

**NEW AND ENLARGED EDITION.**

**HOWE'S  
ECLECTIC SCHOOL  
FOR THE  
CONCERTINA.**

**INSTRUCTIONS IN ENGLISH AND GERMAN.**

With over 200 of the very "Latest and best" SONGS, POLKAS, GALOPS, QUICK-  
STEPS, &c., arranged and fingered expressly for this Instrument.

BY ELIAS HOWE.

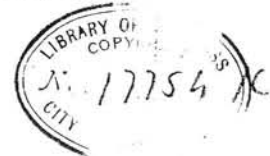
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## INSTRUCTIONS FOR THE CONCERTINA.

One of the greatest recommendations of this instrument is, that it is easily learnt, and if attention be paid to the instruction given in this book, a moderate acquaintance with it may be obtained in a few days. The Notes and Chords are readily produced, and they are naturally so sweet in themselves that no annoyance is given by learners during their course of practice.

### OF HOLDING THE GERMAN CONCERTINA.

Pass the four fingers of each hand through the straps on each side; so as to have a command of the Keys, both the thumbs being outside the straps, the thumb of the right being kept in readiness to use the valve when required. This instrument can be played either sitting or standing. When two or more notes follow each other, which are to be produced outwards, and the bellows are already extended, it will be necessary to use the valve; the same method is to be adopted pressing inwards. Beginners find a difficulty in using the valve judiciously, generally either pressing or drawing the instrument too violently, thereby extending or contracting the bellows to the utmost, so that the valve is required, and thus often causing the duration of a note to be shortened. A little practice is of more service than any directions. Particular care must be taken not to draw out, or press in the instrument, without a key or the valve being open; for should both be closed, and the bellows moved, the instrument being air-tight might be considerably injured. When playing tunes which require expression, a very pleasing effect is produced by gently swinging the instrument backwards and forwards.

## SCALE OF THE GERMAN CONCERTINA, With 10 or 20 Keys.

KEY OF C. | C DUR.  
P D P D P D P D P D

1 1' 2' 2' 3' 3' 4' 4' 5' 5'

1 2 3 4 5

CG GB CD EF GA

GD DF GA BC DE

6 7 8 9 10

LEFT HAND. | LINKE HAND.

KEY OF G. | G DUR.  
P 6 D P 7 D P 8 D P 9 D P 10 D

6 7 8 9 10

The letters D and P over the notes refer to the action of the bellows; D signifies to draw, and P to press. The figures under the notes denote the proper key to touch, figures 1, 2, 3, 4, 5, 6, are for the right hand; those thus: 1' 2' 3' 4' 5' 6' are for the left hand.

## ANWEISUNG zur ERLERNUNG der CONCERTINA.

Eine der grössten Empfehlungen für dieses Instrument ist dass es sich leicht erlernen lässt und wenn auf die in diesem Buch gegebenen Anleitungen Acht gegeben wird man in wenigen Tagen eine mittelmässige Fertigkeit auf denselben erlangen kann. Die Noten und Accorde werden an sich rein durch das Instrument producirt, so dass der Erlerner seiner Umgebung während der Übungszeit nie durch unreine Töne lästig wird.

### VOM HALTEN DER DEUTSCHEN CONCERTINA.

Vier Finger jeder Hand setze man durch den an jeder Seite angebrachten Riemen um freie Bewegung auf den Tasten zu erlangen; beide Daumen bleiben ausserhalb der Riemen, der rechte um das Ventil zu brauchen wenn dieses nöthig ist. Das Instrument kann entweder sitzend oder stehend gespielt werden. Wenn zwei oder drei Noten einander folgen weiche noch im Aufziehen producirt werden sollen, während die Bälge schon ganz auseinandergezogen sind, so ist man genöthigt das Ventil zu gebrauchen; dasselbe gilt auch beim zusammendrücken. Anfängern verursacht der rechtzeitige Gebrauch des Ventils oft Schwierigkeiten; gewöhnlich ziehen oder drücken dieselben das Instrument zu stark, wovon die Bälge bis auf das Aeusserste entweder auseinander gezogen oder zusammengedrückt werden, wodurch das Ventil nöthig wird, was oft eine Abkürzung des Wertes der Note verursacht. Ein wenig Übung ist bessere Abhilfe hierfür als alle Anweisungen. Man muss darauf achten das Instrument nicht aufzuziehen oder zusammenzupressen ohne dass eine Taste oder das Ventil geöffnet ist, denn sollten die Bälge bewegt werden während beide geschlossen sind, so könnte das Instrument, welches luftdicht ist leicht bedeutend beschädigt werden. Wenn eine Melodie gespielt wird welche Ausdruck erfordert, so wird ein sanftes Vor- und Rückwärts beugen der Concertina einen sehr angenehmen Eindruck hervorbringen.

