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CONNAUGHT LASS'ES—REEL.

OLD TEMPLE HOUSE—REEL.

MOUNTAIN—REEL.

TWIN KATY'S—REEL.
THE PRIMROSE LASS—REEL.

BELLES OF TIPPERARY—REEL.

LORD GORDON'S—REEL.

JENNY DANGED THE WEAVER—REEL.
THE ROVING BACHELOR—REEL.

GOOD-BYE, SWEETHEART—REEL.

REILLY'S—REEL.

ROSE-BUD—REEL.

Or "Mountain Ranger Hornpipe,"

SEGUE.
KITTY CLOVER’S—REEL.

OH, GANGL WITH ME TO YON TOWN—REEL.

THE ROWAN TREE—REEL.

SPIRVINS’ FANCY—REEL.
THE BOSTON—REEL.

MAY—POLE—REEL.

CAPE COD—REEL.

HOBB'S FAVORITE—REEL.
"WAKE UP, SUSAN"—REEL.

ALL THE WAY TO GALWAY—REEL.

GREEN GROW THE RUSHES O—REEL.

FLOWERS OF EDINBURG—REEL.
LEVANTINE’S BARREL—REEL.

MAID OF ATHENS—REEL.

LIVERPOOL JACK’S—REEL.

SPEED THE PLOUGH—REEL.
McDONALD'S—REEL.

(Often used for Virginis Reel.)

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.

FIRST NIGHT IN LEADVILLE—REEL.

THE ALHAMBRA—REEL.
KILKENNY BOYS’—REEL.

PADDY ON THE TURNPIKE—REEL.

THE KEEL-ROW—REEL.

(TWINSISTERS.)

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.
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.
COME, TILL THE BOTTLE-HOUSE—REEL.

DONEGALL BOYS’—REEL.

OLD BACHELORS’—REEL.

WITHIN A MILE OF CLONBUR—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.
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.
DANDY MIKE'S—REEL.

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 as at the foot, both couples up the centre. First couple down the outside and remain at the foot.

CLEMENS’—REEL.
COL. McBAIN'S—REEL.

MONEY MUSK—REEL.

VARIATION FIRST.—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.

VARIATION SECOND.—To second strain, ad lib.

PADDY MILES' FRICASSEE—REEL.

THE COSMOPOLITE—REEL.
BETTY PRINGLE'S PIG—REEL.

EVANSVILLE—REEL.

RUSTIC—REEL.

RUSTIC REEL. Each gent. has two partners. Form as for Spanish Dances. 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.
GEN. SHERIDAN'S—REEL.

STEEPLE CHASE—REEL.

THE RANDY WIFE OF GREENLAW—REEL.

PICNIC—REEL.
MILLER'S—REEL.

THE WEDDING RING—REEL.

MERRY LADS OF AYER—REEL.

WALKER STREET—REEL.
CHARTER OAK—REEL.

ZEKE BACUS.

[Original Version.]

WEEL MAY THE KEEL ROW—REEL.

SCOTCH.

PAINE'S—REEL.

FIGHT ABOUT THE FIRESIDE—REEL.
FLETCHER'S DELIGHT—REEL.

THE FIRST OF MAY—REEL.

NEW BEDFORD—REEL.

GREEN GROVES OF ERIN—REEL.
FASTEN THE WIG ON HER—JIG.

THE PRIEST IN HIS BOOTS—JIG.

CATHOLIC BOYS'—JIG.

GO TO THE DEVIL AND SHAKE YOURSELF—JIG.
COME TO THE RAFFLE—JIG.

HARRINGTON'S HALL—JIG.

IRISHMAN'S HEART TO THE LADIES—JIG.

HARE IN THE CORN—JIG.
THE WINK OF HER EYE—JIG.

THE BLOOMING MEADOWS—JIG.

TOP OF CORK ROAD—JIG.

OLD MOTHER GOOSE—JIG.
THE GREEN FOREVER—JIG.

THE JOYS OF WEDLOCK—JIG.

CATHOLIC BILL'S—JIG.

PRINCE CHARLES'—JIG.
A DROP OF WHISKEY—JIG.

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.
GARRY OWEN—JIG.

**GARRY OWEN.** (PREE 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, step 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.
SHERIFF MULDOON'S—JIG.

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.
IRISH AMERICAN—JIG.

FROGS’ FROLIC—JIG.

CAPTAIN HOLMES’—JIG.

THE PIVOT BRIG—JIG.
BUTTERMILK AND PRATEES—JIG.  

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.
THE "LEGACY"—JIG.

RIDING ON A HAND-CAR—JIG.

DAYS OF 'LANG SYNE—JIG.

THE JOLLY PEDLER'S—JIG.
SLEEPING ON A DOOR-STEP—JIG.

MAID OF SELMA—JIG.

KENMURE'S ON AND AWA'—JIG.

ROLLING OFF A LOG—JIG.
TEA IN THE MORNING—JIG.

THE BAG OF MEAL—JIG.

RED STOCKINGS'—JIG.

SHINS AROUND THE FIRESIDE—JIG.
THE "BOSS"—JIG.

"IS IT THE PRIEST YOU WANT?"—JIG.

NORA CREINA'S—JIG.

ST. PATRICK'S DAY IN THE MORNING—JIG.
CROPPIES, LIE DOWN—JIG.

LIMERICK—JIG.

RATTLE THE CASH—JIG.

SEGUE.

JACK ON THE GREEN—JIG.

SEGUE.

GEENSE IN THE BOG—JIG.
THE CUSTOM HOUSE—JIG.

TRIP TO THE COTTAGE—JIG.

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

CONNELLY'S ALE—JIG.
DOWNFALL OF WATER STREET—JIG.

