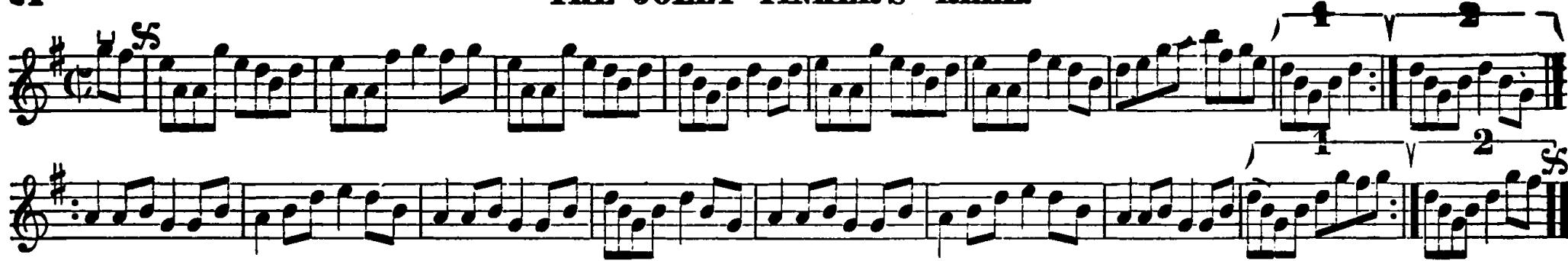
FLOWERS OF CAHIRCIVEEN—REEL.



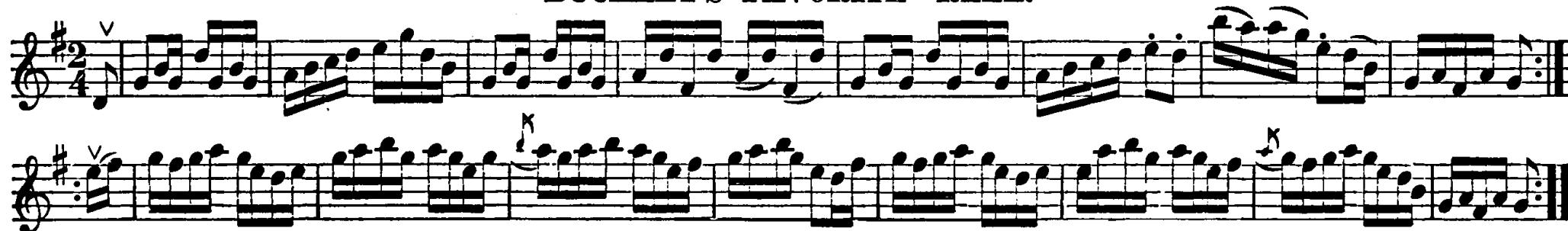
LADY FORBE'S—REEL.



THE JOLLY TINKER'S—REEL.



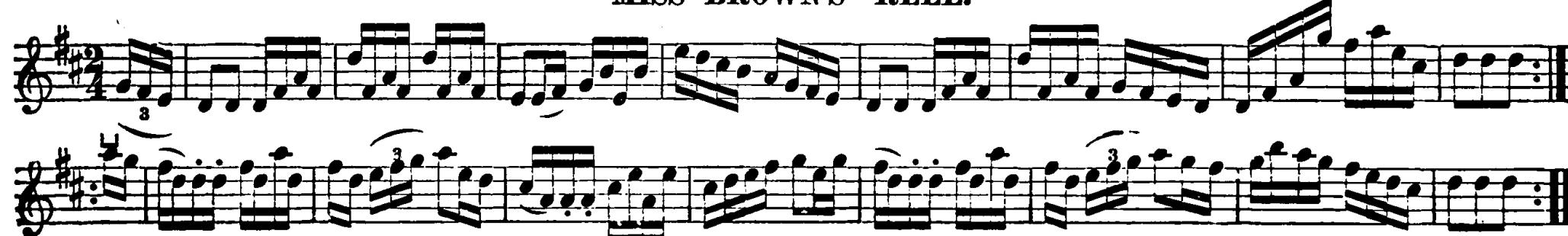
BUCKLEY'S FAVORITE—REEL.



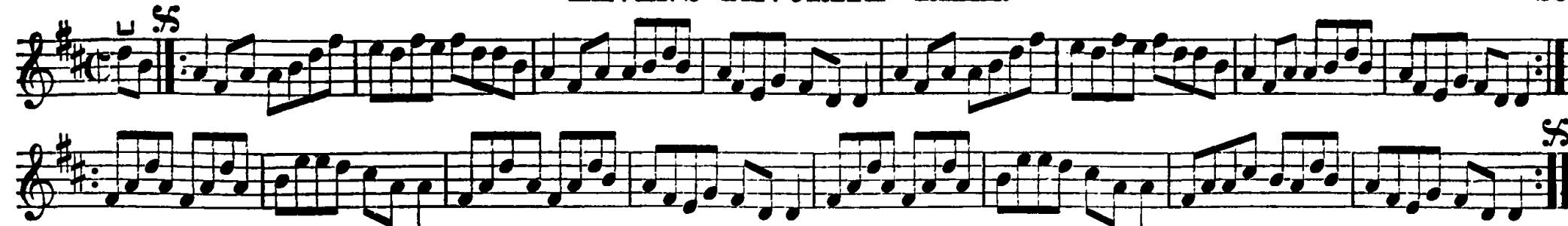
SHIPS ARE SAILING—REEL.



MISS BROWN'S—REEL.



LAVEN'S FAVORITE—REEL.



BROOKLYN LASSES—REEL.



THE MILLER'S MAID—REEL.



NIEL GOW'S—REEL.



THE BOSTON—REEL.



MAY - POLE - REEL.



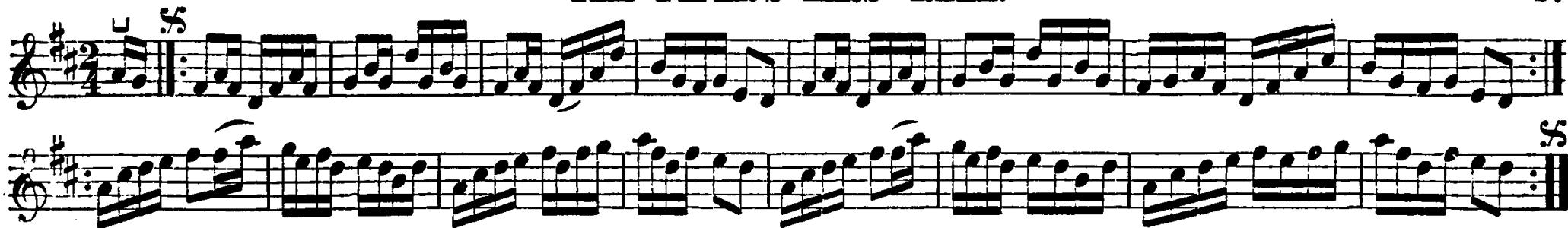
CAPE COD—REEL.



HOBB'S FAVORITE—REEL.



THE PIPER'S LASS—REEL.



SARATOGA—REEL.



QUEEN'S GUARDS—REEL.



THE JOLLY CLAM-DIGGER'S—REEL.



THE WIND UP—REEL.



TEETOTALERS'—REEL.



FILL UP THE BOWL—REEL.



THE MASON'S CAP—REEL.

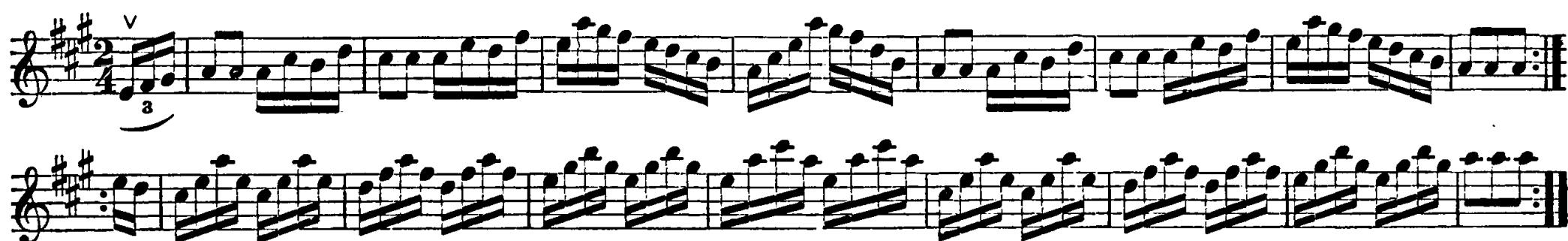


BLACKWATER—REEL.

29



ONCE UPON MY CHEEK—REEL.



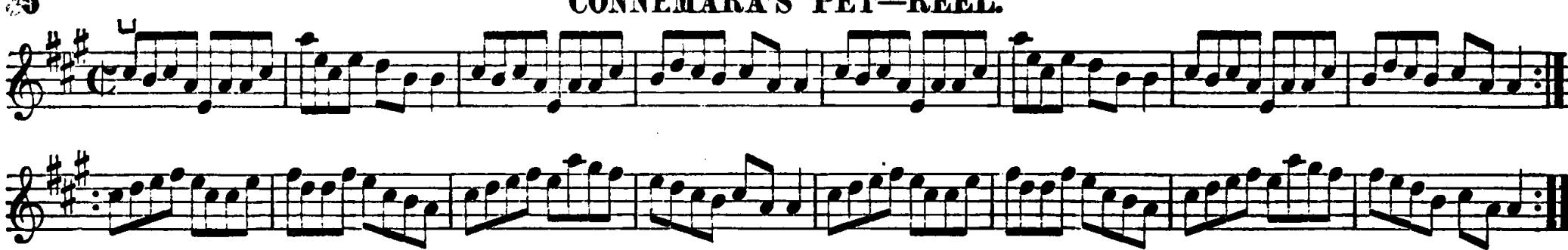
MORTON'S—REEL.



ROSE OF THE VALLEY—REEL.



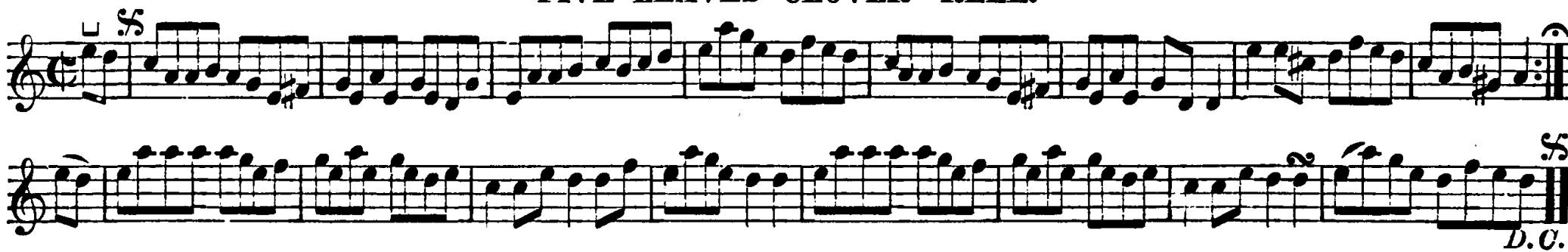
CONNEMARA'S PET—REEL.



THE BONNIE LAD—REEL.



FIVE LEAVED CLOVER—REEL.



NED KENDALL'S FAVORITE—REEL.



THE LAVENDER GIRL—REEL.

A musical score for piano, featuring two staves. The top staff is in common time (indicated by '2') and G major (indicated by a treble clef and a single sharp sign). The bottom staff is also in common time and G major. Both staves show a series of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups. Measure 11 begins with a dynamic 'v.s.' followed by a forte dynamic. Measure 12 concludes with a repeat sign and a forte dynamic.

THE TIN-WARE LASS—REEL.

A musical score for two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It consists of two measures. The first measure starts with a grace note followed by eighth notes. The second measure starts with a grace note followed by sixteenth notes. The bottom staff is also in common time and has a key signature of one sharp. It consists of two measures, mirroring the structure of the top staff. Measures 11 and 12 are identical in both staves.

DAFFY, DON'T YOU—REEL.

A musical score for two staves. The top staff is in 2/4 time with a key signature of one flat. It features a treble clef and includes a dynamic marking 'v' above the first measure. The bottom staff is also in 2/4 time with a key signature of one flat, indicated by a treble clef and a 'F' sharp sign. Both staves show a series of eighth and sixteenth note patterns, with slurs and grace notes used throughout.

GREEN FIELDS OF AMERICA—REEL.

A musical score for two staves. The top staff is in 2/4 time, treble clef, and has a key signature of one sharp. It contains six measures of eighth-note patterns. The bottom staff is also in 2/4 time, treble clef, and has a key signature of one sharp. It contains five measures of eighth-note patterns.

RISING SUN-REEL.

DIAMOND-REEL.

A musical score for piano, featuring two staves. The top staff is in 2/4 time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. Both staves begin with a dynamic of forte (f). The music consists of eighth-note patterns, primarily eighth-note chords, with occasional sixteenth-note grace notes and slurs. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a forte dynamic and continues the eighth-note patterns.

JOHNNY'S GONE TO FRANCE—REEL.

A musical score for two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It consists of two measures of music. The bottom staff is also in common time and has a key signature of one sharp (F#), and it consists of two measures of music. The music features various note heads, stems, and bar lines.

CHARMING KATY'S—REEL.

A musical score for piano, featuring two staves. The top staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The bottom staff begins with a treble clef and a key signature of one sharp. Both staves feature a series of eighth-note patterns. The first measure consists of eighth-note pairs. The second measure starts with a sixteenth-note followed by eighth-note pairs. The third measure features eighth-note pairs again. The fourth measure starts with a sixteenth-note followed by eighth-note pairs. The fifth measure consists of eighth-note pairs. The sixth measure starts with a sixteenth-note followed by eighth-note pairs. The seventh measure consists of eighth-note pairs. The eighth measure starts with a sixteenth-note followed by eighth-note pairs.

FIRE-FLY-REEL.

33



HONEY-MOON-REEL.



ARBANA-REEL.



RAT-CATCHER'S-REEL.



LORD DALHOUSIE'S—REEL.



GREEN HILLS OF TYROL—REEL.



THE DEVIL AMONG THE TAILORS—REEL.



REED'S FAVORITE—REEL.



THE COUNTESS OF LOUDEN'S—REEL.



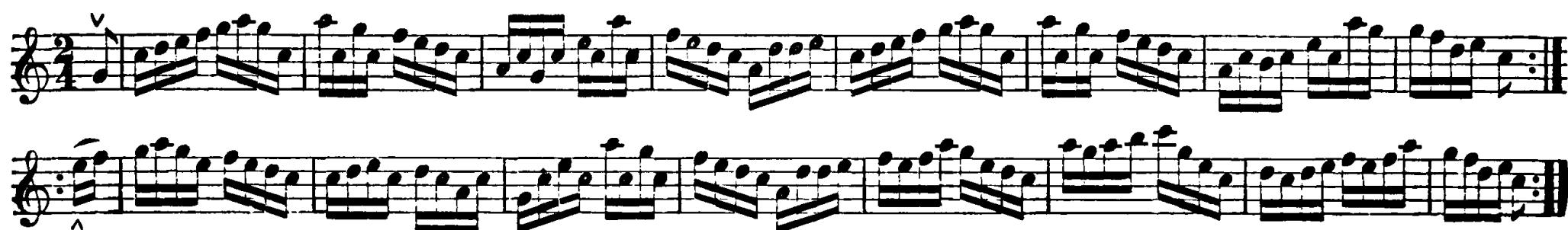
SMITH'S DELIGHT—REEL.



JENNY'S BABY—REEL.



HIT OR MISS—REEL.



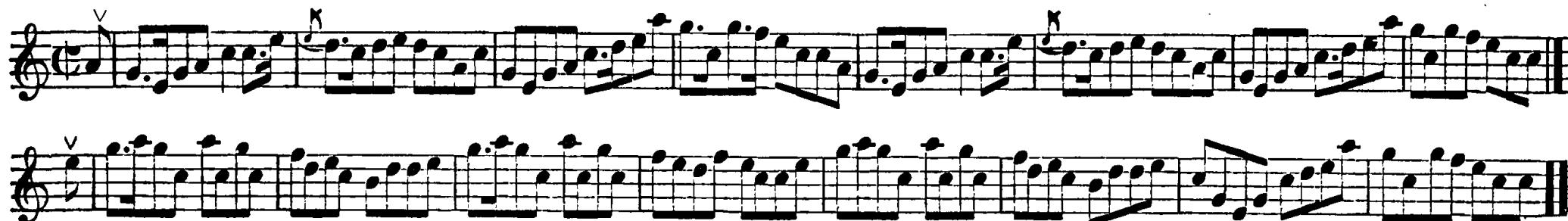
FROM NIGHT TILL MORN—REEL.



CORPORAL CASEY'S FANCY—REEL.



MISS CAMPBELL'S—REEL.



“YOU BET”—REEL.

JAS. HAND.



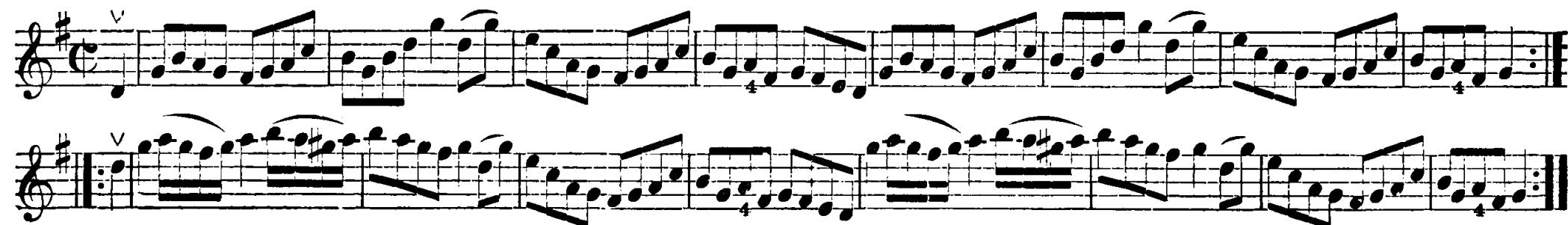
SYNTA—REEL.

JAS. HAND.

87



KISS THE BRIDE—REEL.



LARDNERS'—REEL.



SLEEPY MAGGY—REEL.



CORKONIAN—REEL.



CONGRESS PARK—REEL.



TWO FORTY—REEL.



LEAP YEAR—REEL.



"WAKE UP, SUSAN"—REEL.

39



ALL THE WAY TO GALWAY—REEL.



GREEN GROW THE RUSHES O—REEL.



FLOWERS OF EDINBURG—REEL.



PEELERS JACKET—REEL.



WIND THAT SHAKES THE BARLEY—REEL.



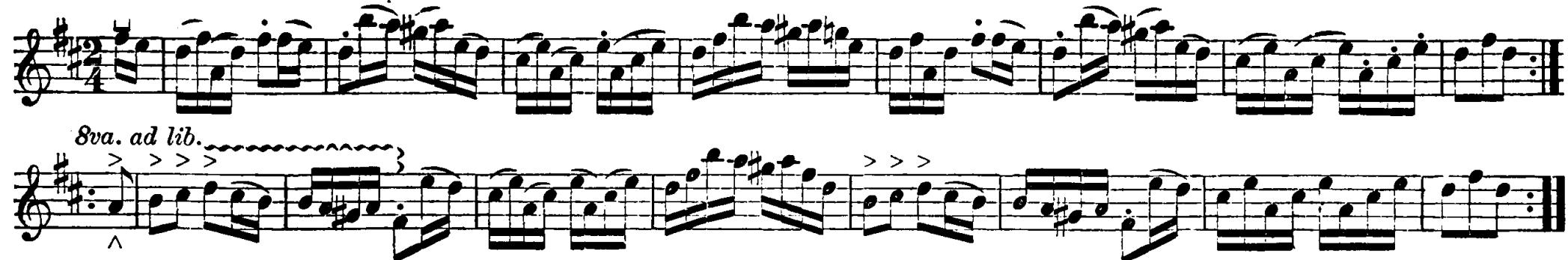
EVERGREEN LASSES—REEL.



EILEEN ALANNA—REEL.



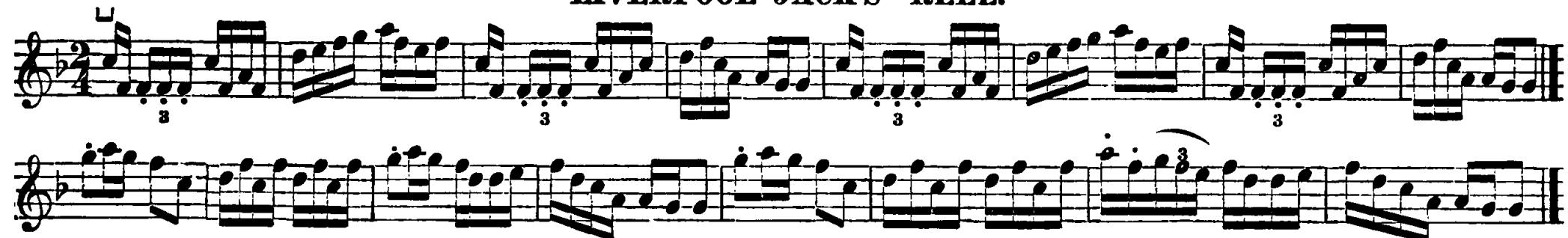
LEVANTINE'S BARREL—REEL.



MAID OF ATHENS—REEL.



LIVERPOOL JACK'S—REEL.



SPEED THE PLOUGH—REEL.



McDONALD'S—REEL.

(Often used for Virginia Reel.)

The musical notation consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp, located at the beginning of the first staff. The music features various note heads, stems, and bar lines, typical of traditional folk music notation.

VIRGINIA REEL. First lady and foot gent, forward (meet each other) and return to places.—First gent and foot lady same—First lady and foot gent, forward, turn with right hands, back to places.—First gent and foot lady same—First lady and foot gent, forward, turn with left hands, back to places.—First gent and foot lady same—First lady and foot gent, forward, turn with both hands, back to places.—First gent and foot lady same—(First lady and foot gent, forward, back to back.—First gent and foot lady same)—[SELDOM USED.] First couple give right hands, left hands to opposite, (so on to foot of set) up centre with partner to places—March: ladies to right, gents to left, all up the centre. First couple down centre and stop.

LET'S BE GAY—REEL.

The musical notation consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp, located at the beginning of the first staff. The music features various note heads, stems, and bar lines.

FIRST NIGHT IN LEADVILLE—REEL.

The musical notation consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is two sharps, located at the beginning of the first staff. The music features various note heads, stems, and bar lines.

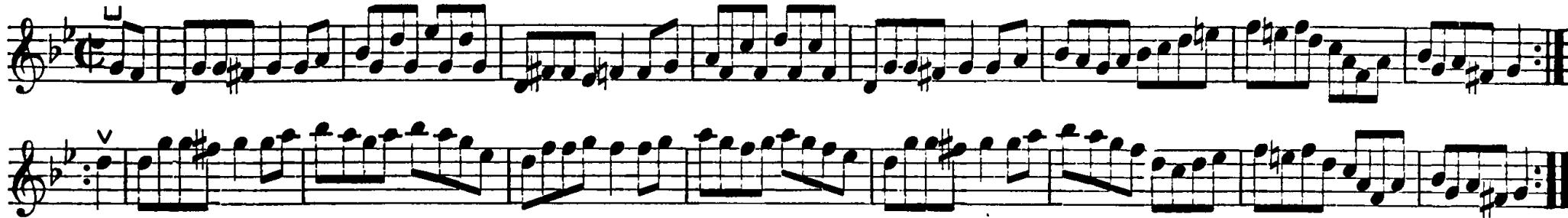
THE ALHAMBRA—REEL.

The musical notation consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp, located at the beginning of the first staff. The music features various note heads, stems, and bar lines.

KILKENNY BOYS'—REEL.



PADDY ON THE TURNPIKE—REEL.



THE KEEL-ROW—REEL.

(Or TWIN SISTERS.)



TWIN SISTERS.—First two ladies join hands, chassa across. [same time] First two gents chassa across, outside singly, join hands, chassa back, [same time] two ladies return outside.—First couple down the centre, back, cast off, right and left. [Next two ladies, etc.]

ECHOES FROM FOREST GARDEN—REEL.



SPIRIT OF 1880—REEL.



OLD ZIP COON—REEL.



OLD ZIP COON.—First couple down the outside and back up the centre, [second couple down the centre and back up the outside at same time.] First couple down the centre and back up the outside, [second couple down the outside and back up the centre at same time.] First and second couples down the centre together, back.—First couple cast off, right and left four.

SMASH THE WINDOWS—REEL.

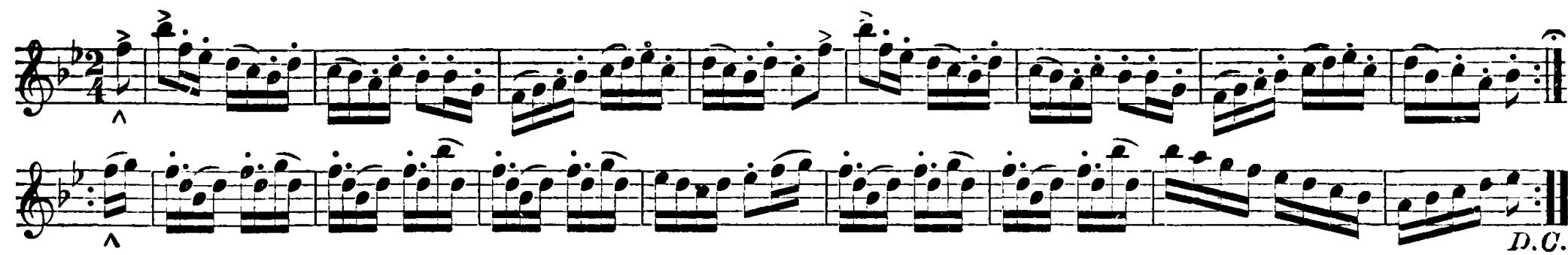


THE GRAND SPY—REEL.



SPIT - FIRE—REEL.

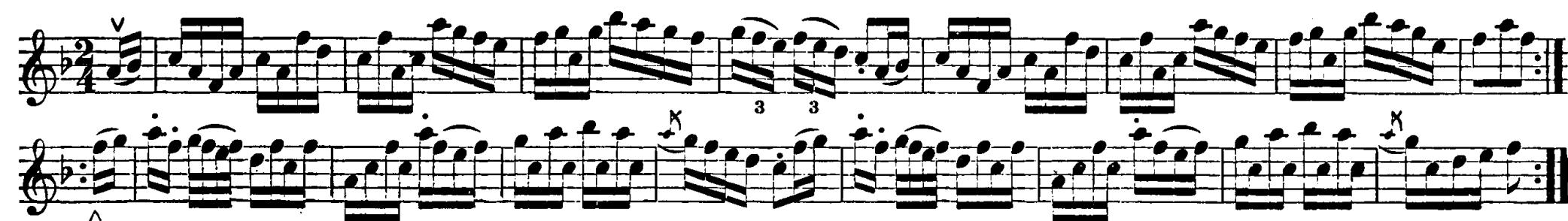
45



MISS GAY'S—REEL.



PANTOMIME—REEL.



RATHKEALE HUNT—REEL.



BLUE BIRD—REEL.

J. HAND.



PADDY McFADDEN'S—REEL.



BELLES OF LEWISTON—REEL.



THE IRISHMAN'S LOVE—REEL.



DIMEN DRU DEELISH—REEL.



PULL DOWN YOUR VEST—REEL.



NEW WEDDING—REEL.



PADDY ON THE RAILROAD—REEL.



HALF-PENNY—REEL.



LADY WALPOLE'S—REEL.

(Often called Lady Washington's Reel—or Boston Fancy.)



LADY WALPOLE'S REEL.—First couple cross over and balance, turn same; down the centre with partners, and back, (each remain on the others side of set until the foot)
Ladies' chain.—half promenade, half right and left to places.

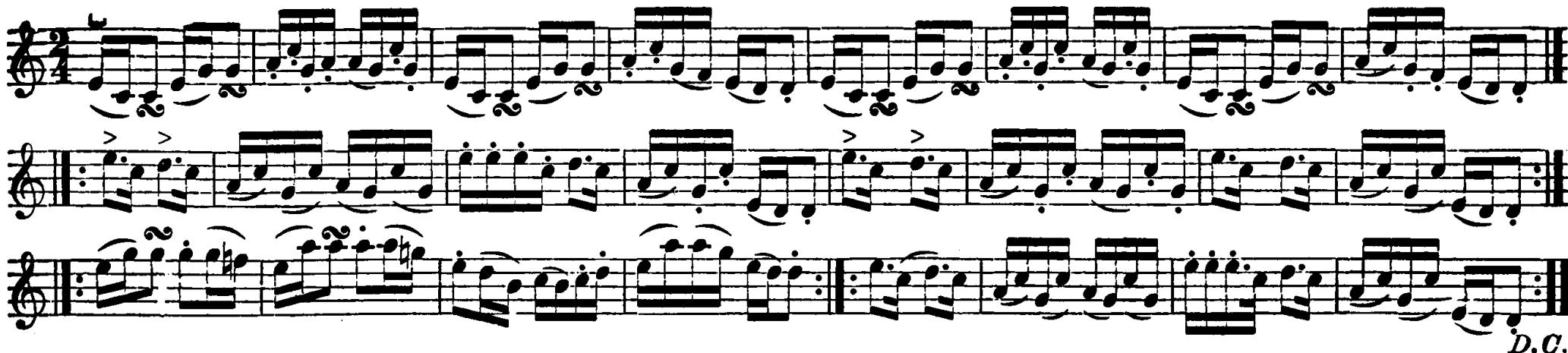
WATERLOO—REEL.



McGUFFUM'S—REEL.



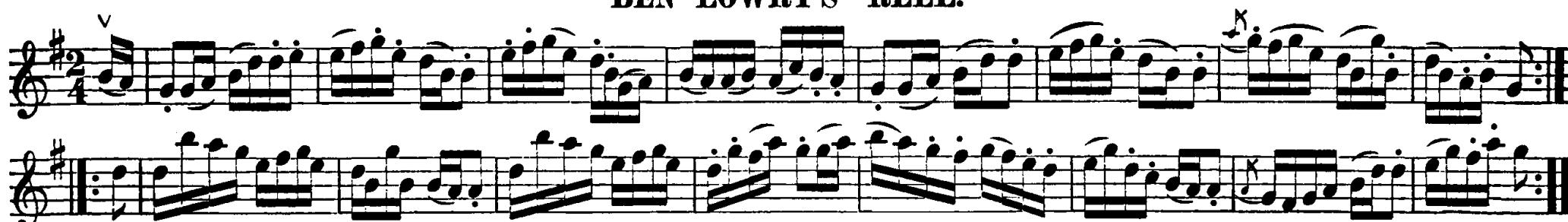
WINNIE GREEN'S FAVORITE—REEL.



STICK IT IN THE ASHES—REEL.



BEN LOWRY'S—REEL.



WHO MADE YOUR BREECHES?—REEL.



COME, TILL THE BOTTLE-HOUSE—REEL.



DONEGALL BOYS'—REEL.



OLD BACHELORS'—REEL.



WITHIN A MILE OF CLONBUR—REEL.



HIGHLAND SKIP—REEL.

51



KANTSCHUKOFF—REEL.



MOLLY BAWN'S—REEL.



THE LADIES' DELIGHT—REEL.



BOYS IN BLUE—REEL.



COME TO YOUR TAY—REEL.



BEAUX OF OAK HILL—REEL.



BEAUX OF OAK HILL.—(First couple change sides) Down the outside—back—balance to sides and turn—down the centre—back—cast off—Ladies' chain.

JOE TANZY'S—REEL.

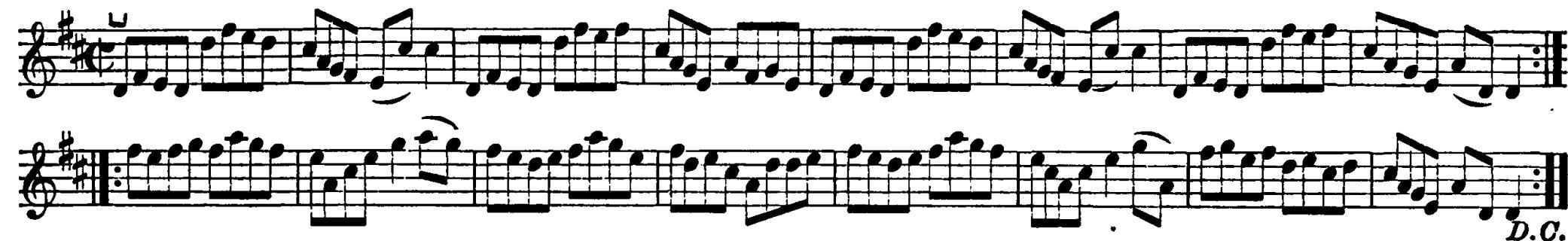


CALE SMITH'S PASTIME—REEL.

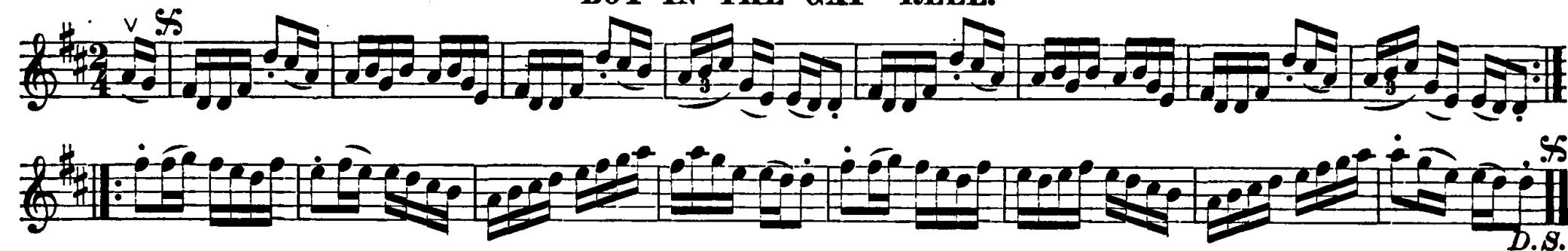
53



NEW LINE—REEL.



BOY IN THE GAP—REEL.



THE JOLLY SEVEN—REEL.



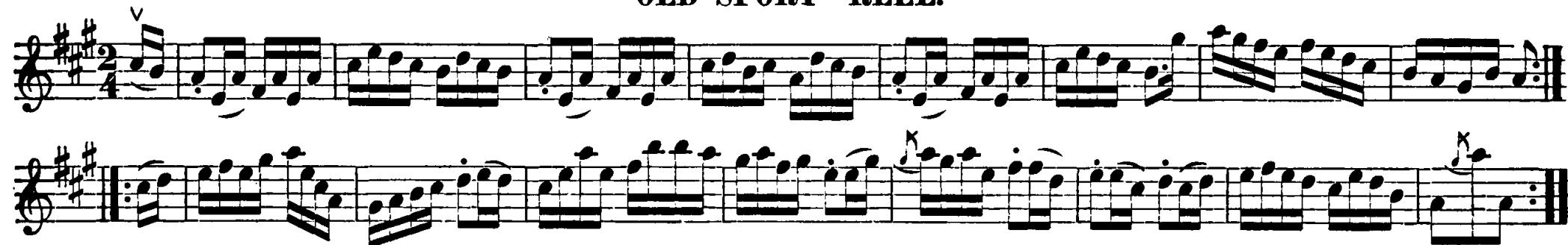
FLOWERS OF ST. PETERSBURG—REEL.



THE BOSTON BOYS—REEL.



OLD SPORT—REEL.