## TONLEITER DER DEUTSCHEN CONCERTINA, Mit 10 oder 20 Tasten.

D P D P D P D P D P

1 1 2 2 3 3 4 4 5 5

BC DE FG AC BE

FG AB CD EG FB

Valvo. 6 7 8 9 10

RIGHT HAND. | RECHTE HAND.

D 6 P D 7 P D 8 P D 9 P D 10 P

6 7 8 9 10

Die Buchstaben D und P, über den Noten bezeichnen die Bewegung der Bälge; D bezeichnet ziehen (draw) und P zusammenschieben, (press) Die Zahlen unter den Noten bezeichnen die respectiven Tasten. Die Zahlen 1, 2, 3, 4, 5, 6, für die rechte Hand; dieselben mit einem Punkt bezeichnet, 1' 2' 3' 4' 5' 6' für die linke Hand.

SCALE OF THE GERMAN CONCERTINA,  
With 28 Keys, and 3 rows of Keys.

TONLEITER DER DEUTSCHEN CONCERTINA,  
Mit 28 Tasten und mit 3 Reihen Tasten. 3

SCALE  
in the key of B $\flat$ .  
TONLEITER  
in B dur.

LEFT HAND. | LINKE HAND. | RIGHT HAND. | RECHTE HAND.

B F B C D | E F G G F | C G A B C | D E F G B

SCALE  
in the key of C.  
TONLEITER  
in C dur.

E G G B C D E F G A B C D E F G A C B E

SCALE  
in the key of G.  
TONLEITER  
in G dur.

G D G A B C D E F G A B C D E G

The above Scale is the same as for that with 22 keys, with the addition of the top row on each side of the Instrument in the key of B $\flat$ , but the keys are numbered different.

The following intermediate notes are wanted to complete the Natural Scale (that is without flats and sharps) of German Concertinas.

Die obige Tonleiter ist dieselbe als für ein Instrument mit 22 Tasten, mit der Hinzusetzung der obern Reihe an jeder Seite des Instruments in B dur, jedoch sind die Tasten verschieden numerirt.

Die folgenden Kwischennoten sind nothwendig um die natürliche Tonleiter der deutschen Concertina (d. i. ohne # und  $\flat$ ) zu vervollständigen.

Notes wanting on the 10 keyed instrument.  
Noten nothwendig beim zehntastigen Instrument.

Notes wanting on the 20 and 22 keyed instrument.  
Noten nothwendig beim zwanzig und zwei- undzwanzigtastigen Instrument.

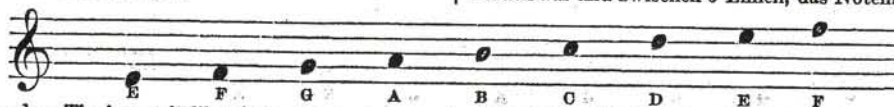
Notes wanting on the 28 keyed instrument.  
Noten nothwendig beim achtundzwanzigtastigen Instrument.



## ELEMENTARY RULES OF MUSIC.

## ANFANGSREGELN DER MUSIC.

The characters to distinguish the length of tones are called notes. They are placed on and between five lines, called the staff. For example:



The lines are read from below upwards. The intervals likewise.

Die Zeichen um die Länge der Töne zu bezeichnen werden Noten genannt. Dieselben werden auf und zwischen 5 Linien, das Notensystem, gesetzt.

Die Linien werden von unten an aufwärts gelesen; ebenso die Zwischenräume.

On going above or below these five lines, small lines, called *Leger Lines* are used, which are drawn either through, or above or below the notes. For example:



Geht man unter oder über die 5 Linien hinaus, so gebraucht man kleine Linien, Hülfslinien genannt, welche entweder durch die Noten, oder unter oder über dieselben gezogen werden. Z. B.

## VALUE OF THE NOTES.

A Whole Note

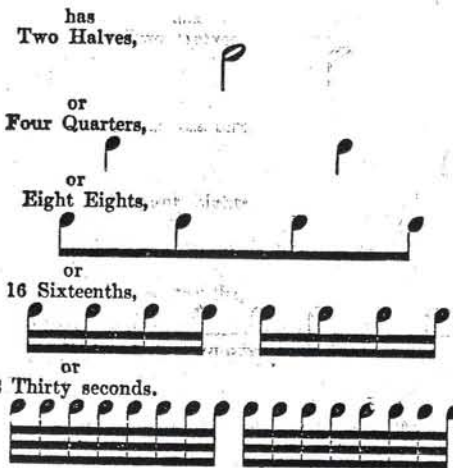
has  
Two Halves,

or  
Four Quarters,

or  
Eight Eights,

or  
16 Sixteenths,

or  
32 Thirty seconds.