BOB CHADDUCK’S—JIG.

JERSEY LIGHTNING—JIG.

TOM BRIGGS’S—JIG.
"GET ON DE TRAIN"—JIG.

THE BUTCHER BOY—JIG.

HOLE IN THE WALL—JIG.
HARRY BLOODGOOD'S FAMOUS—JIG.

DAR'S SUGAR IN DE GOURD—JIG.  JAMES BUCKLEY.

WILLIAMS AND SULLIVAN'S—JIG.

HANG FIRE—JIG.
SALEM—HORNPIPE.

COLLEGE—HORNPIPE.

COLLEGE HORNPIPE.—First lady balance to 2d gent, turn 2d gent; 1st gent. balance to 8d lady, turn with 8d 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.

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 crossover, and go between 2d and 3d couples, facing out; join hands and balance three on a side, and swing the right hand person; balances again, swing the left hand person, and partners saut 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. PUSHER.
AMATEUR—HORNPIPE.

(Can be used as a Clog.)

J. HAND.

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.

ALBEMARLE—HORNPIPE.

RICKETT'S—HORNPIPE.

RICKETT'S HORNPIPE.—First 8 balance, swing half round, balance again, swing to places. First couple down the centre, back; east off—right and left.

GLOBE-TROTTER—HORNPIPE.

(Can be used as a Clag.)
HIWATHA—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 3d ladies, three hands round.—First couple down the centre, back and cast off; right and left.

BIRMINGHAM—HORNPIPE.
JIMMY LINN’S—HORNPIPE.
(Can be used as a Clog.)

JINRIKISHA—HORNPIPE.

SMITH’S—HORNPIPE.

SMITH’S HORNPIPE.—First and 3d couples cross right hands half round.—First couple down the centre, back; first and 3d couples cross left hands half round to place. First couple down the centre, back, cast off; right and left.

PRINCE ALBERT’S—HORNPIPE.
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.
(Can be used as a Clog.)
COSMOPOLITAN—HORNPIPE.  
(Can be used as a Clog.)

GOOD FOR THE TONGUE—HORNPIPE.

PALERMO—HORNPIPE.

BELVIDERE—HORNPIPE.
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 3d 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—HORNPIPE.

DERBY—HORNPIPE.

DERBY HORNPIPE.—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—HORNPIPE.
CHAMPION—HORNPIPE.
(For use as a wing.)

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.
(As performed by J. HADD.)

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.

EUREKA—HORNPipe.

WHIPPLE'S—HORNPipe.

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 mazes.

TRAFAŁGAR—HORNPipe.
FISHER’S HORNPIPE.—First couple down the outside, back; down the centre, back; cast off; swing 6 hands quite round; right and left.

MARSHALL HILL’S—HORNPIPE.
ELECTRIC—HORNPIPE.

ASPINWALL—HORNPIPE.

NORTH STAR—HORNPIPE.

JAUNTING-CAR—HORNPIPE.

(Can be used as a Clog.)
NYMROD—HORNPIPE.

BONANZA—HORNPIPE

POPPY LEAF—HORNPIPE.

THUNDER—HORNPIPE.

THUNDER HORNPIPE.—First lady balance to 3d and 5d gents., 3 hands round; first gent. balance to 1st and 3d ladies, 3 hands round; first couple down the centre, back, east seize and left.
ACROBATS—HORNPIPE.
(Change to a Clog.)

STANISLAND—HORNPIPE.

AMAZON—HORNPIPE.
(Change to a Clog.)

KEYWES—HORNPIPE.
MOUNTAIN RANGER—HORNPIPE.

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 3d lady, and back. (Same time.) First lady balance to 3d gent, and turn. First couple down the centre and back, cast off. Ladies' chain.

ELKS' FESTIVAL—HORNPIPE.

(Can be used as a Clog.)

HUNTSMANS'—HORNPIPE.

OCCIDENTAL—HORNPIPE.
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, cast off, right and left.
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"—HORNPIPE.  

TIN WEDDING—HORNPIPE.  

TELEGRAPH—HORNPIPE.  

NEWS BOYS'—HORNPIPE.
CITY OF SAVANNAH—HORNPIPE.

OYSTER RIVER—HORNPIPE.

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.)

NELSON’S VICTORY—HORNPIPE.
BELLE OF THE BALL—First couple down the outside, back; down the centre, back; cast off, change across with the 2d couple back, right and left with 2d couple.
MAID IN THE PUMP-ROOM—HORNPIPE.

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—HORNPIPE.

HARRY CARLETON.

JOCK TAMSON’S—HORNPIPE.

“CUPID’S FROLIC”—HORNPIPE.
SOUVENIR DE VENICE—HORNPIPE.

BEST SHOT—HORNPIPE.
(Can be used as a Clog.)

APOLLO CLUB—HORNPIPE.
PRIMA DONNA—HORNPIPE.

DANISH—HORNPIPE.

VELOCIPED—HORNPIPE.
(Can be used as a Clog.)

STEAMBOAT HORNPIPE.
VENDOME—HORNPIPE.

BUENA VISTA—HORNPIPE.

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 gent's side, gent on lady's side,) down the centre, back; cast off; ladies' chain.

ST CLAIR'S—HORNPIPE.

PEERLESS HORNPIPE.
BABBIT’S—HORNPIPE.

STAR OF THE EAST—HORNPIPE.
(Con be used as a Clog.)

PASSION-FLOWER—HORNPIPE.

EBB TIDE—HORNPIPE.
CLEAR THE TRACK—HORNPIPE.

SEQUE.

CHRISTMAS—HORNPIPE.