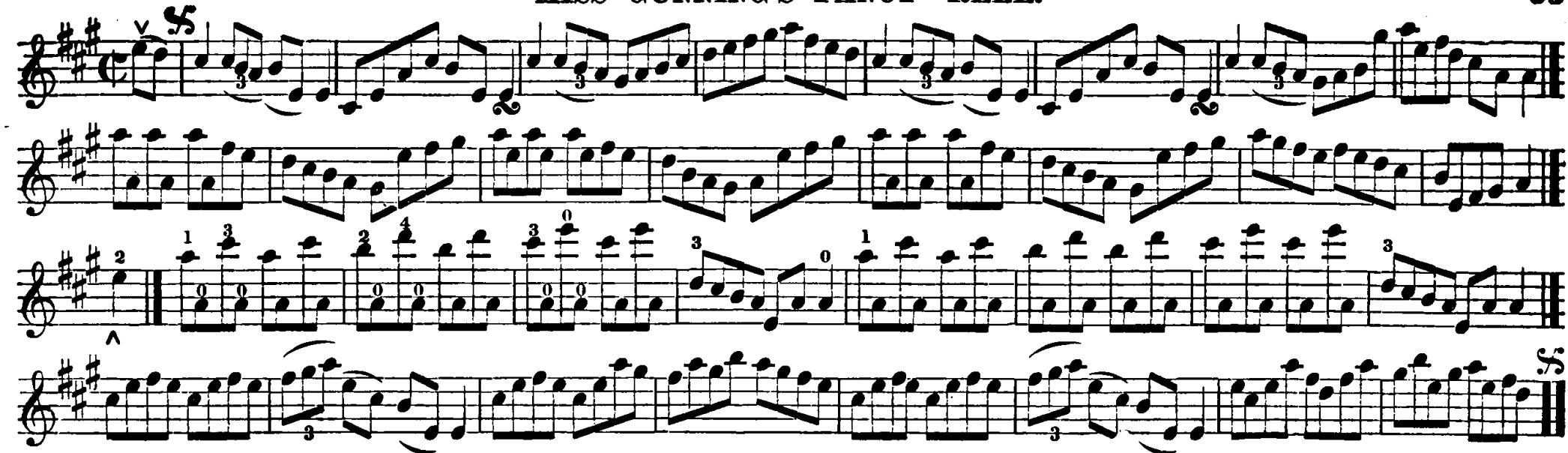


THE LONDON LASSES—REEL.



MISS GUNNING'S FANCY—REEL.

55



AROUND THE WORLD—REEL.



MISS HORGAN'S—REEL.



D.C.

HUMOURS OF ROCKSTOWN—REEL.



THE MAGIC SLIPPER—REEL.



THE DEVIL'S DREAM—REEL.



DEVIL'S DREAM. (*Form in sets of six couples.*)—First couple down the outside and back, (foot couples up the centre and back at same time) First couple down the centre, back, cast off, (foot couples up the outside and back at the same time) Ladies' chain (first four)—Right and left.

THE RIVAL—REEL.



MY LOVE IS ON THE OCEAN—REEL.



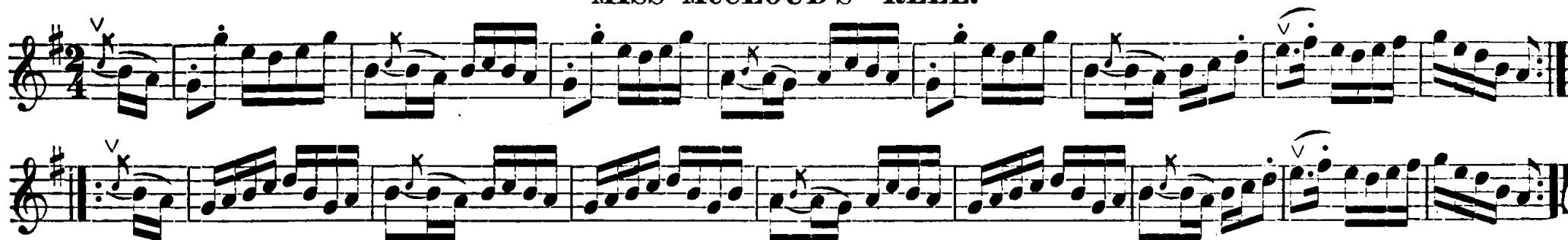
JENNY'S WEDDING—REEL.

J. HAND.

57



MISS McCLOUD'S—REEL.



BOSTON RATTLERS—REEL.



QUEEN OF CLUB'S—REEL.



PAT CARNEY'S—REEL.



"CHEESE IT!"—REEL.



OLD JOE SIFE'S—REEL.



DAN BACKUS' FAVORITE—REEL.



DANDY MIKE'S—REEL.

59



FLOWERS OF LIMERICK—REEL.



OPERA—REEL.



OPERA REEL. (*Form in sets of six couples.*)—First couple balance, down the centre to the foot of set. Second couple balance, down the centre to foot of set. Right and left 4 as the foot, both couples up the centre. First couple down the outside and remain at the foot.

CLEMENS'—REEL.



HARRISON'S CELEBRATED—REEL.



THE IRISH ROVER'S—REEL.



MISS KELLY'S—REEL.



“ALL ABOARD”—REEL.



COL. McBAIN'S—REEL.

61

G MINOR.



MONEY MUSK—REEL.

Musical notation for Money Musk Reel, featuring two staves of music. The top staff is in 2/4 time with a treble clef, and the bottom staff is in 2/4 time with a bass clef. The key signature changes between G major and A major. The music includes various note patterns and rests. Below the first staff, the text "VARIATION FIRST.—To second strain, ad lib." is written. Below the second staff, the text "VARIATION SECOND.—To second strain, ad lib." is written.

VARIATION FIRST.—*To second strain, ad lib.*VARIATION SECOND.—*To second strain, ad lib.*

MONEY MUSK.—First couple join right hands and swing once and a half round, go below second couple, forward and back six. First couple give right hands, swing three quarters round (to inside of set) forward and back six, first couple give right hands, swing to place, right and left four.

PADDY MILES' FRICASSEE—REEL.



THE COSMOPOLITE—REEL.

Musical notation for The Cosmopolite Reel, featuring two staves of music. The top staff is in 2/4 time with a treble clef, and the bottom staff is in 2/4 time with a bass clef. The key signature is A major. The music includes eighth and sixteenth note patterns. The text "D.O." is written at the end of the second staff.

BELLA UNION—REEL.

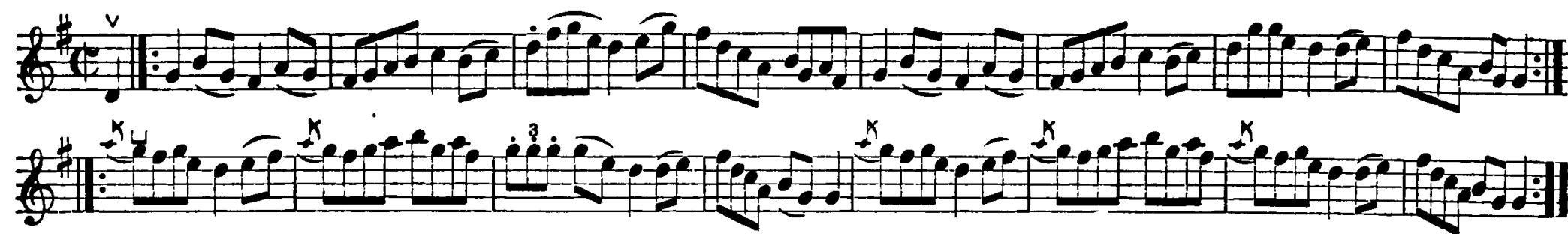
R. TYSON



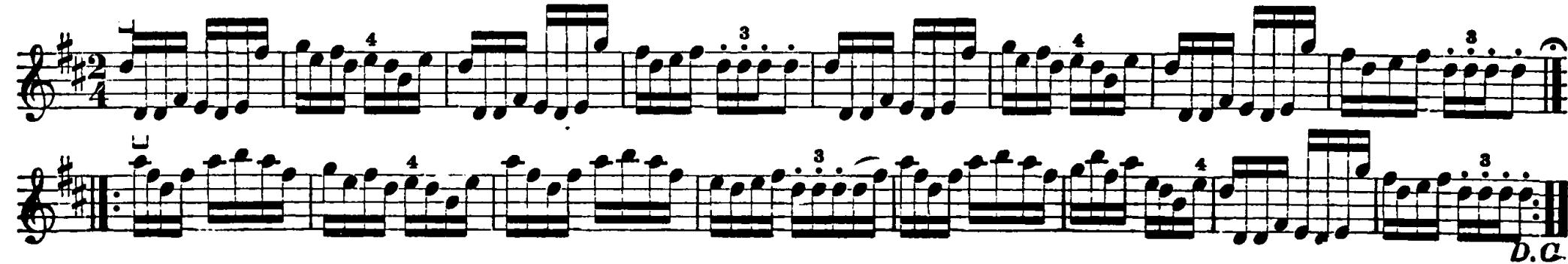
KILEY'S—REEL.



NEW POLICEMAN'S—REEL.



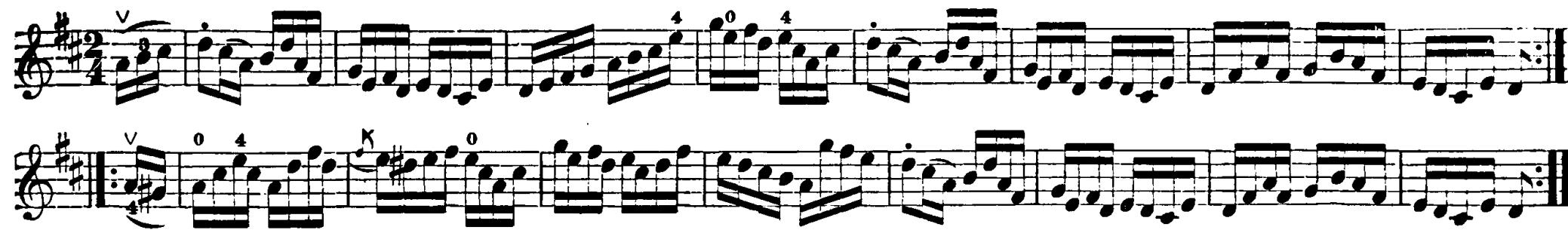
GREEN TREES OF ATHOL—REEL.



POLO—REEL.

J. OSWALD.

63



MULLIN'S FAVORITE—REEL.



LADY HARRIET'S—REEL.



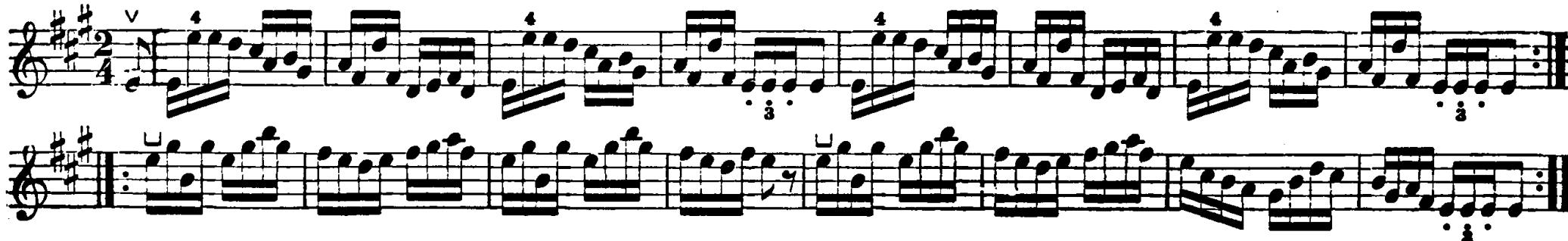
TULLOCH—REEL.

SCOTCH.



MANCHESTER—REEL.

ZEKE BACKUS.



MAGNOLIA—REEL.



FROM SHORE TO SHORE—REEL.



BOYLE O'REILLY'S—REEL.



BETTY PRINGLE'S PIG—REEL.

NIEL GOW.

65



EVANSVILLE—REEL.



RUSTIC—REEL.



RUSTIC REEL. Each gent. has two partners. Form as for Spanish Dance. Each gent. chassa out with right hand lady opposite, and back; chassa out with left hand lady opposite, and back. All forward and back—pass through to next couples.

LADY ELGIN'S COURTSHIP—REEL.



PEEP O' DAY—REEL.

W. GOW.



THE GREEN FLAG IS FLYING—REEL.



BRIGHTEST EYES—REEL.



AFTER THE HARE—REEL.



TORNADO—REEL.

J. HAND.

67



"ALL THE GO"—REEL.



"SEVEN UP"—REEL.



THE MAID OF ARGYLE'S—REEL.



WILD IRISH—REEL.

G. L. TRACY.



BUNCH OF ROSES—REEL.



WEE BIT—REEL.



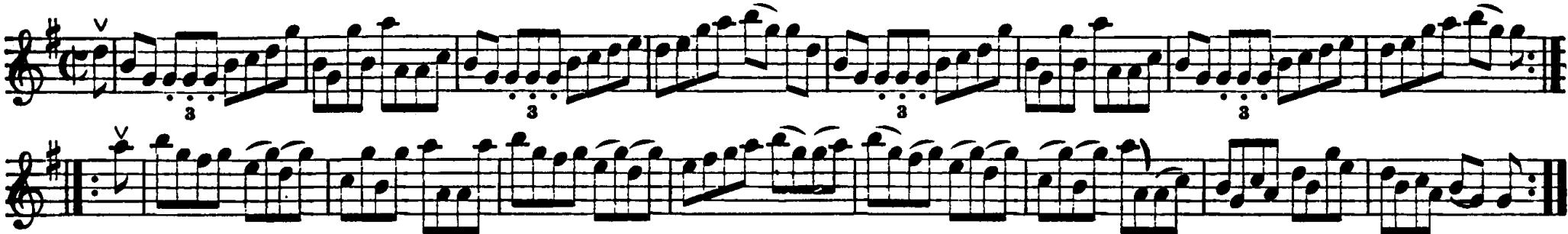
CROSS ROAD—REEL.



NICODEMUS JOHNSON'S—REEL.



MISS PLAUDY'S—REEL.



MARQUIS HANSLEY'S—REEL.

SCOTCH.



FLAT FOOT—REEL.



INIMITABLE—REEL.

As performed by E. CHRISTIE.



KITTY CLYDE'S—REEL.



LUCY CAMPBELL'S—REEL.

SCOTCH.



YELLOW HAIR'D LADDIE—REEL.

SCOTCH.



BLUFF—REEL.

G. L. TRACY.

71



LARRY DOWNS'—REEL.



LADY JANE GRAY'S—REEL.



PRIDE OF THE BALL—REEL.



HIPPODROME—REEL.**G. L. TRACY.****SHIPPEN STREET LAND—LADY'S—REEL.****FLIP McGILDER'S—REEL.****PRETTY JANE'S—REEL.**

GLADIATOR—REEL.

G. L. TRACY.

73



EMIGRANTS’—REEL.

SCOTCH.



RE- UNION—REEL.



RILEY'S FAVORITE—REEL.

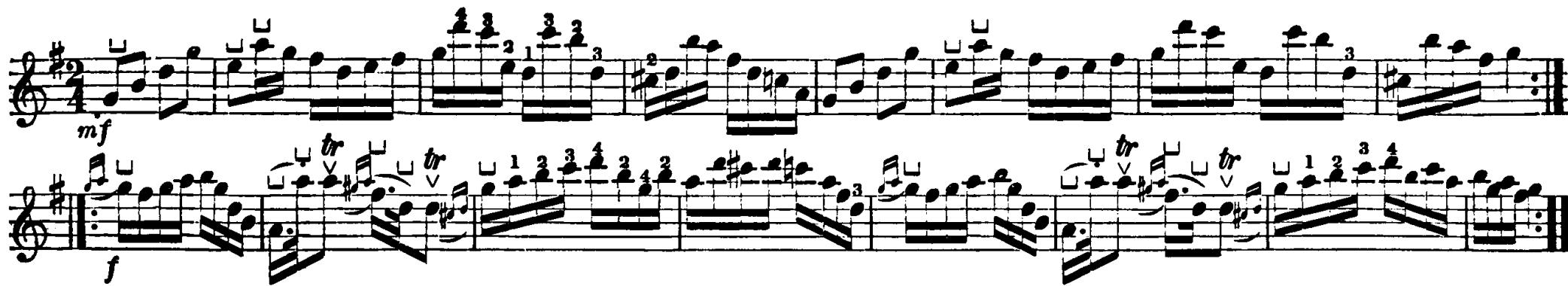


TELEPHONE—REEL.*As performed by C. W. KNOWLTON.***THE YORKSHIRE BITE—REEL.****NEW YORK—REEL.****BELLES OF OMAHA—REEL.**

TOM DEERING'S RAMBLES—REEL.

E. CHRISTIE.

75



DOMINION—REEL.



PULASKI GUARDS—REEL.



MULDOON'S FAVORITE—REEL.



PACIFIC SLOPE—REEL.



GEM OF IRELAND—REEL.



RACKETTY JACK'S—REEL.



HOBBLE THE BOUTCHES—REEL.



ARMY AND NAVY—REEL.

77

Musical score for "Army and Navy—Reel." in 2/4 time, key of B-flat major. The score consists of two staves. The first staff uses a treble clef and dynamic markings *mf* and *v*. The second staff uses a bass clef and dynamic marking *f*. The music features eighth-note patterns with various slurs and grace notes. Measure numbers 1 and 2 are indicated above the staves.

"ALL THE RAGE"—REEL.

Musical score for "'All the Rage"—Reel." in common time, key of C major. The score consists of two staves. The first staff uses a treble clef and dynamic marking *v*. The second staff uses a bass clef and dynamic marking *f*. The music features eighth-note patterns with slurs and grace notes. Measure numbers 1 and 2 are indicated above the staves.

MARDI GRAS—REEL.

Musical score for "Mardi Gras—Reel." in 2/4 time, key of E major. The score consists of two staves. The first staff uses a treble clef and dynamic marking *p*. The second staff uses a bass clef and dynamic markings *mf*, *cresc.*, *ff*, *mf*, *cresc.*, and *ff*. The music features eighth-note patterns with slurs and grace notes. Measure numbers 1 and 2 are indicated above the staves.

LITTLE DUKE'S—REEL.

Musical score for "Little Duke's—Reel." in common time, key of G major. The score consists of two staves. The first staff uses a treble clef and dynamic marking *>*. The second staff uses a bass clef and dynamic marking *>*. The music features eighth-note patterns with slurs and grace notes.

FLIRTATION—REEL.

Musical score for "Flirtation—Reel." in common time, key of G major. The score consists of two staves. The first staff uses a treble clef and dynamic markings *v*, *0*, *>*, and *4*. The second staff uses a bass clef and dynamic markings *v*, *0*, *>*, and *x*. The music features eighth-note patterns with slurs and grace notes.

POST HORN—REEL.

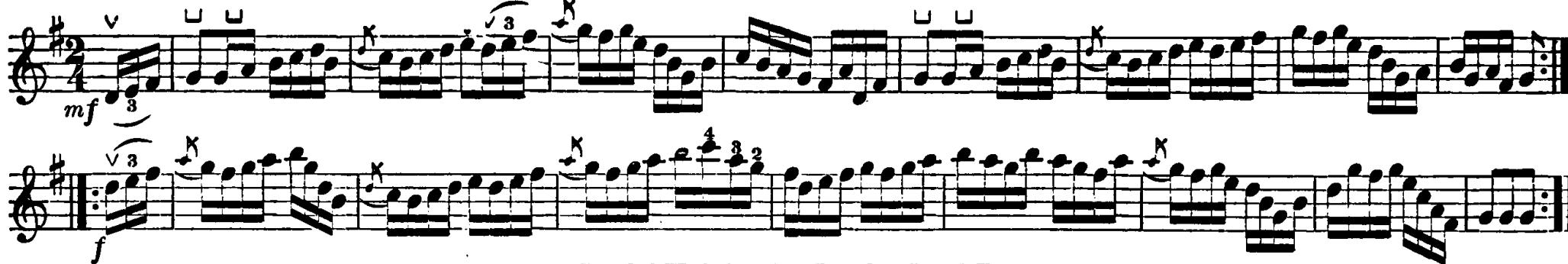
FRANK LIVINGSTON.



JACK SMITH'S FAVORITE—REEL.



ACACIA—REEL.



PEGGY WHIFFLE'S—REEL.



OSTINELLI'S—REEL.

79

Musical score for Ostinelli's Reel, featuring two staves of music. The top staff is in common time (indicated by '2') and has a key signature of one sharp. The bottom staff is also in common time and has a key signature of one sharp. The music consists of eighth and sixteenth note patterns, with dynamic markings 'mf' and 'f'.

MARGERY'S FAVORITE—REEL.

Musical score for Margery's Favorite Reel, featuring two staves of music. The top staff is in common time (indicated by '2') and has a key signature of one sharp. The bottom staff is also in common time and has a key signature of one sharp. The music consists of eighth and sixteenth note patterns, with dynamic markings 'v' and 'u u v'.

WHITE STAR—REEL.

Musical score for White Star Reel, featuring two staves of music. The top staff is in common time (indicated by '2') and has a key signature of one sharp. The bottom staff is also in common time and has a key signature of one sharp. The music consists of eighth and sixteenth note patterns, with dynamic markings 'v', 'u v', 'a', '1', and '2'.

LAND LEAGUE—REEL.

PARNELL.

Musical score for Land League Reel, featuring two staves of music. The top staff is in common time (indicated by '2') and has a key signature of one sharp. The bottom staff is also in common time and has a key signature of one sharp. The music consists of eighth and sixteenth note patterns, with dynamic markings 'v', 'u u v', and 'u u v'.

BRAES OF AUCHENTYRE—REEL.

SCOTCH.



THE "UNKNOWN"—REEL.



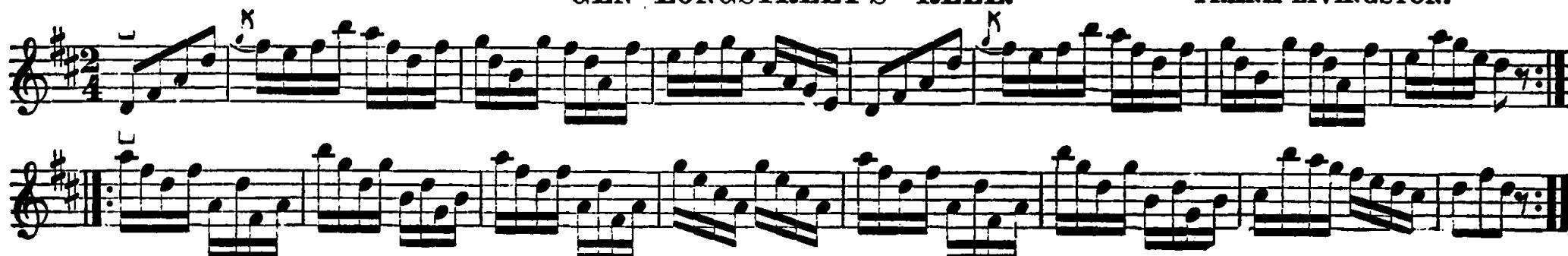
ROSS—REEL.

ZEKE BACKUS.



GEN LONGSTREET'S—REEL.

FRANK LIVINGSTON.



CALIFORNIA—REEL.

FRANK LIVINGSTON.

81



PINK EYED LASSIE—REEL.



SUKEY BIDS ME—REEL.

SCOTCH.



GREETING TO IRELAND—REEL.



BELLE OF BOSTON—REEL.

E. CHRISTIE.

D.C.

MAGUINNIS' DELIGHT—REEL.

“GOLDEN GATE”—REEL.

FRANK LIVINGSTON.

INDY'S FAVORITE—REEL.

THE BLACK-EYED LASSIE—REEL.

SCOTCH.

83



HIBERNIA'S PRIDE—REEL.



KILWINNING'S STEEPLE—REEL.

SCOTCH.



RECREATION—REEL.

FRANK LIVINGSTON.



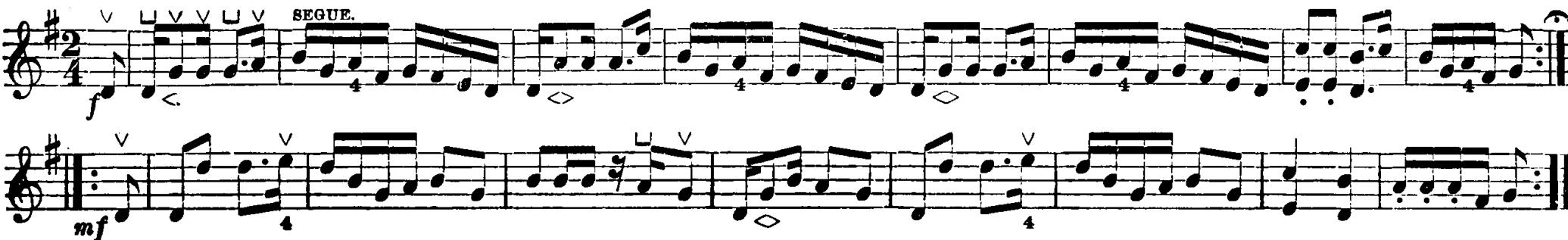
MARQUIS OF BOWMONT—REEL.

SCOTCH.



FLING—DANG—REEL.

H. F. WILLIAMS.



NIMBLE FINGER'S—REEL.

3d. POSITION. 1 0 1 4 1 3 1 4 3 2 3 4 2 0 2 SEGUE.



LADY BELHAVEN'S—REEL.

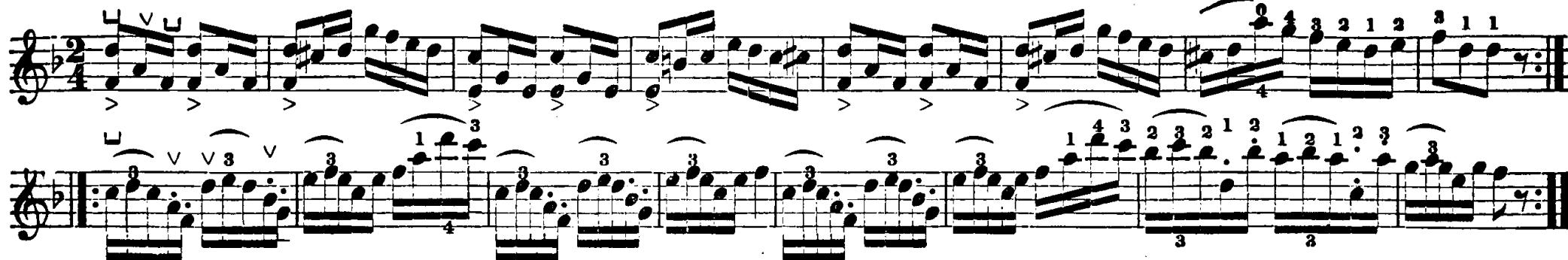
SCOTCH



GEN. SHERIDAN'S—REEL.

HARRY CARLETON.

85

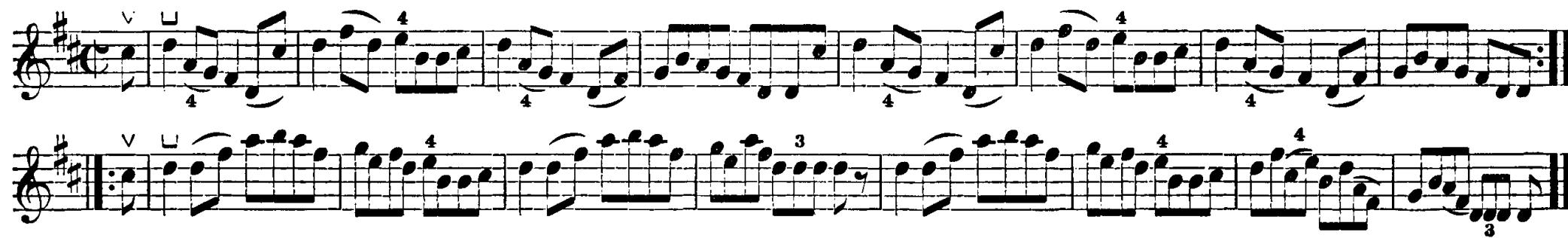


STEEPLE CHASE—REEL.



THE RANDY WIFE OF GREENLAW—REEL.

SCOTCH.



PICNIC—REEL.



HOWARD—REEL.



CLYDE-SIDE LASSIES,—REEL.

SCOTCH.



SHUFFLE—REEL.



LUCKIE BAWDINS’—REEL.

SCOTCH.



MILLER'S—REEL.

ZEKE BACKUS.

87

SACUE.



THE WEDDING RING—REEL.

SCOTCH.



MERRY LADS OF AYER—REEL.

SCOTCH.



D.S.

WALKER STREET—REEL.



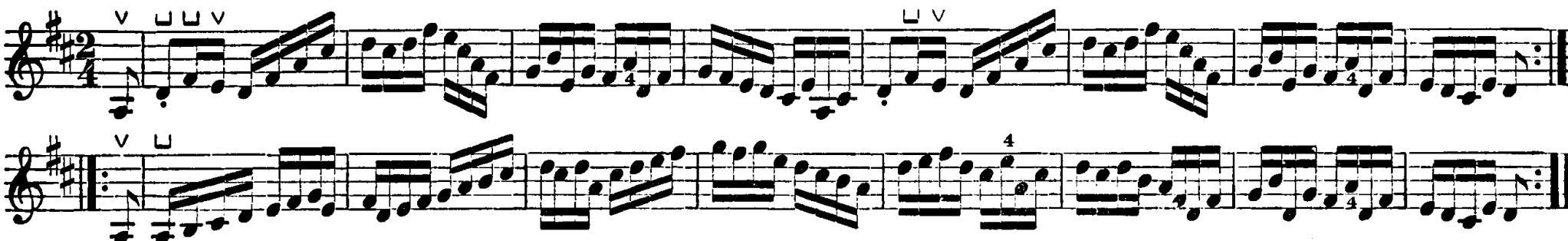
BECAUSE HE WAS A BONNIE LAD—REEL.

SCOTCH.



“GREAT EASTERN”—REEL.

CLEM. TITUS.



JIMMY HOLMES' FAVORITE—REEL.

SCOTCH.



SMITH'S—REEL.



MERRY NIGHT AT TUMBLE BRIG—REEL.

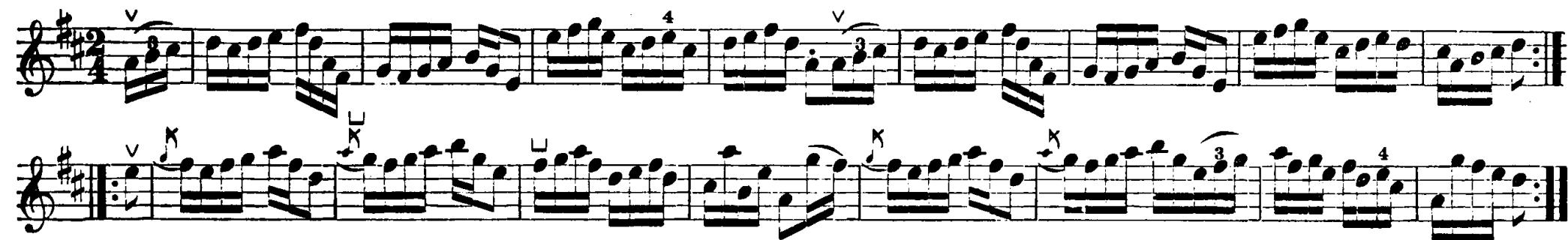
SCOTCH.

89



IVY LEAF—REEL.

ZEKE BACKUS.



TOM AND JERRY—REEL.

SCOTCH.



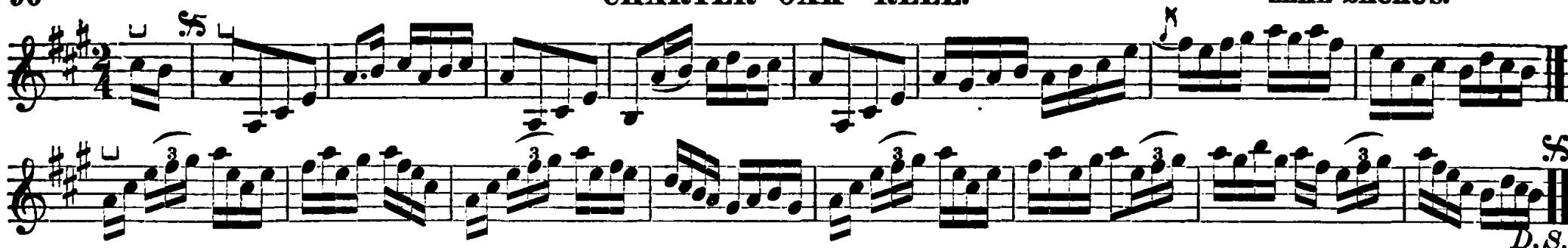
FIFE HUNT—REEL.

SCOTCH.



CHARTER OAK—REEL.

ZEKE BACKUS.



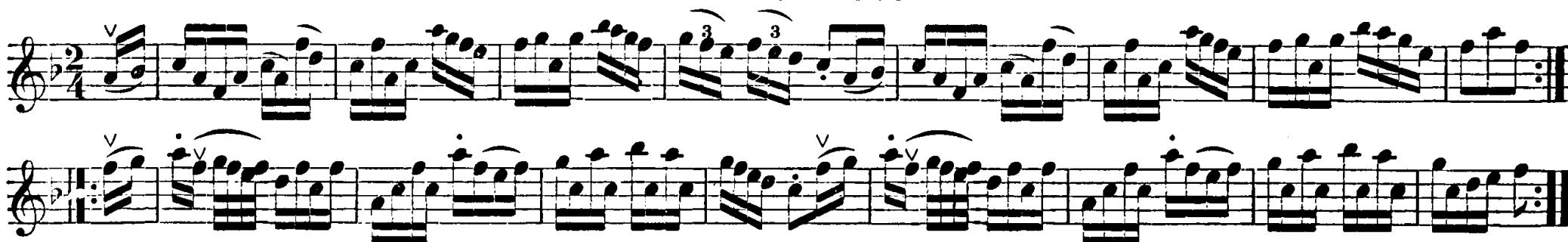
(Original Version.)

WEEL MAY THE KEEL ROW—REEL.

SCOTCH.



PAINES—REEL.



FIGHT ABOUT THE FIRESIDE—REEL.



BULL - DOZER—REEL.

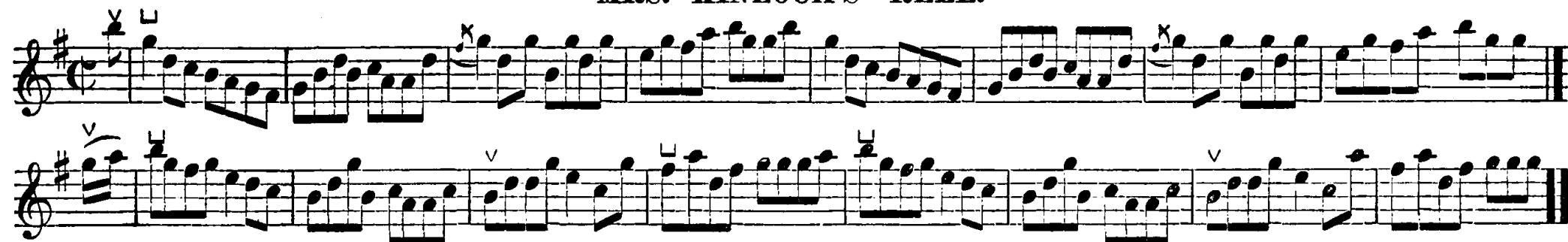
E. CHRISTIE.

91



MRS. KINLOCH'S—REEL.

SCOTCH.



YACHT CLUB—REEL.



LORD JAMES MURRAY'S—REEL.

SCOTCH.



7th REGIMENT—REEL.

CONN. HIGGINS.

Musical score for '7th REGIMENT—REEL.' in 2/4 time, key of G major. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and grace notes. Measure numbers 1 through 8 are indicated above the staves. The first measure starts with a dynamic 'tr' (trill).

RATTLE THE BOTTLES—REEL.

SCOTCH.

Musical score for 'RATTLE THE BOTTLES—REEL.' in 2/4 time, key of G major. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The music features eighth and sixteenth note patterns. Measure numbers 1 through 8 are indicated above the staves.

THE ROCKS OF CASHEL—REEL.

IRISH.

Musical score for 'THE ROCKS OF CASHEL—REEL.' in 2/4 time, key of G major. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The music features eighth and sixteenth note patterns with various dynamics like 'tr' (trill), 'v' (volume), and 'x'. Measure numbers 1 through 8 are indicated above the staves. The first measure starts with a dynamic 'tr' (trill). The last measure ends with 'D.C.'