## WERTH DER NOTEN.

Eine ganze Note

hat  
Zwei halbe Noten,

oder  
Vier Viertel,

oder  
Acht Achter,

oder  
16 Sechzehntel,

oder  
32 Zweiunddreiszigstel





# RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.

*Werth der Noten, mit den respectiven Pausen.*

NOTES. | NOTEN.

Whole. | Ganz.  
RESTS. | PAUSEN.

Half. | Halb.

Quarter. | Viertel.

Eighth. | Achtel.

Sixteenth. | Sechszehntel.

Thirty-Second. | Zweilunddreiszigstel.

A Dot placed after a Note or Rest, makes the Note or Rest half as long again. A second Dot lengthens the first one half.

A Ein Punkt hinter einer Note oder Pause verlängert den Werth derselben um die Hälfte; ein zweiter Punkt verlängert wieder den ersten um den halben Werth.

WRITTEN. | GESCHRIEBEN.

PLAYED. | GESPIELT.

A Tie or Slur placed over two Notes on the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes; on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

Eine Binding über zwei Noten auf derselben Tonhöhe, bindet die erste zur zweiten, so das nur die erste angegeben wird, jedoch während der Dauer beider Noten angehalten wird; geschieht dasselbe an verschiedenen Linien oder Zwischenräumen so deutet dieses an, dass die Noten ruhig, verbunden gespielt werden müssen, jede Note ihren vollen Werth behaltend.

This style of playing is termed in Italian, *Legato*, written thus:  
Diese Art des Spielens heisst im Italienischen *Legato*, so geschrieben:

The opposite style of playing, termed *Staccato*, denotes distinctness and shortness of sound, written thus:  
Die entgegengesetzte Art heisst *Staccato*, welche einen deutlichen und kurzen Ton verlangt so geschrieben:

or thus: or thus: or thus: or so: or so:

WRITTEN. | GESCHRIEBEN. PLAYED. | GESPIELT.

WRITTEN. | GESCHRIEBEN. PLAYED. | GESPIELT.

WRITTEN. | GESCHRIEBEN. PLAYED. | GESPIELT.





**C FLOW GENTLY, SWEET AFTON.** (For Two Concertinas.) **7**

P P P P D P P P D P D P P P P D P P P D P P P P  
 5. 1 1 2 2 1 1 5. 5. 1 5. 5. 5. 1 1 2 2 2 3 3 2 1 2 5. 1 1 2 2 1 1 5.

P P P P D P P P D D D P P P P D P P P P P P P D P P P P D P P P  
 5. 4. 4. 5. 4. 4. 4. 4. 4. 5. 4. 4. 4. 4. 4. 5. 1 2. 2 1 5. 1 5. 4. 4. 5. 4. 4. 4. 4.

D D D P P P P D P P D P P D P D P D D D P D D D P D P D P D P  
 5. 3 5. 5. 5. 1 1 2 2 3 3 5. 5. 1 1 1 1 2 2 3 2 2 1 1 2 1 5. 5. 1 1

D D D P P P P P P D P P D P P D D D D D P D D D P P D  
 4. 5. 4. 4. 4. 4. 5. 1 2 2 4. 4. 3. 4. 5. 5. 1 1 1 1 1 1 5. 5. 4. 5. 4. 5. 5. 5.

D D P D D D P D P D P D P P P D D D P P P P D P P D P P D P  
 2 2 3 2 2 1 1 1 1 2 2 3. 3 4 3 2 2 2 1 1 5. 5. 3 5. 5. 5. 1 1 2 2 3 3 5. 5. 1 1

D D D D D P D D D P D D P P P P P P P D D D P P P P P P D D D D P  
 1 1 1 1. 1 5. 5. 5. 5. 1 1 5. 1 3 2 1 1 5. 4. 4. 4. 4. 5. 4. 4. 4. 4. 4. 4. 5. 1 2 2 4. 4. 3. 4.

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### WALTZ.

P P P D D D P P P D P P P D D D P P D P D D D P P P L L L P L R R P P D D D P

1 2 3 3 2 1 1 2 3 2 1 2 3 3 2 1 1 2 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 2 1 3 2 1 3 2 1 1

### AUGUSTA'S FAVORITE.

P P P P D D P D D P P D D P P P P D D P D D P P D D P P P D D P P D D P P D D P P D D P

3. 3. 5. 5. 5. 5. 5. 4. 4. 4. 4. 3. 3. 3. 3. 3. 5. 5. 5. 5. 5. 4. 4. 4. 4. 3. 3. 3. 5. 5. 4. 4. 4. 4. 3. 3. 3.

### SWEET HOME.

P P D P P P P D P D D P P P D P P P D P D D P P P D D P P P P D P D D P P D D P P D D P

3. 4. 4. 5. 5. 4. 5. 4. 4. 4. 3. 4. 3. 4. 4. 5. 5. 4. 5. 4. 4. 4. 3. 3. 5. 1 1 5. 5. 5. 4. 5. 4. 4. 4. 3. 4. 5. 5. 1 1 5. 5. 5. 4. 5. 5. 5. 4. 3. 3.