CHRISTMAS HORNPIPE.—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—HORNPIPE.

CONSTITUTION—HORNPIPE.
LADY TEMPLETON'S—CLOG.

LARRY O'NIEL'S—CLOG.

BLUE STOCKING—CLOG.
LADY MARY RAMSAY'S—STRATHSPEY.

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

MARQUIS OF HUNTLY'S—STRATHSPEY.

LORD ALEXANDER GORDON'S—STRATHSPEY.
WALK AROUND.—“HEY, DADDY.”
Or “Norton’s Walk Around.”

DAN EMMETT.

WALK AROUND. (As used for last number in a Quadrille. 10 bars Introduction.)—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.

WALK AROUND.—GWINE TO DE SHOW.
NEW BOSTON SICILLIAN CIRCLE.

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.)


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 [3 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 6.
NEUMEDIA.

"POP GOES THE WEASEL."

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 goes under to place. First couple, three hands half round with second gent; first couple raise hands, second gent goes 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], four hands round. Right and left.
PETRONELLA—(Figur 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.

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.
FORTY STUDIES FOR THE VIOLIN.

Designed for those not having the advantage of a Teacher.

♩ Denotes Down Bow. ♦ Denotes Up Bow. Segue:—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. \[\text{MIDI staff} \]

2. \[\text{MIDI staff} \]

3. \[\text{MIDI staff} \]

4. \[\text{MIDI staff} \]

5. \[\text{MIDI staff} \]

6. \[\text{MIDI staff} \]

7. \[\text{MIDI staff} \]

8. \[\text{MIDI staff} \]

9. \[\text{MIDI staff} \]

10. \[\text{MIDI staff} \]

11. \[\text{MIDI staff} \]

12. \[\text{MIDI staff} \]

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

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

No. 15. The 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.

No. 16. 3d Pos.

No. 17 & 18. In the middle of the bow, with forearm.

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

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

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

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

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

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

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.

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.
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.

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.

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

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

No. 32. Use middle of bow, (count three in a measure) accenting first note in each measure. Must be played very equal and Staccato.
The following Study is to be executed throughout, as indicated by the Eight Models above.