“SWALLOW” SLOOP OF WAR—REEL.

Musical score for '“SWALLOW” SLOOP OF WAR—REEL.' in 2/4 time, key of G major. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The music features eighth and sixteenth note patterns with dynamics like 'v' (volume) and 'x'. Measure numbers 1 through 8 are indicated above the staves.

MISS DALY'S—REEL.

D.C.

DISTANT GREETING—REEL.

B. F. DIETRICH.

NORTH END—REEL.

J. HAND.

FARRELL O'GARA'S FAVORITE—REEL.

D.C.

FLETCHER'S DELIGHT—REEL.



D.C.

THE FIRST OF MAY—REEL.



NEW BEDFORD—REEL.



GREEN GROVES OF ERIN—REEL.



QUEENIE'S OWN—REEL.

SNOW.

95

Musical score for Queenie's Own—Reel. The music is in 2/4 time with a key signature of one sharp. The first measure shows a 'SEGUE.' instruction above the staff. The score consists of two staves, each with six measures. Measures 1-3 feature eighth-note patterns with sixteenth-note fills. Measures 4-6 show eighth-note pairs followed by sixteenth-note pairs. Measure 7 concludes with a sixteenth-note pattern.

WESTERN GEM—REEL.

Musical score for Western Gem—Reel. The music is in 2/4 time with a key signature of one sharp. The score consists of two staves, each with six measures. Measures 1-3 feature eighth-note patterns with sixteenth-note fills. Measures 4-6 show eighth-note pairs followed by sixteenth-note pairs. Measure 7 concludes with a sixteenth-note pattern.

OLD GRANITE STATE—REEL.

O. DENSMOKE.

Musical score for Old Granite State—Reel. The music is in 2/4 time with a key signature of one sharp. The score consists of two staves, each with six measures. Measures 1-3 feature eighth-note patterns with sixteenth-note fills. Measures 4-6 show eighth-note pairs followed by sixteenth-note pairs. Measure 7 concludes with a sixteenth-note pattern.

FORGET ME NOT—REEL.

Musical score for Forget Me Not—Reel. The music is in 2/4 time with a key signature of one sharp. The score consists of two staves, each with six measures. Measures 1-3 feature eighth-note patterns with sixteenth-note fills. Measures 4-6 show eighth-note pairs followed by sixteenth-note pairs. Measure 7 concludes with a sixteenth-note pattern.

JENNY NETTLE'S FANCY—REEL.



MASON'S APRON—REEL.



LADIES' PANDELETTTS—REEL.



PETER STREET—REEL.



THE SAILOR'S RANSOM—REEL.

A musical score for piano, featuring two staves. The top staff is in common time (indicated by '4') and has a key signature of one sharp (F#). It consists of two measures of music. The bottom staff begins with a repeat sign and a measure of common time (indicated by '3'). It also consists of two measures of music. The music is composed of eighth and sixteenth note patterns.

HOUGH'S FAVORITE—REEL.

mf

ff

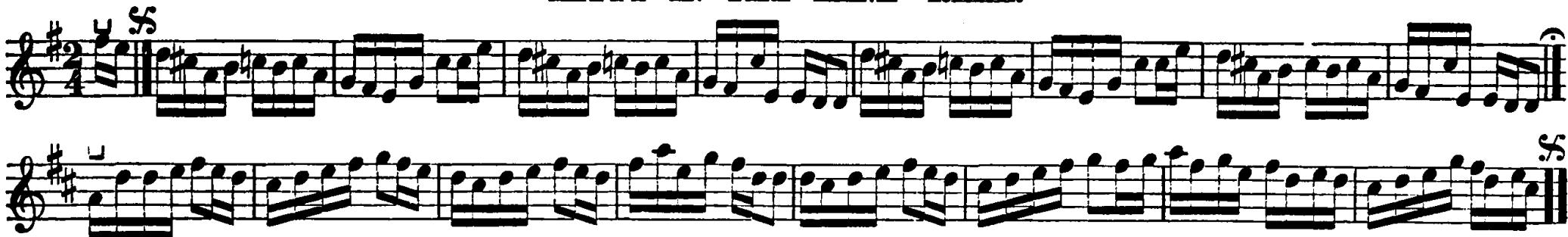
SEGUE.

THE NORTHERN LIGHT—REEL.

A musical score consisting of two staves. The top staff begins with a grace note followed by a series of eighth-note pairs. The bottom staff begins with a grace note followed by a series of sixteenth-note pairs. Both staves are in 2/4 time, A major (two sharps), and are written in a treble clef.

SHAW'S—REEL.

A musical score for piano, featuring two staves. The top staff is in common time (indicated by 'C') and G major (indicated by a single sharp symbol). It consists of two measures of music. The first measure contains six eighth-note chords: B-D-G-B-D-G. The second measure contains five eighth-note chords: A-C-E-A-C-E. The bottom staff is also in common time and G major. It consists of two measures of music. The first measure contains four eighth-note chords: E-G-B-E-G-B. The second measure contains three eighth-note chords: D-F-A-D-F-A.

BEN BUTLER'S—REEL.**REPEAL OF THE UNION—REEL.****KITTY IN THE LANE—REEL.****FLOWERS OF MICHIGAN—REEL.**

"LIMBER UP"—REEL.

Musical score for "LIMBER UP"—REEL. The score consists of two staves of music in 2/4 time, key of G major. The first staff starts with a treble clef, and the second staff starts with a bass clef. The music features eighth-note patterns and sixteenth-note figures. Two "SEGUE." markings appear above the first and second staves respectively. The score concludes with a "D.C." (Da Capo) instruction at the end of the second staff.

THE SMUGGLER'S—REEL.

Musical score for THE SMUGGLER'S—REEL. The score consists of two staves of music in 2/4 time, key of G major. The first staff starts with a treble clef, and the second staff starts with a bass clef. The music features eighth-note patterns and sixteenth-note figures. The score ends with a measure ending with a "1" over a "2" instruction.

THE HEAD - LIGHT—REEL.

T. DENSMORE.

Musical score for THE HEAD - LIGHT—REEL. The score consists of two staves of music in 2/4 time, key of G major. The first staff starts with a treble clef, and the second staff starts with a bass clef. The music features eighth-note patterns and sixteenth-note figures.

THE BROKEN SIXPENCE—REEL.

Musical score for THE BROKEN SIXPENCE—REEL. The score consists of two staves of music in 2/4 time, key of G major. The first staff starts with a treble clef, and the second staff starts with a bass clef. The music features eighth-note patterns and sixteenth-note figures. Three "fz" (fortissimo) markings appear below the first, second, and third staves. A "SEGUE." marking appears above the fourth staff.

└ Down Bow.
└ Up Bow.

LILLIBULLERO, or PROTESTANT BOYS'—JIG.

A musical score for piano, featuring two staves. The top staff is in 6/8 time with a key signature of one sharp. It contains measures 11 and 12, which begin with eighth-note chords and continue with sixteenth-note patterns. The bottom staff is in common time with a key signature of one sharp. It also contains measures 11 and 12, showing a similar pattern of eighth-note chords followed by sixteenth-note figures.

MOLL ROE IN THE MORNING—JIG.

HOP-JIG.

A musical score for piano in G major (two sharps) and common time. The left hand plays eighth-note chords in the bass clef staff, while the right hand plays sixteenth-note patterns in the treble clef staff. Measure 11 starts with a dynamic 'v' over the left hand's chord. Measure 12 begins with a dynamic 'f' over the left hand's chord.

A horizontal strip of sheet music showing a single melodic line in the treble clef staff. The music consists of a series of eighth and sixteenth note patterns. There are two downward-pointing arrows above the staff, one near the beginning and one near the end, indicating a specific performance technique or measure count.

LADY CAWDOR'S—JIG.

JOE KENNEDY'S JIG.

A musical score for piano, featuring two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in 6/8 time (indicated by '6/8'). Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns, with various dynamics like forte (f), piano (p), and accents. Measure 11 starts with a forte dynamic in 6/8 time. Measure 12 begins with a piano dynamic in common time.

THE BOYS OF BOCKHILL—JIG.

101



TERRY HEIGH—JIG.



BANNOCKS' O' BARLEY MEAL—JIG.

SCOTCH.



LEATHER THE WIG—JIG.



POTHOUGE—JIG.



FASTEN THE WIG ON HER—JG.

A musical score for two staves, measures 105-106. The key signature is one sharp. Measure 105 starts with a half note followed by eighth-note pairs. Measure 106 begins with a quarter note. The right hand's eighth-note pairs continue, with measure 106 ending with a fermata over the last note. Measure 107 starts with a half note. The left hand continues its eighth-note pattern. Measure 108 begins with a quarter note. The right hand's eighth-note pairs continue, with measure 108 ending with a fermata over the last note.

THE PRIEST IN HIS BOOTS—JIG.

A musical score for two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). Both staves have a key signature of one sharp (F#). The music consists of eighth-note patterns.

CATHOLIC BOYS'—JIG.

The image shows a musical score for two voices. The top staff is in common time (indicated by a 'C') and has a treble clef. It consists of a series of eighth and sixteenth notes. The bottom staff is also in common time and has a treble clef. It features eighth and sixteenth notes, with some notes having small 'X' marks above them, likely indicating they are sustained or have a specific performance instruction.

GO TO THE DEVIL AND SHAKE YOURSELF—JIG.

A musical score for two staves in 6/8 time. The top staff uses a treble clef and has a key signature of two sharps. It consists of six measures of eighth-note patterns: (D,F#), (E,G#), (F,A#), (G,B#), (A,C#), (B,D#). The bottom staff also uses a treble clef and has a key signature of two sharps. It consists of six measures of eighth-note patterns: (C,E), (D,F), (E,G), (F,A), (G,B), (A,C). Measures 3-4 and 6-7 feature vertical stems pointing down.

MORGAN RATTLER—JIG.

103



COME UNDER MY PLADDIE—JIG.



SIR ROGER DE COVERLY—JIG.



MAGGIE BROWN'S FAVORITE—JIG.



LITTLE BROWN JUG—JIG.

JAS. HAND.



MYSTERIES OF KNOCK—JIG.



“PADDY'S THE BOY”—JIG.



HUMOUR OF GLEN—JIG.



MY PRETTY, FAIR MAID—JIG.

105



D.C.

THE BOTTLE OF BRANDY—JIG.



HASTE TO THE WEDDING—JIG.



TRIP TO GALWAY—JIG.



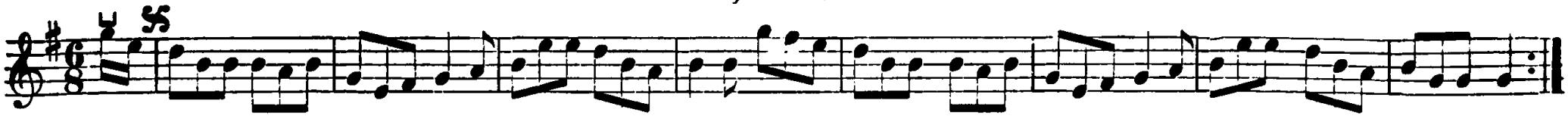
KATY IS WAITING—JIG.

JAS. HAND.

**BILLY PATTERSON'S FAVORITE—JIG.****BUNDLE AND GO—JIG.****OLD WALLS OF LISCARROLL—JIG.**

HAPPY TO MEET, SORRY TO PART—JIG.

107



KATY'S RAMBLES—JIG.



THE COW-BOYS—JIG.



THE MUNSTER LASS—JIG.

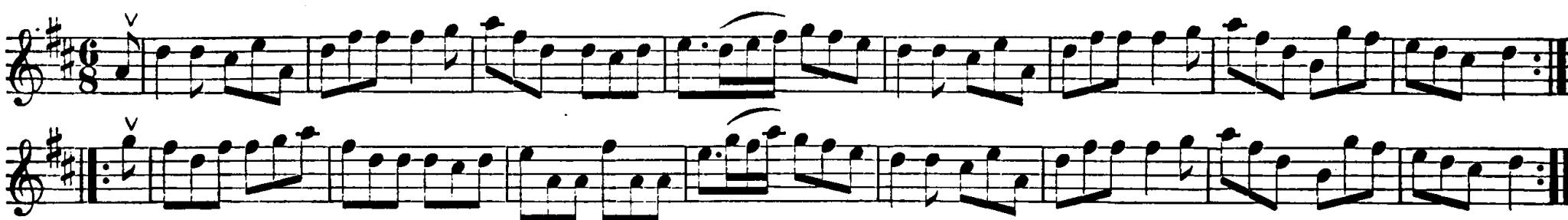


COME TO THE RAFFLE—JIG.

JAS. HAND.



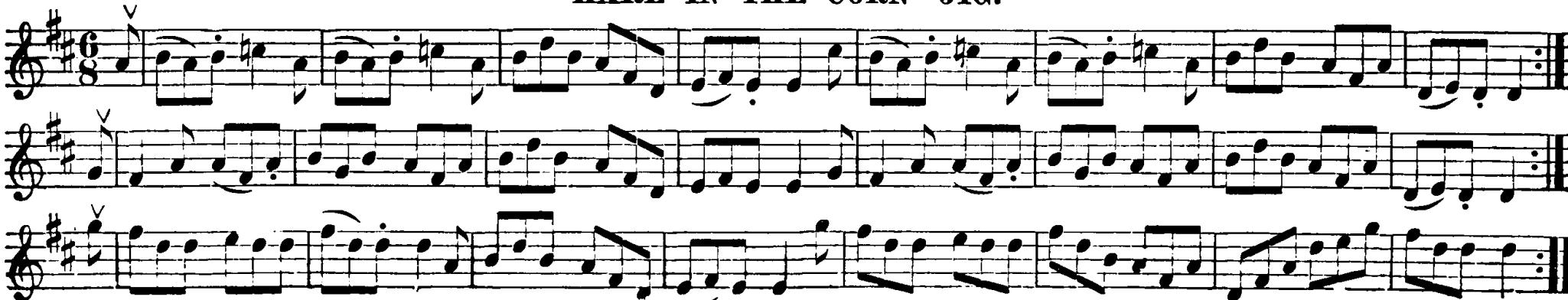
HARRINGTON'S HALL—JIG.



IRISHMAN'S HEART TO THE LADIES—JIG.

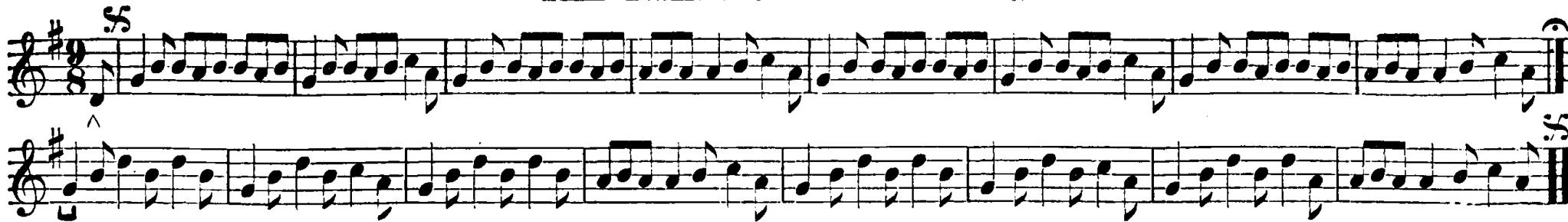


HARE IN THE CORN—JIG.



THE DRINK OF BRANDY—JIG.

109



THE GOBBY O—JIG.

(Or JEFFERSON AND LIBERTY.)



PADDY O'RAFFERTY'S—JIG.



TELL HER I AM—JIG.



THE WINK OF HER EYE—JIG.

J. HAND.



THE BLOOMING MEADOWS—JIG.



TOP OF CORK ROAD—JIG.



OLD MOTHER GOOSE—JIG.



CLOSE TO THE FLOOR—JIG.

J. HAND.

111



FOX HUNTERS—JIG.



GOLLIHER'S FROLIC—JIG.



EMON ACNUCK—JIG.



OFF SHE GOES—JIG.



JACKSON'S MORNING BRUSH—JIG.

Musical notation for 'Jackson's Morning Brush—Jig.' in 6/8 time, treble clef, key of G major. The music consists of three staves of eight measures each. The notes are primarily eighth and sixteenth notes. The third staff concludes with a 'D.O.' (Dynamic Out) instruction.

LITTLE HOUSE UNDER THE HILL—JIG.

Musical notation for 'Little House Under the Hill—Jig.' in 6/8 time, treble clef, key of G major. The music consists of two staves of eight measures each. The notes are primarily eighth and sixteenth notes.

THE BRIDAL—JIG.

Musical notation for 'The Bridal—Jig.' in 6/8 time, treble clef, key of G major. The music consists of two staves of eight measures each. The notes are primarily eighth and sixteenth notes.

BARNEY BRALLAGAN'S—JIG.

113



THE SOLDIER'S CLOAK—JIG.



CONNAUGHT-MAN'S RAMBLE—JIG.



IRISH WASH-WOMAN—JIG.



WHISKEY AND BEER—JIG.



THE RAMBLER FROM CLARE—JIG.



MOLL IN THE WAD—JIG.



D.C.

LARK IN THE MORNING—JIG.



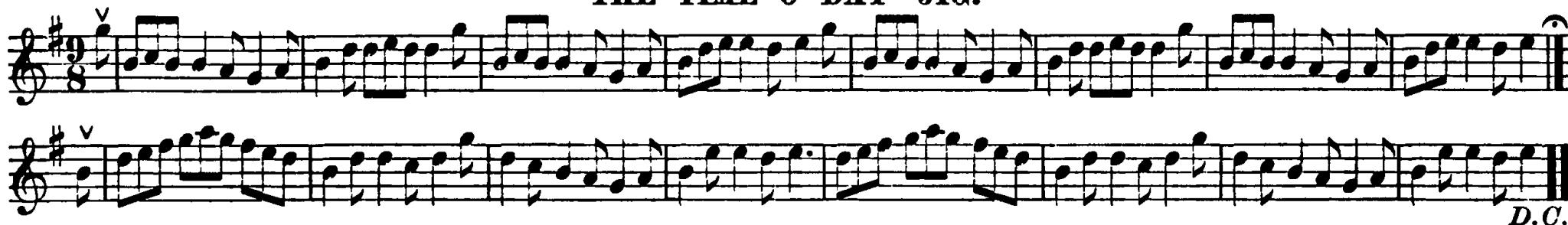
LITTLE HOUSE ROUND THE CORNER—JIG.

J. HAND.

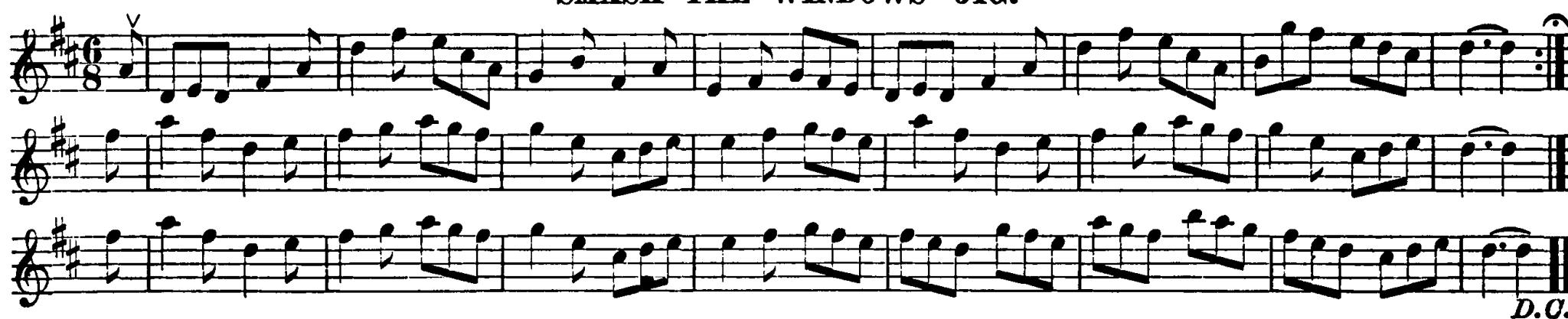
115



THE TIME O' DAY—JIG.



SMASH THE WINDOWS—JIG.



THE SPORTING BOY'S—JIG.



SAM. HIDE'S—JIG.



RAKES OF KILDARE—JIG



TIVOLI—JIG.



STROP THE RAZOR—JIG.

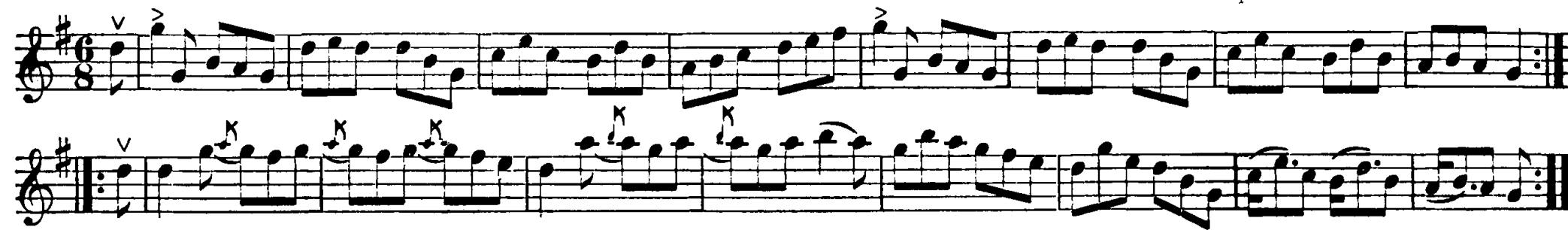


WIDOW MACHREE—JIG.

117



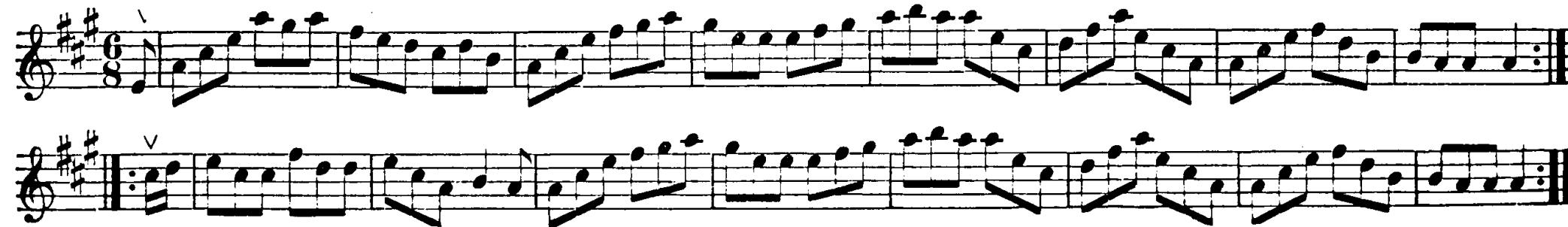
LARRY O'GAFF—JIG.



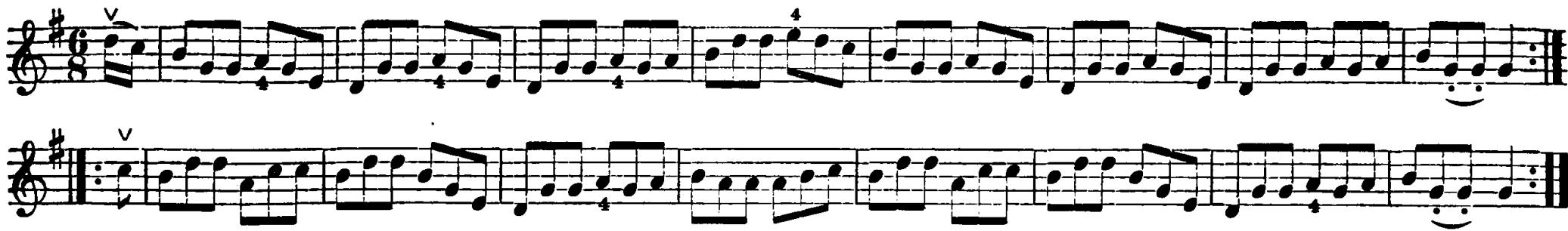
THE UNFORTUNATE RAKE—JIG.



PADDY WHACK—JIG.



THE GREEN FOREVER—JIG.



THE JOYS OF WEDLOCK—JIG.



CATHOLIC BILL'S—JIG.



PRINCE CHARLES—JIG.



MALONEY'S FANCY—JIG.

119



PADDY WAS UP TO GANGER—JIG.



GOOD MORROW TO YOUR NIGHT-CAP—JIG.



PANDER DANCE—JIG.



SUNDAY IS MY WEDDING-DAY-JIG.



SADDLE THE PONY-JIG.



RORY O'MORE-JIG.



OLD FIGARY O'-JIG.



TATTER JACK WELCH—JIG.

121



PANDEEN O'RAFFERTY—JIG.



RIDE A MILE—JIG.



LARRY GROGANS'—JIG.



SPIRITS OF WHISKY—JIG.



JACKSON'S ROLLING—JIG.



HILLS OF GLENURCHIE—JIG.



SHEE LA NA QUIRA—JIG.



A DROP OF WHISKEY—JIG.

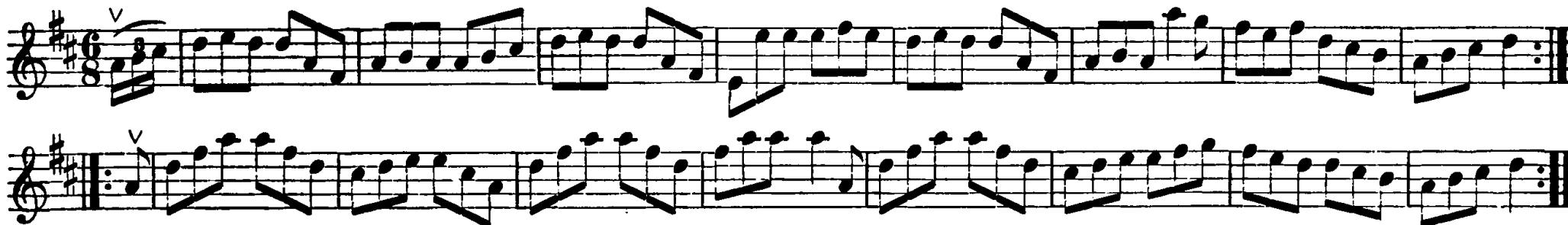
123



PAT IN HIS GLORY—JIG.



LAND OF SWEET ERIN—JIG.



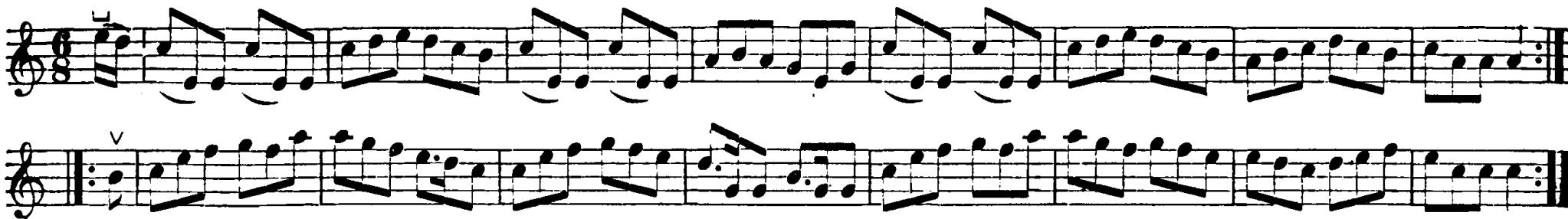
LAND OF SWEET ERIN.—First and 2d couples balance, swing to opposite places—balance there, swing to place; first couple down the centre, back—cast off, right and left.

THE DIAMOND—JIG.



THE WHIM OF A MOMENT—JIG.

R. NAGLE.



KITTY TIRRELL'S—JIG.



THE NIGHT OF FUN—JIG.



JACKSON'S FANCY—JIG.



MRS. HOGAN'S GOOSE—JIG.

J. HAND.

125

B MINOR.



GARRY OWEN—JIG.

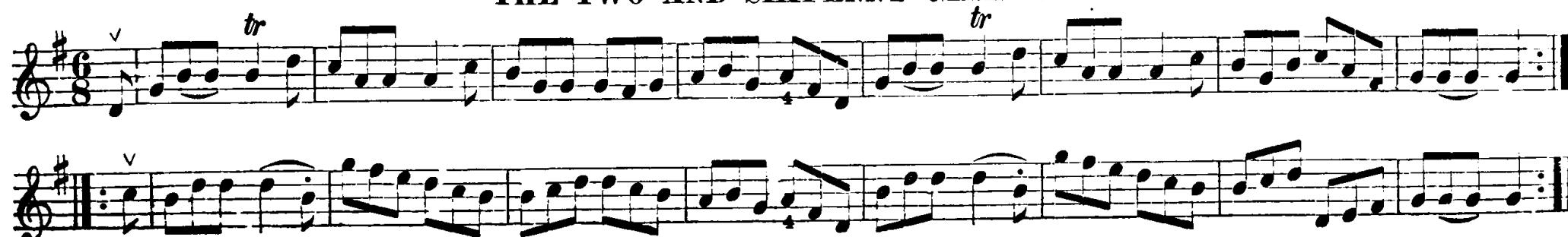


GARRY OWEN. (FORE AND AFTER.) Two couples stand in a line, partners facing each other. All balance, straight or Highland chain, (this is repeated two or three times) a lady and gent. stop in the centre and balance, straight right and left, other couple the same. Repeat at pleasure.

THE DRUNKEN GANGER'S—JIG.



THE TWO AND SIXPENNY GIRL—JIG.



VAUGHAN'S FAVORITE—JIG.



TWO-PENNY POSTMAN'S—JIG.



HIGHWAY TO DUBLIN—JIG.



ROCKY ROAD TO DUBLIN—JIG.



BUTTER-MILK MARY'S—JIG.



ROUGH DIAMOND—JIG.

127



THE OYSTER GIRL'S—JIG.



“BULLY FOR YOU”—JIG.

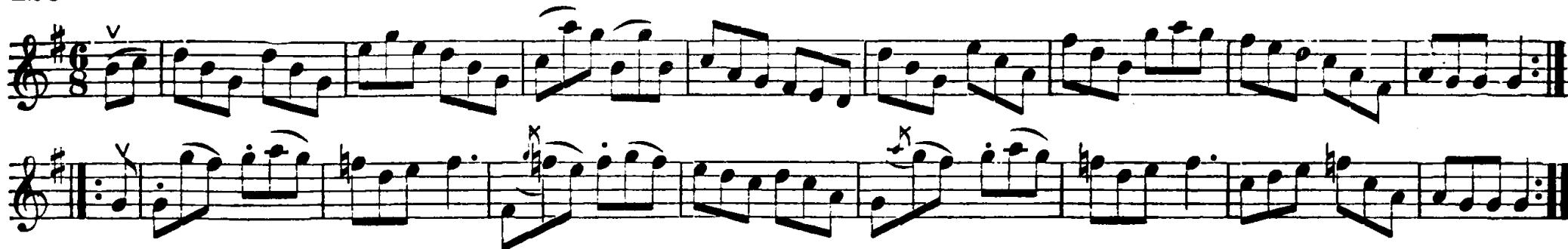


COME UNDER MY DIMITY—JIG.



TEDDY MALOS'—JIG.

J. HAND.



SKIVER THE QUILT—JIG.



ONE BOTTLE MORE—JIG.



OWNYS' BEST—JIG.



SHERIFF MULDOON'S—JIG.

J. HAND.

129



YELLOW STOCKINGS—JIG.



MOUNT YOUR BAGGAGE—JIG.



THE RAKES OF WESTMEATH—JIG.



HUMORS OF CASTLE LYON—JIG.



KILKENNY ROVER'S—JIG.



LAFRICAN'S—JIG.



THE DUSTY MILLER'S—JIG.



ROSE - BUSH—JIG.



THE COCK AND HEN—JIG.



THE DOUBLE HEAD—JIG.

R. NAGLE.

131



THREE LITTLE DRUMMERS—JIG.



THE LIMERICK LASS—JIG.



FLAMING O'FLANIGAN'S—JIG.



OVER LAND AND SEA—JIG.



HUNT THE FOX—JIG.



LITTLE PEGGY'S—JIG.



BLIVEN'S FAVORITE—JIG.



MOLL ROE'S—JIG.



THE MARKET GIRL'S—JIG.

J. SULLIVAN.

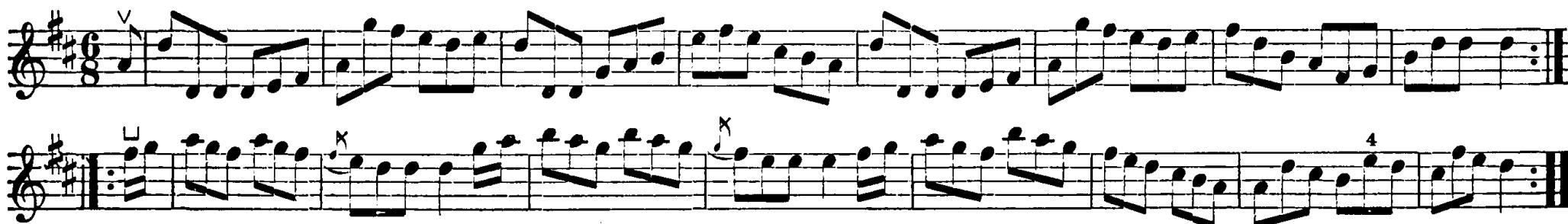
133



THE DUBLIN BOY'S—JIG.



CATCH CLUB—JIG.



PADDY, NOW WONT YOU BE EASY?—JIG.



PADDY O'CARROL'S—JIG.

J. OSWALD.

**O'CONNELL'S WELCOME—JIG.****THE PAUSTEEN FAWN—JIG.****LANIGAN'S BALL—JIG.**

NIGHT OF THE FAIR—JIG.

H. CAREY.

185



BARNEY'S GOAT—JIG.



D.C.

SWALLOW-TAIL—JIG.



JOHNNY HAND'S—JIG.

J. H.



TEETOTAL—JIG.

A. GUNN.



THE MAID'S COMPLAINT—JIG.



NEAPOLITAN THRESHERS'—JIG.



HEY, CA' THRO'—JIG.



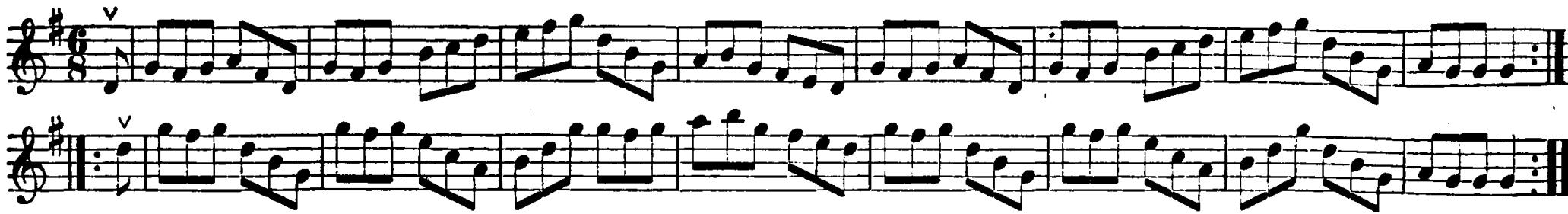
THE BUTCHERS' MARCH—JIG.



CASTLE GARDEN—JIG.

HARRY CARLETON.

137



IRISH SHOW BOY—JIG.



LIGHT AND AIRY—JIG.



CAT IN THE HOPPER—JIG.

D.C.



IRISH AMERICAN—JIG.

FRANK LIVINGSTON.



FROGS' FROLIC—JIG.



CAPTAIN HOLMES—JIG.