### BLUE EYED MARY.

P D P P P P D P P P P D D D P D D P P D P P P P D P P P D D D D P P

4. 4. 5. 5. 5. 1 5. 5. 4. 5. 5. 4. 4. 3. 4. 4. 5. 5. 4. 4. 5. 5. 5. 1 5. 5. 4. 5. 4. 4. 3. 3. 3. 3. 4. 3. 4. 4. 3. 4. 4. 5. 4. 4. 3. 4. 4. 3. 4. 4. 5. 4. 4. 5. 5. 5. 1 5. 5. 1 1 2 2 1 1 1.



C

# JERUSALEM, THE GOLDEN.

9

F F F D F F D F F D F F P D D F F D F F P D D F D

5. 2 2 3 2 2 2 1 2 3 3 3 2 3 2 2 1 2 5. 2 2 3 3 3 2 2 2 1 1 1 1 5. 5. 5. 1

F D D F D F D D D F D F D F P P F D F D P P D F F D F D F

1 2 2 3 3 2 2 1 1 1 2 2 3 3 5. 2 2 3 2 4 3 1 2 2 2 3 2 2 1

# SHINING SHORE.

F F F F D F F D F F P D F D P D F P P D F P D F F D F

5. 5. 1 1 2 2 1 2 2 3 2 2 1 5. 1 5. 5. 1 1 2 2 1 2 2 3 2 2 1 2 1

F F F F D F F D F F P D F F P P F D F P D F P P F D F D F

2 3 2 3 4 3 2 2 2 3 2 4 3 2 2 5. 5. 1 1 2 2 1 2 2 3 2 2 1 2 1

# THE HEART THAT FEELS NO SORROW.

F F F D F F D F P P F D F D F P P D F D D F D F D F P D F

5. 2 2 2 1 3 2 5. 5. 2 2 2 1 2 5. 2 2 3 2 5. 2 2 3 1 1 1 2 2 1

F D D D F P P D F D D P D F P P F D F D D F D F D F P D F

5. 2 2 1 5. 5. 1 1 1 2 2 2 3 3 5. 2 2 3 2 5. 2 2 3 1 1 1 2 1 1

# LOTTIE LEE.\*

LOCKWOOD.

P D F D D D F D F P P P P D F D D D D D D D D D F P P F D F D D F D F P P D F D D D D D D F D D F P

5. 5. 5. 1 1 5. 5. 5. 5. 2 2 2 2 3 5. 5. 5. 5. 3 3 3 2 5. 5. 5. 5. 1 1 5. 5. 5. 5. 2 2 2 3 5. 5. 5. 5. 1 1 2 1 1

CHORUS. P F D F P D D F D D F P D F D F D D P P D F P D D F D D P D F D D D F P

2 3 3 3 2 2 3 2 3 2 2 3 3 2 2 1 2 2 2 3 3 3 2 2 3 2 3 2 2 3 2 2 2 2 2 1 1

# DON'T YOU GO TOMMY.\*

P F D D F P D P F D F P P D F D D F P P P D F P D D F P D P F D D F P D P F D D F D D P D

5. 5. 5. 1 1 1 2 2 1 4 3 3 3 3 2 4 5 4 3 2 1 2 5. 5. 5. 1 1 1 2 2 1 4 3 5 4 4 3 2 3 2 1 5.

D D D F P P P F D F P P F D F P P P P F D F D P P D D F P D P F D D F P D P F D D F P D P F D P

5. 5. 1 1 1 1 1 1 2 2 2 2 1 1 1 1 1 1 2 5. 5. 5. 1 1 1 2 2 1 4 3 5 4 4 3 2 3 2 1 1

CHORUS. P D F P D F D D F D D F D P P P D D F D D F P D D F P D P F D D F P D P F D P

3 3 2 2 3 3 4 3 2 2 2 2 3 4 4 4 4 4 2 3 2 1 1 4 4 3 2 3 4 3 3 3 1 2 1

# OH, WOULD I WERE A BIRD.

BLAMPIN.

P F D D F P D D D F P F D D D F P D D D D F P D P D F D D D D D F P D D D F P D D D F P

5. 1 1 5. 5. 4. 3. 1 5. 5. 4. 4. 4. 3. 4. 4. 5. 5. 1 1 1 5. 1 1 FINE. 3. 3. 5. 4. 5. 5. 5. 4. 4. 5. 5. 1 5. 5. 5. 5. 1 1 1 5. 1 5. 4. 4. 5.

CHORUS. P D F P D F D D F D D F D P P P D D F D D F P D D F P D P F D D F P D P F D P

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# BEAUTIFUL BELLS.