** Allegro Moderato. **
42d Highland Regiment Strathspey

7th Regiment Reel

A' Willie, We Have Miss'd You Strathspey

Abitha Muggins' Favorite Reel

Acacia Reel

Acrobat's Hornpipe

Admirals' Hornpipe

After The Hare Reel

Albemarle Hornpipe

Aldridge's Hornpipe

Army and Navy Reel

Arkansas Traveller Reel

Ariel Hornpipe

Arkansas Traveller Reel

Army and Navy Reel

Around The World Reel

Aspinwall Hornpipe

Atlanta Hornpipe

Autograph Hornpipe

Avalanche (Lancashire) Clog

Baby's Hornpipe

The Bag Of Meal Jig

Balkan Hornpipe

Ball And Pin Hornpipe

Bamford Hornpipe

Ban Backus' Favorite Reel

Banjo Reel

The Banks Of Enverness Reel

Banks Of Lock-Ness Strathspey

Bannocks' O' Barley Meal Jig

Barney Brallagan's Jig
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
Bernado’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
<table>
<thead>
<tr>
<th>Musical Selection</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Butter</td>
<td>54</td>
</tr>
<tr>
<td>The Butcher Boy Jig</td>
<td>10</td>
</tr>
<tr>
<td>Burns’ Irish Hornpipe</td>
<td>30</td>
</tr>
<tr>
<td>Bonnie Annie Clog</td>
<td>237</td>
</tr>
<tr>
<td>Bonnie Kate’s Reel</td>
<td>110</td>
</tr>
<tr>
<td>The Bonnie Lad Reel</td>
<td>30</td>
</tr>
<tr>
<td>Bonnie Lassie Strathspey</td>
<td>255</td>
</tr>
<tr>
<td>Bonniest Lass In Ayer Strathspey</td>
<td>245</td>
</tr>
<tr>
<td>The Boss Jig</td>
<td>150</td>
</tr>
<tr>
<td>The Boston Boys’ Reel</td>
<td>54</td>
</tr>
<tr>
<td>Boston Caledonian Club’s Jig</td>
<td>151</td>
</tr>
<tr>
<td>Boston Fancy</td>
<td>48</td>
</tr>
<tr>
<td>Boston Rattlers’ Reel</td>
<td>57</td>
</tr>
<tr>
<td>The Boston Reel</td>
<td>26</td>
</tr>
<tr>
<td>The Bottle Of Brandy Jig</td>
<td>105</td>
</tr>
<tr>
<td>Boy In The Gap Reel</td>
<td>53</td>
</tr>
<tr>
<td>Boyle O’Reilly’s Reel</td>
<td>64</td>
</tr>
<tr>
<td>The Boyne Hunt Reel</td>
<td>12</td>
</tr>
<tr>
<td>Boys In Blue Reel</td>
<td>52</td>
</tr>
<tr>
<td>The Boys Of Bockhill Jig</td>
<td>101</td>
</tr>
<tr>
<td>Braes Of Auchentre Reel</td>
<td>80</td>
</tr>
<tr>
<td>The Braes Of Bushbie Strathspey</td>
<td>252</td>
</tr>
<tr>
<td>Braes Of Dumblane Reel</td>
<td>21</td>
</tr>
<tr>
<td>Brazen Mask</td>
<td>2</td>
</tr>
<tr>
<td>Brick-Layers’ Hornpipe</td>
<td>181</td>
</tr>
<tr>
<td>The Bridal Jig</td>
<td>112</td>
</tr>
<tr>
<td>Bride Of Kildare Reel</td>
<td>16</td>
</tr>
<tr>
<td>Brightest Eyes’ Reel</td>
<td>66</td>
</tr>
<tr>
<td>Brisk Young Lad’s Jig</td>
<td>146</td>
</tr>
<tr>
<td>The Broken Lantern Jig</td>
<td>141</td>
</tr>
<tr>
<td>The Broken Sixpence Reel</td>
<td>99</td>
</tr>
<tr>
<td>Brooklyn Lasses Reel</td>
<td>25</td>
</tr>
<tr>
<td>Brookside Hornpipe</td>
<td>179</td>
</tr>
<tr>
<td>Buckley’s Favorite Reel</td>
<td>24</td>
</tr>
<tr>
<td>Buckley’s Hornpipe</td>
<td>199</td>
</tr>
<tr>
<td>Buena Vista Hornpipe</td>
<td>220</td>
</tr>
<tr>
<td>Bull-Dozer Reel</td>
<td>91</td>
</tr>
<tr>
<td>Bully For You Jig</td>
<td>127</td>
</tr>
<tr>
<td>Bunch Of Roses Reel</td>
<td>68</td>
</tr>
<tr>
<td>Bundle And Go Jig</td>
<td>106</td>
</tr>
<tr>
<td>Burns’ Irish Hornpipe</td>
<td>221</td>
</tr>
<tr>
<td>The Butcher Boy Jig</td>
<td>161</td>
</tr>
<tr>
<td>The Butchers’ March Jig</td>
<td>136</td>
</tr>
<tr>
<td>Butter-Milk And Pratees Jig</td>
<td>141</td>
</tr>
<tr>
<td>Butter-Milk Mary’s Jig</td>
<td>126</td>
</tr>
<tr>
<td>Song Title</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Byrne's Favorite Hornpipe</td>
<td>214</td>
</tr>
<tr>
<td>Caledonian Club Strathspey</td>
<td>255</td>
</tr>
<tr>
<td>Caledonian Hunt Strathspey</td>
<td>247</td>
</tr>
<tr>
<td>Caledonian Laddie Hornpipe</td>
<td>228</td>
</tr>
<tr>
<td>California Hornpipe</td>
<td>223</td>
</tr>
<tr>
<td>California Reel</td>
<td>81</td>
</tr>
<tr>
<td>Calisthenic Hornpipe</td>
<td>216</td>
</tr>
<tr>
<td>Cameronian Reel</td>
<td>6</td>
</tr>
<tr>
<td>Cameron's Favorite (Lancashire) Clog</td>
<td>240</td>
</tr>
<tr>
<td>Camp Meeting Hornpipe</td>
<td>212</td>
</tr>
<tr>
<td>Camp Meeting Jig</td>
<td>160</td>
</tr>
<tr>
<td>Camp-Meeting No. 2 Jig</td>
<td>163</td>
</tr>
<tr>
<td>Cape Cod Reel</td>
<td>26</td>
</tr>
<tr>
<td>Captain Holmes' Jig</td>
<td>138</td>
</tr>
<tr>
<td>Captain Kelley's Reel</td>