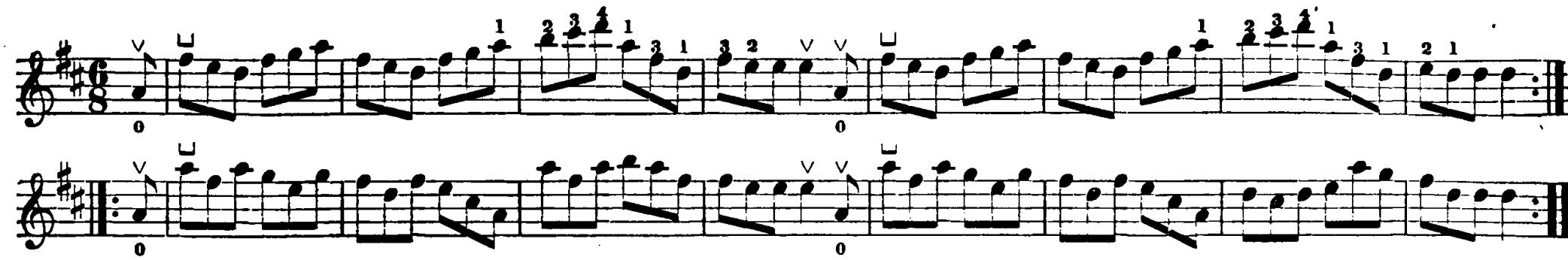
THE PIVOT BRIG—JIG.



PARNELL AND IRELAND—JIG.

TOM DOYLE.

139



OUR BOYS—JIG.



RUM AND ONIONS—JIG.



PADDY'S FAREWELL TO AMERICA—JIG.

TOM DOYLE.



CERISH THE LADIES—JIG.



BELLE OF THE KITCHEN—JIG.



SKIN THE PEELER—JIG.



DUSTY BOB'S—JIG.



BUTTER-MILK AND PRATEES—JIG.

TOM DOYLE.

141



BILLY O'ROURKE'S—JIG.



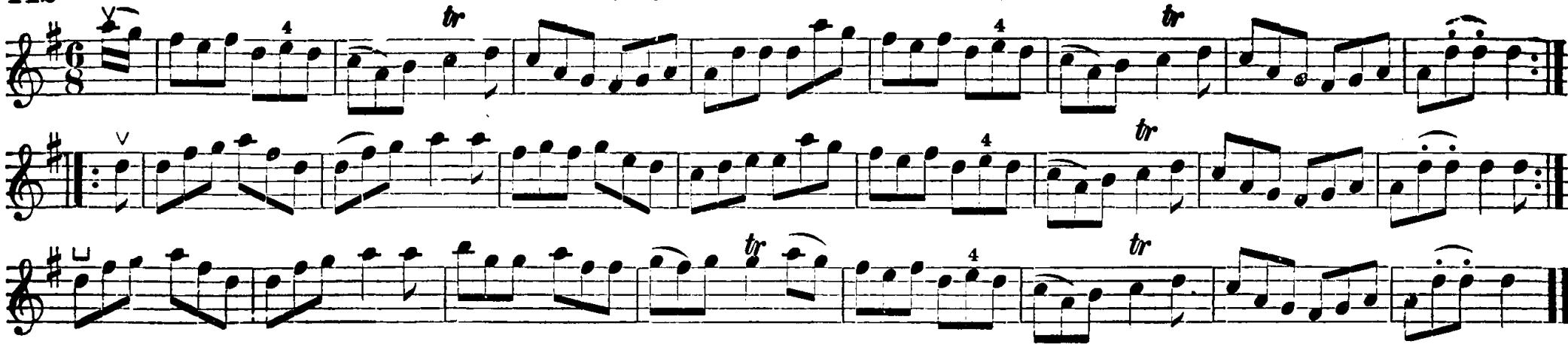
THE BROKEN LANTERN—JIG.



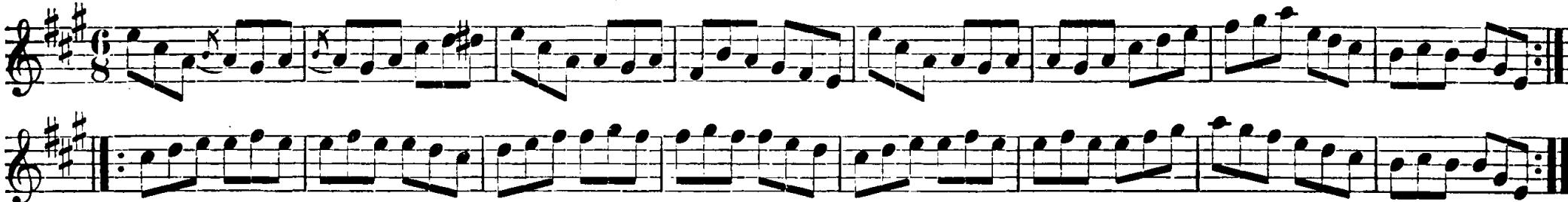
ROARING WILLIE'S—JIG.



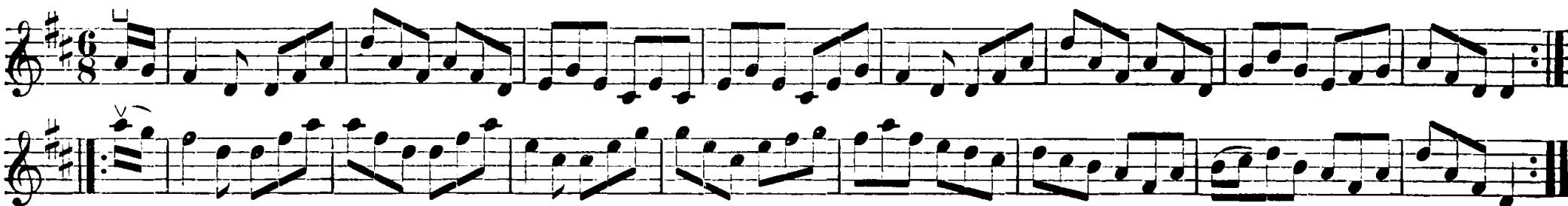
TO CASHELL I'M GOING—JIG.



LOVE - LINKS'—JIG.



PUSS IN THE CORNER—JIG.



FAREWELL, SWEET NORA—JIG.

TOM DOYLE.



RUB THE BAG—JIG.

143



THE DEVIL'S OWN SHOT—JIG.



BILLY THE BARBER SHAVED HIS FATHER—JIG.



THE EVICTION—JIG.

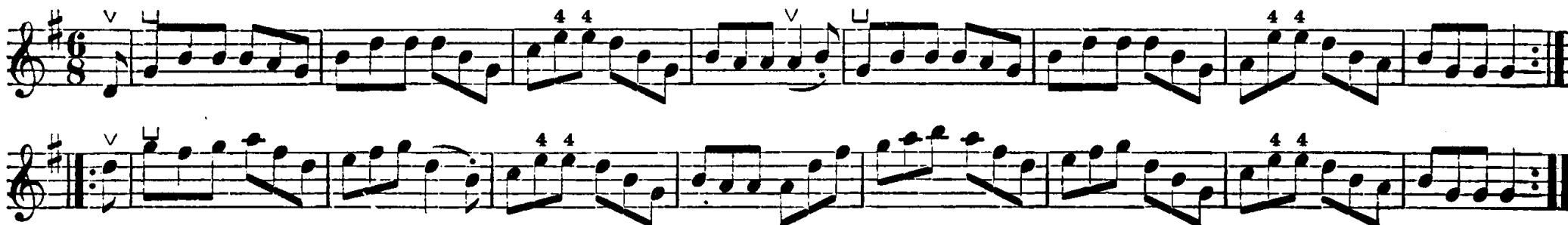


THE "LEGACY"—JIG.

SCOTCH.

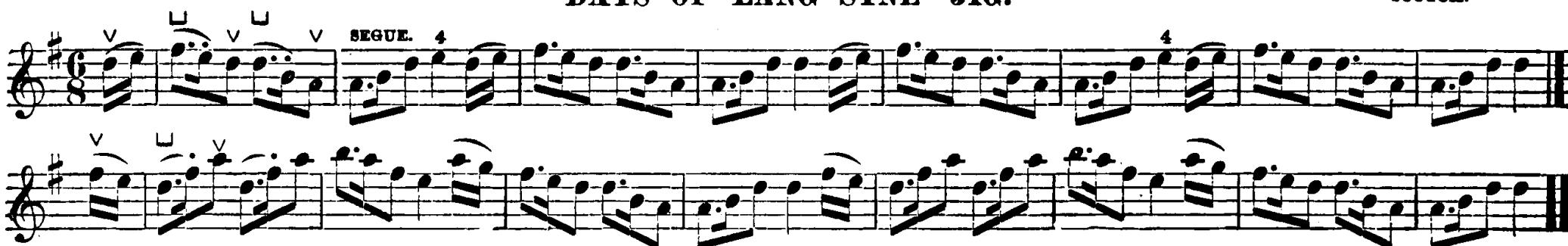


RIDING ON A HAND-CAR—JIG.



DAYS OF 'LANG SYNE—JIG.

SCOTCH.



THE JOLLY PEDLER'S—JIG.



SLEEPING ON A DOOR-STEP—JIG.

CONN. REGAN.

145



MAID OF SELMA—JIG.

SCOTCH.

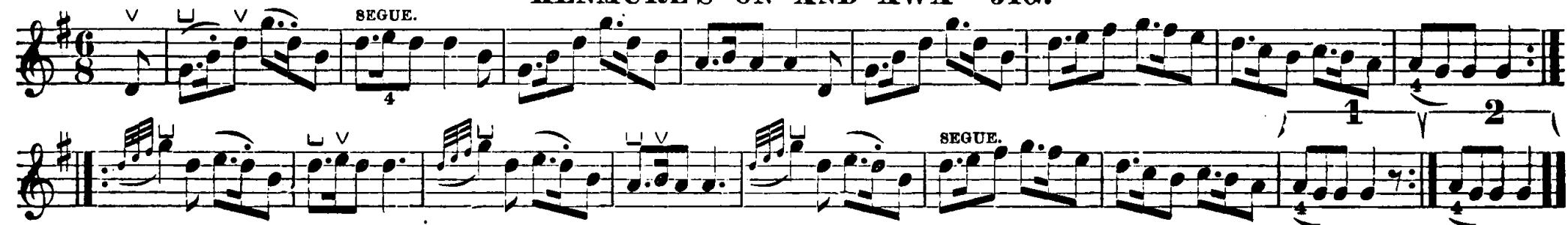
D.S.



KENMURE'S ON AND AWA'—JIG.

SCOTCH.

SEGUE.



ROLLING OFF A LOG—JIG.

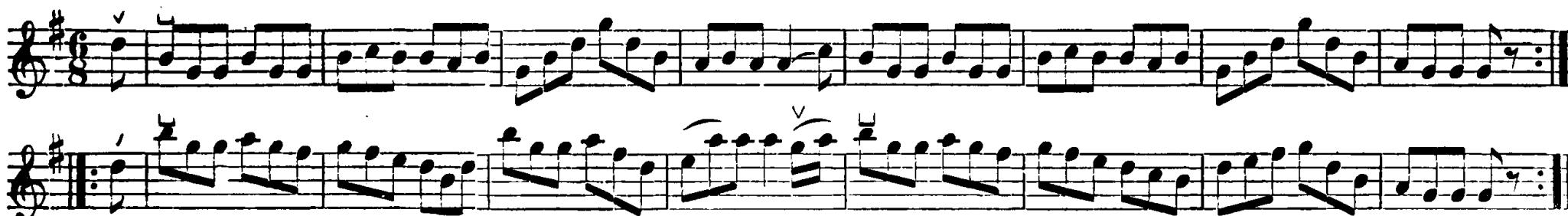


BRISK YOUNG LAD'S—JIG.

TOM DOYLE.



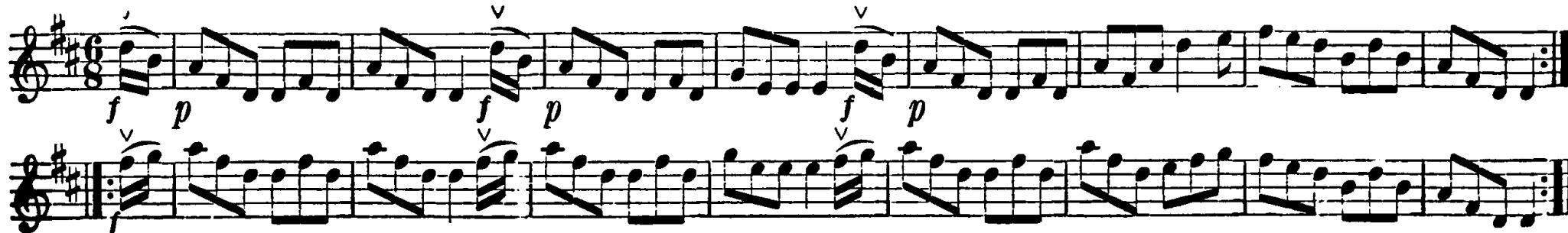
EXILE'S LAMENT—JIG.



JUDY McFADDEN'S—JIG.



FRAZER'S—JIG.



TEA IN THE MORNING—JIG.

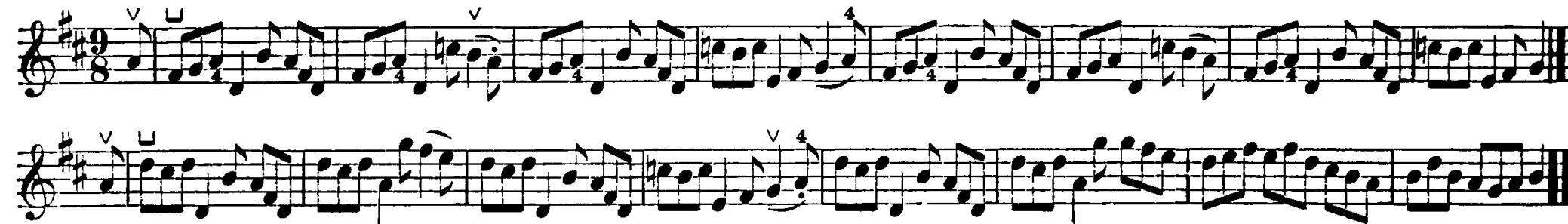
147



THE BAG OF MEAL—JIG.



RED STOCKINGS—JIG.



SHINS AROUND THE FIRESIDE—JIG.



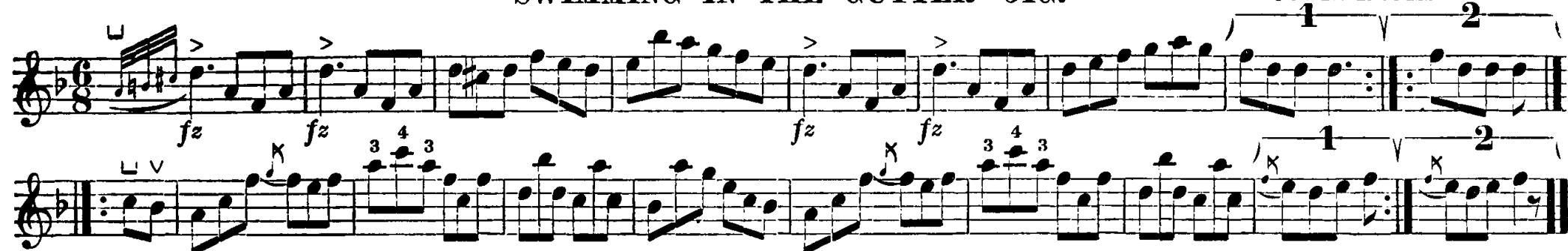
SHUFFLE AND CUT—JIG.

(An Old Irish Dance.)



SWIMMING IN THE GUTTER—JIG.

CONN. REGAN.



LAND LEAGUE—JIG.

TOM DOYLE.



BOBBING FOR EELS—JIG.

C. KNOWLTON.



PADDY CARREY'S FORTUNE—JIG.

149



GREEN SLEEVES—JIG.



LOONEY McTWOLTER—JIG.



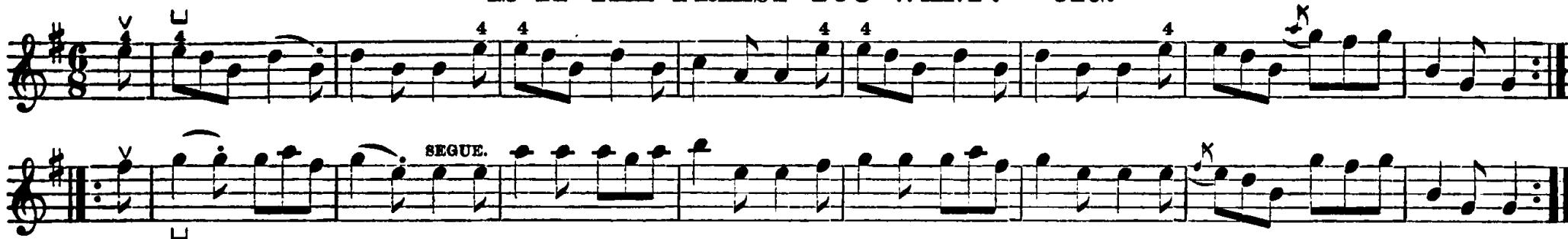
KITTY OF OULART—JIG.



THE "BOSS"—JIG.



"IS IT THE PRIEST YOU WANT?"—JIG.



NORA CREINA'S—JIG.



ST. PATRICK'S DAY IN THE MORNING—JIG.



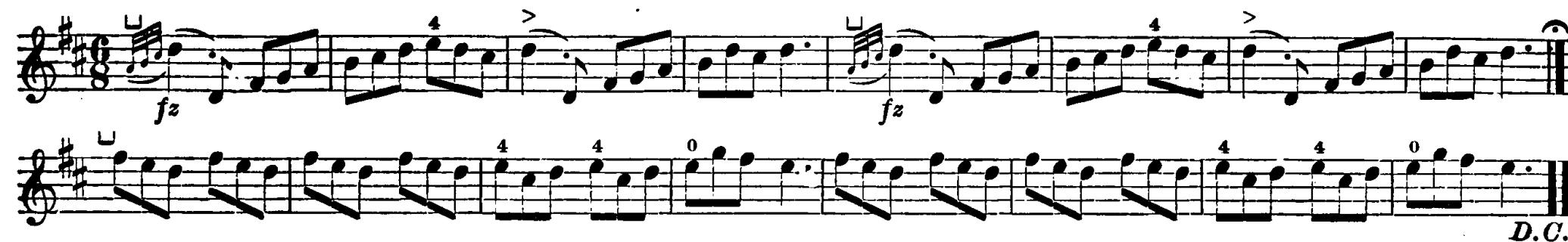
BOSTON CALEDONIAN CLUB'S—JIG.

EDWIN CHRISTIE.

161



HUNTING THE HARE—JIG.



FAGIN'S HOLIDAY—JIG.



THE OLD DUTCH CHURN—JIG.



CRABS IN THE SKILLET—JIG.



ANDREW CAREY'S—JIG.



OFF TO DONNYBROOK—JIG.



SHORT GRASS—JIG.



CROPPIES, LIE DOWN—JIG.

153

LIMERICK—JIG.

RATTLE THE CASH—JIG.

SEGUE.

SEGUE.

A musical score for piano, page 10, showing measures 11-12. The score is in common time and G major. Measure 11 starts with a dynamic 'v' above the staff, followed by a fermata over the first note. The melody consists of eighth-note patterns with occasional sixteenth-note grace notes. Measure 12 begins with a 'SEGUE.' instruction above the staff. The melody continues with eighth-note patterns and grace notes. A repeat sign with a 'C' below it is placed at the end of measure 12.

JACK ON THE GREEN—JIG.

A musical score for the national anthem of the United States. The music is written in G major (one sharp) and 3/4 time. It features a single melodic line on a treble clef staff. The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody consists of two distinct phrases separated by a double bar line with repeat dots. The first phrase begins with a half note followed by an eighth note, and the second phrase begins with a half note followed by an eighth note.

GEESE IN THE BOG—JIG.

A musical score for piano, featuring ten staves of music. The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The music consists of eighth-note patterns primarily in the right hand, with occasional sixteenth-note figures and rests. The left hand provides harmonic support with sustained notes and chords. Measure numbers 1 through 10 are visible at the bottom of each staff.

A musical score page showing a single staff of music. The staff begins with a treble clef, followed by a key signature of one sharp, and a common time signature. The music consists of a series of eighth and sixteenth note patterns, primarily consisting of eighth-note pairs and sixteenth-note pairs. The notes are separated by vertical stems and horizontal bar lines.

THE CUSTOM HOUSE—JIG.



TRIP TO THE COTTAGE—JIG.



PRATIES ARE DUG, AND THE FROST IS ALL OVER—JIG.



CONNELLY'S ALE—JIG.



JACKSON'S BOTTLE OF BRANDY—JIG.

155



MAID ON THE GREEN—JIG.



"INDEED! THEN YOU SHANT"—JIG.



MRS. MONROE'S—JIG.



KITTY O'NEIL'S CHAMPION—JIG.

SEGUE.

SEGUE.

SEGUE.

SEGUE.

tr. tr. v.

tr. tr. 1 2

1 2

SEGUE. 4 0

D.C.

PHIL ISAAC'S—JIG.

v.

SEGUE. 3

v. 0

3 0

TIDAL WAVE—JIG.

EDDIE FOX.

157

SEGUE.

V

TRIO.

D.C. al Trio.

D.S.

BLACK SHEEP—JIG.

DICK MYERS.

V

V

D.C.

IDLEWILD—JIG.

V

V

SEGUE.

V

V

SEGUE.

D.C.

DOWNFALL OF WATER STREET—JIG.

Sheet music for "Downfall of Water Street—Jig." in 2/4 time, key of G major. The music consists of two staves. The first staff features sixteenth-note patterns with grace notes and slurs. The second staff continues the sixteenth-note patterns. The word "SEGUE." appears twice, once above the first staff and once below the second staff. The letter "D.S." is at the end of the second staff.

BOB CHADDUCK'S—JIG.

Sheet music for "Bob Chadduck's—Jig." in 2/4 time, key of G major. The music consists of two staves. The first staff features sixteenth-note patterns with grace notes and slurs. The second staff continues the sixteenth-note patterns. The letter "v" is placed above several notes in both staves.

JERSEY LIGHTNING—JIG.

Sheet music for "Jersey Lightning—Jig." in 2/4 time, key of G major. The music consists of two staves. The first staff features sixteenth-note patterns with grace notes and slurs. The second staff continues the sixteenth-note patterns. The words "SEGUE." appear twice, once above the first staff and once below the second staff. The letter "D.C." is at the end of the second staff.

TOM BRIGG'S—JIG.

Sheet music for "Tom Brigg's—Jig." in 2/4 time, key of G major. The music consists of two staves. The first staff features sixteenth-note patterns with grace notes and slurs. The second staff continues the sixteenth-note patterns. The letter "v" is placed above several notes in both staves.

BILLY, THE KID'S—JIG.

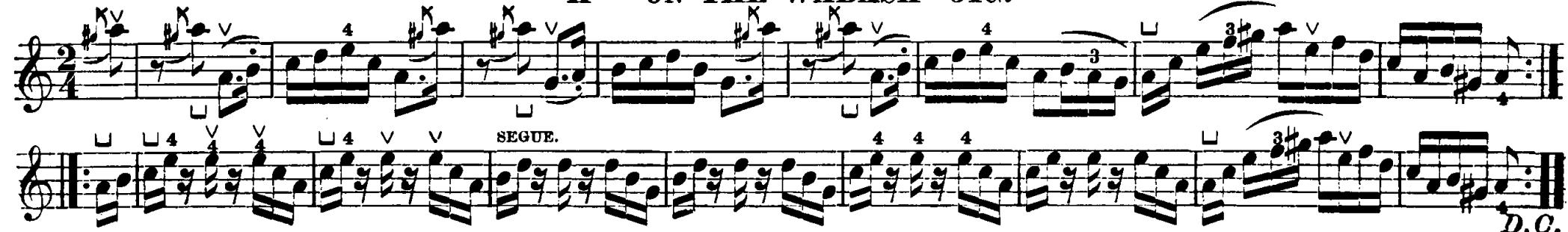
159



MOLL SHURKIE'S—JIG.



H—' ON THE WABASH—JIG.



CASTLES IN THE AIR—JIG.



CAMP MEETING—JIG.

DAN EMMETT.

NIGGER IN DE WOOD PILE—JIG.

WINNICK'S FAVORITE—JIG.

PEA PATCH—JIG.

DAN EMMETT.

"GET ON DE TRAIN"—JIG.

FRANK LIVINGSTON.

161

Musical score for "GET ON DE TRAIN"—JIG. The score consists of three staves of music in common time (indicated by a 'C') and G major (indicated by a sharp symbol). The first staff features eighth-note patterns with dynamics like *p*, *mf*, and *f*. The second staff has sixteenth-note patterns with dynamics *mf*, *f*, *p*, and *mf*. The third staff includes eighth-note patterns with dynamics *mf*, *cres.*, and *f*. The score concludes with a measure ending in a double bar line, followed by the numbers 1 and 2.

THE BUTCHER BOY—JIG.

Musical score for THE BUTCHER BOY—JIG. The score consists of two staves of music in common time (indicated by a 'C') and G major (indicated by a sharp symbol). The top staff uses vertical stems and horizontal strokes above the notes to indicate pitch and rhythm. The bottom staff uses vertical stems and horizontal strokes below the notes. Both staves feature eighth-note patterns throughout.

HOLE IN THE WALL—JIG.

Musical score for HOLE IN THE WALL—JIG. The score consists of three staves of music in common time (indicated by a 'C') and G major (indicated by a sharp symbol). The first staff features eighth-note patterns with dynamics *v* and *v*. The second staff has sixteenth-note patterns with dynamics *v* and *3*, *3*, *4*, *4*, *3*, *3*, and *3*. The third staff includes eighth-note patterns with dynamics *v*.

OAKLAND GARDEN—JIG.

EDWIN CHRISTIE.

Musical score for 'OAKLAND GARDEN—JIG.' in common time (C). The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 1 through 12 are indicated above the staves. Articulation marks like 'v' and 'u' are placed above certain notes. Dynamics include *p*, *f*, and *ff*. The score concludes with a repeat sign and the instruction 'ff'.

LITTLE DIAMOND—JIG.

Musical score for 'LITTLE DIAMOND—JIG.' in common time (C). The score consists of two staves, both using a treble clef. The music features eighth and sixteenth note patterns. Measures 1 through 12 are numbered above the staves. Articulation marks 'v' and 'u' are present.

THE HEADLIGHT—JIG.

Musical score for 'THE HEADLIGHT—JIG.' in common time (C). The score consists of two staves, both using a treble clef. The music features eighth and sixteenth note patterns. Measures 1 through 12 are numbered above the staves. Articulation marks 'v' and 'u' are present. The score ends with a repeat sign and the instruction 'D.C.'

HOOP-DE-DOO-DEN-DOO—JIG.

Musical score for 'HOOP-DE-DOO-DEN-DOO—JIG.' in common time (C). The score consists of two staves, both using a treble clef. The music features eighth and sixteenth note patterns. Measures 1 through 12 are numbered above the staves. Articulation marks 'v' and 'u' are present. The score ends with a repeat sign and the instruction 'D.C.'

THE MOUNTAIN SPRITE—JIG.

FRANK LIVINGSTON.

163



ANNIE HUGHES—JIG.

EDDIE FOX.



CAMP-MEETING—JIG. No. 2.



MISS DALY'S—JIG.

Miss Daly's—JIG.

SEGUE.

SEGUE.

D.C.

NAGLE'S LAST—JIG.

R. B. NAGLE.

OLD NATIONAL THEATRE—JIG.

GRAPE-VINE TWIST—JIG.

D.S.

LOTTA'S FAVORITE—JIG.

EDWIN CHRISTIE.

165



KING - PIN—JIG.



UNCLE TOM'S BEST—JIG.



BIRD ON THE WING—JIG.



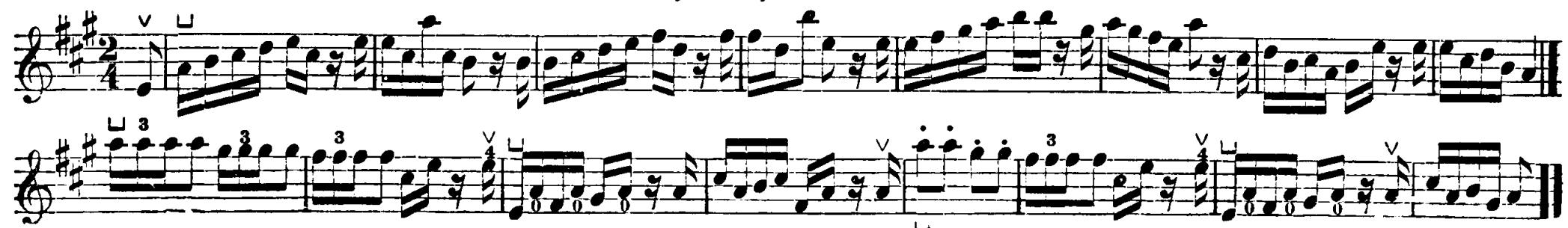
KITTY SHARPE'S CHAMPION—JIG.



JAMES LEE'S FAVORITE—JIG.



ROOT, HOG, OR DIE—JIG.



HARRY BLOODGOOD'S FAMOUS—JIG.

167

SEGUE.

SEGUE.

DAR'S SUGAR IN DE GOURD—JIG.

JAMES BUCKLEY.

SEGUE.

WILLIAMS AND SULLIVAN'S—JIG.

SEGUE.

SEGUE.

HANG FIRE—JIG.

SEGUE.

Down Bow.
Up Bow.

NORFOLK—HORNPipe.

W. H. WHIDON.



CELEBRATED STOP—HORNPipe.



DELAWARE—HORNPipe.

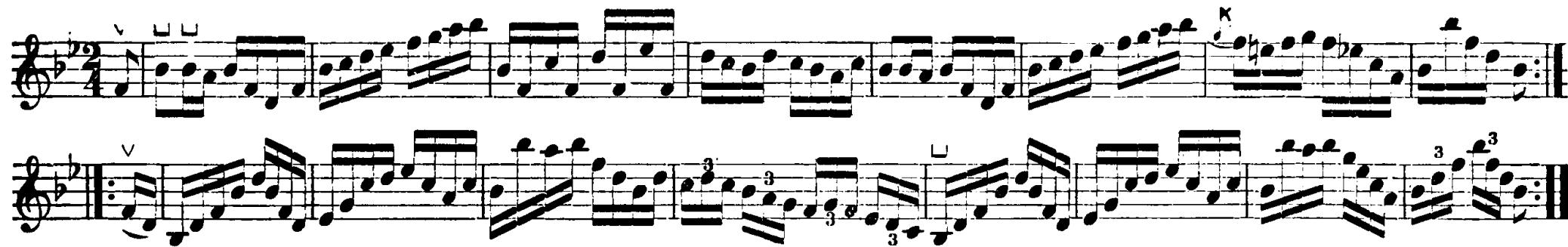


SENTINEL—HORNPipe.



WHIDDON'S—HORNPIPE.

169



DEW - DROP—HORNPIPE.



BAMFORD—HORNPIPE.



BEEBE'S—HORNPIPE.



ALDRIDGE'S—HORNPipe.



PORTSMOUTH—HORNPipe.



SEBASTAPOL—HORNPipe.



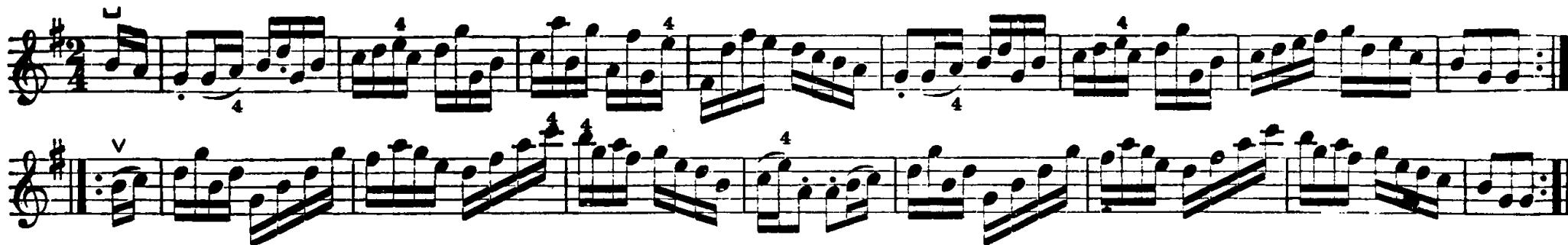
SCOTCH—HORNPipe.



SALEM—HORNPipe.

S. GILMORE.

171



COLLEGE—HORNPipe.



COLLEGE HORNPipe.—First lady balance to 2d gent, turn 2d gent; 1st gent. balance to 2d lady, turn with 2d lady; 1st couple down the centre, back, cast off, right and left.

BLANCHARD'S—HORNPipe.



NED KENDALL'S—HORNPipe.



EXCELSIOR—HORNPIPE.



MORNING FAIR—HORNPIPE.



CINCINNATI—HORNPIPE.



CINCINNATI HORNPIPE.—First two couples balance, half right and left; balance again, half right and left to places; 1st couple down the centre, back, cast off, right and left 4.

UNION—HORNPIPE.



HERE AND THERE—HORNPIPE.

J. A. BROWN.

173



DUNDEE—HORNPIPE.



CORINTHIAN—HORNPIPE.



CORINTHIAN HORNPIPE.—First couple down the centre with 2d lady, (leave lady at the foot), back; first couple down the centre with 2d gent. (leave 2d gent. at the foot), back; first couple down the outside, pass in to centre at the foot; up the centre, followed by 2d couple; right and left.

HAND ORGAN—HORNPIPE.



HAND-ORGAN HORNPIPE.—First couple cross over, and go between 2d and 3d couples, facing out; join hands and balance three on a side, and swing the right hand person; balance again, swing the left hand person, and partners ~~and~~ round with right hand; first couple down the centre, back; cast off, right and left.

LONDON—HORNPipe.



PARRY'S—HORNPipe.



RED LION—HORNPipe.



RED LION HORNPipe.—First couple balance, down centre; balance at foot, up the centre and cast off; cross right hands half round, left hands back; right and left 4.

PUSHEE'S—HORNPipe.

A. PUSHEE.

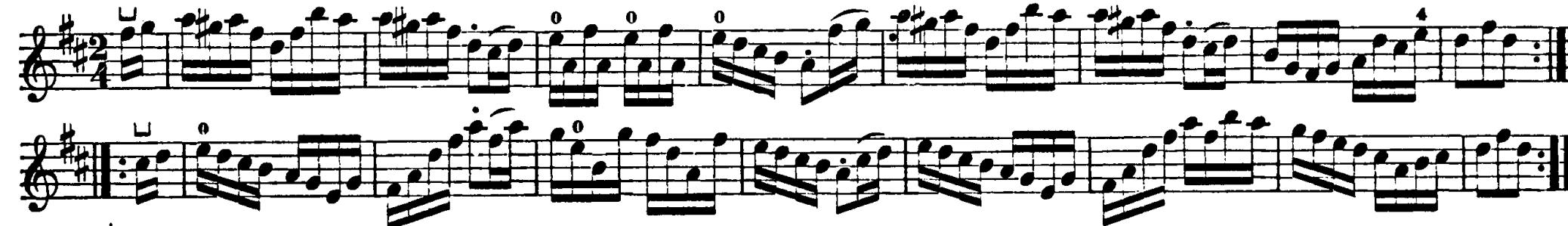


GOLDEN EAGLE—HORNPipe.

175



THE FORESTER'S—HORNPipe.



LIVERPOOL—HORNPipe.



FIJIYAMA—HORNPipe.

(Can be used as a Clog.)



AMATEUR—HORNPIPE.

J. HAND.

(Can be used as a Clog.)



HIGHLAND—HORNPIPE.



NEW CENTURY—HORNPIPE.



NEW CENTURY HORNPIPE.—First couple balance, swing once and a half round; ladies' chain; First couple balance again, swing once and a half round to place; right and left 4.

GLOBE—HORNPIPE.



DE GOLYER—HORNPIPE.

GARFIELD.