P D P P P D D D D D D D D D P D D P D P P D P P P D D D D

2 2 2 3 1 2 2 5. 5. 1 5. 1 1 2 2 2 1 5. 5. 2 2 2 3 1 2 2 5. 5.

D D D D P D P P D D D P P P P P P P D P P D P P D P D

1 5. 1 1 2 2 1 5. 2 2 2 5. 5. 2 2 2 2 2 2 2 1 2 2 1 3 3 2 2

P D D D P D D D P P P D P D P D P P P P P P P D P D P

5. 2 2 2 5. 5. 3 3 3 3 3 4 3 3 2 2 1 2 2 2 3 2 2 2 2 1

# THE GOLDEN RING.

P P D P D D P P P P P D P D P D P P D D P P P D P P D P P P D D P P

3. 4. 5. 5. 5. 5. 5. 5. 5. 5. 1 1 1 2 1 1 1 4. 4. 5. 5. 4. 3. 3. 4. 5. 5. 5. 1 1 1 3. 4. 5.

P D D D P D D P D D P P P D D D P P D P D D P D P P P P D P P P

5. 5. 1 2 2 2 1 5. 5. 1 1 1 1 2 1 5. 5. 4. 3. 5. 5. 1 5. 4. 4. 5. 5. 5. 5. 5. 5. 5.

P P D P D P D P P D D P P P P D P D D D D P P D D P P P P P P P P

5. 1 1 1 2 1 1 1 4. 4. 5. 5. 4. 3. 3. 3. 4. 4. 4. 2 2 1 4. 4. 5. 5. 4. 1 2 1 5. 5. 5. 1



U

# BEAUTIFUL NELL.

13

Musical score for 'Beautiful Nell' in 2/4 time. The score consists of three staves of music with guitar chord letters (P, D) and fret numbers (1-5) written below the notes. The first staff contains 16 measures, the second staff contains 16 measures, and the third staff contains 16 measures. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

# THE MERRIEST GIRL THAT'S OUT.

Musical score for 'The Merriest Girl That's Out' in 2/4 time. The score consists of three staves of music with guitar chord letters (P, D) and fret numbers (1-5) written below the notes. The first staff contains 16 measures, the second staff contains 16 measures, and the third staff contains 16 measures. The music is characterized by a lively, rhythmic pattern of eighth notes.

# FIVE O'CLOCK IN THE MORNING.

Musical score for 'Five O'Clock in the Morning' in 6/8 time, featuring three staves of music with fingerings and dynamic markings (P, D).

Staff 1: P P D P D P P P D P P D D D D P P P P P D P D D D D  
 5. 2 1 5. 5. 4. 5. 2 1 5. 5. 2 2 2 5. 1 5. 5. 5. 5. 2 2 1 1 1 2 2 5. 5.

Staff 2: P D P D P P P D D D D P P P P D P D P D P P P D P D D D D  
 5. 1 1 2 2 1 1 4 4 4 5 4 3 3 3 3 3 3 3 2 2 1 3 5. 5. 5. 5. 5. 1 5. 1

Staff 3: P D P D P D P P P D P P D P P D D P P D D D P D P P P D P  
 1 3 2 3 3 4 3 2 1 2 2 2 3 5. 5. 5. 5. 1 1 2 4 4 4 3 4 3 2 1 2 1

# THOSE TASSELS ON THE BOOTS.

Musical score for 'Those Tassels on the Boots' in 6/8 time, featuring three staves of music with fingerings and dynamic markings (P, D).

Staff 1: P P D D P P P P P P P D D D D D D D D P P P P P D P P D P P D  
 4. 4. 4. 4. 5. 3. 3. 4. 4. 5. 1 1 5. 5. 5. 5. 5. 3. 3. 5. 5. 3. 5. 5. 4. 4. 4. 3. 3. 3. 3.

Staff 2: D P D P D P D P D P D P D P D P D P D P D P D D D P D P D D D D  
 3. 5. 4. 5. 5. 4. 5. 5. 4. 4. 4. 4. 3. 3. 3. 3. 5. 4. 5. 5. 4. 5. 5. 5. 4. 4. 4. 1 5.

Staff 3: P D D P P D D P P P P P P P D D D D D D D D P P P P P D P P D P P  
 5. 4. 4. 4. 4. 4. 4. 5. 3. 3. 4. 4. 5. 1 1 5. 5. 5. 5. 5. 3. 3. 5. 5. 3. 5. 5. 4. 4. 4. 3. 3. 3.