<td>12</td>
</tr>
<tr>
<td>Carmichael's Strathspey</td>
<td>245</td>
</tr>
<tr>
<td>Carnival Hornpipe</td>
<td>221</td>
</tr>
<tr>
<td>Castle Garden Jig</td>
<td>137</td>
</tr>
<tr>
<td>Castle Hornpipe</td>
<td>221</td>
</tr>
<tr>
<td>Castles In The Air Jig</td>
<td>159</td>
</tr>
<tr>
<td>Cat In The Hopper Jig</td>
<td>137</td>
</tr>
<tr>
<td>Catch Club Jig</td>
<td>133</td>
</tr>
<tr>
<td>Catholic Bill's Jig</td>
<td>118</td>
</tr>
<tr>
<td>Catholic Boys' Jig</td>
<td>102</td>
</tr>
<tr>
<td>Celebrated Stop Hornpipe</td>
<td>168</td>
</tr>
<tr>
<td>Centennial Hornpipe</td>
<td>197</td>
</tr>
<tr>
<td>Champion Hornpipe</td>
<td>184</td>
</tr>
<tr>
<td>Chandler's Hornpipe</td>
<td>222</td>
</tr>
<tr>
<td>Charming Katy's Reel</td>
<td>32</td>
</tr>
<tr>
<td>Charming Mollie's Reel</td>
<td>19</td>
</tr>
<tr>
<td>Charter Oak Reel</td>
<td>90</td>
</tr>
<tr>
<td>Chase It! Reel</td>
<td>58</td>
</tr>
<tr>
<td>Cherish The Ladies Jig</td>
<td>140</td>
</tr>
<tr>
<td>Chorus Jig</td>
<td>265</td>
</tr>
<tr>
<td>Christmas Hornpipe</td>
<td>228</td>
</tr>
<tr>
<td>Cincinnati (Lancashire) Clog</td>
<td>240</td>
</tr>
<tr>
<td>Cincinnati Hornpipe</td>
<td>172</td>
</tr>
<tr>
<td>City Life Clog</td>
<td>232</td>
</tr>
<tr>
<td>City Of Savannah Hornpipe</td>
<td>209</td>
</tr>
<tr>
<td>Clear The Track Hornpipe</td>
<td>228</td>
</tr>
<tr>
<td>Clemens' Reel</td>
<td>59</td>
</tr>
<tr>
<td>Close To The Floor Jig</td>
<td>111</td>
</tr>
<tr>
<td>Clyde-Side Lassies, Reel</td>
<td>86</td>
</tr>
<tr>
<td>The Cock And Hen Jig</td>
<td>130</td>
</tr>
<tr>
<td>Col. McBain's Reel</td>
<td>61</td>
</tr>
<tr>
<td>Colberth's Hornpipe</td>
<td>205</td>
</tr>
<tr>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>College Hornpipe</td>
<td>171</td>
</tr>
<tr>
<td>Columbia Hornpipe</td>
<td>213</td>
</tr>
<tr>
<td>Come To The Raffle Jig</td>
<td>108</td>
</tr>
<tr>
<td>Come To Your Tay Reel</td>
<td>52</td>
</tr>
<tr>
<td>Come Under My Dimity Jig</td>
<td>127</td>
</tr>
<tr>
<td>Come Under My Pladdie Jig</td>
<td>103</td>
</tr>
<tr>
<td>Come, Till The Bottle-House Reel</td>
<td>50</td>
</tr>
<tr>
<td>Congress Park Reel</td>
<td>38</td>
</tr>
<tr>
<td>Connaught Lass'es Reel</td>
<td>9</td>
</tr>
<tr>
<td>Connaught-Man's Ramble Jig</td>
<td>113</td>
</tr>
<tr>
<td>Connelly's Ale Jig</td>
<td>154</td>
</tr>
<tr>
<td>Connemara's Pet Reel</td>
<td>30</td>
</tr>
<tr>
<td>Constitution Hornpipe</td>
<td>228</td>
</tr>
<tr>
<td>Copenhagen Hornpipe</td>
<td>188</td>
</tr>
<tr>
<td>Coquette Hornpipe</td>
<td>183</td>
</tr>
<tr>
<td>Corinthian Hornpipe</td>
<td>173</td>
</tr>
<tr>
<td>Corkonian Reel</td>
<td>38</td>
</tr>
<tr>
<td>Corporal Casey's Fancy Reel</td>
<td>36</td>
</tr>
<tr>
<td>Cosmopolitan Hornpipe</td>
<td>182</td>
</tr>
<tr>
<td>The Cosmopolite Reel</td>
<td>61</td>
</tr>
<tr>
<td>The Cottage Maids' Fling</td>
<td>257</td>
</tr>
<tr>
<td>The Countess Of Louden's Reel</td>
<td>35</td>
</tr>
<tr>
<td>The Cow-boy's Jig</td>
<td>107</td>
</tr>
<tr>
<td>Crabs In The Skillet Jig</td>
<td>152</td>
</tr>
<tr>
<td>Croppies, Lie Down Jig</td>
<td>153</td>
</tr>
<tr>
<td>Cross Road Reel</td>
<td>68</td>
</tr>
<tr>
<td>Croton Hornpipe</td>
<td>188</td>
</tr>
<tr>
<td>Cuckoo Hornpipe</td>
<td>210</td>
</tr>
<tr>
<td>The Cup Of Tea Reel</td>
<td>15</td>
</tr>
<tr>
<td>Cupido Hornpipe</td>
<td>184</td>
</tr>
<tr>
<td>Cupid's Frolic Hornpipe</td>
<td>212</td>
</tr>
<tr>
<td>Curt Lawrence's Hornpipe</td>
<td>205</td>
</tr>
<tr>
<td>The Custom House Jig</td>
<td>154</td>
</tr>
<tr>
<td>Czar Of Russia's Favorite Hornpipe</td>
<td>224</td>
</tr>
<tr>
<td>Daffy, Don't You Reel</td>
<td>31</td>
</tr>
<tr>
<td>Dandy Mike's Reel</td>
<td>59</td>
</tr>
<tr>
<td>Danish Hornpipe</td>
<td>218</td>
</tr>
<tr>
<td>Dark Haired Lass Reel</td>
<td>16</td>
</tr>
<tr>
<td>Dar's Sugar In De Ground Jig</td>
<td>167</td>
</tr>
<tr>
<td>Days Of 'Lang Syne Jig</td>
<td>144</td>
</tr>
<tr>
<td>De Golyer Hornpipe</td>
<td>177</td>
</tr>
<tr>
<td>Deer-Foot Hornpipe</td>
<td>213</td>
</tr>
<tr>
<td>Defiance Hornpipe</td>
<td>186</td>
</tr>
<tr>
<td>Delaware Hornpipe</td>
<td>168</td>
</tr>
<tr>
<td>Democratic Hornpipe</td>
<td>179</td>
</tr>
<tr>
<td>Democratic Rage Hornpipe</td>
<td>198</td>
</tr>