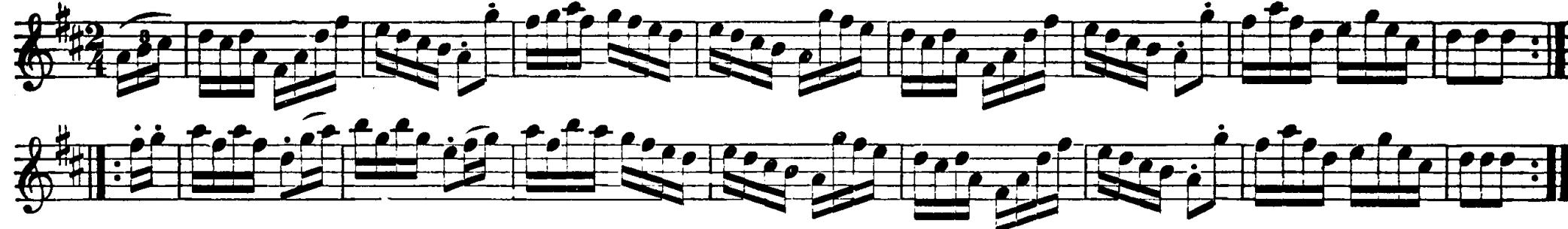
177



ALBEMARLE—HORNPIPE.



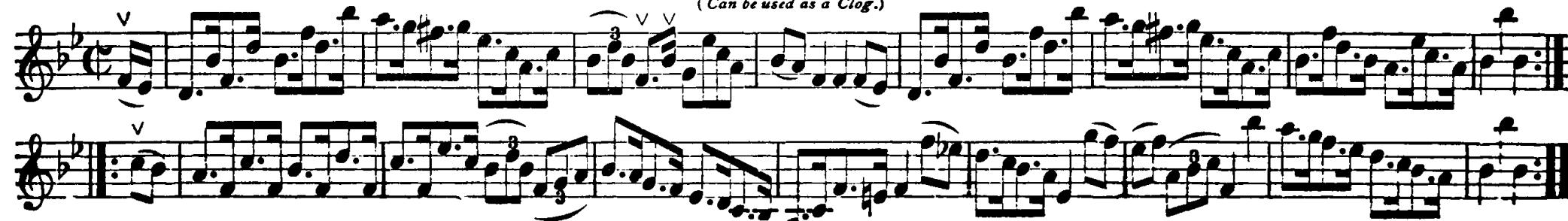
RICKETT'S—HORNPIPE.



RICKETT'S HORNPIPE.—First 6 balance, swing half round, balance again, swing to places. First couple down the centre, back; cast off—right and left.

GLOBE-TROTTER—HORNPIPE.

(Can be used as a Clog.)



HIAWATHA—HORNPipe.**ARIEL—HORNPipe.****VINTON'S—HORNPipe.**

VINTON'S HORNPipe.—First lady balance to 1st and 2d gents, three hands round; first gent. balance to 1st and 2d ladies, three hands round.—First couple down the centre, back and cast off; right and left.

BIRMINGHAM—HORNPipe.

BROOKSIDE—HORNPIPE.

179

A page of sheet music for a hornpipe, numbered 179. The title 'BROOKSIDE—HORNPIPE.' is centered at the top. The music is written in two staves, treble clef, common time, and includes various dynamic markings like 'tr' (trill) and 'v' (volume). The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns enclosed in brackets.

WILLOTT'S—HORNPPIPE.

A musical score for two staves, measures 1 through 4. The top staff is in common time (indicated by '4') and has a key signature of one sharp (F#). It consists of six measures of music. The bottom staff is also in common time and has a key signature of one sharp (F#), and it consists of four measures of music. The music features various note heads, stems, and bar lines.

DEMOCRATIC—HORNPIPE.

E MINOR.

BALKAN—HORNPIPE.

HAYES.

A musical score for two staves. The top staff is in 2/4 time with a key signature of one sharp. It consists of eight measures of eighth-note patterns. The bottom staff is in common time with a key signature of one sharp. It consists of eight measures of sixteenth-note patterns.

JIMMY LINN'S—HORPIPE.

J. L.

(Can be used as a Clog.)

**JINRIKISHA—HORPIPE.****SMITH'S—HORPIPE.**

SMITH'S HORPIPE.—First and 2d couples cross right hands half round.—First couple down the centre, back; first and 2d couples cross left hands half round to place. First couple down the centre, back, cast off; right and left.

PRINCE ALBERT'S—HORPIPE.

BEES' WINGS—HORNPipe.

(Can be used as a Clog.)

BRICK - LAYERS'—HORNPipe.

BRICK-LAYERS' HORNPipe.—First couple cross over (inside) below 2d couple, up on the outside, swing partner to place. First couple down the centre, back; cast off—First lady swing 2d gent. quite round; first gent swing 2d lady quite round; right and left.

JIM CLARK'S—HORNPipe.

EVERY-BODY'S—HORNPipe.

4. (Can be used as a Clog.)

COSMOPOLITAN—HORPIPE.

(Can be used as a Clog.)

As performed by J. HANB

**GOOD FOR THE TONGUE—HORPIPE.****PALERMO—HORPIPE.****BELVIDERE—HORPIPE.**

LORD MOIRA'S—HORPIPE.
(Or LADIES' TRIUMPH.)



LADIES' TRIUMPH.—First lady join right hands with 2d gent., down the centre; first gent. following after, takes his partner by the hand, joining his right with 2d gent's left, behind the lady, up the centre in that position to place. First couple down the centre, back; cast off, right and left 4.

COQUETTE—HORPIPE.



DERBY—HORPIPE.



DERBY HORPIPE.—First lady balance to 3d gent., turn 2d gent. First gent. balance to 3d lady, turn 2d; down the centre, back; cast off, right and left 4.

PASSAIC—HORPIPE.



CHAMPION—HORNPIPE.

(Can be used as a wlog.)

As performed by J. HANNA.

**DURANG'S—HORNPIPE.**

DURANG'S HORNPIPE.—First couple balance, cross over below two couples, balance there, cross back to places; down the centre, back; cast off, right and left.

ORIENTAL—HORNPIPE.**CUPIDO—HORNPIPE.**

VICTORIA—HORNPIPE.

(Can be used as a Clog.)

As performed by J. HANF.

185



MASSASOIT—HORNPIPE.



LAMP-LIGHTERS'—HORNPIPE.



LAMP-LIGHTERS' HORNPIPE.—First couple cross over and go between 2d and 3d couples, facing out; join hands and balance, three on a side, and swing the right hand person; balance again, swing the left hand person, and swing partners half round with right hand; First couple down the centre, back, cast off, right and left.

LOCKER'S—HORNPIPE.



DEFIANCE—HORNPipe.

As performed by R. TISON

Defiance—Hornpipe musical notation. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). Both staves use a treble clef. The notation includes various note heads and stems, some with numbers below them (e.g., '1 3 1 0' under the first staff). The music consists of two measures followed by a repeat sign.

EUREKA—HORNPipe.

Eureka—Hornpipe musical notation. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). Both staves use a treble clef. The notation includes various note heads and stems, some with numbers below them (e.g., '3' under the first staff). The music consists of two measures followed by a repeat sign.

WHIPPLE'S—HORNPipe.

Whipple's—Hornpipe musical notation. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). Both staves use a treble clef. The notation includes various note heads and stems, some with numbers below them (e.g., '3' under the first staff). The music consists of two measures followed by a repeat sign.

WHIPPLE'S HORNPipe.—First couple down the centre, turn half round; back, (lady on gent's side, gent. on ladies' side), cast off, ladies' chain, half promenade, half right and left to mince.

TRAFAVGAR—HORNPipe.

Trafalgar—Hornpipe musical notation. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). Both staves use a treble clef. The notation includes various note heads and stems, some with numbers below them (e.g., '0' under the first staff). The music consists of two measures followed by a repeat sign.

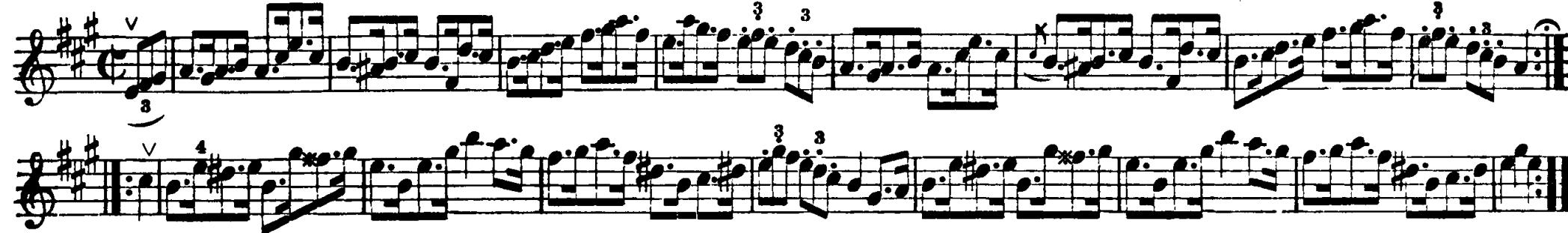
SANS SOUCI—HORPIPE.

G. L. TRACY.

187



PALMETTO—HORPIPE.



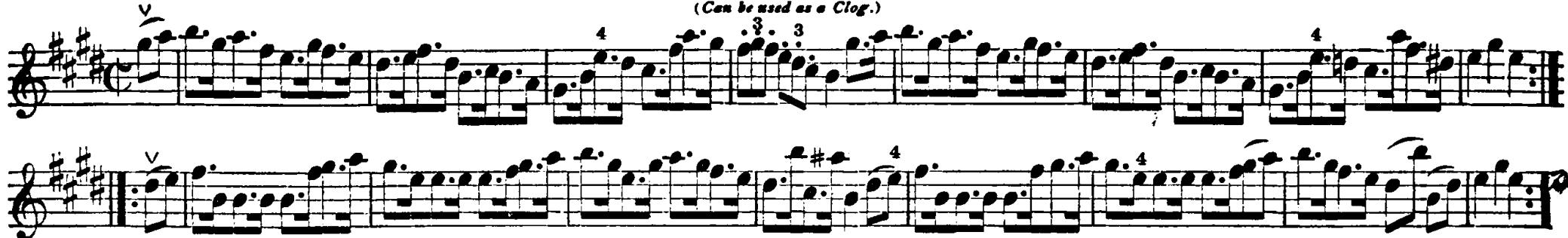
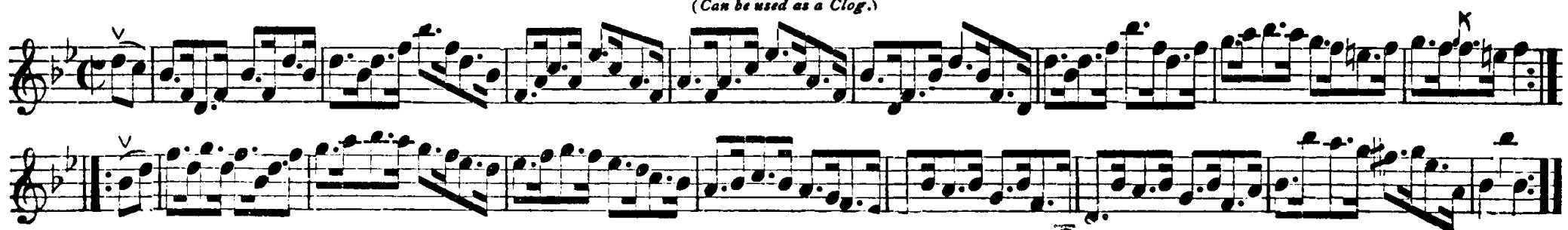
FISHER'S—HORPIPE.



FISHER'S HORPIPE.—First couple down the outside, back; down the centre, back; cast off; swing 6 hands quite round; right and left.

MARSHALL HILL'S—HORPIPE.



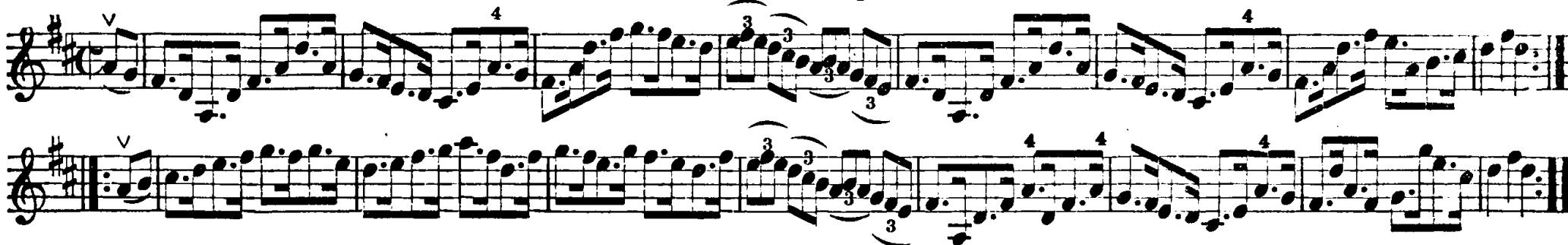
COPENHAGEN—HORNPipe.*(Can be used as a Clog.)***IDYL—HORNPipe.***(Can be used as a Clog.)***CROTON—HORNPipe.****MINNEAPOLIS—HORNPipe.***(Can be used as a Clog.)*

FERRY BRIDGE—HORNPipe.

(Can be used as a Clog.)

As performed by J. HAND.

189



SUMNER'S—HORNPipe.



PRINCESS—HORNPipe.

(Can be used as a Clog.)



RANDALL'S—HORNPipe.

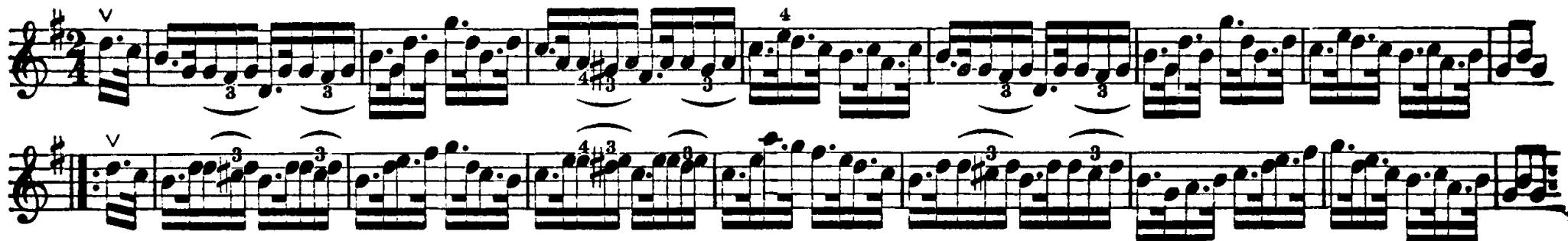


ELECTRIC—HORNPipe.

G. L. TRACY.



ASPINWALL—HORNPipe.



NORTH STAR—HORNPipe.



JAUNTING - CAR—HORNPipe.

(Can be used as a Clog.)

J. HAND.



NYMROD—HORNPIPE.

(Can be used as a Clog.)

G. L. TRACY.

191



BONANZA—HORNPIPE



POPPY LEAF—HORNPIPE.

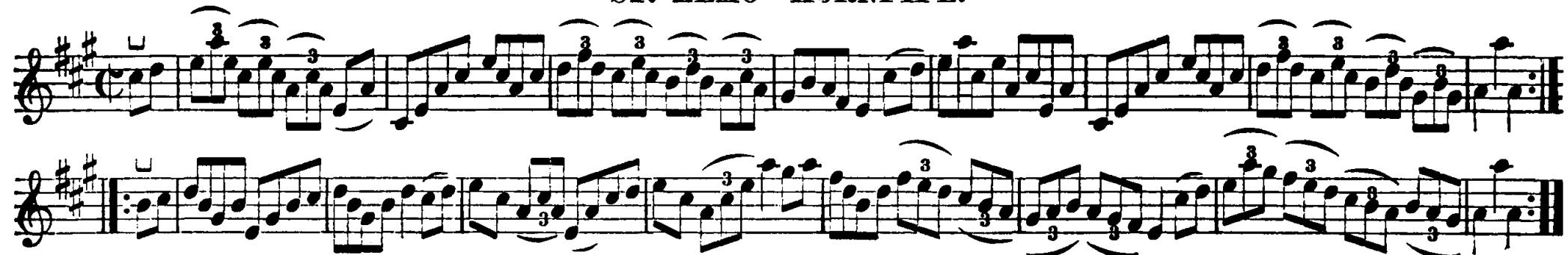
(Can be used as a Clog.)



THUNDER—HORNPIPE.



THUNDER HORNPIPE.—First lady balance to 2d and 3d girls, 3 hands round; first gent. balance to 1st and 2d ladies, 3 hands round; first couple down the centre, back, east right and left.

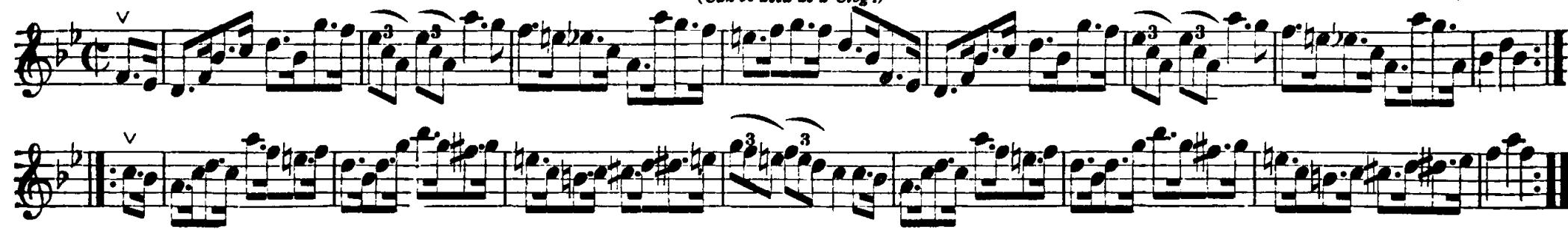
LINCOLN'S—HORNPipe.*(Can be used as a Clog.)***TEXARKANA—HORNPipe.****ST. ELMO—HORNPipe.****BALL AND PIN—HORNPipe.**

ACROBAT'S—HORNPIPE.

(Can be used as a Clog.)

As performed by G. L. TRACY.

193

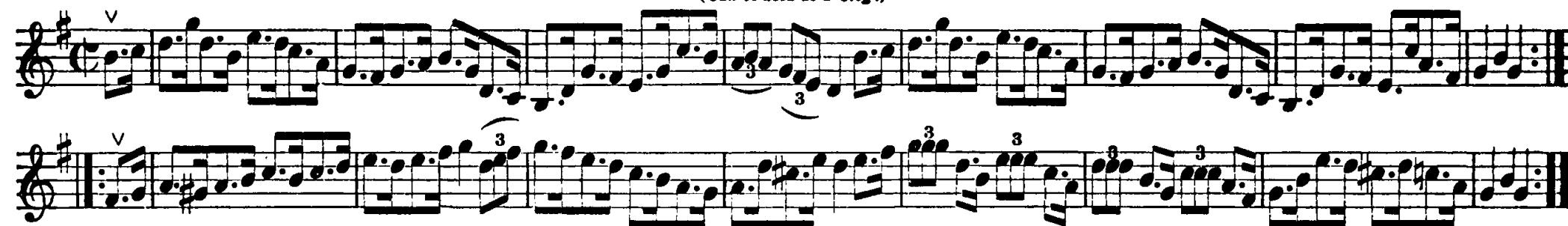


STATEN ISLAND—HORNPIPE.



AMAZON—HORNPIPE.

(Can be used as a Clog.)



KEY-WEST—HORNPIPE.



NATIONAL GUARDS'—HORNPIPE.

As performed by J. HANB.

(Can be used as a Clog.)

(Can be used as a Chord.)

This image shows two staves of musical notation for a piano. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a treble clef and consists of two measures. The first measure begins with a dynamic 'v' over a bass note, followed by a series of eighth-note chords. The second measure continues this pattern. The bottom staff is also in common time and has a key signature of one sharp. It features a treble clef and consists of two measures. The first measure contains eighth-note chords, some with grace notes. The second measure begins with a dynamic 'v' over a bass note, followed by eighth-note chords.

YPSILANTI—HORNPIPE.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). Measure 11 begins with a forte dynamic (F) and consists of six eighth-note chords. Measure 12 begins with a piano dynamic (P) and consists of six eighth-note chords. The music is written in a style with frequent key changes, indicated by various sharps and flats.

SPIRIT OF 1881—HORPIPE.

The image shows two staves of musical notation for a two-piano piece. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a treble clef and includes several grace notes and slurs. The bottom staff is also in common time and has a key signature of one sharp (F#), indicated by a treble clef. Both staves show a mix of eighth and sixteenth note patterns.

AUTOGRAPH—HORNPIPE.

(Can be used as a Clog.)

(Can be used as a Coda.)

RIALTO—HORPIPE.

(Can be used as a Clog.)

As performed by G. L. TRACY.

195



MISS BARKER'S—HORPIPE.



VIOLETTA—HORPIPE.



FLOCKTON'S—HORPIPE.



GO AS YOU PLEASE—HORNPIPE.

(Can be used as a Clog.)

As performed by G. L. TRACY.



POMONA—HORNPIPE.



FRED WILSON'S—HORNPIPE.

(Can be used as a Clog.)

ECLIPSE—HORNPIPE.



CENTENNIAL—HORNPIPE.

(Can be used as a Clog.)

As performed by R. TYSON.

197

A musical score for two staves, written in common time with a key signature of one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures, each ending with a repeat sign and a '55' above it. Measures 1-3 feature eighth-note patterns, while measures 4-6 feature sixteenth-note patterns. Measure 6 concludes with a final '55' and a repeat sign.

PEACH - BLOSSOM—HORNPIPE.

(Can be used as a Clog.)

A musical score for two staves, written in common time with a key signature of one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a repeat sign and a circled '0' above it. Measures 1-4 feature eighth-note patterns, while measures 5-8 feature sixteenth-note patterns. Measure 8 concludes with a final circled '0' and a repeat sign.

ST. BOTOLPH—HORNPIPE.

(Can be used as a Clog.)

A musical score for two staves, written in common time with a key signature of one sharp. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a repeat sign and a circled '3' above it. Measures 1-4 feature eighth-note patterns, while measures 5-8 feature sixteenth-note patterns. Measure 8 concludes with a final circled '3' and a repeat sign.

OLD TANGLEFOOT—HORNPIPE.

(Can be used as a Clog.)

A musical score for two staves, written in common time with a key signature of one sharp. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a repeat sign and a circled '0' above it. Measures 1-4 feature eighth-note patterns, while measures 5-8 feature sixteenth-note patterns. Measure 8 concludes with a final circled '0' and a repeat sign.

DICK SAND'S—HORNPipe.
(Can be used as a Clog.)



DEMOCRATIC RAGE—HORNPipe.



FIGURE.—LADY WALPOLE'S REEL. (Often Used.)

SHUNSTER'S—HORNPipe.

(Can be used as a Clog.)



SILVER STAR—HORNPipe.



BUCKLEY'S—HORNPIPE.

FRED. BUCKLEY.

193



ADMIRALS' HORNPIPE.



LAMSON'S—HORNPIPE.



YOUNG AMERICA—HORNPIPE.

PUSHEE.



AMERICAN RIFLE TEAM—HORNPipe.

E. CHRISTIE.

Musical score for "American Rifle Team—Hornpipe" by E. Christie. The score consists of two staves of music in 2/4 time, key of A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes fingerings such as 1, 2, 3, 4, 0, and 1. The score concludes with a final measure ending on a dominant seventh chord.

MISSISSIPPI—HORNPipe.

FRANK LIVINGSTON.

Musical score for "Mississippi—Hornpipe" by Frank Livingston. The score consists of two staves of music in 2/4 time, key of A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth and sixteenth note patterns and includes fingerings such as 1, 2, 3, 4, 0, and 1. The score concludes with a final measure ending on a dominant seventh chord.

DOUGLAS' FAVORITE—HORNPipe.

Musical score for "Douglas' Favorite—Hornpipe". The score consists of two staves of music in 2/4 time, key of A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth and sixteenth note patterns and includes fingerings such as 1, 2, 3, 4, 0, and 1. The score concludes with a final measure ending on a dominant seventh chord.

PRESIDENT GRANT'S—HORNPipe.

HARRY CARLETON.

Musical score for "President Grant's—Hornpipe" by Harry Carleton. The score consists of two staves of music in 2/4 time, key of A major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The music features eighth and sixteenth note patterns and includes fingerings such as 1, 2, 3, 4, 0, and 1. The score concludes with a final measure ending on a dominant seventh chord.

PRESIDENT GARFIELD'S—HORNPIPE.

HARRY CARLETON.

201

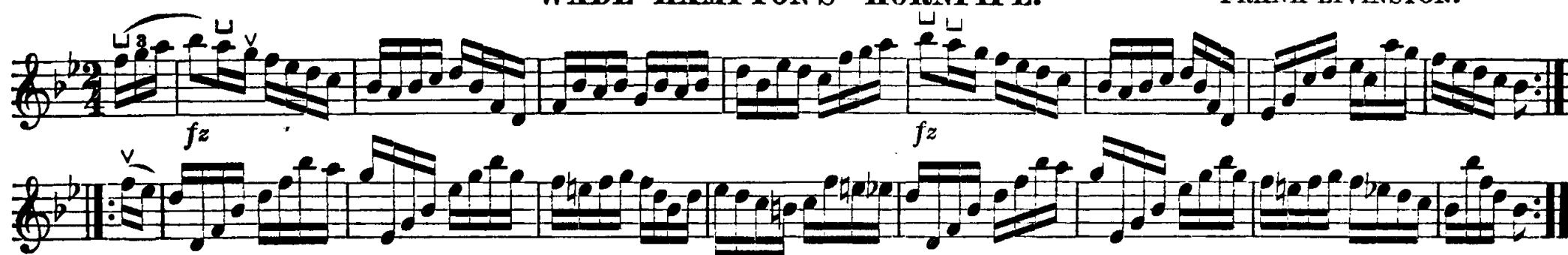


SARATOGA—HORNPIPE.



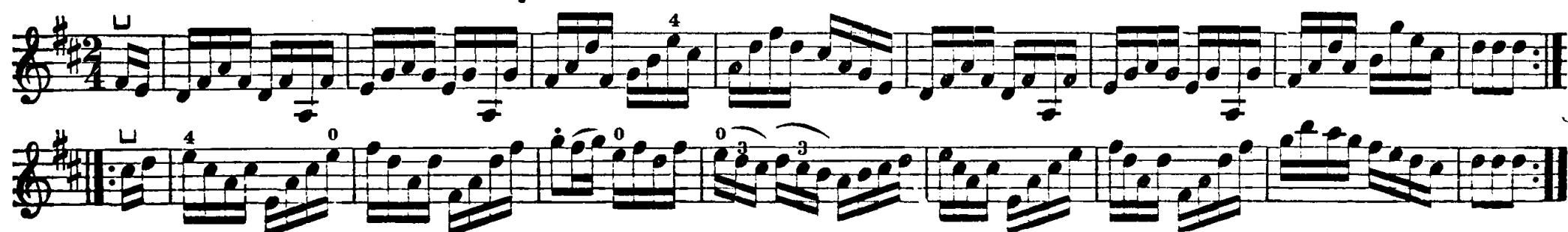
WADE HAMPTON'S—HORNPIPE.

FRANK LIVINSTON.



QUEEN OF THE WEST—HORNPIPE.

ZEKE BACKUS.



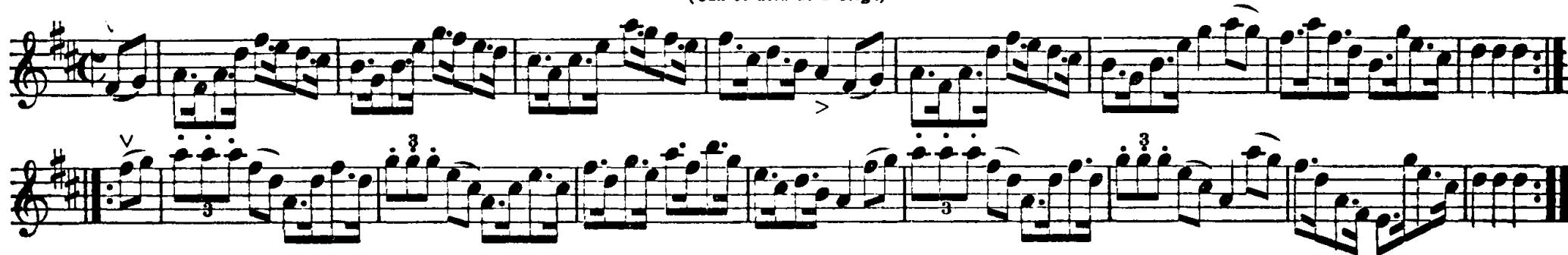
MOUNTAIN RANGER—HORPIPE.



MOUNTAIN RANGER. (First couple cross over.) First lady down the centre with 2d gent, and back. (Same time.) First gent balance with 2d lady, and turn. First gent down the centre with 2d lady, and back. (Same time.) First lady balance to 2d gent, and turn. First couple down the centre and back, cast off. Ladies' chain.

ELKS' FESTIVAL—HORPIPE.

(Can be used as a Clog.)



HUNTSMANS—HORPIPE.



OCCIDENTAL—HORPIPE.

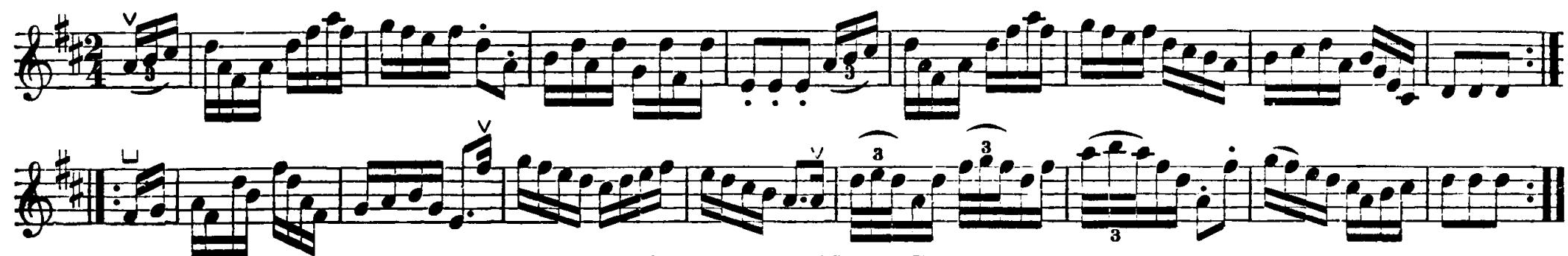


NIAGARA—HORNPIPE.



NIAGARA HORNPIPE.—First couple down the outside, back and cross over: First lady balance with 2d gent, (Same time first gent. balance with 2d lady.) First couple swing to place, ladies' chain. Right and left 4.

IRISH—HORNPIPE.



JUNIATA—HORNPIPE.



NAPOLEON—HORNPIPE.



MANHATTAN—HORNPipe.



MISS JOHNSON'S—HORNPipe.



HENRIETTA—HORNPipe.



QUINDARO—HORNPipe.



QUINDARO HORNPipe.—First and 3d couples balance, swing 6 hands half round; balance again, swing 6 hands round to place; First couple down the centre; back, east on right and left.

CURT LAWRENCE'S—HORNPipe.

205



FAVORITE—HORNPipe.



HULL'S VICTORY—HORNPipe.



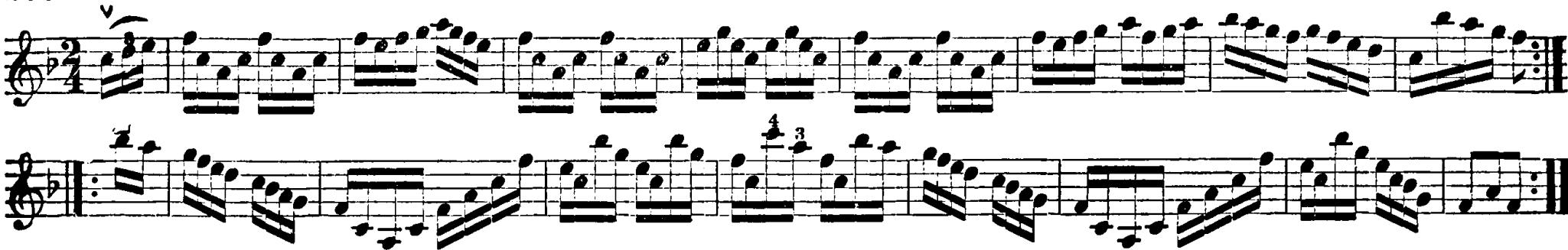
HULL'S VICTORY. First couple give right hands and swing half round, (First lady give left hand to 2d gent's right, gent. give left hand to 2d lady's right,) balance 4 in a line; First lady swing with 2d gent, first gent. swing with 2d lady at same time and pass partner; join hands again with 2d couple, balance 4 in a line, swing to places, down the centre with partner, up, cast off, right and left 4.

COLBERTH'S—HORNPipe.

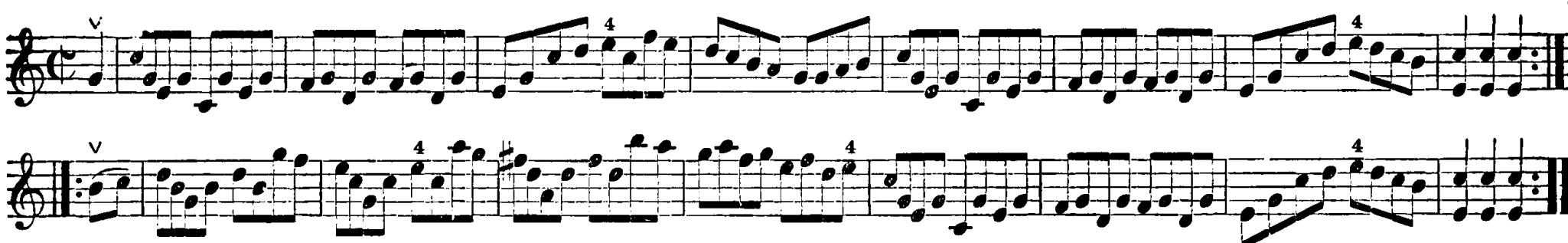


"GEORGIA CRACKERS"—HORPIPE.

FRANK LIVINGSTON.



TIN WEDDING—HORPIPE.



TELEGRAPH—HORPIPE.

HALL.



NEWS BOYS'—HORPIPE.



NATIONAL LANCERS—HORNPIPE.

HARRY CARLETON.

207



MAZEPPA—HORNPIPE.

(Can be used as a Clog.)



ERIE—HORNPIPE.



ST. PIERRE—HORNPIPE.



HUMOURS OF BOSTON—HORPIPE.



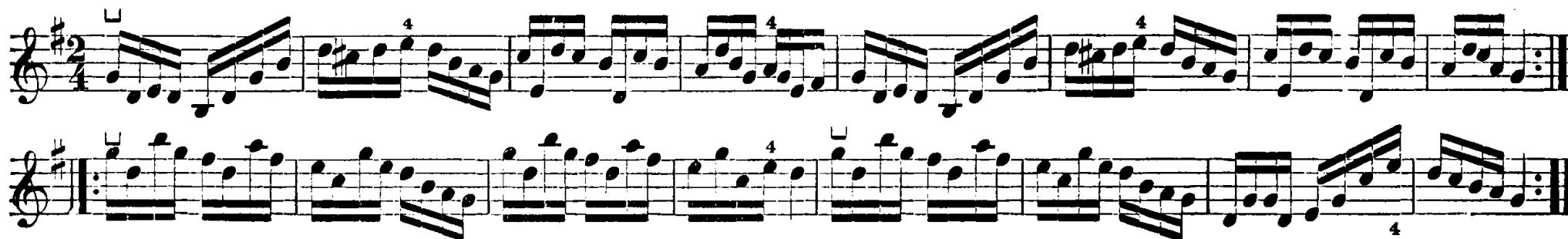
FANTASTIC—HORPIPE.

(Can be used as a Clog.)



TETE - A - TETE—HORPIPE.

HARRY CARLETON.



BELLE OF CLAREMONT—HORPIPE.



CITY OF SAVANNAH—HORNPipe.

FRANK LIVINGSTON.

209

Musical notation for "CITY OF SAVANNAH—HORNPipe." The music is in 2/4 time with a key signature of one sharp. The notation includes various dynamic markings such as v , mf , and f , and performance instructions like "0 3", "1 3", "2 3", "3", and "4". The music consists of two staves, each with eight measures.

OYSTER RIVER—HORNPipe.

Musical notation for "OYSTER RIVER—HORNPipe." The music is in 2/4 time with a key signature of one sharp. It includes dynamic markings like v and mf , and performance instructions such as "0 3", "1 3", "2 3", "3", and "4". The music is divided into two staves of eight measures each.