C

# AS I'D NOTHING ELSE TO DO.

15

PD PDPD PFPD PD PD DFD PDPD PFPD DFB D PPD DDD PD

1 2 2 3 3 4 3 2 1 2 2 3 3 4 2 1 2 2 3 3 4 3 2 1 4 1 3 5 3 5 3 3 4 5 2 2 2

D P DD DD P D D DD D P P D D P D P D P P P DD DD P P P D P D P D P

2 1 1 5 2 5 2 5 3 3 4 4 3 3 3 3 2 2 1 2 4 3 3 2 3 3 4 5 4 5 4 3 3 3 2 3 2 2 1

# LITTLE MAGGIE MAY.

P P P P D D D D P P D D P P P P P P D D D D P P D D

2 3 1 2 3 2 5 2 1 1 1 5 5 2 2 3 1 2 3 2 5 3 5 5 2 3 1

P P P P D D P D P P D D P D P P P P D D D D P P P D P

1 2 2 1 5 1 1 2 2 2 2 2 2 3 3 3 1 2 3 2 5 3 5 5 2 2 2 1

# PULLING HARD AGAINST THE STREAM.

P P P P D D D P P D P P D D P P P P P D D D P P P P D P D P D P

4 3 2 1 3 2 1 5 1 2 2 4 5 4 3 4 3 2 1 3 2 1 5 1 2 3 3 2 2 1

D P D P D P D P D D P D P D P D P D P D P D P D P D P D P D D P D P D P D D

2 3 3 2 2 4 5 3 5 4 4 4 2 3 3 2 3 3 2 2 4 5 3 5 4 4 4 2 3 3 4 5

*FINE.*

*D.C.*





**0 THE BELL GOES A-RINGING FOR SAI-RAH. 17**

P P P D P D P D P P P D D D D D D P D P P D P D P D P P D D P P D D P D D D  
 5. 5. 1. 1. 1 2 1 5. 5. 4. 5. 5. 5. 5. 5. 2 1 1 5. 1 1 1 2 1 5. 5. 5. 5. 5. 2 1 1 5. 1

P P D D D D P D P P P D D D D D P D D P D L D D P D P P D P D P D P D D P  
 1 1 2 2 2 2 1 2 2 1 1 1 5. 5. 5. 5. 2 1 1 1 1 2 2 2 2 1 2 2 1 1 1 2 2 1 1 1 5. 5.

P D P D D P D P D D D P P P D P D D P D P D D P D P D D P D P P  
 4. 4. 5. 5. 1 1 1 1 5. 2 1 3 2 1 4. 4. 5. 5. 1 1 1 1 5. 2 1 1 3 2 2 2 1

The musical notation consists of three staves of music in 6/8 time. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5 and dynamics marked as P (piano) or D (forte). The first staff begins with a treble clef and a common time signature, which changes to 6/8. The second and third staves continue the melody with similar notation.

**TEN LITTLE NIGGERS.**

P P P D D P D P P P D D D P P P P D P D D P P P P D D  
 5. 1 1 1 2 1 1 1 2 3 3 2 2 2 2 1 1 2 1 1 5. 5. 5. 1 1 1 2

P D P P P D D D P P P P D P P P P P P D D P P P D D D  
 1 1 1 2 3 3 2 2 2 2 1 1 2 5. 5. 1 CHORUS. 5. 1 1 1 2 2 1 2 2 2 3 3

P P P D P P P P P D D D P P P D D D P P P P D P  
 2 1 1 2 5. 1 1 2 2 2 3 3 2 3 3 3 4 4 3 3 3 3 1 1

The musical notation consists of three staves of music in 4/4 time. Each staff contains a sequence of notes with fingerings indicated by numbers 1-5 and dynamics marked as P (piano) or D (forte). The first staff begins with a treble clef and a 4/4 time signature. The second and third staves continue the melody. The second staff includes the word 'CHORUS.' in the middle.

















**C CHARMING YOUNG WIDOW, or Mantle So Green. 23**

*D D P P P D P D P D D D P D P D P P P D P D P P D P FINE.*

5. 1 1 5. 4. 3. 3. 3. 4. 4. 5. 2 1 1 5. 1 1 5. 4. 4. 5. 5. 5. 1 1 1

*P D P P P D D P D D P D D P P P P P D D P P D D P D.C.*

1 2 2 1 2 2 1 5. 5. 1 1 2 1 5. 5. 2 1 2 2 1 5. 1 1 5. 5.