</tbody>
</table>
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 Carrol'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 Jig ............................................................................ 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'Flanagan'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 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
I'm Over Young To Marry Yet Reel ........................................... 15
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
Lady Charlotte Of Braid's Strathspey..............................244
Lady Edmonton's Reel.............................................22
Lady Elgin's Courtship Reel ......................................65
Lady Elgin's Strathspey...........................................253
Lady Forbes's Reel................................................23
Lady Gardner's Reel..............................................10
Lady Harriet's Reel..............................................10
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
<table>
<thead>
<tr>
<th>Tune</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Limerick Lass Jig</td>
<td>131</td>
</tr>
<tr>
<td>Limerick Lasses Reel</td>
<td>19</td>
</tr>
<tr>
<td>Lincoln's Hornpipe</td>
<td>192</td>
</tr>
<tr>
<td>Little Brown Jug Jig</td>
<td>104</td>
</tr>
<tr>
<td>Little Diamond Jig</td>
<td>162</td>
</tr>
<tr>
<td>Little Duke's Reel</td>
<td>77</td>
</tr>
<tr>
<td>Little House Round The Corner Jig</td>
<td>115</td>
</tr>
<tr>
<td>Little House Under The Hill Jig</td>
<td>112</td>
</tr>
<tr>
<td>Little Peggy's Jig</td>
<td>132</td>
</tr>
<tr>
<td>Liverpool Hornpipe</td>
<td>175</td>
</tr>
<tr>
<td>Liverpool Jack's Reel</td>
<td>41</td>
</tr>
<tr>
<td>Loch Eroch Side Strathspey</td>
<td>252</td>
</tr>
<tr>
<td>Loch-Na Gar Strathspey</td>
<td>244</td>
</tr>
<tr>
<td>Locker's Hornpipe</td>
<td>185</td>
</tr>
<tr>
<td>London Hornpipe</td>
<td>174</td>
</tr>
<tr>
<td>The London Lasses Reel</td>
<td>54</td>
</tr>
<tr>
<td>Look Before You! Strathspey</td>
<td>245</td>
</tr>
<tr>
<td>Looney McTwolter Jig</td>
<td>149</td>
</tr>
<tr>
<td>Lord Alexander Gordon's Strathspey</td>
<td>251</td>
</tr>
<tr>
<td>Lord Byron's Favorite Strathspey</td>
<td>248</td>
</tr>
<tr>
<td>Lord Dalhousie's Reel</td>
<td>34</td>
</tr>
<tr>
<td>Lord Gordon's Reel</td>
<td>11</td>
</tr>
<tr>
<td>Lord James Murray's Reel</td>
<td>91</td>
</tr>
<tr>
<td>Lord John Campbell's Strathspey</td>
<td>255</td>
</tr>
<tr>
<td>Lord Moira's Highland Fling</td>
<td>259</td>
</tr>
<tr>
<td>Lord Moira's Hornpipe</td>
<td>183</td>
</tr>
<tr>
<td>Lotta's Favorite Jig</td>
<td>165</td>
</tr>
<tr>
<td>Lotus Club (Lancashire) Clog</td>
<td>236</td>
</tr>
<tr>
<td>Louisville Clog</td>
<td>235</td>
</tr>
<tr>
<td>Love-Links' Jig</td>
<td>142</td>
</tr>
<tr>
<td>Luckie Bawdins' Reel</td>
<td>86</td>
</tr>
<tr>
<td>Lucky Campbell's Reel</td>
<td>70</td>
</tr>
<tr>
<td>Madame Bel Caro's Hornpipe</td>
<td>223</td>
</tr>
<tr>
<td>Maggie Brown's Favorite Jig</td>
<td>103</td>
</tr>
<tr>
<td>Maggie Picking Cockles Reel</td>
<td>17</td>
</tr>
<tr>
<td>The Magic Slipper Reel</td>
<td>56</td>
</tr>
<tr>
<td>Magnolia Reel</td>
<td>64</td>
</tr>
<tr>
<td>Maguinnis' Delight Reel</td>
<td>82</td>
</tr>
<tr>
<td>Maid In The Pump-Room Hornpipe</td>
<td>212</td>
</tr>
<tr>
<td>Maid Marian Hornpipe</td>
<td>219</td>
</tr>
<tr>
<td>The Maid Of Argyle's Reel</td>
<td>67</td>
</tr>
<tr>
<td>Maid Of Athens Reel</td>
<td>41</td>
</tr>
<tr>
<td>Maid Of Isla Strathspey</td>
<td>254</td>
</tr>
<tr>
<td>Maid Of Selma Jig</td>
<td>145</td>
</tr>
<tr>
<td>Maid On The Green Jig</td>
<td>155</td>
</tr>
<tr>
<td>The Maid's Complaint Jig</td>
<td>136</td>
</tr>
<tr>
<td>Song</td>
<td>Page</td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Maloney's Fancy Jig</td>
<td>119</td>
</tr>
<tr>
<td>Manchester Reel</td>
<td>64</td>
</tr>
<tr>
<td>Manhattan Hornpipe</td>
<td>204</td>
</tr>
<tr>
<td>Marchioness Of Huntly's Strathspey</td>
<td>246</td>
</tr>
<tr>
<td>Mardi Gras Reel</td>
<td>77</td>
</tr>
<tr>
<td>Margery's Favorite Reel</td>
<td>79</td>
</tr>
<tr>
<td>The Market Girl's Reel</td>
<td>133</td>
</tr>
<tr>
<td>Marquis Hansley's Reel</td>
<td>69</td>