OYSTER RIVER.—First couple balance to 2d gent, 3 hands round; First couple balance to 2d lady, 3 hands round; First couple down the centre, back; cast off; Right and left 4.

OLYMPIC—HORNPipe.

(Can be used as a Clog.)

Musical notation for "OLYMPIC—HORNPipe." The music is in 2/4 time with a key signature of one flat. It includes dynamic markings like v and f , and performance instructions such as "0 3", "1 3", "2 3", "3", and "4". The music is divided into two staves of eight measures each.

NELSON'S VICTORY—HORNPipe.

Musical notation for "NELSON'S VICTORY—HORNPipe." The music is in 2/4 time with a key signature of one sharp. It includes dynamic markings like v and f , and performance instructions such as "0 3", "1 3", "2 3", "3", and "4". The music is divided into two staves of eight measures each.

“TERPSICHOREAN”—HORNPIPE.



MISS MOUNTAN'S—HORNPIPE.



CHASE THE SQUIRREL.—First lady down the outside, (gent crosses over and follows,) back, up the centre of set; First gent down the outside, (lady crosses over and follows,) back, up the centre; First couple join hands, down the centre and back; cast off, right and left 4.

NORTON'S FAVORITE—HORNPIPE.

(Can be used as a Clog.)



CUCKOO—HORNPIPE.





RED CROSS—HORPIPE.



NATIONAL—HORPIPE.



BELLE OF THE BALL—HORPIPE.



BELLE OF THE BALL.—First couple down the outside, back; down the centre, back; cast off, chasse agrees with the 3d couple, back, right and left with 2d couple.

MAID IN THE PUMP-ROOM—HORPIPE.



MAID IN THE PUMP-ROOM.—First lady down the centre, (first gent down the outside at same time,) back; First gent down the centre, (First lady down the outside at same time,) back; First couple down the the centre, back; cast off, right and left 4.

CAMP MEETING—HORPIPE.

HARRY CARLETON.



JOCK TAMSON'S—HORPIPE.



“CUPID'S FROLIC”—HORPIPE.



"BEAUTIFUL SWANEE RIVER"—HORNPIPE.

HARRY CARLETON.

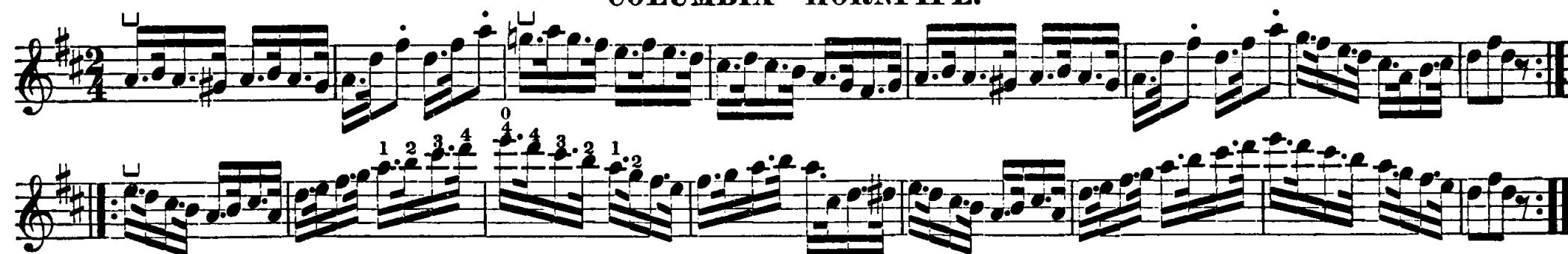
213



DEER-FOOT—HORNPIPE.



COLUMBIA—HORNPIPE.



"PEASANTS' DANCE"—HORNPIPE.



INDIAN RIVER—HORNPipe.

FRANK LIVINGSTON.



BYRNE'S FAVORITE—HORNPipe.



MYOPIA—HORNPipe.

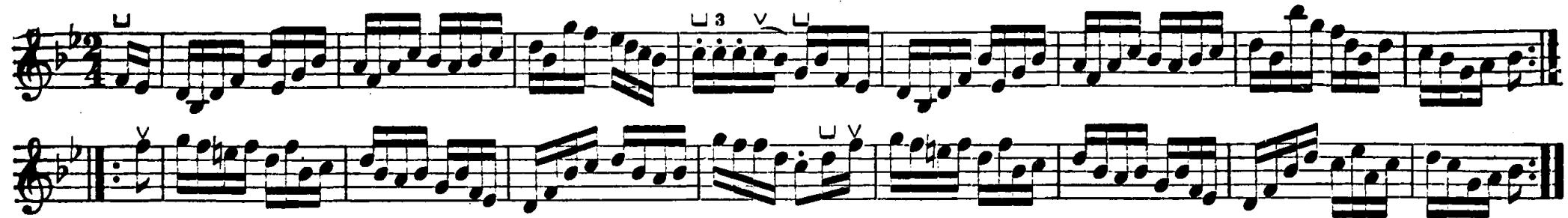


MORPETH'S—HORNPipe.



JABE MEADOW—HORPIPE.

215



LE PETRE'S—HORPIPE.



MONOGRAM—HORPIPE.

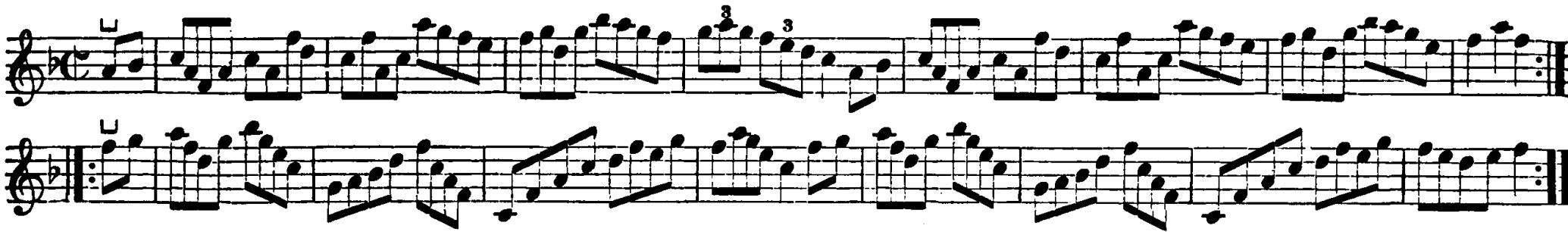


ATLANTA—HORPIPE.



DUXBURY—HORNPIPE.

N. SAMPSON.



PARASOTT—HORNPIPE.



GOLDEN WREATH—HORNPIPE.



CALISTHENIC—HORNPIPE.



SOUVENIR DE VENICE—HORPIPE.

L. OSTINELLI.

217

Sheet music for "Souvenir de Venice—Hornpipe" by L. Ostinelli. The music is in 2/4 time with a key signature of one flat. It consists of four staves of musical notation, each with a treble clef and a bass clef. The notation includes various note values such as eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines. The first staff begins with a measure starting on a quarter note. The second staff begins with a measure starting on a eighth note. The third staff begins with a measure starting on a quarter note. The fourth staff begins with a measure starting on a eighth note. The music concludes with a final measure ending on a eighth note.

BEST SHOT—HORPIPE.

(Can be used as a Clog.)

Sheet music for "Best Shot—Hornpipe" by L. Ostinelli. The music is in common time with a key signature of one sharp. It consists of two staves of musical notation, each with a treble clef. The notation includes various note values such as eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines. The first staff begins with a measure starting on a quarter note. The second staff begins with a measure starting on a eighth note. The music concludes with a final measure ending on a eighth note.

APOLLO CLUB—HORPIPE.

Sheet music for "Apollo Club—Hornpipe" by L. Ostinelli. The music is in 2/4 time with a key signature of one sharp. It consists of two staves of musical notation, each with a treble clef. The notation includes various note values such as eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines. The first staff begins with a measure starting on a quarter note. The second staff begins with a measure starting on a eighth note. The music concludes with a final measure ending on a eighth note.

PRIMA DONNA—HORNPipe.

Musical score for PRIMA DONNA—HORNPipe. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It features a dynamic 'f' at the beginning and includes various slurs and grace notes. The bottom staff is also in common time and has a key signature of one sharp (F#), with a dynamic 'p' at the beginning. Both staves use a clog notation system where vertical strokes indicate the heel and toe of a clog, and horizontal strokes indicate the side of the foot.

DANISH—HORNPipe.

Musical score for DANISH—HORNPipe. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It features slurs and grace notes. The bottom staff is also in common time and has a key signature of one sharp (F#). Both staves use a clog notation system with vertical and horizontal strokes.

VELOCIPEDe—HORNPipe.

(Can be used as a Clog.)

Musical score for VELOCIPEDe—HORNPipe. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It features slurs and grace notes. The bottom staff is also in common time and has a key signature of one sharp (F#). Both staves use a clog notation system with vertical and horizontal strokes. The score concludes with a repeat sign and the instruction 'D.S.'

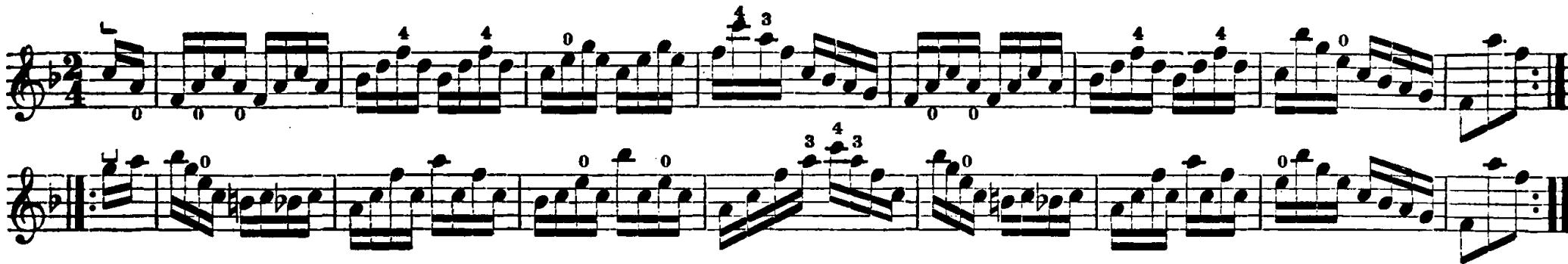
STEAMBOAT HORNPipe.

Musical score for STEAMBOAT HORNPipe. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It features slurs and grace notes. The bottom staff is also in common time and has a key signature of one sharp (F#). Both staves use a clog notation system with vertical and horizontal strokes.

FLORIDA CRACKERS'—HORPIPE.

FRANK LIVINGSTON.

219



MAID MARIAN—HORPIPE.



RICKER'S—HORPIPE.



VESTRI'S—HORPIPE.

(Can be used as a Clog.)



VENDOME—HORNPIPE.

(Can be used as a Clog.)

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). Both staves feature treble clefs. The music includes several measures of sixteenth-note patterns, some with triplets marked by a '3' over the notes. Various dynamics such as 'v' (volume), 'f' (forte), and 'p' (piano) are used throughout the piece.

BUENA VISTA—HORNPIPE.

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). Both staves feature treble clefs. The music consists of eighth-note patterns, with dynamic markings such as 'f' (forte) and 'v' (volume) placed above the notes.

BUENA VISTA.—First couple cross over, balance between 2d and 3d couples, (joining hands and facing out,) turn with right hands; balance again, (in same position) turn with left hands; (lady remains on gents side, gent on lady's side,) down the centre, back; cast off; ladies' chain.

ST CLAIR'S—HORNPIPE.

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). Both staves feature treble clefs. The music consists of eighth-note patterns. Dynamic markings include 'f' (forte) and '8va. ad lib.' (octave up, ad libitum). The bottom staff also includes 'mf' (mezzo-forte).

PEERLESS HORNPIPE.

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). Both staves feature treble clefs. The music consists of eighth-note patterns. Dynamic markings include 'v' (volume) and '4' (fourth measure).

CASTLE—HORPIPE.

KING COLBATH.

221



BURNS' IRISH—HORPIPE.



JACK'S ALIVE—HORPIPE.

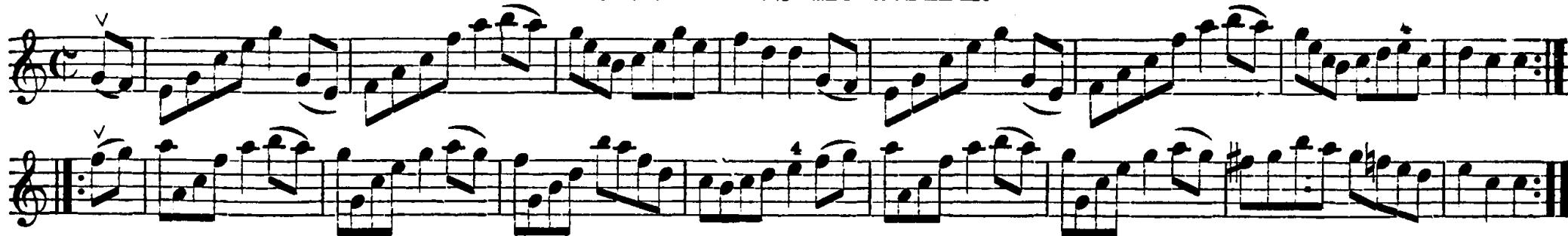


CARNIVAL—HORPIPE.

(Can be used as a Clog.)



CHANDLER'S HORNPIPE.

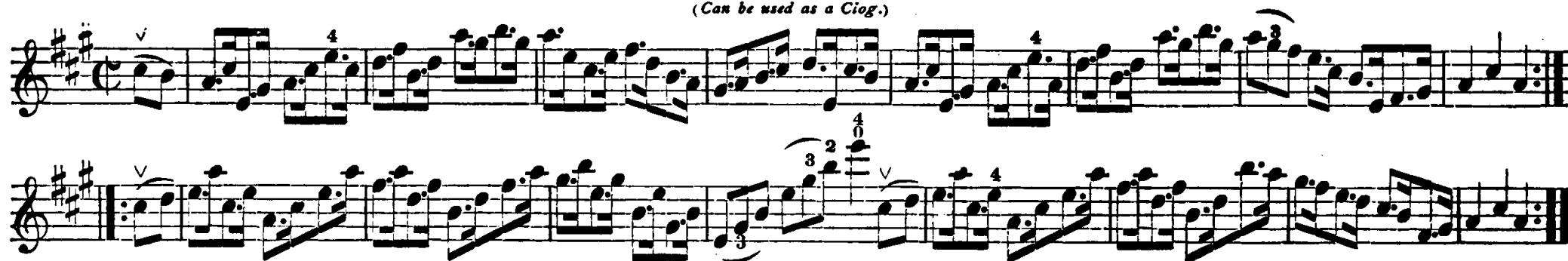


LEVIATHAN—HORNPIPE.



ALMACK'S—HORNPIPE.

(Can be used as a Ciog.)



TELEPHONE—HORNPIPE.



BELLES OF SOUTH BOSTON—HORPIPE.

223



MADAME DEL CARO'S—HORPIPE.



HUMPHREY'S—HORPIPE.



CALIFORNIA—HORPIPE.



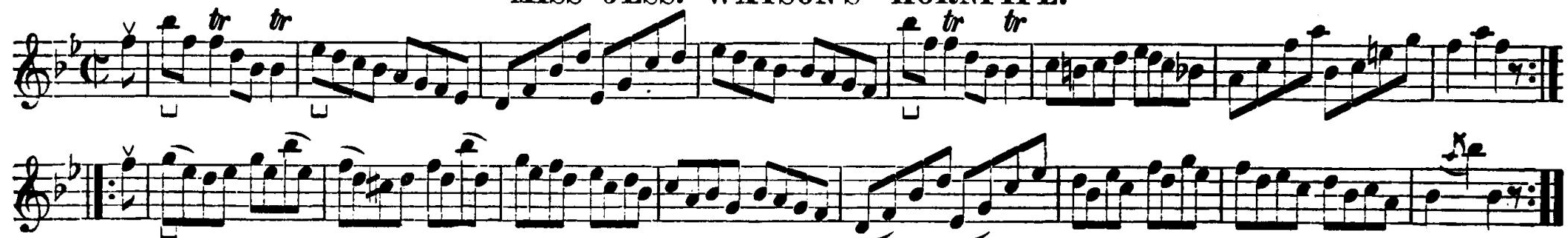
CZAR OF RUSSIA'S FAVORITE—HORNPIPE.



OBELISK—HORNPIPE.



MISS JESS. WATSON'S—HORNPIPE.



“SALLY GROWLER”—HORNPIPE.

HARRY CARLETON.



BABBIT'S—HORPIPE.



STAR OF THE EAST—HORPIPE.

(Can be used as a Clog.)

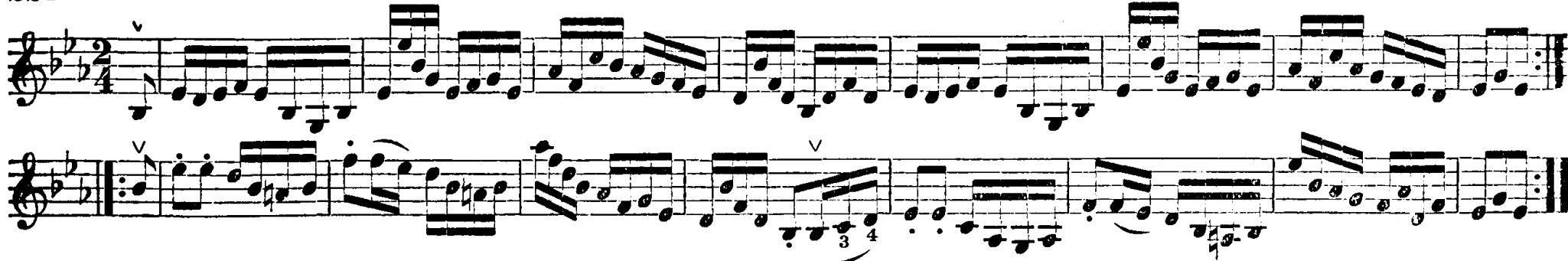
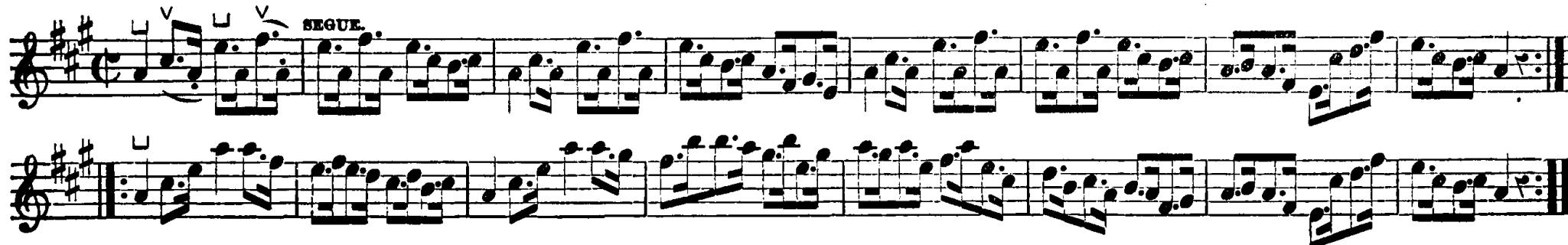
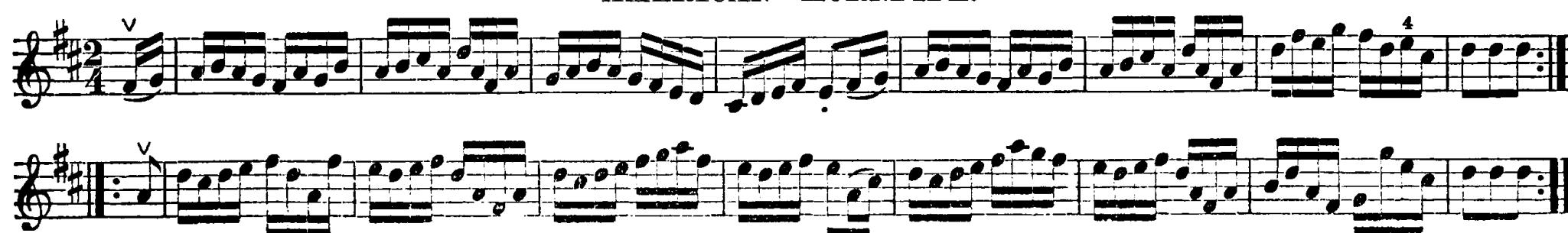


PASSION - FLOWER—HORPIPE.



EBB TIDE—HORPIPE



HOLMES'—HORNPIPE.**OLIVE-BRANCH—HORNPIPE.****DEVINE'S—HORNPIPE.****AMERICAN—HORNPIPE.**

VILLAGE—HORPIPE.

227



HOPKIN'S—HORPIPE.



PRINCE REGENT'S—HORPIPE.



HEWITSON'S—HORPIPE.

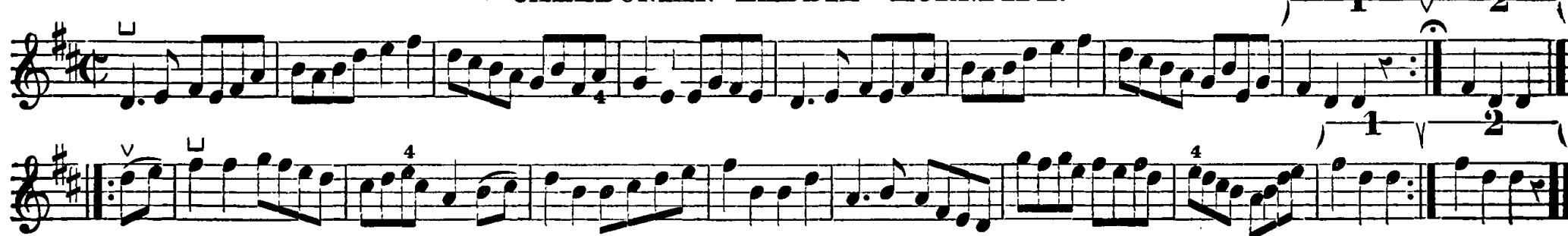
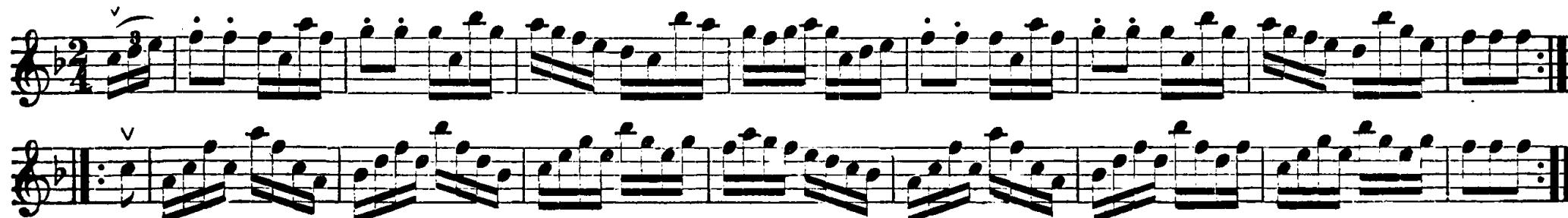


CLEAR THE TRACK—HORPIPE.

(Can be used as a Clog.)

**CHRISTMAS—HORPIPE.**

CHRISTMAS HORPIPE.—First lady balance to 1st and 2d gents, 3 hands round; First gent balance to 1st and 2d ladies, 3 hands round; First couple down the the centre, back, cast off; right and left 4.

CALEDONIAN LADDIE—HORPIPE.**CONSTITUTION—HORPIPE.**

GOLDEN TRESSES—HORPIPE.

(Can be used as a Clog.)

The musical score consists of two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The music features various note heads, stems, and bar lines. A small label "SEGUE." is positioned above the first staff. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

HARLEQUIN—HORPIPE.

The musical score consists of two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music features eighth and sixteenth notes, with some quarter notes and rests. The notes are primarily grouped by vertical bar lines.

VILLAGE BELLS—HORPIPE.

(Can be used as a Clog.)

The musical score consists of two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The music features eighth and sixteenth notes, with some quarter notes and rests. The notes are primarily grouped by vertical bar lines.

SNOW-FLAKE—HORPIPE.

The musical score consists of two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music features eighth and sixteenth notes, with some quarter notes and rests. The notes are primarily grouped by vertical bar lines. There are several 'X' marks placed above the notes in both staves, likely indicating specific performance techniques or fingerings.

“ON THE ROAD”—CLOG.

Sheet music for "ON THE ROAD"—CLOG. The music is in common time with a key signature of one sharp. It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various rhythmic patterns and rests. The word "SEGUE." appears twice above the music, and "D.S." is at the end of the second staff.

“MONEY IN ADVANCE”—CLOG.

Sheet music for "MONEY IN ADVANCE"—CLOG. The music is in common time with a key signature of one sharp. It consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various rhythmic patterns and rests. The word "SEGUE." appears once above the music.

FLEE AS A BIRD (Lancashire)—CLOG.

Sheet music for "FLEE AS A BIRD (Lancashire)"—CLOG. The music is in common time with a key signature of one sharp. It consists of three staves. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The notation includes various rhythmic patterns and rests. The letter "p" is placed near the beginning of the first staff, and the number "4" is placed near the end of the third staff.

STATUE—CLOG.

231

STATUE—CLOG.

Andante.

Allegro.

Andante.

GREAT WESTERN (Lancashire)—CLOG.

GREAT WESTERN (Lancashire)—CLOG.

NIGHTINGALE—CLOG.

NIGHTINGALE—CLOG.

THE MONARCH—CLOG.



EMPERESS—CLOG.



CITY LIFE—CLOG.



BLUE VIOLET—CLOG.

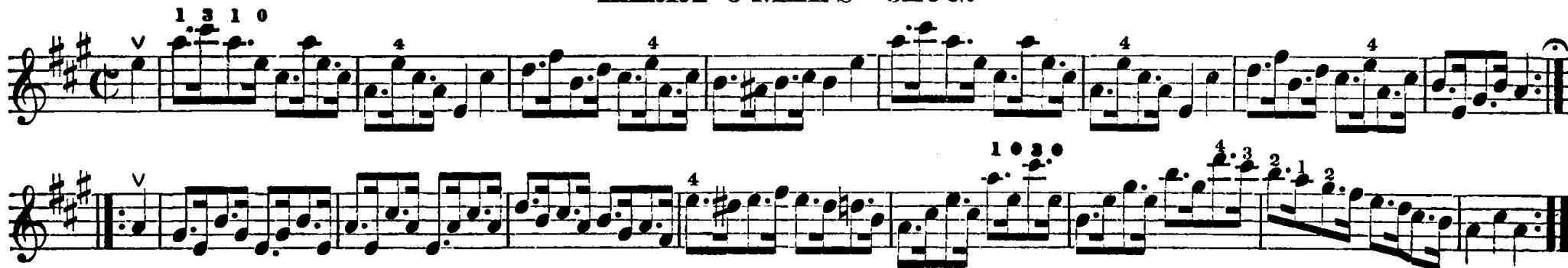


LADY TEMPLETON'S—CLOG.

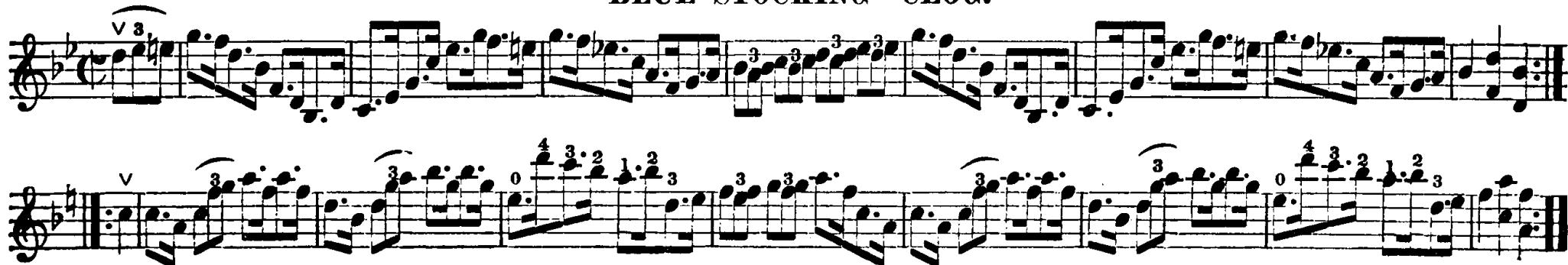
233



LARRY O'NIEL'S—CLOG.



BLUE STOCKING—CLOG.



MINNIE FOSTER'S—CLOG.

Musical score for "Minnie Foster's—Clog." The score consists of two staves of clog music notation. The first staff begins with a treble clef, common time, and a key signature of one flat. The second staff begins with a bass clef, common time, and a key signature of one flat. Both staves feature complex patterns of eighth and sixteenth notes, with various dynamics and performance instructions like "SEGUE." and "3". Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 16.

REMEMBRANCE OF DUBLIN—CLOG.

Musical score for "Remembrance of Dublin—Clog." The score consists of two staves of clog music notation. The first staff begins with a treble clef, common time, and a key signature of one sharp. The second staff begins with a bass clef, common time, and a key signature of one sharp. Both staves feature eighth and sixteenth note patterns, with dynamics like "SEGUE.", "4", and "D.S.". Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 16.

MUNCIE'S FAVORITE (Lancashire)—CLOG.

Musical score for "Muncie's Favorite (Lancashire)—Clog." The score consists of two staves of clog music notation. The first staff begins with a treble clef, common time, and a key signature of one sharp. The second staff begins with a bass clef, common time, and a key signature of one sharp. Both staves feature eighth and sixteenth note patterns, with dynamics like "SEGUE.", "3", "f", and "p". Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 16.

NEW ORLEANS (Lancashire)—CLOG.

Musical score for "New Orleans (Lancashire)—Clog." The score consists of two staves of clog music notation. The first staff begins with a treble clef, common time, and a key signature of one flat. The second staff begins with a bass clef, common time, and a key signature of one flat. Both staves feature eighth and sixteenth note patterns, with dynamics like "SEGUE.", "3", "f", and "p". Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 16.

OLD IRONSIDES (Lancashire)—CLOG.

235

Music for two voices or instruments. The first staff starts with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with various rhythmic markings like 'v' and '4'. The second staff continues the pattern in common time with a key signature of one sharp. The notation includes dynamic markings such as 'V' and '1 2' above the notes.

LOUISVILLE—CLOG.

FRANK LIVINGSTON.

Music for two voices or instruments. The first staff starts with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with various rhythmic markings like 'v' and '4'. The second staff continues the pattern in common time with a key signature of one sharp. The notation includes dynamic markings such as 'V' and '1 2' above the notes.

TAMMANY RING—CLOG.

Music for two voices or instruments. The first staff starts with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with various rhythmic markings like 'v' and '4'. The second staff continues the pattern in common time with a key signature of one sharp. The notation includes dynamic markings such as 'V' and '1 2' above the notes.

MINSTRELS' FANCY—CLOG.

Music for two voices or instruments. The first staff starts with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns with various rhythmic markings like 'v' and '4'. The second staff continues the pattern in common time with a key signature of one sharp. The notation includes dynamic markings such as 'V' and '1 2' above the notes.

NOVELTY (Lancashire)—CLOG.

F. A. MORRISON.

SEGUE.

SEGUE.

SEGUE.

D.C.

LOTUS CLUB (Lancashire)—CLOG.

SEGUE.

SEGUE.

D.C.

SOUVENIR (Lancashire)—CLOG.

B. F. DIETRICH.

SEGUE.

SEGUE.

D.C.

BERNADO'S FAVORITE (Lancashire)—CLOG.

237

SEGUE.

SKIP - ROPE—CLOG.

SEGUE.

p

mf

BONNIE ANNIE—CLOG.

SCOTCH.

SEGUE.

SEGUE.

D.C.

AVALANCHE (Lanchashire)—CLOG.

F. A. MORRISON.

SEGUE.

SEGUE. 4

D.C.

JENNINGS' CHAMPION—CLOG.

SEGUE.

SEGUE.

EARLY MORN (Lanchashire)—CLOG.

EDWIN CHRISTIE.

4 SEGUE.

SEGUE.

DICK CARROL'S—CLOG.

SEGUE.

SEGUE.

1 2

D.C.

JOHNNIE QUEEN'S—CLOG.

SEGUE.

MEASURE.

3

3

4

1 3

3

4

D.C.

DICKIE ROGERS' PEDESTAL—CLOG.

239

Sheet music for "DICKIE ROGERS' PEDESTAL—CLOG." The music is written in common time with a treble clef. It consists of four staves, each representing a different clog pattern. The notation includes various dynamic markings such as *tr* (trill), *v* (vibrato), and *l* (long note). Counting is indicated by numbers (1, 2, 3, 4) placed under specific notes. The music is divided into measures by vertical bar lines.

GRAY'S OPERA HOUSE—CLOG.

Sheet music for "GRAY'S OPERA HOUSE—CLOG." The music is written in common time with a treble clef. It consists of two staves, each representing a different clog pattern. The notation includes various dynamic markings such as *v* (vibrato) and *l* (long note). The word "SEGUE." appears twice in the first staff. Counting is indicated by numbers (1, 2, 3) placed under specific notes. The music is divided into measures by vertical bar lines.

BELLE OF THE STAGE (Lancashire)—CLOG.

Sheet music for "BELLE OF THE STAGE (Lancashire)—CLOG." The music is written in common time with a treble clef. It consists of two staves, each representing a different clog pattern. The notation includes various dynamic markings such as *tr* (trill) and *x* (crossed-out note). Counting is indicated by numbers (1, 2, 3) placed under specific notes. The music is divided into measures by vertical bar lines. The page number "21" is located at the bottom center, and "1300" is at the bottom right.

EDWIN CHRISTIE.

FLY - BY - NIGHT (Lancashire) — CLOG.

SEGUE.

1 2

D.C.

SEGUE.

CINCINNATI (Lancashire) — CLOG.

FRANK LIVINGSTON.

1 2

D.S.

FISHERMANS' FROLIC (Lancashire) — CLOG.

SEGUE.

CAMERON'S FAVORITE (Lancashire) — CLOG.

SCOTCH.

SEGUE.

SEGUE.

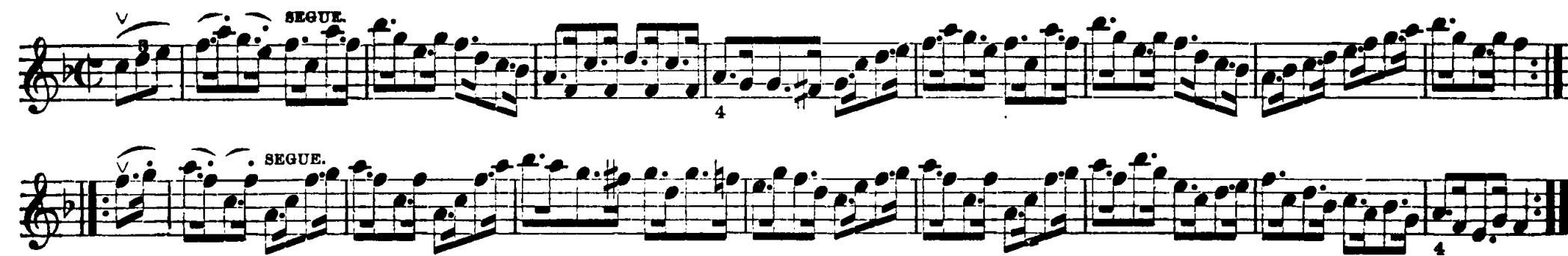
FAGAN AND FENTON'S—CLOG.