**BRYAN O'LYNN.**

*P P P P D P D P D D P P P P D P D P D D P D P P P D P D P D D P P D P D D P P P P*

5. 5. 1 1 1 1 1 2 2 2 2 1 1 2 3 3 3 2 2 2 2 2 2 3 3 3 3 3 3 2 2 2 2 2 1 1 2 2 3 2 3 2 1 1 1

**OLD ROSIN THE BEAU.**

*P P D P P D P P P D P P P P D P P P P D P P P P D P P P P D P P P P D P P*

5. 2 1 1 2 2 1 2 3 4. 3 2 1 1 2 2 5. 5. 1 1 1 2 2 1 2 3 4 3 2 1 2 2 2 1 3

*P P P P P P P D P D P P P P D P D D P D P P P D P P P P D P P P P D D P P*

3 2 3 3 2 3 4 4 4 4 3 2 1 1 2 2 5. 1 1 1 1 2 2 1 2 3 4 3 2 1 2 2 2 1

**SPARKING SUNDAY NIGHT.**

*P P D P P P D D D D P P P D P P P D P D P P P P P D P D P D P D P D D P P D D P D P D P*

5. 1 1 1 3 1 1 2 3 4 3 5. 1 1 1 2 1 4 3 2 2 1 2 2 3 2 4 2 2 2 2 3 3 4 3 2 2 2 1 5. 4 3 1 1

WHEN THE CORN IS WAVING, ANNIE.

BLAMPHIN.

Musical notation for "When the Corn is Waving, Annie" in 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second staff provides a guitar accompaniment, with fingerings indicated by numbers 1-5 and chord types marked as P (pick) or D (down). The piece concludes with a double bar line and the word "FINE.".

OH, ARE YE SLEEPING, MAGGIE?

Musical notation for "Oh, Are Ye Sleeping, Maggie?" in 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second staff provides a guitar accompaniment, with fingerings indicated by numbers 1-5 and chord types marked as P (pick) or D (down). The piece concludes with a double bar line and the word "FINE.".

DUBLIN BAY.

Musical notation for "Dublin Bay" in 6/8 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second staff provides a guitar accompaniment, with fingerings indicated by numbers 1-5 and chord types marked as P (pick) or D (down). The piece concludes with a double bar line.



# TWILIGHT DEWS.

25

**0**



P D P P P P P D D D P P P D D D P P P D P P P D P D D D P P P D D D P

4. 4. 5. 5. 1 4. 5. 4. 4. 5. 5. 5. 4. 3. 4. 5. 5. 4. 4. 4. 5. 5. 2 2 1 1 5. 5. 1 1 5. 4. 5. 4. 4. 3. 3.




D P D D P D D P D P D D P P P D P D P D P P P D P D D D P P P D D D P

4. 4. 3. 2 1 1 5. 5. 4. 4. 4. 5. 5. 5. 1 1 5. 4. 5. 5. 3. 4. 4. 5. 5. 2 2 1 1 5. 1 1 5. 4. 5. 4. 4. 3. 3.

# ROSES WALTZ.

O. METRA.



P P D D P P D D P P D P D D D D P D P P D D P P D P P

4. 4. 4. 4. 5. 5. 5. 1 1 1 1 1 3. 3. 5. 5. 5. 5. 3. 3. 2. 2. 2. 5. 3. 4. 4.



P P D D P P D D P P D P P D P P D D D P P P P P D P D P P

4. 4. 4. 4. 5. 5. 5. 1 1 1 1 1 2 2 1 1 3. 5. 5. 5. 2. 4. 4. 3. 2. 3. 3. 3.

# FIRST LOVE REDOWA.



P D P D P D D P D P D D P P P D P D P D D P D P P P P D P P P P D P D P P

2 3 3 4 3 3 3 3 5 5 6 6 4 3 2 3 3 4 3 3 3 3 5 5 6 4 4 4 1 4 4 1 3 3 5 3 5 2 5 4 1 3



P P D D P P P D P D P P P P P D P P D P D P P P P P P P D P P D P P D P P P

4 1 4 4 1 3 3 5 3 5 2 5. 1 1 4. 5. 2 3 2 2 2 4. 5. 2 2 2 1 1 4. 5. 2 3 2 2 2 4 3 3 1 1 1





# WINE, WIFE AND SONG WALTZ.

27

**U**

5. 5. 5. 5. 5. 5. 4. 4. 5. 5. 1 1 5. 5. 5. 5. 5. 5. 1 2 2 2 2 5. 1 1 1 4. 5. 4. 5.

8 3 1 2 3 3 3 3 4 4 1 3 2 3 3 3 2 2 1 4. 3. 1 1 1 1 4 4 3 3 4 3 3 1 1

# DANISH DANCE.

4 5 4 3 3 4 3 3 2 3 3 2 2 3 2 2 1 2 3 1 2 3 1 3 4 4 4

4 3 3 2 3 1 2 3 1 5. 1 2 3 1 2 1 1 5. 5. 1 1 2 1 1 5. 5. 5. 5. 5.