</tr>
<tr>
<td>Marquis Of Bowmont Reel</td>
<td>84</td>
</tr>
<tr>
<td>Marquis Of Huntley's Highland Fling</td>
<td>258</td>
</tr>
<tr>
<td>Marquis Of Huntly's Strathspey</td>
<td>251</td>
</tr>
<tr>
<td>Marshall Hill's Hornpipe</td>
<td>187</td>
</tr>
<tr>
<td>Masons' Apron Reel</td>
<td>96</td>
</tr>
<tr>
<td>The Masons Cap Reel</td>
<td>28</td>
</tr>
<tr>
<td>Massasoit Hornpipe</td>
<td>185</td>
</tr>
<tr>
<td>May-Pole Reel</td>
<td>26</td>
</tr>
<tr>
<td>Mazeppa Hornpipe</td>
<td>207</td>
</tr>
<tr>
<td>McDonald's Reel</td>
<td>42</td>
</tr>
<tr>
<td>McGuffum's Reel</td>
<td>48</td>
</tr>
<tr>
<td>Merry Lads Of Ayer Reel</td>
<td>87</td>
</tr>
<tr>
<td>Merry Night At Tumble Brig Reel</td>
<td>89</td>
</tr>
<tr>
<td>The Miller Of Drone Strathspey</td>
<td>124</td>
</tr>
<tr>
<td>The Miller's Maid Reel</td>
<td>25</td>
</tr>
<tr>
<td>Miller's Reel</td>
<td>87</td>
</tr>
<tr>
<td>Mill-Town Maid Reel</td>
<td>15</td>
</tr>
<tr>
<td>Mineapolis Hornpipe</td>
<td>128</td>
</tr>
<tr>
<td>Minnie Foster's Clog</td>
<td>234</td>
</tr>
<tr>
<td>Minstrels' Fancy</td>
<td>235</td>
</tr>
<tr>
<td>Miss Barker's Hornpipe</td>
<td>195</td>
</tr>
<tr>
<td>Miss Brown's Reel</td>
<td>42</td>
</tr>
<tr>
<td>Miss Campbell's Reel</td>
<td>36</td>
</tr>
<tr>
<td>Miss Corbett's Reel</td>
<td>23</td>
</tr>
<tr>
<td>Miss Daly's Jig</td>
<td>164</td>
</tr>
<tr>
<td>Miss Daly's Reel</td>
<td>93</td>
</tr>
<tr>
<td>Miss Drummond Of Perth Strathspey</td>
<td>247</td>
</tr>
<tr>
<td>Miss Gay's Reel</td>
<td>45</td>
</tr>
<tr>
<td>Miss Gunning's Fancy Reel</td>
<td>55</td>
</tr>
<tr>
<td>Miss Horgan's Reel</td>
<td>55</td>
</tr>
<tr>
<td>Miss Jess. Watson's Hornpipe</td>
<td>224</td>
</tr>
<tr>
<td>Miss Johnson's Hornpipe</td>
<td>204</td>
</tr>
<tr>
<td>Miss Johnston's Reel</td>
<td>8</td>
</tr>
<tr>
<td>Miss Kelly's Reel</td>
<td>60</td>
</tr>
<tr>
<td>Miss McCloud's Reel</td>
<td>57</td>
</tr>
<tr>
<td>Miss McDonald's Reel</td>
<td>7</td>
</tr>
<tr>
<td>Miss Mountan's Hornpipe</td>
<td>210</td>
</tr>
<tr>
<td>Miss Peady's Reel</td>
<td>69</td>
</tr>
</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Tune</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Hornpipe</td>
<td>211</td>
</tr>
<tr>
<td>National Lancers' Hornpipe</td>
<td>207</td>
</tr>
<tr>
<td>Neal Gow's Wife Strathspey</td>
<td>248</td>
</tr>
<tr>
<td>Neapolitan Threshers' Jig</td>
<td>136</td>
</tr>
<tr>
<td>'Neth The Moonlight Reel</td>
<td>3</td>
</tr>
<tr>
<td>Ned Kendall's Favorite Reel</td>
<td>30</td>
</tr>
<tr>
<td>Ned Kendall's Hornpipe</td>
<td>171</td>
</tr>
<tr>
<td>Nelson's Victory Hornpipe</td>
<td>209</td>
</tr>
<tr>
<td>Neumedia</td>
<td>264</td>
</tr>
<tr>
<td>New Bedford Reel</td>
<td>94</td>
</tr>
<tr>
<td>New Boston Sicillian Circle</td>
<td>263</td>
</tr>
<tr>
<td>The New Brig Of Glasgow Strathspey</td>
<td>249</td>
</tr>
<tr>
<td>New Century Hornpipe</td>
<td>176</td>
</tr>
<tr>
<td>New Line Reel</td>
<td>53</td>
</tr>
<tr>
<td>New Orleans (Lancashire) Clog</td>
<td>234</td>
</tr>
<tr>
<td>New Policeman's Reel</td>
<td>62</td>
</tr>
<tr>
<td>New Wedding Reel</td>
<td>47</td>
</tr>
<tr>
<td>New York Reel</td>
<td>74</td>
</tr>
<tr>
<td>News Boys' Hornpipe</td>
<td>206</td>
</tr>
<tr>
<td>Niagara Hornpipe</td>
<td>203</td>
</tr>
<tr>
<td>Nicodemus Johnson's Reel</td>
<td>69</td>
</tr>
<tr>
<td>Niel Gow's Reel</td>
<td>25</td>
</tr>
<tr>
<td>Nigger In De Wood Pile Jig</td>
<td>160</td>
</tr>
<tr>
<td>The Night Of Fun Jig</td>
<td>124</td>
</tr>
<tr>
<td>Night Of The Fair Jig</td>
<td>135</td>
</tr>
<tr>
<td>Nightingale Clog</td>
<td>231</td>
</tr>
<tr>
<td>Nimble Finger's Reel</td>
<td>84</td>
</tr>
<tr>
<td>Nora Creina's Jig</td>
<td>150</td>
</tr>
<tr>
<td>Norfolk Hornpipe</td>
<td>168</td>
</tr>
<tr>
<td>North End Reel</td>
<td>93</td>
</tr>
<tr>
<td>North Star Hornpipe</td>
<td>190</td>
</tr>
<tr>
<td>The Northern Light Reel</td>
<td>97</td>
</tr>
<tr>
<td>Norton's Favorite Hornpipe</td>
<td>210</td>
</tr>
<tr>
<td>Norton's Walk Around</td>
<td>260</td>
</tr>
<tr>
<td>Novelty (Lancashire) Clog</td>
<td>236</td>
</tr>
<tr>
<td>Nymrod Hornpipe</td>
<td>191</td>
</tr>
<tr>
<td>Oakland Garden Jig</td>
<td>162</td>
</tr>
<tr>
<td>Obelisk Hornpipe</td>
<td>224</td>