J. BRAHAM.

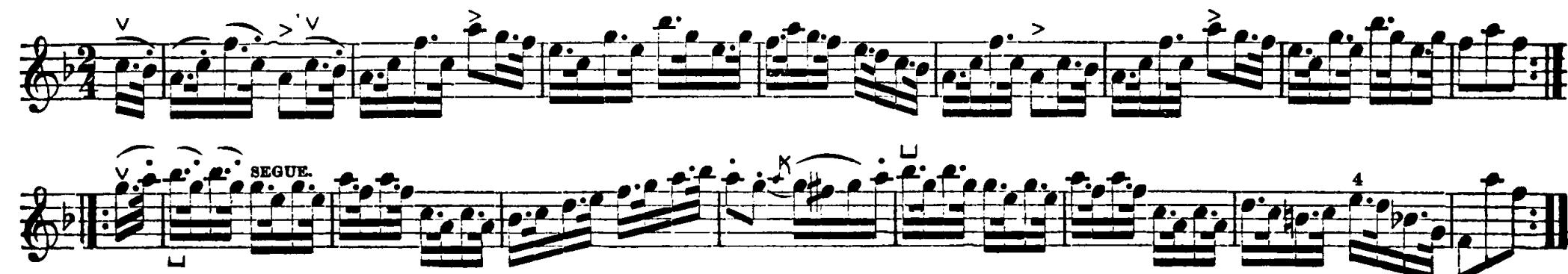
241



LEE'S DOUBLE—CLOG.



BOB TAYLOR'S—CLOG.



PUSH ABOUT THE JORUM—STRATHSPEY.

Musical score for "Push About the Jorum—Strathspey." The score consists of two staves of music in common time with a key signature of one sharp. The first staff features various musical markings such as 'v' and 'tr.'. The second staff includes the instruction 'SEGUE.' and ends with 'D.S.' (Da Capo).

MR. WORTHLAND'S—STRATHSPEY.

Musical score for "Mr. Worthland's—Strathspey." The score consists of two staves of music in common time with a key signature of one sharp. The first staff includes the instruction 'SEGUE.' and 'tr.' markings. The second staff also includes 'SEGUE.' and 'tr.' markings.

MISS STUART'S—STRATHSPEY.

Musical score for "Miss Stuart's—Strathspey." The score consists of two staves of music in common time with a key signature of one sharp. The first staff includes the instruction 'SEGUE.' and 'tr.' markings. The second staff also includes 'SEGUE.' and 'tr.' markings.

LADY BAIRD'S—STRATHSPEY.

Musical score for "Lady Baird's—Strathspey." The score consists of two staves of music in common time with a key signature of one sharp. The first staff includes the instruction 'SEGUE.' and 'tr.' markings. The second staff also includes 'SEGUE.' and 'tr.' markings.

42d HIGHLAND REGIMENT—STRATHSPEY.

243

SEGUE.

SEGUE.

SEGUE.

SANDY BUCHANAN'S—STRATHSPEY.

SEGUE.

SEGUE.

MY LADY'S GOON HAS GAIRS ON'T—STRATHSPEY.

SEGUE.

Coda.

STRATHEARN—STRATHSPEY.

Or "Among the Haughs of Cromdale."



LOCH - NA GAR—STRATHSPEY.



MRS. ADYE'S—STRATHSPEY.



LADY CHARLOTTE OF BRAID'S—STRATHSPEY.



ROY'S WIFE—STRATHSPEY.

As performed by NIEL GOW.

245

Musical score for Roy's Wife—Strathspey. The music is in common time (indicated by 'C') and consists of two staves of sixteenth-note patterns. The first staff uses a treble clef, and the second staff uses a bass clef. The notation includes several grace notes and slurs. Measure numbers 1 through 12 are present above the first staff. The word "SEGUE" appears below the first staff, and "D.O." appears below the second staff.

BONNIEST LASS IN AYER—STRATHSPEY.

Musical score for Bonniest Lass in Ayer—Strathspey. The music is in common time (indicated by 'C') and consists of two staves of sixteenth-note patterns. The first staff uses a treble clef, and the second staff uses a bass clef. The notation includes grace notes and slurs. Measure numbers 1 through 12 are present above the first staff. The word "SEGUE." appears below the first staff, and "SEGUE." appears below the second staff.

CARMICHAEL'S—STRATHSPEY.

Musical score for Carmichael's—Strathspey. The music is in common time (indicated by 'C') and consists of two staves of sixteenth-note patterns. The first staff uses a treble clef, and the second staff uses a bass clef. The notation includes grace notes and slurs. Measure numbers 1 through 12 are present above the first staff. The word "SEGUE." appears below the first staff, and "SEGUE." appears below the second staff.

LOOK BEFORE YOU!—STRATHSPEY.

Musical score for Look Before You!—Strathspey. The music is in common time (indicated by 'C') and consists of two staves of sixteenth-note patterns. The first staff uses a treble clef, and the second staff uses a bass clef. The notation includes grace notes and slurs. Measure numbers 1 through 12 are present above the first staff. The word "SEGUE." appears below the first staff, and "SEGUE." appears below the second staff.

BELLES OF CAMPBELLTOWN—STRATHSPEY.

Or "Lady Lomon's."



THE MILLER OF DRONE—STRATHSPEY.



D.C.

MARCHIONESS OF HUNTRY'S—STRATHSPEY.



tr

OF AW THE AIRTS THE WINDS CAN BLOW—STRATHSPEY.



MISS DRUMMOND OF PERTH—STRATHSPEY.

247

SEGUE.

SEGUE.

SIR GEORGE CLARK'S—STRATHSPEY.

SEGUE.

UP AND WAUR THEM A' WILLIE—STRATHSPEY.

tr

tr

tr

SEGUE.

SEGUE.

CALEDONIAN HUNT—STRATHSPEY.

SEGUE.

SEGUE.

A' WILLIE, WE HAVE MISS'D YOU—STRATHSPEY.

1d. POSITION.
SEGUE.

SEGUE.

LORD BYRON'S FAVORITE—STRATHSPEY.

SEGUE.

SEGUE.

WHAT THE DE'IL AILS YOU?—STRATHSPEY.

SEGUE.

SEGUE.

NEAL GOW'S WIFE—STRATHSPEY.

SEGUE.

SEGUE.

JARNOVICHES'—STRATHSPEY.

249

Musical score for Jarnoviches' Strathspey. The music is in common time with a key signature of one sharp. The notation uses eighth and sixteenth note patterns. Measure numbers 1 through 4 are indicated above the staff. The word "SEGUE." appears at the end of the piece.

MY LOVE IS LIKE THE RED, RED ROSE—STRATHSPEY.

Musical score for My Love is Like the Red, Red Rose Strathspey. The music is in common time with a key signature of one sharp. The notation uses eighth and sixteenth note patterns. Measure numbers 1 through 4 are indicated above the staff.

THE NEW BRIG OF GLASGOW—STRATHSPEY.

Musical score for The New Brig of Glasgow Strathspey. The music is in common time with a key signature of one flat. The notation uses eighth and sixteenth note patterns. Measure numbers 1 through 4 are indicated above the staff. The word "SEGUE." appears twice at the end of the piece.

GARTHLAND'S—STRATHSPEY.

Musical score for Garthland's Strathspey. The music is in common time with a key signature of one sharp. The notation uses eighth and sixteenth note patterns. Measure numbers 1 through 4 are indicated above the staff. The word "SEGUE." appears at the end of the piece.

LADY LOUDEN'S—STRATHSPEY.



SEGUE.



SEGUE.

ALISTAIR MACLALASTAIR—STRATHSPEY.



SEGUE.



SEGUE.

D.S.

DUCHESS OF ATHOL'S—STRATHSPEY.



SEGUE.



SEGUE.

D.S.

THE LASS WITH THE YELLOW COATEE—STRATHSPEY.



SEGUE.



LADY MARY RAMSAY'S—STRATHSPEY.

251

Musical score for Lady Mary Ramsay's Strathspey. The music is in common time with a key signature of one sharp. It consists of two staves of sixteenth-note patterns. The first staff has dynamics fz at measures 1, 2, 4, and 6. The second staff has dynamics fz at measures 1, 2, 4, and 6. The word "SEGUE." appears between the two staves at measure 3. Measure 7 begins with a dynamic > v.

I'M O'ER YOUNG TO MARRY YET—STRATHSPEY.

Musical score for I'm O'er Young to Marry Yet—Strathspey. The music is in common time with a key signature of one sharp. It consists of two staves of sixteenth-note patterns. The first staff has dynamics v and > at measures 1 and 2. The second staff has dynamics v and > at measures 1 and 2. The word "SEGUE." appears between the two staves at measure 3. Measure 7 begins with a dynamic >. Measure 8 ends with a dynamic v. The section concludes with a dynamic D.C. (Da Capo) at the end of the second staff.

MARQUIS OF HUNTRY'S—STRATHSPEY.

Musical score for Marquis of Huntly's Strathspey. The music is in common time with a key signature of one flat. It consists of two staves of sixteenth-note patterns. The first staff has dynamics v and > at measures 1 and 2. The second staff has dynamics v and > at measures 1 and 2. The word "SEGUE." appears between the two staves at measure 3. Measure 7 begins with a dynamic >. Measure 8 ends with a dynamic v. The section concludes with a dynamic D.C. (Da Capo) at the end of the second staff.

LORD ALEXANDER GORDON'S—STRATHSPEY.

Musical score for Lord Alexander Gordon's Strathspey. The music is in common time with a key signature of one sharp. It consists of two staves of sixteenth-note patterns. The first staff has dynamics v, vu, vu, tr, and a fermata at measure 1. The second staff has dynamics vu, vu, vu, tr, and a fermata at measure 1. Measures 2 and 3 show sixteenth-note patterns with dynamics vu, vu, vu, tr, and a fermata. Measures 4 and 5 show sixteenth-note patterns with dynamics vu, vu, vu, tr, and a fermata. Measures 6 and 7 show sixteenth-note patterns with dynamics vu, vu, vu, tr, and a fermata. Measures 8 and 9 show sixteenth-note patterns with dynamics vu, vu, vu, tr, and a fermata.

MISS WARRENDER OF LOCHEND—STRATHSPEY.



THE BRAES OF BUSHBIE—STRATHSPEY.



LOCH EROCH SIDE—STRATHSPEY.

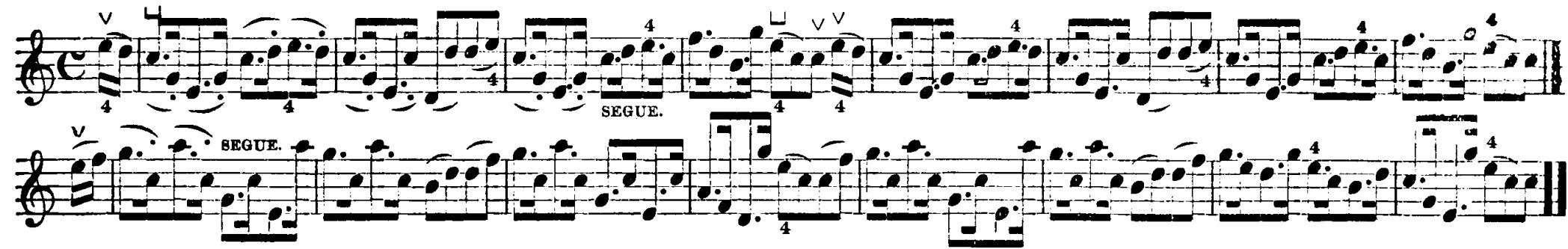


BANKS OF LOCK-NESS—STRATHSPEY.



MR. JAMES McNICOL'S—STRATHSPEY.

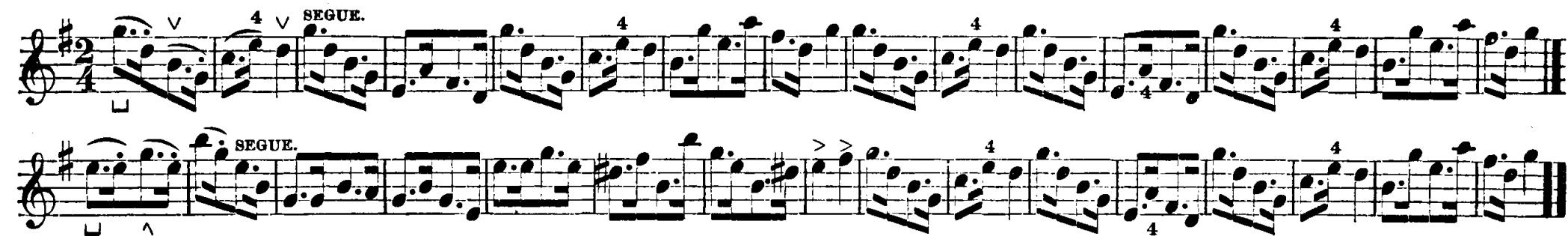
253



PLL CLOOT MY JOHNNY'S GERY BREECKS—STRATHSPEY.



LADY ELGIN'S—STRATHSPEY.



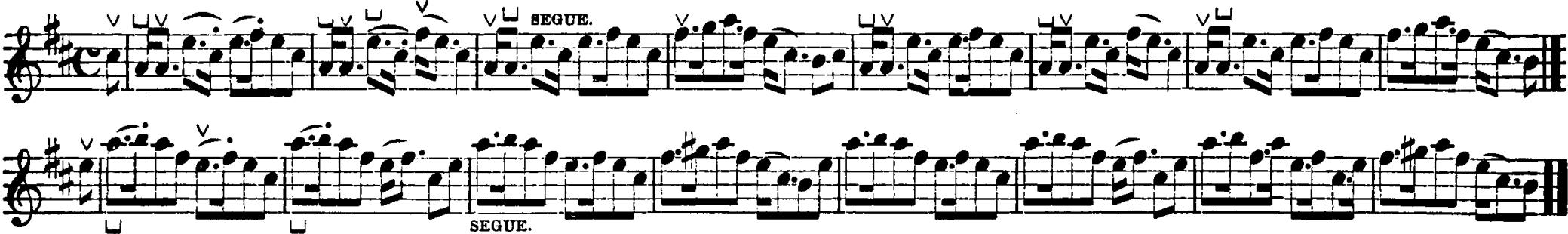
THE BOATIE ROWS—STRATHSPEY.



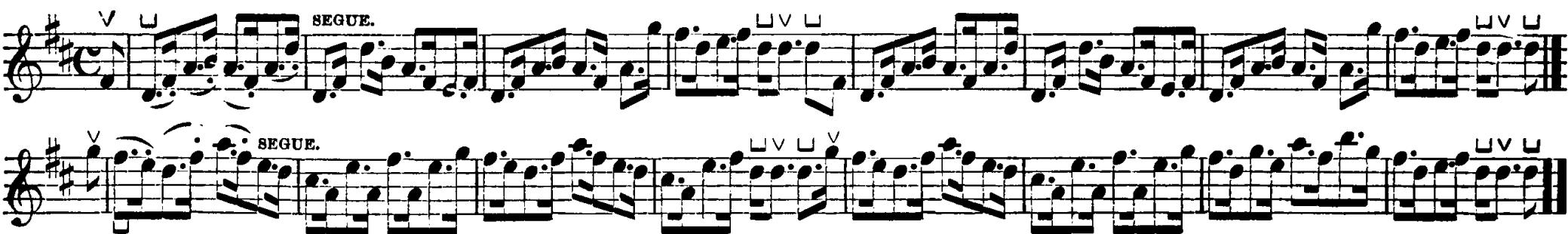
MONEY MUSK—STRATHSPEY.



MAID OF ISLA—STRATHSPEY.



DUNCAN DAVIDSON—STRATHSPEY.



LADY AMI STEWART'S—STRATHSPEY.



LORD JOHN CAMPBELL'S—STRATHSPEY.

255

Sheet music for "Lord John Campbell's—Strathspey." The music is in common time with a key signature of one sharp. It consists of three staves of music with various dynamics and performance markings like "v" and "4". The first staff concludes with "SEGUE." The second staff begins with a dynamic "4". The third staff concludes with "SEGUE." Fingerings are indicated below the notes in some measures.

BONNIE LASSIE—STRATHSPEY.

Sheet music for "Bonnie Lassie—Strathspey." The music is in common time with a key signature of one sharp. It consists of two staves of music with various dynamics and performance markings. The first staff concludes with "SEGUE." The second staff begins with a dynamic "4". Fingerings are indicated below the notes in some measures.

CALEDONIAN CLUB—STRATHSPEY.

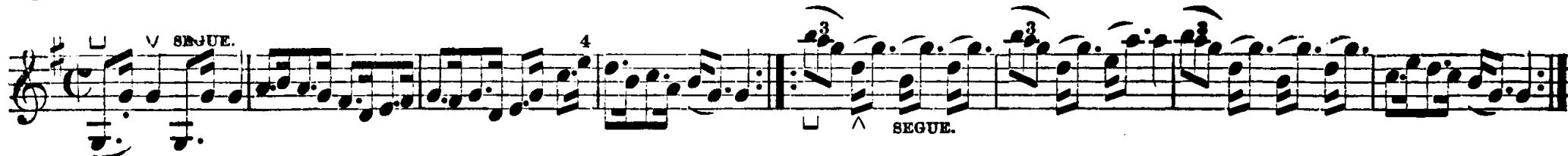
EDWIN CHRISTIE.

Sheet music for "Caledonian Club—Strathspey." The music is in common time with a key signature of one sharp. It consists of two staves of music with various dynamics and performance markings. The first staff concludes with "SEGUE." The second staff begins with a dynamic "4". Fingerings are indicated below the notes in some measures.

OER THE MOOR, AMONG THE HEATHER—STRATHSPEY.

Sheet music for "O'er the Moor, Among the Heather—Strathspey." The music is in common time with a key signature of one sharp. It consists of two staves of music with various dynamics and performance markings. Fingerings are indicated below the notes in some measures.

ECLIPSE—HIGHLAND FLING.



FOREST FLOWER—HIGHLAND FLING.



VILLAGE BELLS—HIGHLAND FLING.



MY BONNIE LADDIE—HIGHLAND FLING.



DOMINO—HIGHLAND FLING.

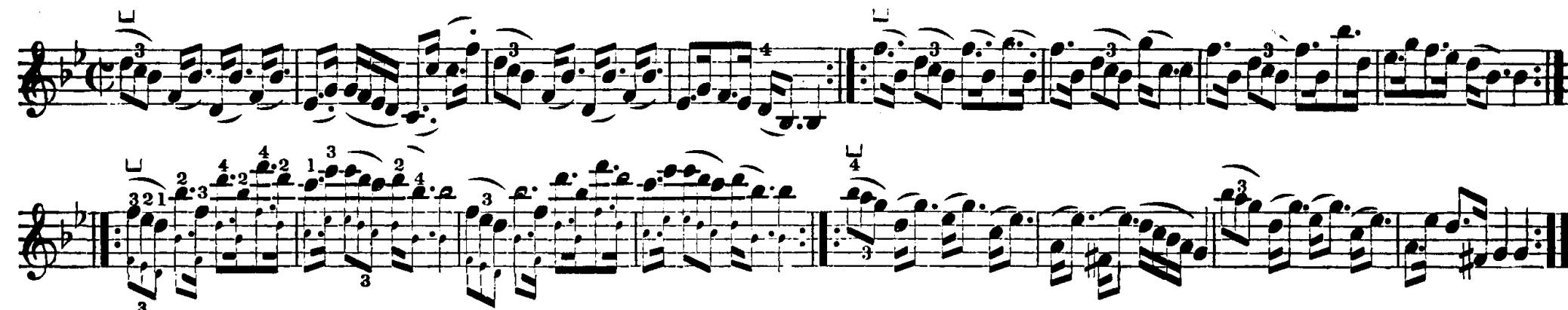


THE COTTAGE MAIDS'—FLING.

257



PRIDE OF THE STAGE—FLING.



TIBBIE INGLIS' FANCY—FLING.



FIRST FLIRTATION—FLING.



ROY'S WIFE—HIGHLAND FLING.

SEGUE.

SEGUE.

HERE AWA'—HIGHLAND FLING.

D.O.

SCOTTISCH AMERICAN—HIGHLAND FLING.

D.C.

MARQUIS OF HUNTERLY'S—HIGHLAND FLING.

(Can be used as a Strathspey.)

SEGUE.

SEGUE.

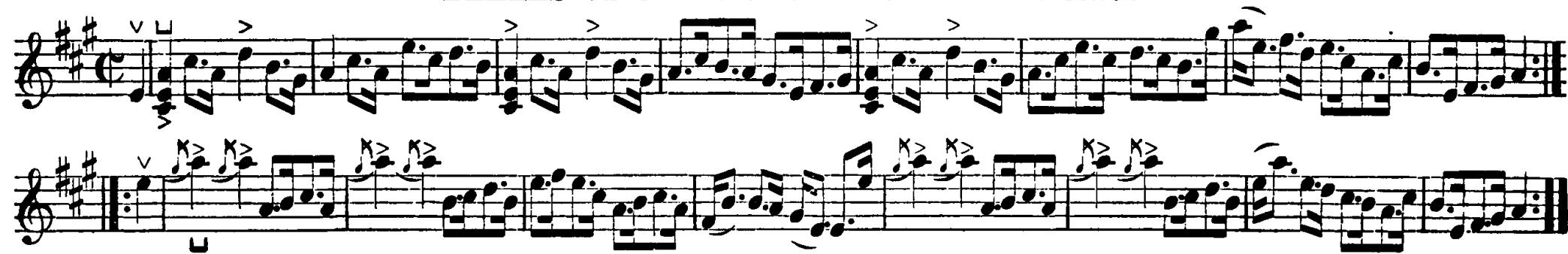
SINK HIM, DODDIE—HIGHLAND FLING.

(Can be used as a Strathspey.)

259



BELLES OF EDINBORO'—HIGHLAND FLING.



LORD MOIRA'S—HIGHLAND FLING.



MUGBY JIM'S—HIGHLAND FLING.



WALK AROUND.—“HEY, DADDY.”

DAN EMMETT.

Or “Norton’s Walk Around.”

Musical score for "WALK AROUND.—“HEY, DADDY.”" featuring three staves of music. The first staff starts with a forte dynamic (f) and includes markings for 'mf' and 'DANCE.'. The second staff begins with a dynamic 'mf' and includes a 'V' symbol and 'DANCE.' markings. The third staff starts with a dynamic 'f' and includes a 'S. 8va.' marking, followed by 'S. 8va. BREAK.' and '>>>' markings.

WALK AROUND. (As used for last number in a Quadrille.)—Eight hands around. (8 bars). First lady walk around [inside set], (8 bars). Opposite gent walk around (8 bars). All walk around, (8 bars). All balance to corners, turn partners, (8 bars). Eight hands around. Next lady, etc. (four times, each time as before). After which, four ladies walk around, (8 bars). Four gents walk around. All walk around. Here the music is ended with the “BREAK,” (the musicians are to engage in conversation, say half a minute or less); meanwhile, the dancers are meditating what is next, when the prompter politely requests “all walk to your seats.”

WALK AROUND.—DON’T GET WEARY.

Musical score for "WALK AROUND.—DON’T GET WEARY." featuring two staves of music. The first staff starts with a dynamic 'f' and includes markings for 'mf' and 'DANCE.'. The second staff starts with a dynamic 'f' and includes a 'S. V' marking, followed by 'C. V BREAK. 3' and a dynamic 'f' marking.

WALK AROUND.—GWINE TO DE SHOW.

Musical score for "WALK AROUND.—GWINE TO DE SHOW." featuring two staves of music. The first staff starts with a dynamic 'f' and includes markings for 'mf' and 'DANCE.'. The second staff starts with a dynamic 'f' and includes a 'S. V BREAK.' marking.

WALK AROUND.—“CARVE DAT POSSUM.”

261

Musical score for "WALK AROUND.—“CARVE DAT POSSUM.”" in 2/4 time, key of G major. The score consists of two staves. The top staff features eighth-note patterns with dynamic markings *f*, *p*, and *v*. The bottom staff is labeled "DANCE." and includes a "BREAK." section with dynamic *f*. Measures 1-4 are shown.

WALK AROUND.—CARRY THE NEWS TO MARY.

Musical score for "WALK AROUND.—CARRY THE NEWS TO MARY." in 2/4 time, key of G major. The score consists of two staves. The top staff features eighth-note patterns with dynamic *ff* and *mf*. The bottom staff is labeled "DANCE." and includes a "BREAK." section with dynamic *f*. Measures 1-4 are shown.

WALK AROUND.—CHAW ROAST BEEF.

Musical score for "WALK AROUND.—CHAW ROAST BEEF." in 2/4 time, key of G major. The score consists of two staves. The top staff features eighth-note patterns with dynamic *f* and *mf*. The bottom staff is labeled "DANCE." and includes a "BREAK." section with dynamic *f*. Measures 1-4 are shown.

WALK AROUND.—“BRUDDER BONES.”

Musical score for "WALK AROUND.—“BRUDDER BONES.”" in 2/4 time, key of G major. The score consists of two staves. The top staff features eighth-note patterns with dynamic *f* and *mf*. The bottom staff is labeled "DANCE." and includes a "BREAK." section with dynamic *f*. Measures 1-4 are shown.

ESSENCE OF CINNAMON SEED.

Slow.

>>> SEGUE.

ESSENCE OF OLD VIRGINNY.

Slow.

D.S.

ESSENCE OF SUGAR CANE.

Slow.

D.C.

ESSENCE OF OLD KENTUCKY.

Slow.

NEW BOSTON SICILLIAN CIRCLE.

263

SICILLIAN CIRCLE.—Right and left Cross four hands half round, back with left hands. Ladies chain. All forward and back, forward, pass by to next couples. [Repeat.]

SWEET ELLEN, (or Figure Eight.)

FIGURE EIGHT.—First couple cross over, [inside] below second couple, down centre, return [outside] to head. Again cross over [inside] down centre, back [outside] to places. First couple down centre, back, cast off. Right and left.

ROY'S WIFE OF ALDIVALLOCH.

ROY'S WIFE.—First couple join right hands and balance, [4 bars], down the centre [4 bars], balance at the foot [4 bars], back to places [4 bars], cross 4 hands with second couple, back with left hands [8 bars]. Right and left with same couple, [8 bars].

THE "GOOD GIRL."

GOOD GIRL.—First lady turn second gent., first gent. turn second lady. Four hands half round, and back to places. Two couples down centre, back, first couple cast off. Right and left &

NEUMEDIA.

Slow.

D.C.

D.C.

“POP GOES THE WEASEL.”

fz

POP GOES THE WEASEL.—First couple down the outside, back. Down the centre, back. Three hands half round with second lady; first couple raise hands, second lady pops under to place. First couple, three hands half round with second gent; first couple raise hands, second gent pops under to place.

SOLDIERS' JOY.

SOLDIERS' JOY. [Form a circle, two couples facing].—Forward and back four, turn the opposite. Balance and turn partners. Ladies chain. Forward and back, forward, pass by to next couple.

THE TEMPEST.

TEMPEST. [Form in two lines, of couples facing]. First two couples down the centre, abreast, turn half round [ladies remaining at the right of partners], and back. Balance to the sides, [each couple], two hands round. Right and left.

PETRONELLA.

SCOTCH.

265

Original Key, Eb.

PETRONELLA.—(Form as for Contra Dance.) First couple to the right, balance opposite each other in centre of set, [4 bars]. Again to the right, and balance on sides of set, [4 bars]. Again to the right, and balance in centre of set, [4 bars]. Again to the right, and balance to places [4 bars]. Down the centre and back, [8 bars]. Cast off, right and left 4, [8 bars].

CHORUS—JIG.

Modern Version.

A musical score consisting of four staves, each with a treble clef and a key signature of one sharp. The music is in 2/4 time. The top staff contains eighth-note patterns with various slurs and grace notes. The second staff features sixteenth-note patterns with grace notes. The third staff has eighth-note patterns with grace notes. The bottom staff also has eighth-note patterns with grace notes.

CHORUS JIG.—First couple down the outside, back. Down the centre, back. Turn contra corners. Balance, turn partners to places.

THE GIRL I LEFT BEHIND ME.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by '4') and has a key signature of one sharp (F#). It features a treble clef and includes dynamic markings like a crescendo symbol (^) and a decrescendo symbol (^). The bottom staff is also in common time and has a key signature of one sharp (F#), indicated by a treble clef and a sharp sign. It includes dynamic markings such as 'mf' (mezzo-forte) and a decrescendo symbol (^).

FORTY STUDIES FOR THE VIOLIN.

Designed for those not having the advantage of a Teacher.

U Denotes Down Bow. V Denotes Up Bow. Segu:-Indicates go on in same manner.

The following Ten Studies should be played slowly, using whole bow for each note; having practised faithfully, in this manner, they should be played faster, using a third of the bow in the middle, care being taken to play the notes evenly, with full tone and good intonation.

1.

FINISH

2.

FINISH

3.

4.

FINISH

5.

6.

FINISH

7.

8.

FINISH

9.

10.

FINISH

11.

12.

FINISH

No. 11. Take first two notes with short down and up bow at the heel; for slurred notes, use whole bow, which, when repeated will bring the two dotted (or staccato) notes with an up and down bow at the point, and so on, changing at each repeat.

No. 12. Take first note with down bow to the point, upper two thirds of the bow for slurred notes, which will in repeating bring the first staccato note with an up bow, changing at each repeat.

13.

Finish.

No. 13. Play slowly at first, with whole bow, then faster in the middle of the bow.

14.

No. 14. Take first note with a *darting* down bow, (upper two thirds.)

15.

3d Pos. V

Nos. 15 & 16. Take first eighth note with whole down bow; the following sixteenths with short bow at point; the next eighth with whole up bow; the following sixteenths with short bow at the heel.

16.

3d Pos. 4 V 4 1 2 1

17.

3d Pos. 1 0 2

Nos. 17 & 18. In the middle of the bow, with forearm.

18.

3d. Pos. 1 3 1 4 1 3 1 0 2

19.

No. 19. Must be played with a whole bow, evenly.

20.

No. 20. Use whole bow at first slowly, then faster, in the middle.

21.

No. 21. Must be played with a whole bow, evenly.

22.

No. 22. Must be played in the middle of the bow, well marked.

23.

No. 23. Must be played in the middle of the bow, well marked.

24.

No. 24. Execute in the middle of the bow, as marked.

25.

No. 25. The first two slurred notes are taken with a down bow, (upper half), from middle to point; the two dotted notes with an up and down bow, (upper third), and so on the slurred notes with down and up bow alternately.

26.

No. 26. The two dotted notes are taken with a down and up bow, (upper half); the two slurred notes with down bow, which is the reverse of the preceding study.

27.

28.

No. 27. Take the four slurred notes with a down bow, from the middle to the point; the four dotted notes at the point of the bow; the next four slurred notes with an up bow to the middle, and so on alternately.

No. 28. Take first four notes with four short bowings, in the middle of the bow, and is then played like the preceding number.

U V U V SEGUE.

29.

No. 29. Take first two notes with a down bow; next two with an up bow, (in the middle of bow): use equal amount of bow, both down and up. thereby keeping the bow in same position. Count four in a measure, slowly. This style of bowing is used in playing Clogs, Strathspeys, etc.

U

30.

SEGUE.

No. 30. Execute slowly, in the same manner as the preceding study.

31.

UVUVU V U SEGUE.

No. 31. Execute in the middle of the bow, observing the same principles of bowing as in the two preceding studies.

32.

No. 32 Use middle of bow, (count three in a measure) accenting first note in each measure. Must be played very equal and Staccato.



1. Execute in the middle third of the bow, very slowly at first, with an equality of tone and correct intonation.

2. Use whole down bow for the three slurred notes, and a short up and down bow at the point for the two dotted or staccato notes; the three following slurred notes with a whole up bow, which brings the bow into its first position, and so on.

3. Use whole down bow for the two slurred notes, and the two staccato notes, with an up and down bow at the point; the two following slurred notes with a whole up bow, and the two staccato notes with a down and up bow at the heel alternately.

4. Use a short down and up bow at the heel for first two notes; a whole down bow for the two following slurred notes; a short up and down bow at the point for the two staccato notes; a whole up bow for the two following slurred notes.



5. Take the first note with a short down bow, (middle) and the following thirty-second note with an up bow, using the same length of bow as for the dotted sixteenth note, thereby keeping the bow in same position throughout.

6. Begin with an up bow—which will be the preceding study reversed.—The bowing to the following study is mostly used.

7. Take first two notes with down bow, (upper half) use nearly all of the upper half of the bow for the dotted sixteenth note, the remainder for the thirty-second note; the two following notes with an up bow, same as two preceding notes, and so on, (i. e.) two down and two up.

8. Use the upper fourth part of the bow, (or the point) with a firm stroke, using only the fore arm, the back arm remaining as motionless as possible.

The following Study is to be executed throughout, as indicated by the Eight Models above.

ALLEGRO MODERATO.

