

WITH CALLS FOR THE MOST POPULAR DANCES.

**CHOICE COLLECTION**

OF THE BEST

**Old Time  
Dances,  
Reels,  
Jigs,  
etc.**



A. Cox & Co.,

Toronto, Canada.



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## DANCE CALLS.

### THE LANCERS.

#### First Figure.

Head couples forward and back, forward, turn one opposite and return to places ..... 8 bars.  
 Cross over First couple moves between second couple and returns on the outside ..... 8 bars.  
 Balance to corners, turn at corners and take place by side of partners ..... 8 bars.  
 Repeat by the head couples, and twice by the sides.

#### Second Figure.

Head couples forward and back, forward again and ladies remain in center. .... 8 bars.  
 Chassez to right and left, and turn partners ..... 8 bars.  
 Side couples divide, and join with head couples, forming two lines; all forward and back and turn partners on places. .... 8 bars  
 Head couples repeat. When the side couples lead off, head couples divide.

#### Third Figure.

Head couples forward and back, forward again, courtesy and bow, and retire 8 bars.  
 Ladies Chain ..... 8 bars  
 Head couples execute the figure twice and sides the same.

#### Fourth Figure.

Head couples move to the right, salute side couples, turn to the left and salute; return to places and salute partners ..... 12 bars  
 Right and left ..... 8 bars  
 Repeat by head couples, and twice by the sides.

#### Fifth Figure.

Right and Left all round ..... 16 bars.  
 First couple promenade and stop, facing outward ..... 8 bars.  
 Third couple take place behind first, and fourth behind third.  
 All Chassez across, and recross partners, and form two lines, facing partners. .... 8 bars.  
 First couple promenade down the center and return to head of line ..... 8 bars.  
 All forward and back, and turn partners on places ..... 8 bars.  
 Repeat four times—each couple lead off in rotation.

### THE CALEDONIANS QUADRILLE.

#### First Figure.

Head couples cross right hands, left hands back ..... 8 bars.  
 Balance to and turn partners ..... 8 bars.  
 Ladies' Chain ..... 8 bars.  
 Half promenade to opposite place, and half right and left to place ..... 8 bars.  
 Repeat by the side couples.

#### Second Figure.

Head couples forward twice ..... 8 bars.  
 Ladies balance to and turn gentlemen on their right, each lady passing into the next lady's place ..... 8 bars.  
 All promenades with new partners 8 bars.

Repeat four times, by which each lady regains her place.

#### Third Figure.

Head couples forward and back, forward again and turn (or dos-a-dos) ..... 8 bars.  
 Cross over, first couple passing between the second, return on the outside ..... 8 bars.  
 Balance to corners and turn to places ..... 8 bars.  
 All join hands, forming a circle, forward to the center and back, and turn partners 8 bars.  
 Repeat four times.

#### Fourth Figure.

Head couples forward and back, turn partners on places ..... 8 bars.  
 Ladies move into the next ladies' place on their right, extend right hand, moving in front ..... 4 bars.  
 Gentlemen move to next gentlemen's place on their left, extending left hand, and passing in front of lady ..... 4 bars.  
 Ladies again to the right, 4 bars, and gentlemen to the left, 4 bars ..... 8 bars.  
 Meeting partners opposite to place, all half promenade to places, and turn partners 8 bars.  
 Repeat four times in all.

#### Fifth Figure.

First couple promenade inside of the set and stop, facing inward ..... 8 bars.  
 Ladies forward, give right hands and retire to places ..... 4 bars.  
 Gentlemen forward, give right hands and retire to places ..... 4 bars.  
 Balance and turn partners on place 8 bars.  
 Right and left half round, and half promenade to places ..... 8 bars.  
 All chassez across partners, turn at corners with right hand, and turn partners on place with left hand ..... 8 bars.  
 Repeat, by the other three couples leading off in the promenade.

### THE SICILIAN CIRCLE.

All right and left ..... 8 bars.  
 All balance toward center of room, and return to places ..... 8 bars.  
 Ladies' chain ..... 8 bars.  
 All forward and back ..... 4 bars.  
 All let go partners' hands and pass through to next couple ..... 4 bars.  
 Continue dancing until every couple has passed entirely round the room.

### SIR ROGER DE COVERLY;

#### Or, The Virginia Reel.

Form in sets of six couples.