</tr>
<tr>
<td>Occidental Hornpipe</td>
<td>202</td>
</tr>
<tr>
<td>O'Connell's Welcome Jig</td>
<td>134</td>
</tr>
<tr>
<td>Oe'r The Moor, Among The Heather Strathspey</td>
<td>255</td>
</tr>
<tr>
<td>Of Aw The Airts The Winds Can Blow Strathspey</td>
<td>246</td>
</tr>
<tr>
<td>Off She Goes Jig</td>
<td>112</td>
</tr>
<tr>
<td>Off To Donnybrook Jig</td>
<td>152</td>
</tr>
<tr>
<td>Oh, Gang With Me To Yon Town Reel</td>
<td>20</td>
</tr>
<tr>
<td>Old Bachelors' Reel</td>
<td>50</td>
</tr>
</tbody>
</table>
The Old Dutch Churn Jig ......................................................... 151
Old Figary O' Jig ................................................................. 104
Old Granite State Reel ...................................................... 120
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
<table>
<thead>
<tr>
<th>Problem</th>
<th>Solution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rose Of The Valley Reel</td>
<td>29</td>
</tr>
<tr>
<td>Rose-Bud Reel</td>
<td>18</td>
</tr>
<tr>
<td>Rose-Bush Jig</td>
<td>130</td>
</tr>
<tr>
<td>Ross' Reel</td>
<td>80</td>
</tr>
<tr>
<td>Rough Diamond Jig</td>
<td>127</td>
</tr>
<tr>
<td>The Roving Bachelor Reel</td>
<td>18</td>
</tr>
<tr>
<td>The Rowan Tree Reel</td>
<td>20</td>
</tr>
<tr>
<td>Roy's Wife Highland Fling</td>
<td>258</td>
</tr>
<tr>
<td>Roy's Wife Of Aldivalloch</td>
<td>263</td>
</tr>
<tr>
<td>Roy's Wife Strathspey</td>
<td>245</td>
</tr>
<tr>
<td>Rub The Bag Jig</td>
<td>143</td>
</tr>
<tr>
<td>Rum And Onions Jig</td>
<td>139</td>
</tr>
<tr>
<td>Rustic Reel</td>
<td>65</td>
</tr>
<tr>
<td>Saddle The Pony Jig</td>
<td>120</td>
</tr>
<tr>
<td>The Sailor's Ransom Reel</td>
<td>97</td>
</tr>
<tr>
<td>Salamanca Reel</td>
<td>12</td>
</tr>
<tr>
<td>Salem Hornpipe</td>
<td>171</td>
</tr>
<tr>
<td>Sally Growler Hornpipe</td>
<td>224</td>
</tr>
<tr>
<td>Sam. Hide's Jig</td>
<td>116</td>
</tr>
<tr>
<td>Sandy Buchanan's Strathspey</td>
<td>243</td>
</tr>
<tr>
<td>Sans Souci Hornpipe</td>
<td>187</td>
</tr>
<tr>
<td>Saratoga Hornpipe</td>
<td>201</td>
</tr>
<tr>
<td>Saratoga Reel</td>
<td>27</td>
</tr>
<tr>
<td>Scotch Hornpipe</td>
<td>170</td>
</tr>
<tr>
<td>The Scotch Patriot's Reel</td>
<td>3</td>
</tr>
<tr>
<td>Scottisch American Highland Fling</td>
<td>258</td>
</tr>
<tr>
<td>Sebastapol Hornpipe</td>
<td>170</td>
</tr>
<tr>
<td>Sentinel Hornpipe</td>
<td>168</td>
</tr>
<tr>
<td>Seven Up Reel</td>
<td>67</td>
</tr>
<tr>
<td>Shaw's Reel</td>
<td>97</td>
</tr>
<tr>
<td>Shee La Na Quira Jig</td>
<td>122</td>
</tr>
<tr>
<td>Sheriff Muldoon's Jig</td>
<td>129</td>
</tr>
<tr>
<td>Shins Around The Fireside Jig</td>
<td>147</td>
</tr>
<tr>
<td>Shippen Street Land-Lady's Reel</td>
<td>72</td>
</tr>
<tr>
<td>Ships Are Sailing Reel</td>
<td>24</td>
</tr>
<tr>
<td>Short Grass Jig</td>
<td>152</td>
</tr>
<tr>
<td>Shuffle And Cut Jig</td>
<td>148</td>
</tr>
<tr>
<td>Shuffle Reel</td>
<td>86</td>
</tr>
<tr>
<td>Shunster's Hornpipe</td>
<td>198</td>
</tr>
<tr>
<td>Silver Cluster Reel</td>
<td>8</td>
</tr>
<tr>
<td>Silver Star Hornpipe</td>
<td>198</td>
</tr>
<tr>
<td>Sink Him. Doddie Highland Fling</td>
<td>259</td>
</tr>
<tr>
<td>Sir George Clark's Strathspey</td>
<td>247</td>
</tr>
<tr>
<td>Sir Roger De Coverly Jig</td>
<td>103</td>
</tr>
<tr>
<td>Skin The Peeler Jig</td>
<td>140</td>
</tr>
<tr>
<td>Skip-Rope Clog</td>
<td>237</td>
</tr>
</tbody>
</table>
Skiver The Quilt Jig .......................................................... 128
Sleeping On A Door-Step Jig ............................................. 145
Sleepy Maggy Reel .......................................................... 37
Smash The Windows Reel ................................................. 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
Telegram 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 Briggs'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 Chow 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’i Ails You? Strathspey .....................248
Whidden’s Favorite Reel ....................................4
Whidden’s Hornpipe .........................................169
The Whim Of A Moment Jlg. ..............................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