2d Pos. - - - 3d Pos. - - - 2d Pos. - - -

42d Highland Regiment Strathspey.....	243
7th Regiment Reel	92
A' Willie, We Have Miss'd You Strathspey	248
Abitha Muggins' Favorite Reel.....	14
Acacia Reel.....	78
Acrobat's Hornpipe.....	193
Admirals' Hornpipe	199
After The Hare Reel	66
Albemarle Hornpipe.....	177
Aldridge's Hornpipe	170
The Alhambra Reel	42
Alistair Maclalastair Strathspey	250
All Aboard Reel.....	60
All The Go Reel.....	67
All The Rage Reel	77
All The Way To Galway Reel.....	39
Ally Croaker's Favorite Reel	8
Almack's Hornpipe.....	222
Amateur Hornpipe	176
Amazon Hornpipe	193
American Hornpipe	226
American Rifle Team Hornpipe.....	200
Among the Houghs of Cromdale	244
Andrew Carey's Jig	152
Annie Hughes' Jig.....	163
Apollo Club Hornpipe	217
Arbana Reel.....	33
Ariel Hornpipe	178
Arkansas Traveller Reel.....	5
Army And Navy Reel	77
Around The World Reel.....	55
Aspinwall Hornpipe.....	190
Atlanta Hornpipe	215
Autograph Hornpipe	194
Avalanche (Lancashire) Clog.....	237
Babbit's Hornpipe	225
The Bag Of Meal Jig	147
Balkan Hornpipe	179
Ball And Pin Hornpipe	192
Bamford Hornpipe	169
Ban Backus' Favorite Reel	58
Banjo Reel	4
The Banks Of Enverness Reel.....	19
Banks Of Lock-Ness Strathspey.....	252
Bannocks' O' Barley Meal Jig	101
Barney Brallagan's Jig.....	113

Barney's Goat Jig	135
Beautiful Swanee River Hornpipe	213
Beaux Of Oak Hill Reel.....	52
Because He Was A Bonnie Lad Reel	88
Beebe's Hornpipe	169
Bees' Wings Hornpipe	181
Bella Union Reel	62
Belle Of Boston Reel	82
Belle Of Claremont Hornpipe	208
Belle Of The Ball Hornpipe	211
Belle Of The Kitchen Jig.....	140
Belle Of The Stage (Lancashire) Clog	239
Belles Of Campbelltown Strathspey	239
Belles Of Edinboro' Highland Fling.....	259
Belles Of Lewiston Reel.....	46
Belles Of Omaha Reel.....	74
Belles Of South Boston Hornpipe	223
Belles Of Tipperary Reel.....	11
Belvidere Hornpipe	182
Ben Butler's Reel.....	98
Ben Lowry's Reel	49
Bennett's Favorite Reel.....	22
Bernardo's Favorite (Lancashire) Clog	237
Best Shot Hornpipe.....	217
Betty Pringle's Pig Reel	65
Billy O'Rourke's Jig.....	141
Billy Patterson's Favorite Jig	106
Billy The Barber Shaved His Father Jig	143
Billy, The Kid's Jig	159
Bird On The Wing Jig.....	165
Birmingham Hornpipe	178
Black Sheep Jig.....	157
Blackberry Blossom Reel	14
The Black-Eyed Lassie Reel.....	83
Blackwater Reel	29
Blanchard's Hornpipe.....	171
Blind Norry's Reel	19
Bliven's Favorite Jig	132
Blodgetts Reel	2
The Blooming Meadows Jig.....	110
Blue Bird Reel.....	46
Blue Stocking Clog.....	233
Blue Violet Clog	232
Blue-Eyed Lassie Reel.....	13
Bluff Reel	71
The Boatie Rows Strathspey.....	253

Bob Chadduck's Jig.....	158
Bob Taylor's Clog.....	241
Bobbing For Eels Jig.....	148
Bonanza Hornpipe	191
Bonnie Annie Clog	237
Bonnie Kate's Reel.....	10
The Bonnie Lad Reel.....	30
Bonnie Lassie Strathspey.....	255
Bonniest Lass In Ayer Strathspey.....	245
The Boss Jig.....	150
The Boston Boys' Reel.....	54
Boston Caledonian Club's Jig	151
Boston Fancy	48
Boston Rattlers' Reel.....	57
The Boston Reel	26
The Bottle Of Brandy Jig	105
Boy In The Gap Reel	53
Boyle O'Reilly's Reel.....	64
The Boyne Hunt Reel	12
Boys In Blue Reel	52
The Boys Of Bockhill Jig.....	101
Braes Of Auchentyre Reel	80
The Braes Of Bushbie Strathspey	252
Braes Of Dumblane Reel	21
Brazen Mask	2
Brick-Layers' Hornpipe.....	181
The Bridal Jig.....	112
Bride Of Kildare Reel.....	16
Brightest Eyes' Reel.....	66
Brisk Young Lad's Jig.....	146
The Broken Lantern Jig	141
The Broken Sixpence Reel	99
Brooklyn Lasses Reel	25
Brookside Hornpipe	179
Buckley's Favorite Reel.....	24
Buckley's Hornpipe.....	199
Buena Vista Hornpipe.....	220
Bull-Dozer Reel.....	91
Bully For You Jig.....	127
Bunch Of Roses Reel.....	68
Bundle And Go Jig.....	106
Burns' Irish Hornpipe.....	221
The Butcher Boy Jig	161
The Butchers' March Jig.....	136
Butter-Milk And Pratees Jig	141
Butter-Milk Mary's Jig.....	126

Byrne's Favorite Hornpipe	214
Caledonian Club Strathspey	255
Caledonian Hunt Strathspey	247
Caledonian Laddie Hornpipe	228
California Hornpipe	223
California Reel.....	81
Calisthenic Hornpipe.....	216
Cameronian Reel.....	6
Cameron's Favorite (Lancashire) Clog.....	240
Camp Meeting Hornpipe.....	212
Camp Meeting Jig	160
Camp-Meeting No. 2 Jig	163
Cape Cod Reel.....	26
Captain Holmes' Jig	138
Captain Kelley's Reel.....	12
Carmichael's Strathspey	245
Carnival Hornpipe	221
Castle Garden Jig	137
Castle Hornpipe	221
Castles In The Air Jig	159
Cat In The Hopper Jig	137
Catch Club Jig.....	133
Catholic Bill's Jig.....	118
Catholic Boys' Jig.....	102
Celebrated Stop Hornpipe	168
Centennial Hornpipe	197
Champion Hornpipe	184
Chandler's Hornpipe	222
Charming Katy's Reel.....	32
Charming Mollie's Reel	19
Charter Oak Reel.....	90
Chase It! Reel.....	58
Cherish The Ladies Jig	140
Chorus Jig	265
Christmas Hornpipe	228
Cincinnati (Lancashire) Clog	240
Cincinnati Hornpipe	172
City Life Clog	232
City Of Savannah Hornpipe	209
Clear The Track Hornpipe	228
Clemens' Reel	59
Close To The Floor JIg.....	111
Clyde-Side Lassies, Reel.....	86
The Cock And Hen Jig	130
Col. McBain's Reel.....	61
Colberth's Hornpipe	205

College Hornpipe	171
Columbia Hornpipe.....	213
Come To The Raffle Jig	108
Come To Your Tay Reel.....	52
Come Under My Dimity Jig	127
Come Under My Pladdie Jig.....	103
Come, Till The Bottle-House Reel.....	50
Congress Park Reel	38
Connaught Lass'es Reel.....	9
Connaught-Man's Ramble Jig	113
Connelly's Ale Jig.....	154
Connemara's Pet Reel.....	30
Constitution Hornpipe.....	228
Copenhagen Hornpipe.....	188
Coquette Hornpipe.....	183
Corinthian Hornpipe	173
Corkonian Reel	38
Corporal Casey's Fancy Reel.....	36
Cosmopolitan Hornpipe.....	182
The Cosmopolite Reel.....	61
The Cottage Maids' Fling	257
The Countess Of Louden's Reel	35
The Cow-boy's Jig	107
Crabs In The Skillet Jig.....	152
Croppies, Lie Down Jig.....	153
Cross Road Reel.....	68
Croton Hornpipe	188
Cuckoo Hornpipe	210
The Cup Of Tea Reel	15
Cupido Hornpipe.....	184
Cupid's Frolic Hornpipe.....	212
Curt Lawrence's Hornpipe.....	205
The Custom House Jig.....	154
Czar Of Russia's Favorite Hornpipe.....	224
Daffy, Don't You Reel.....	31
Dandy Mike's Reel	59
Danish Hornpipe	218
Dark Haired Lass Reel	16
Dar's Sugar In De Ground Jig	167
Days Of 'Lang Syne Jig.....	144
De Golyer Hornpipe	177
Deer-Foot Hornpipe	213
Defiance Hornpipe	186
Delaware Hornpipe	168
Democratic Hornpipe	179
Democratic Rage Hornpipe	198

Derby Hornpipe.....	183
The Devil Among The Tailors Reel.....	34
The Devil's Dream Reel.....	56
The Devil's Own Shot Jig.....	143
Devine's Hornpipe.....	226
Dew-Drop Hornpipe.....	169
The Diamond Jig.....	123
Diamond Reel.....	32
Dick Carroll's Clog	238
Dick Sand's Hornpipe.....	198
Dickie Rogers' Pedestal Clog.....	239
Dimen Dru Deelish Reel.....	47
Distant Greeting Reel.....	93
Dominion Reel	75
Domino Highland Fling	256
Donegall Boys' Reel	50
The Double Head Jig	131
Douglas' Favorite Hornpipe.....	200
Downfall Of Water Street Jig.....	158
The Drink Of Brandy Jig.....	109
A Drop Of Whiskey Jig	123
The Drunken Ganger's Jig	125
The Dublin Boy's Jig.....	133
Dublin Lasses Reel	14
Duchess Of Athol's Strathspey.....	250
Duncan Davidson Strathspey	254
Dundee Hornpipe	173
Durang's Hornpipe.....	184
Dusty Bob's Jig	140
The Dusty Miller's Jig	130
Duxbury Hornpipe	216
Early Morn (Lancashire) Clog	238
Ebb Tide Hornpipe.....	225
Echoes From Forest Garden Reel	43
Eclipse Highland Fling.....	256
Eclipse Hornpipe.....	196
Eileen Alanna Reel	40
Electric Hornpipe.....	190
Elks' Festival Hornpipe	202
Emigrants' Reel	73
Emon Acnuck Jig	111
Empress Clog.....	232
Erie Hornpipe.....	207
Essence Of Cinnamon Seed.....	262
Essence Of Old Kentucky.....	262
Essence Of Old Virginny.....	262

Essence Of Sugar Cane.....	262
Eureka Hornpipe.....	186
Evansville Reel.....	65
Evergreen Lasses Reel.....	40
Every-Body's Hornpipe.....	181
The Eviction Jlg.....	143
Excelsior Hornpipe	172
Exile's Lament Jig.....	146
Eyes Right Reel	17
Fagan And Fenton's Clog.....	241
Fagin's Holiday Jig.....	151
The Fairy Dance Reel	8
Fantastic Hornpipe	208
Farewell To Erin Reel	17
Farewell, Sweet Nora Jig.....	142
Farrell O'Gara's Favorite Reel.....	93
Fasten The Wig On Her Jig.....	102
Favorite Hornpipe	205
Ferry Bridge Hornpipe.....	189
Fife Hunt Reel.....	89
Fight About The Fireside Reel.....	90
Figure Eight.....	263
Fijiyama Hornpipe	175
Fill Up My Bowl Reel	28
Fire Him Out Reel	2
Fire-Fly Reel.....	33
First Flirtation Fling	257
First Night In Leadville Reel	42
The First Of May Reel.....	94
Fishermans' Frolic (Lancashire) Clog.....	240
Fisher's Hornpipe	187
Five Leaved Clover Reel.....	30
Flaming O'Flanigan's Jig	131
Flat Foot Reel.....	69
Flee As A Bird (Lancashire) Clog	230
Fletcher's Delight Reel.....	94
Fling-Dang Reel	84
Flip McGilder's Reel.....	72
Flirtation Reel	77
Flockton's Hornpipe	195
Flogging Reel	7
Florida Crackers' Hornpipe.....	219
Flowers Of Cahirciveen Reel.....	23
Flowers Of Edinburg Reel	39
Flowers Of Limerick Reel	59
Flowers Of Michigan Reel	98

Flowers Of St. Petersburg Reel	54
Fly-By-Night (Lancashire) Clog.....	240
Forest Flower Highland Fling.....	256
The Forester's Hornpipe	175
Forget Me Not Reel	95
Fox Hunters Jig	111
Foxie Mary Reel.....	12
Frazer's Jig.....	146
Fred Wilson's Hornpipe.....	196
Frogs' Frolic Jig.....	138
From Night Till Morn Reel	36
From Shore To Shore Reel.....	64
Gale Smith's Pastime Reel.....	53
Garry Owen Jig.....	125
Garthland's Strathspey.....	249
Geese In The Bog Jig	153
Gem Of Ireland Reel.....	76
Gen Longstreet's Reel.....	80
Gen. Sheridan's Reel.....	85
Georgia Crackers Hornpipe.....	206
Get On De Train Jig.....	161
The Girl I Left Behind Me	265
Gladiator Reel.....	73
Globe Hornpipe	176
Globe-Trotter Hornpipe.....	177
Go As You Please Hornpipe	196
Go To The Devil And Shake Yourself Jig	102
The Gobby O Jig	109
Golden Eagle Hornpipe	175
Golden Gate Reel.....	82
Golden Tresses Hornpipe.....	229
Golden Wedding Hornpipe.....	211
Golden Wreath Hornpipe	216
Golliher's Frolic Jig	111
Good For The Tongue Hornpipe	182
The Good Girl.....	263
Good Morrow To Your Night-Cap Jig	119
Good-Bye, Sweetheart Reel	18
The Grand Spy Reel.....	44
Grape-vine Twist Jig	164
Gray's Opera House Clog	239
Great Eastern Reel.....	88
Great Western (Lancashire) Clog	231
Green Fields Of America Reel.....	31
The Green Flag Is Flying Reel	66
The Green Forever Jig.....	118

Green Groves Of Erin Reel	94
Green Grow The Rushes O Reel.....	39
Green Hills Of Tyrol Reel.....	34
Green Sleeves' Jig.....	149
Green Trees Of Athol Reel.....	62
Greeting To Ireland Reel	81
H-' On The Wabash Jig.....	159
Half-Penny Reel.....	48
Hand Organ Hornpipe	173
Hang Fire Jig.....	167
Happy To Meet, Sorry To Part Jig	107
Hare In The Corn Jig	108
Harlequin Hornpipe	229
Harrington's Hall Jig	108
Harrison's Celebrated Reel.....	60
Harry Bloodgood's Famous Jig	167
Haste To The Wedding Jig.....	105
The Headlight Jig.....	162
The Head-Light Reel.....	99
Henrietta Hornpipe	204
Here And There Hornpipe	173
Here Awa' Highland Fling	258
Hewitson's Hornpipe	227
Hey, Ca' Thro' Jig	136
Hiawatha Hornpipe	178
Hibernia's Pride Reel	83
Highland Hornpipe	176
Highland Skip Reel.....	51
Highway To Dublin Jig.....	126
Hills Of Glenurchie Jig.....	122
Hippodrome Reel.....	72
Hit Or Miss Reel.....	35
Hobble The Boutches Reel.....	76
Hobb's Favorite Reel.....	26
Hole In The Wall Jig	161
Holmes' Hornpipe	226
Honey-Moon Reel	33
Hoop-De-Doo-Den-Doo Jig	162
Hop Jig	100
Hopkin's Hornpipe.....	227
Hough's Favorite Reel.....	97
Howard Reel	86
Hull's Victory Hornpipe	205
Humors Of Castle Lyon Jig	129
Humors Of Tufts Street Reel	21
Humour Of Glen Jig	104

Humours Of Boston Hornpipe	208
Humours Of Rockstown Reel.....	55
Humphrey's Hornpipe.....	223
Hunt The Fox Jig.....	132
Hunting The Hare Jig.....	151
Huntsmans' Hornpipe	202
Idlewild Jig.....	157
Idyl Hornpipe	188
I'll Cloot My Johnny's Grey Breecks Strathspey	253
I'm O'er Young To Marry Yet Strathspey.....	251
I'm Over Young To Marry Yet Reel.....	15
Indeed! Then You Shant Jig	155
Indian River Hornpipe.....	214
Indy's Favorite Reel.....	82
Inimitable Reel.....	70
Inman Line Reel	4
Irish American Jig	138
Irish American Reel	4
Irish Hornpipe.....	203
The Irish Rover's Reel.....	60
Irish Show Boy Jig.....	137
Irish Wash-Woman Jig.....	113
Irishman's Heart To The Ladies Jig.....	108
The Irishman's Love Reel.....	46
Is It The Priest You Want? Jig	150
Ivy Leaf Reel.....	89
Jabe Meadow Hornpipe.....	215
Jack On The Green Jig.....	153
Jack Smith's Favorite Reel	78
Jack's Alive Hornpipe.....	221
Jackson's Bottle Of Brandy Jig.....	155
Jackson's Fancy Jig	124
Jackson's Morning Brush Jig	112
Jackson's Rolling Jig.....	122
James Lee's Favorite Jig	166
Jarnoviches' Strathspey	249
Jaunting-Car Hornpipe	190
Jefferson and Liberty.....	109
Jennings' Champion Clog.....	238
Jenny Danged The Weaver Reel	11
Jenny Nettle's Fancy Reel.....	96
Jenny's Baby Reel	35
Jenny's Wedding Reel.....	57
Jersey Lightning Jig	158
Jim Clark's Hornpipe	181
Jimmy Holmes' Favorite Reel	88

Jimmy Linn's Hornpipe	180
Jinrikisha Hornpipe	180
Jock Tamson's Hornpipe.....	212
Joe Kennedy's Jig.....	100
Joe Tanzy's Reel.....	52
Johnnie Queen's Clog	238
Johnny Hand's Jig.....	135
Johnny's Gone To France Reel.....	32
The Jolly Clam-Digger's Reel.....	27
The Jolly Pedler's Jig.....	144
The Jolly Seven Reel	53
The Jolly Tinker's Reel.....	24
The Joys Of Wedlock Jig	118
Judy Maley's Reel.....	6
Judy McFadden's Jig.....	146
Judy's Reel	5
Juniata Hornpipe.....	203
Kantschukoff Reel.....	51
Katy Is Waiting Jig	106
Katy's Rambles Jig	107
The Keel-Row Reel.....	43
Kelton's Reel.....	2
Kenmure's On And Awa' Jig	145
Key-West Hornpipe	193
Kiley's Reel	62
Kilkenny Boys' Reel	43
Kilkenny Rover's Jig.....	130
Kilwinning's Steeple Reel.....	83
King-Pin Jig	165
Kiss Me, Joe Reel.....	15
Kiss The Bride Reel.....	37
Kitty Clover's Reel	20
Kitty Clyde's Reel.....	70
Kitty In The Lane Reel	98
Kitty Of Oulart Jig.....	149
Kitty O'Neil's Champion Jig	156
Kitty Sharpe's Champion Jig.....	166
Kitty Tirrell's Jig	124
The Ladies' Delight Reel	51
Ladies' Pandeletts Reel	96
Ladies' Triumph	183
The Ladus Reel.....	21
Lady Ami Stewart's Strathspey	254
Lady Baird's Strathspey.....	242
Lady Belhaven's Reel	84
Lady Cawdor's Jig	100

Lady Charlotte Of Braid's Strathspey.....	244
Lady Edmonton's Reel.....	22
Lady Elgin's Courtship Reel	65
Lady Elgin's Strathspey.....	253
Lady Forbe's Reel	23
Lady Gardner's Reel	10
Lady Harriet's Reel	63
Lady Jane Gray's Reel.....	71
Lady Lomon	246
Lady Louden's Strathspey.....	250
Lady Mary Ramsay's Strathspey	251
Lady Montgomery's Reel.....	21
Lady Templeton's Clog.....	233
Lady Walpole's Reel	48
Lady Washington's Reel	48
Lafrican's Jig.....	130
Lamp-Lighters' Hornpipe.....	185
Lamson's Hornpipe.....	199
Land League Jig.....	148
Land League Reel.....	79
Land Of Sweet Erin Jig.....	123
Lanigan's Ball Jig.....	134
Lardners' Reel.....	37
Lark In The Morning Jig.....	114
Larry Downs' Reel.....	71
Larry Grogans' Jig.....	121
Larry O'Gaff Jig.....	117
Larry O'Niel's Clog.....	233
The Lass With The Yellow Coatee Strathspey.....	250
Last Night's Fun Reel	10
The Lavender Girl Reel.....	31
Laven's Favorite Reel.....	25
Le Petre's Hornpipe.....	215
League And Slasher Reel	22
Leap Year Reel	38
Leather The Wig Jig	101
Lee's Double Clog.....	241
The Legacy Jig.....	144
Let's Be Gay Reel.....	42
Levantine's Barrel Reel.....	41
Leviathan Hornpipe.....	222
Light And Airy Jig.....	137
Lillibullero, or Protestant Boy's Jig.....	100
Protestant Boy's	100
Limber Up Reel.....	99
Limerick Jig	153

The Limerick Lass Jig	131
Limerick Lasses Reel.....	19
Lincoln's Hornpipe.....	192
Little Brown Jug Jig	104
Little Diamond Jig.....	162
Little Duke's Reel.....	77
Little House Round The Corner Jig	115
Little House Under The Hill Jig	112
Little Peggy's Jig	132
Liverpool Hornpipe	175
Liverpool Jack's Reel	41
Loch Enoch Side Strathspey	252
Loch-Na Gar Strathspey	244
Locker's Hornpipe.....	185
London Hornpipe	174
The London Lasses Reel	54
Look Before You! Strathspey	245
Looney McTwolter Jig.....	149
Lord Alexander Gordon's Strathspey.....	251
Lord Byron's Favorite Strathspey	248
Lord Dalhousie's Reel.....	34
Lord Gordon's Reel	11
Lord James Murray's Reel.....	91
Lord John Campbell's Strathspey	255
Lord Moira's Highland Fling	259
Lord Moira's Hornpipe.....	183
Lotta's Favorite Jig	165
Lotus Club (Lancashire) Clog	236
Louisville Clog.....	235
Love-Links' Jig.....	142
Luckie Bawdins' Reel.....	86
Lucky Campbell's Reel.....	70
Madame Bel Caro's Hornpipe.....	223
Maggie Brown's Favorite Jig	103
Maggie Picking Cockles Reel.....	17
The Magic Slipper Reel.....	56
Magnolia Reel.....	64
Maguinnis' Delight Reel	82
Maid In The Pump-Room Hornpipe	212
Maid Marian Hornpipe	219
The Maid Of Argyle's Reel.....	67
Maid Of Athens Reel	41
Maid Of Isla Strathspey	254
Maid Of Selma Jig	145
Maid On The Green Jig.....	155
The Maid's Complaint Jig.....	136

Maloney's Fancy Jig	119
Manchester Reel.....	64
Manhattan Hornpipe.....	204
Marchioness Of Huntly's Strathspey	246
Mardi Gras Reel	77
Margery's Favorite Reel.....	79
The Market Girl's Jig.....	133
Marquis Hansley's Reel.....	69
Marquis Of Bowmont Reel.....	84
Marquis Of Huntley's Highland Fling.....	258
Marquis Of Huntly's Strathspey	251
Marshall Hill's Hornpipe	187
Masons' Apron Reel.....	96
The Masons' Cap Reel.....	28
Massasoit Hornpipe.....	185
May-Pole Reel.....	26
Mazeppa Hornpipe.....	207
McDonald's Reel.....	42
McGuffum's Reel	48
Merry Lads Of Ayer Reel.....	87
Merry Night At Tumble Brig Reel	89
The Miller Of Drone Strathspey.....	246
The Miller's Maid Reel.....	25
Miller's Reel	87
Mill-Town Maid Reel.....	15
Mineapolis Hornpipe	188
Minnie Foster's Clog.....	234
Minstrels' Fancy	235
Miss Barker's Hornpipe	195
Miss Brown's Reel	24
Miss Campbell's Reel.....	36
Miss Corbett's Reel.....	23
Miss Daly's Jig.....	164
Miss Daly's Reel.....	93
Miss Drummond Of Perth Strathspey.....	247
Miss Gay's Reel	45
Miss Gunning's Fancy Reel	55
Miss Horgan's Reel.....	55
Miss Jess. Watson's Hornpipe	224
Miss Johnson's Hornpipe.....	204
Miss Johnston's Reel.....	8
Miss Kelly's Reel.....	60
Miss McCloud's Reel.....	57
Miss McDonald's Reel.....	7
Miss Mountan's Hornpipe.....	210
Miss Plaudy's Reel.....	69

Miss Stuart's Strathspey	242
Miss Warrender Of Lochend Strathspey	252
Mississippi Hornpipe	200
Moll In The Wad Jig.....	114
Moll Roe In The Morning Jig	100
Moll Roe's Jig	132
Molly Bawn's Reel	51
Molly McGuire's Reel.....	13
Molly Shurkie's Jig.....	159
The Monarch Clog.....	232
Money In Advance Clog.....	230
Money Musk Reel.....	61
Money Musk Strathspey	254
Monogram Hornpipe.....	215
Morgan Rattler Jig	103
Morning Fair Hornpipe	172
Morpeth's Hornpipe	214
Morton's Reel	29
Mount Your Baggage Jig.....	129
Mountain Ranger Hornpipe	18
Mountain Ranger Hornpipe	202
Mountain Reel.....	9
The Mountain Sprite Jig	163
Mr. James McNicol's Strathspey	253
Mr. Worthland's Strathspey	242
Mrs. Adye's Strathspey.....	244
Mrs. Hogan's Goose Jig	125
Mrs. Kinloch's Reel.....	91
Mrs. Monroe's Jig	155
Mugby Jim's Highland Fling	259
Muldoon's Favorite Reel.....	75
Mullin's Favorite Reel.....	63
Muncie's Favorite (Lancashire) Clog.....	234
The Munster Lass Jig	107
My Bonnie Laddie Highland Fling	256
My Lady's Goon Has Gairs On't Strathspey	243
My Love Is Far Away Reel.....	13
My Love Is In America Reel.....	16
My Love Is Like The Red, Red Rose Strathspey.....	249
My Love Is On The Ocean Reel.....	56
My Pretty, Fair Maid Jig.....	105
Myopia Hornpipe.....	214
Mysteries Of Knock Jig.....	104
Nagle's Last Jig	164
Napoleon Hornpipe	203
National Guards' Hornpipe.....	194

National Hornpipe.....	211
National Lancers' Hornpipe	207
Neal Gow's Wife Strathspey.....	248
Neapolitan Threshers' Jig.....	136
'Neath The Moonlight Reel	3
Ned Kendall's Favorite Reel.....	30
Ned Kendall's Hornpipe.....	171
Nelson's Victory Hornpipe	209
Neumedia	264
New Bedford Reel.....	94
New Boston Sicilian Circle.....	263
The New Brig Of Glasgow Strathspey	249
New Century Hornpipe	176
New Line Reel	53
New Orleans (Lancashire) Clog.....	234
New Policeman's Reel.....	62
New Wedding Reel.....	47
New York Reel.....	74
News Boys' Hornpipe	206
Niagara Hornpipe	203
Nicodemus Johnson's Reel.....	69
Niel Gow's Reel.....	25
Nigger In De Wood Pile Jig.....	160
The Night Of Fun Jig.....	124
Night Of The Fair Jig	135
Nightingale Clog	231
Nimble Finger's Reel	84
Nora Creina's Jig.....	150
Norfolk Hornpipe	168
North End Reel.....	93
North Star Hornpipe.....	190
The Northern Light Reel.....	97
Norton's Favorite Hornpipe.....	210
Norton's Walk Around	260
Novelty (Lancashire) Clog	236
Nymrod Hornpipe	191
Oakland Garden Jig	162
Obelisk Hornpipe.....	224
Occidental Hornpipe	202
O'Connell's Welcome Jig	134
Oe'r The Moor, Among The Heather Strathspey	255
Of Aw The Airts The Winds Can Blow Strathspey.....	246
Off She Goes Jig	112
Off To Donnybrook Jig	152
Oh, Gang With Me To Yon Town Reel	20
Old Bachelors' Reel.....	50

The Old Dutch Churn Jig	151
Old Figary O' Jig	120
Old Granite State Reel.....	95
Old Ironsides (Lancashire) Clog.....	235
Old Joe Sife's Reel	58
Old Maids Of Galway Reel	22
Old Mother Goose Jig.....	110
Old National Theatre Jig	164
Old Sport Reel	54
Old Tanglefoot Hornpipe.....	197
Old Temple House Reel.....	9
Old Walls Of Liscarroll Jig	106
Old Zip Coon Reel	44
Olive-Branch Hornpipe	226
Olympic Hornpipe	209
On The Road Clog	230
Once Upon My Cheek Reel	29
One Bottle More Jig	128
Opera Reel	59
Oriental Hornpipe	184
Ostinelli's Reel	79
Our Boys' Jig.....	139
Our Boys' Reel.....	4
Over Land And Sea Jig.....	132
Owny's Best Jig	128
The Oyster Girl's Jig	127
Oyster River Hornpipe	209
Pacific Slope Reel.....	76
Paddy Carrey's Fortune Jig.....	149
Paddy Handly's Goose Reel	5
Paddy McFadden's Reel	46
Paddy Miles' Fricassee Reel	61
Paddy O'Carrol's Jig	134
Paddy On The Railroad Reel	47
Paddy On The Turnpike Reel.....	43
Paddy O'Rafferty's Jig	109
Paddy The Piper Reel.....	6
Paddy Was Up To Ganger Jig	119
Paddy Whack Jig.....	117
Paddy, Now Wont You Be Easy? Jig	133
Paddy's Farewell To America Jig	139
Paddy's The Boy Jig.....	104
Paine's Reel	90
Palermo Hornpipe	182
Palmetto Hornpipe.....	187
Pandeen O'Rafferty Jig	121

Pander Dance Jig	119
Pantomime Reel	45
Parasott Hornpipe	216
Parnell And Ireland Jig	139
Parnell's Reel	7
Parry's Hornpipe	174
Passaic Hornpipe	183
Passion-Flower Hornpipe	225
Pat Carney's Reel	58
Pat In His Glory Jig	123
The Pausteen Fawn JIg	134
Pea Patch Jig	160
Peach-Blossom Hornpipe	197
Peasants' Dance Hornpipe	213
Peelers Jacket Reel	40
Peep O' Day Reel	66
Peerless Hornpipe	220
Peggy Whiffle's Reel	78
Peter Street Reel	96
Petronella	265
Phil Isaac's Jig	156
Picnic Reel	85
Pig Town Fling	2
Pigeon On The Gate Reel	14
Pink Eyed Lassie Reel	81
The Piper's Lass Reel	27
The Pivot Brig Jig	138
Polo Reel	63
Pomona Hornpipe	196
Pop Goes The Weasel	264
Poppy Leaf Hornpipe	191
Portsmouth Hornpipe	170
Post Horn Reel	78
Pothouge Jig	101
Praties Are Dug, And The Frost Is All Over Jig	154
President Garfield's Hornpipe	201
President Grant's Hornpipe	200
Pretty Jane's Reel	72
Pride Of The Ball Reel	71
Pride Of The Stage Fling	257
The Priest In His Boots Jig	102
Prima Donna Hornpipe	218
The Primrose Lass Reel	11
Prince Albert's Hornpipe	180
Prince Charles' Jig	118
Prince Regent's Hornpipe	227

Princess Hornpipe.....	189
Protestant Boy's Jig.....	100
Pulaski Guards' Reel.....	75
Pull Down Your Vest Reel	47
Push About The Jorum Strathspey.....	242
Pushee's Hornpipe	174
Puss In The Corner Jig	142
Queen Of Club's Reel	57
Queen Of The West Hornpipe.....	201
Queenie's Own Reel.....	95
Queen's Guards Reel.....	27
Quindaro Hornpipe.....	204
Racketty Jack's Reel.....	76
Rakes Of Kildare Jig	116
The Rakes Of Westmeath Jig.....	129
The Rakish Highlander Reel.....	6
The Rambler From Clare Jig.....	114
Randall's Hornpipe	189
The Randy Wife Of Greenlaw Reel	85
Rat-Catcher's Reel	33
Rathkeale Hunt Reel.....	45
Rattle The Bottles Reel.....	92
Rattle The Cash Jig.....	153
Recreation Reel	83
Red Cross Hornpipe.....	211
Red Lion Hornpipe	174
Red Stockings' Jig.....	147
Reed's Favorite Reel.....	34
Reilly's Reel.....	18
Remembrance Of Dublin Clog.....	234
Repeal Of The Union Reel	98
Re-Union Reel.....	73
Rialto Hornpipe	195
Ricker's Hornpipe.....	219
Rickett's Hornpipe	177
Ride A Mile Jig.....	121
Riding On A Hand-Car Jig	144
Riley's Favorite Reel.....	73
Rising Sun Reel	32
The Rival Reel.....	56
Roaring Willie's Jig.....	141
The Rocks Of Cashel Reel	92
Rocky Road To Dublin Jig.....	126
Rolling Off A Log Jig	145
Root, Hog, Or Die Jig	166
Rory O'More Jig	120

Rose Of The Valley Reel	29
Rose-Bud Reel.....	18
Rose-Bush Jig.....	130
Ross' Reel.....	80
Rough Diamond Jig	127
The Roving Bachelor Reel.....	18
The Rowan Tree Reel.....	20
Roy's Wife Highland Fling.....	258
Roy's Wife Of Aldivaloch	263
Roy's Wife Strathspey.....	245
Rub The Bag Jig.....	143
Rum And Onions Jig.....	139
Rustic Reel	65
Saddle The Pony Jig	120
The Sailor's Ransom Reel.....	97
Salamanca Reel.....	12
Salem Hornpipe.....	171
Sally Growler Hornpipe	224
Sam. Hide's Jig.....	116
Sandy Buchanan's Strathspey	243
Sans Souci Hornpipe	187
Saratoga Hornpipe	201
Saratoga Reel.....	27
Scotch Hornpipe.....	170
The Scotch Patriot's Reel.....	3
Scottisch American Highland Fling.....	258
Sebastapol Hornpipe.....	170
Sentinel Hornpipe	168
Seven Up Reel.....	67
Shaw's Reel.....	97
Shee La Na Quira Jig.....	122
Sheriff Muldoon's Jig	129
Shins Around The Fireside Jig.....	147
Shippen Street Land-Lady's Reel.....	72
Ships Are Sailing Reel	24
Short Grass Jig.....	152
Shuffle And Cut Jig.....	148
Shuffle Reel.....	86
Shunster's Hornpipe	198
Silver Cluster Reel	8
Silver Star Hornpipe	198
Sink Him. Doddie Highland Fling.....	259
Sir George Clark's Strathspey	247
Sir Roger De Coverly Jig.....	103
Skin The Peeler Jig.....	140
Skip-Rope Clog.....	237

Skiver The Quilt Jig	128
Sleeping On A Door-Step Jig.....	145
Sleepy Maggy Reel.....	37
Smash The Windows Jig	115
Smash The Windows Reel.....	44
Smith's Delight Reel.....	35
Smith's Hornpipe	180
Smith's Reel.....	88
The Smuggler's Reel.....	99
Snow-Flake Hornpipe.....	229
The Soldier's Cloak Jig	113
Soldiers' Joy.....	264
Souvenir (Lancashire) Clog.....	236
Souvenir De Venice Hornpipe	217
Speed The Plough Reel.....	41
Spirit Of 1880 Reel.....	44
Spirit Of 1881 Hornpipe	194
Spirits Of Whisky Jig.....	122
Spirvins' Fancy Reel	20
Spit-Fire Reel.....	45
The Sporting Boy's Jig.....	115
St. Botolph Hornpipe.....	197
St. Clair's Hornpipe	220
St. Elmo Hornpipe	192
St. Patrick's Day In The Morning Jig	150
St. Pierre Hornpipe	207
Star Of The East Hornpipe	225
Staten Island Hornpipe	193
Statue Clog.....	231
Steamboat Hornpipe	218
Steeple Chase Reel	85
Stick It In The Ashes Reel.....	49
Strathearn Strathspey	244
Strop The Razor Jig	116
Sukey Bids Me Reel	81
Sumner's Hornpipe.....	189
Sunday Is My Wedding-Day Jig.....	120
Swallow Sloop Of War Reel	92
Swallow-Tail Jig.....	135
Sweet Ellen	263
Swimming In The Gutter Jig.....	148
Syntha Reel.....	37
Tammany Ring Clog.....	235
Tatter Jack Welch Jig	121
Tea In The Morning Jig.....	147
Teddy Malos' Jig	128

Teetotal Jig.....	136
Teetotalers' Reel	28
Telegraph Hornpipe	206
Telephone Hornpipe	222
Telephone Reel.....	74
Tell Her I Am Jig	109
Temperance Reel.....	17
The Tempest.....	264
Terence's Ramble Reel.....	16
Terpsichorean Hornpipe.....	210
Terry Heigh Jig.....	101
Tete-A-Tete Hornpipe	208
Texarkana Hornpipe	192
Three Little Drummers' Jig.....	131
Three Merry Sisters Reel.....	10
Thunder Hornpipe	191
Tibbie Inglis' Fancy Fling	257
Tidal Wave Jig	157
The Time O' Day Jig.....	115
Tin Wedding Hornpipe.....	206
The Tin-Ware Lass Reel.....	31
Tivoli Jig.....	116
To Cashell I'm Going Jig	142
Tom And Jerry Reel.....	89
Tom Brigg's Jig.....	158
Tom Deering's Rambles Reel.....	75
Top Of Cork Road Jig	110
Tornado Reel.....	67
Trafalgar Hornpipe	186
Trip To Galway Jig.....	105
Trip To The Cottage Jig	154
Tulloch Reel	63
Tullochgorum Reel.....	3
Turnpike Reel.....	13
Twin Katy's Reel	9
The Two And Sixpenny Girl Jig	125
Twin Sisters	43
Two Forty Reel	38
Two-Penny Postman's Jig	126
Uncle Tom's Best Jig	165
The Unfortunate Rake Jig	117
Union Hornpipe.....	172
The Unknown Reel.....	80
Up And Waur Them A' Willie Strathspey	247
Vaughan's Favorite Jig.....	126
Velocipede Hornpipe	218

Vendome Hornpipe.....	220
Vestri's Hornpipe.....	219
Victoria Hornpipe	185
Village Bells Highland Fling	256
Village Bells Hornpipe	229
Village Hornpipe	227
Vinton's Hornpipe	178
Violetta Hornpipe	195
Wade Hampton's Hornpipe.....	201
Wake Up, Susan Reel.....	39
Walk Around Brudder Bones	261
Walk Around Carry The News To Mary.....	261
Walk Around Carve Dat Possum.....	261
Walk Around Chaw Roast Beef.....	261
Walk Around Don't Get Weary	260
Walk Around Gwine To De Show.....	260
Walk Around Hey, Daddy.....	260
Walker Street Reel	87
Waterloo Reel.....	48
The Wedding Ring Reel.....	87
Wee Bit Reel.....	68
Weel May The Keel Row Reel.....	90
Welcome Here Again Reel.....	3
Western Gem Reel.....	95
What The De'il Ails You? Strathspey.....	248
Whiddon's Favorite Reel.....	4
Whiddon's Hornpipe.....	169
The Whim Of A Moment Jig.....	124
Whipple's Hornpipe	186
Whiskey And Beer Jig.....	114
White Star Reel.....	79
Who Made Your Breeches? Reel	49
Wide Awake Reel.....	23
Widow Machree Jig.....	117
Wild Irish Reel	68
Williams And Sullivan's Jig.....	167
Willott's Hornpipe.....	179
Wind That Shakes The Barley Reel.....	40
The Wind Up Reel.....	28
The Wink Of Her Eye Jig.....	110
Winnick's Favorite Jig.....	160
Winnie Green's Favorite Reel.....	49
Witch Of The Wave Reel	3
Within A Mile Of Clonbur Reel.....	50
Yacht Club Reel.....	91
Yellow Hair'd Laddie Reel.....	70

Yellow Stocking' Jig.....	129
The Yorkshire Bite Reel	74
You Bet Reel.....	36
Young America Hornpipe.....	199
Ypsilanti Hornpipe	194