Top couple.—1 X—O  
 2 X—O  
 3 X—O  
 4 X—O  
 4 X—O  
 5 X—O  
 Bottom couple.—6 X—O

### Directions for Calling.

First gentleman and last lady forward and back.  
 First lady and last gentleman the same.  
 First gentleman and last lady swing right hands.  
 First lady and last gentleman the same.  
 First gentleman and last lady swing left hands.  
 First lady and last gentleman the same.  
 First gentleman and last lady swing both hands.  
 First lady and last gentleman the same.  
 First gentleman and last lady dos-a-dos.  
 First lady and last gentleman the same.  
 First couple turn right hands.  
 Separate, and turn second couple, left hands.  
 Turn right hands.  
 Separate and turn third couple, left hands.  
 And so on to the bottom.  
 Join hands and back to places at top.  
 All: gentlemen to left, ladies to right, march down outside, and up the middle.  
 Head couple, down the middle to bottom.

### IRISH WASHERWOMAN.

First three couples forward and back 4 bars.  
 Turn partner half around ..... 4 bars.  
 Forward and back six ..... 4 bars.  
 Turn partners to places ..... 4 bars.  
 First two couples down the centre and back, first couple go below second couple ..... 8 bars.  
 Right and left ..... 8 bars.

### EIGHT-HAND REEL.

Form same as for plain quadrille.  
 First four forward and back ..... 4 bars.  
 Sides forward and back ..... 4 bars.  
 First four swing ..... 4 bars.  
 Sides swing ..... 4 bars.  
 Grand right and left ..... 16 bars.  
 Four ladies cross right hands, half around ..... 4 bars.  
 Left hand back ..... 4 bars.  
 Four gents cross right hands, half around ..... 4 bars.  
 Left hand back ..... 4 bars.  
 All hands around ..... 8 bars.  
 Other way ..... 8 bars.  
 Grand right and left ..... 16 bars.  
 Four ladies four hands around ..... 4 bars.  
 Other way ..... 4 bars.  
 Four gents four hands around ..... 4 bars.  
 Other way ..... 4 bars.  
 All balance corner ..... 4 bars.  
 Turn corner ..... 4 bars.  
 Promenade with same ..... 8 bars.  
 All turn partner quick ..... 8 bars.  
 Promenade with partner ..... 8 bars.  
 Grand right and left ..... 16 bars.  
 All forward and turn the opposite. ... 8 bars  
 Back to partners and promenade the hall ..... 8 bars.

### PAUL JONES.

Waltz, 16 bars; grand chain, 16 bars; one-step, 16 bars; grand chain, 16 bars. Repeat 4 times.



MY LOVE SHE'S BUT A LASSIE YET.

Handwritten musical score for the piece "My Love She's But a Lassie Yet". It consists of two systems of piano accompaniment. The first system is marked with a piano dynamic (*p*) and the second system with a forte dynamic (*f*). Both systems are in the key of D major and 2/4 time. The notation includes treble and bass staves with various rhythmic patterns and chordal textures.

LASS O' GOWRIE.

Handwritten musical score for the piece "Lass o' Gowrie". It consists of two systems of piano accompaniment. The first system is marked with a piano dynamic (*p*) and the second system with a forte dynamic (*f*). Both systems are in the key of D major and 2/4 time. The notation includes treble and bass staves with various rhythmic patterns and chordal textures.

AULD LANG SYNE.

Handwritten musical score for the piece "Auld Lang Syne". It consists of two systems of piano accompaniment. The first system is marked with a piano dynamic (*p*) and the second system with a forte dynamic (*f*). Both systems are in the key of D major and 2/4 time. The notation includes treble and bass staves with various rhythmic patterns and chordal textures.



## Highland Fling.

First system of musical notation for "Highland Fling." It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation for "Highland Fling." It continues the melody and accompaniment from the first system, showing more intricate rhythmic patterns in the treble staff.

## Arkansas Traveller.

First system of musical notation for "Arkansas Traveller." It features a treble clef staff with a melody and a bass clef staff with accompaniment. The melody includes a trill-like figure in the final measure, marked with "sta" and a dashed line.

Second system of musical notation for "Arkansas Traveller." It continues the piece, ending with the word "Fine." written in the right margin.

## JIG "Whistle and I'll come to you." (Scotch.)

First system of musical notation for the jig "Whistle and I'll come to you." (Scotch.). It is written in 8/8 time and consists of a treble clef staff with a melody and a bass clef staff with accompaniment.

Second system of musical notation for the jig "Whistle and I'll come to you." (Scotch.). It continues the melody and accompaniment, showing the characteristic rhythmic patterns of the jig.



## Irish Washerwoman

The first system of the 'Irish Washerwoman' score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with numerous fingerings indicated above the notes, such as 5, 3 2 2 1 2 2, 3 1 3, 5, 2 2 1 2 1, 2 1 2, 3 2 1, 3 2 2 1 2, 3 1 3, 5 4 3, 4 3 4, 2 4, 3 1, and 2. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment.

