

Barrie Bell - 1921

# GOOD OLD-FASHIONED TUNES

WITH THE

## Original Calls for Dancing.

Campbells are Coming.  
Flowers of Edinburgh.  
Larry O'Gaff.  
Liverpool Hornpipe.

Cincinnati Hornpipe.  
Sicilian Circle.  
Portland Fancy Dance.

Devil's Dream.  
Miss MacLeod's Reel.  
Hull's Victory.  
Camptown Favorite.

Irish Washerwoman.  
Tempest, The  
Rickett's Hornpipe.  
Cuckoo, The

X Money Musk.  
Speed the Plow.  
Rustic Reel.  
Chorus Jig.

Pop Goes the Weasel.  
Jordan is a Hard Road.  
Lamplighters' Hornpipe.  
Favorite Dance.

Soldiers' Joy.  
Spanish Dance.  
Durang's Hornpipe.  
Lady Walpole's Reel.

White Cockade.  
Vinton's Hornpipe.  
Rory O'Moore.  
Fred Wilson's Clog Dance.



## MONEY MUSK.

First couple join right hands and swing once and a half round, go below second couple, (the first lady goes below the second gentleman on the outside) (first gentleman at the same time goes below and between second and third ladies.) Forward and back six, first couple swing three quarters round. First gentleman goes between second couple (on the inside,) first lady goes between second couple (on the inside,) forward and back six, first couple swing three quarters round to place (below one couple.) Right and left four.

The musical score for 'MONEY MUSK.' is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems of piano accompaniment. The first system has six measures, the second has six measures, and the third has six measures. The melody is primarily in the treble clef, with chords and bass lines in the bass clef. A triplet of eighth notes appears in the fifth measure of the first system.

## SPEED THE PLOW.

First couple cross over, first lady balance to second gentleman and turn (at the same time, first gentleman balance to second lady and turn.) First couple down the centre (on opposite sides) back and cast off.

The musical score for 'SPEED THE PLOW.' is written in 2/4 time with a key signature of C major. It consists of three systems of piano accompaniment. The first system has six measures, the second has six measures, and the third has six measures. The melody is primarily in the treble clef, with chords and bass lines in the bass clef. A forte (f) dynamic marking is present in the fourth measure of the second system.



# RUSTIC REEL.

Each gentleman has two partners; form as for the Spanish Dance. Each gentleman chassey with right hand lady, opposite and back—Chassey out with the left hand lady opposite and back—All forward and back, pass through to next couples.

The musical score for 'RUSTIC REEL' consists of three systems of piano accompaniment. The first system contains measures 1 through 5. The second system contains measures 6 through 10, with the word 'FINE.' written above the staff at the beginning of measure 8. The third system contains measures 11 through 12, ending with a double bar line and the marking 'D.C.' (Da Capo) above the staff. The music is in 6/8 time and features a mix of eighth and sixteenth notes in both hands.

# CHORUS JIG.

Down the outside, up, down the middle, back, cast off, swing contra corners, balance, and swing to place.

The musical score for 'CHORUS JIG' consists of three systems of piano accompaniment. The first system contains measures 1 through 6. The second system contains measures 7 through 10. The third system contains measures 11 through 12, ending with a double bar line. The music is in 2/4 time and features a mix of eighth and sixteenth notes in both hands.



## MARFA'S WEDDIN' DAY.

Written and Composed by CHAS. D. CRANDALL.

1. Mar - fa Jack - son kiss yo' ma., Oo la, I la, I la,  
 2. Hang dat smi - lax on de wall, Oo la, I la, I la,  
 3. Marie Lou - i - so, whar yo' bin? Oo la, I la, I la,  
 4. Sal - g' poke dat hick - ory fire, Oo la, I la, I la,

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## GILHOOLEY'S VIOLET TEA.

Written and Composed by CHARLES D. CRANDALL.

*Allegretto.*

1. Last week my wife and daugh - ter Told me they thought we ough - ter Take  
 2. There's Ma - ry Ann Mc - Too - sey, Al - so her Sis - ter Lu - cy, Who's  
 3. Few la - dies took "Ypung Hy - son," While oth - ers thought they'd try some Of the  
 4. Mc - All - is - ter's "four - hun - dred," So ma - ny times have blun - dered, Are

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## THAT LULLABY.

(Sleep: Papa Will Come Again.)

Words and Music by DELLA BRICE

*Moderato.*

1. One night as homeward I hur ried, A cot-tage I pass'd in the  
 2. So sweet, that song in the night time! I wait-ed to hear its re  
 gloom. . . . A light was burn ing dim - ly, With  
 frair. . . . While mem - 'ries of my child hood Were

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## My Mother's Sweet Face.

Words by EDDIE SLOMAN.

Music by MONROE H. ROSENFELD.

*Moderato.*

1. There's a face at my pil - low, when day - light has flown, That beams like a star in the  
 2. When twi - light had gathered, she taught me the lore I nev - er in life shall for -  
 3. I see it in dreams! 'tis al - lent and white, My child heart grows wea - ry and  
 sky, . . . . . It hov - ers a - bove me in dark - ness, so lone, Yet  
 get, . . . . . Her face seem'd a bea - con of Heav - en's bright shore, And I  
 sad, . . . . . The star - of my path-way is dark as the night, For

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