The second system continues the 'Irish Washerwoman' piece. The upper staff features more complex melodic patterns with fingerings like 5 4 5, 3 2 3, 5 4 3, 2 1 4 2 1 2, 3 2 3, 5 4 3, 2 5 5, 2 5 5, 5 5, 5 5, 3 2 4, 5 4, and 3 1. The lower staff continues with a steady accompaniment.

## Fisher's Hornpipe

The first system of 'Fisher's Hornpipe' is in treble clef with a key signature of one flat (Bb) and a common time signature. The melody is highly rhythmic and includes fingerings such as 5 2 1 3 2 4 3 2, 2 3 2 5 4 3, 2 1 3 1 4 2 4 2, 3 1 3 1 3 2, 5 2 1 3 2 4 3 2, 3 1 3 2 4 3 2, 3 1 4 3, 1 3 1, and 2. The word 'cresc.' is written below the staff in the fifth measure. The lower staff provides a simple accompaniment.

The second system of 'Fisher's Hornpipe' continues the melodic and accompanimental lines. Fingerings in the upper staff include 1 2, 3 2 1 2 3 1 2 2, 4 2, 4 2, 2 4 2 4 2, 3 2, 1 2 3 1 4 3, 2 1 3 2 2, 4 2 1 2, 4 3 5 4, 3 2 1 2, 3 1 5, 2 4 3 2, 1 4 3 2, and 1. The lower staff continues with its accompaniment.

## College Hornpipe

The first system of 'College Hornpipe' is in treble clef with a key signature of one flat (Bb) and a common time signature. The melody is characterized by many sixteenth notes and includes fingerings such as 5 4, 5 1 1, 3 2, 1 2 4, 3 5 4 3, 5 1 1, 3 2, 4 1 2 3, 4 3 2 1 2 1 3 2, 1 2 3, 4 3 2 1, 2 4 1 3, 2 4 1, 4, 3, 2, 4, and 3. The lower staff provides a simple accompaniment.

The second system of 'College Hornpipe' continues the piece. Fingerings in the upper staff include 3 2, 1 2 5 2 1 2 5 2, 4 2, 3 2, 1 2 5 2 1 2 5 2, 3 1 1 2, 3 5, 5 4 3 2, 1 2 3, 4 3 2 1, 2 4 1 3, 2 4 1, 4, 3, 2, and 3. The lower staff continues with its accompaniment.



## SIR ROGER DE COVERLY.

Musical score for "Sir Roger de Coverly" in 3/8 time. The score consists of two systems of piano accompaniment. The first system begins with a forte (*f*) dynamic marking. The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

## KINLOCH OF KINLOCH.

Musical score for "Kinloch of Kinloch" in 6/8 time. The score consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic marking, followed by a forte (*f*) dynamic marking. The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.

## HIGHLAND LADDIE.

Musical score for "Highland Laddie" in 2/4 time with a key signature of one sharp (F#). The score consists of two systems of piano accompaniment. The first system begins with a forte (*f*) dynamic marking. The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line.



## MONY MUSK.

Musical score for "Mony Musk" in 6/8 time, key of D major. The score consists of three systems of piano accompaniment. The first system begins with a forte (*f*) dynamic marking. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a double bar line and repeat dots.

## GARRY OWEN.

Musical score for "Garry Owen" in 6/8 time, key of B minor. The score consists of three systems of piano accompaniment. The first system begins with a forte (*f*) dynamic marking. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece concludes with a double bar line and repeat dots.



THE VIRGINIA REEL.



“CALLS” for The Virginia Reel.

First gentleman and last lady:	} Forward and back,	4 bars.	}	Separate and turn second couple
First lady and last gentleman:				
First gentleman and last lady:	} Swing right hands,	4 bars	}	Turn right hands, . . . . .
First lady and last gentleman:				2 bars
First gentleman and last lady:	} Swing left hands,	4 bars.	}	Separate and turn third couple
First lady and last gentleman:				left hands, . . . . .
First gentleman and last lady:	} Swing both hands,	4 bars	}	And so on to the bottom Joia
First lady and last gentleman:				hands and back to place at top.
First gentleman and last lady:	} Dos-a-dos, ( <i>Do-ee-do.</i> )	4 bars	} All: . . . . .	Gentlemen to left, ladies to
First lady and last gentleman:				right, march down outside, 3, 3
First couple: . . . . .	Turn right hands,	2 bars.	Head couple: . . . . .	up the middle.
				Down the middle to bottom

N. B Repeat music and calls as many times as necessary.