5. 4. 3. 5. 5. 2 1 3 5. 1 2 2 5. 1 4 3 5. 1 2 2 1 2 3 5. 1 2 2 5. 1 4 3 5. 1 2 1

# LITTLE JACK HORNER.

5. 2 2 2 1 1 2 1 2 5. 5. 1 1 1 2 1 2 2 2 3 3 3 3 2 2 2 3 2 3 2 2 3 3 2 1 3 2 1 1





# LISTEN TO THE NIGHTINGALE.

**C**

Musical notation for 'Listen to the Nightingale' in 4/4 time. The piece consists of two staves. The first staff begins with a treble clef and a common time signature 'C'. The melody is written in a single line with various note values and rests. Below the staff are two lines of guitar chord notation, consisting of letters 'P' and 'D' and numbers '1' through '5'. The first line of chords is: P D F P P P P D D D P D D P D F P P D D D D D P D D D P P P D P. The second line of chords is: P P P D P D D D P P P P D P D D P D D P D D D D D P D D D D P D P. The second staff continues the melody and ends with a double bar line. Below it are two lines of guitar chord notation: 1 2 1 1 5 2 2 1 5 1 1 5 4 5 5 4 3 2 3 5 5 5 1 1 1 1 5 1 1 5 4 3 5 5 5 1 1 1 1 1 1 5 4 3 5 3 4 3 3.

# MY MOTHER'S PORTRAIT.

Musical notation for 'My Mother's Portrait' in 4/4 time. The piece consists of two staves. The first staff begins with a treble clef and a common time signature 'C'. The melody is written in a single line with various note values and rests. Below the staff are two lines of guitar chord notation, consisting of letters 'P' and 'D' and numbers '1' through '5'. The first line of chords is: P P D P P D P P D D P P P P D P D D P D P P P P P P D P D D D D P D P P P P. The second line of chords is: P P P P P P D P D D D D D P D P D D P D D P P P P D P P D P P D P P D P P. The second staff continues the melody and ends with a double bar line. Below it are two lines of guitar chord notation: 5 2 3 2 2 2 1 1 1 5 5 5 5 1 2 2 2 2 2 2 1 2 2 2 3 2 2 2 1 1 1 5 5 1 1 1 1 1 2 2 2 2 2 2 2 1 1 1. The second line of chords is: 1 1 2 2 1 1 2 1 1 5 5 5 5 5 5 1 1 5 1 1 5 2 5 5 2 3 2 2 2 1 1 1 5 5 1 1 1 1 4 4 4 4 3 1 1.

# O, LASSIE, ART THOU SLEEPING YET?

Musical notation for 'O, Lassie, Art Thou Sleeping Yet?' in 6/8 time. The piece consists of two staves. The first staff begins with a treble clef and a common time signature 'C'. The melody is written in a single line with various note values and rests. Below the staff are two lines of guitar chord notation, consisting of letters 'P' and 'D' and numbers '1' through '5'. The first line of chords is: P P P P P P P P P D P D D P P D P P D P P P P P P P P D P P P P D P P P. The second line of chords is: P D D D P D P P P D P D D D P D P P P P P P P P D P D P P P D P P P. The second staff continues the melody and ends with a double bar line. Below it are two lines of guitar chord notation: 1 5 5 5 4 5 1 1 1 2 3 2 2 1 2 2 1 5 1 5 5 5 4 5 1 1 1 2 2 3 2 1 2 2 1 1. The second line of chords is: 2 3 3 3 3 4 2 2 2 3 3 2 2 2 1 2 2 1 5 1 5 5 5 4 5 1 2 2 3 3 2 1 2 2 1 1.







## DI PROVENZA IL MAR. (La Traviata.)

DI F D D D D D D D D D D P P P D D P P D D D D D P P P P P P P D D D P D D

5· 1 1 1 1 5· 5· 5· 1 1 5· 5· 5· 5· 4· 5· 5· 5· 5· 4· 4· 3· 4· 4· 4· 4· 4· 3· 3· 3· 3· 5· 5· 5· 1 1 5·

F P P P P P P P P D D D D P D D P P P P P P P P D D D D D D P D P P P D P P D F P D P P P D D D P

5· 4· 5· 4· 5· 3· 3· 3· 5· 5· 5· 1 1 5· 5· 4· 5· 4· 5· 5· 2 2 2 2 2 2 2 2 2 1 1 1 5· 5· 1 2 2 2 3 2 1 5· 5· 1 1

## PRAYER IN ZAMPA.

F D D D F D F D P D F P D P P D P D P D F D D D F D P D P D P P D D D F D P D D P D P D

1 2 1 1 2 2 3 2 2 3 1 2 1 1 2 2 3 2 2 1 2 1 1 2 2 3 2 2 3 1 2 1 1 2 2 5 3 2 2 2 3

F P D P D P D P D P P P D P D P D P P P D P D P P P D P D P P P D P D P D P D P P

3 1 2 2 3 2 2 2 3 2 3 1 2 2 3 2 2 2 1 3 1 2 2 3 2 2 2 3 2 3 1 2 2 3 2 2 2 1

## APPLE PEELING.

F P P P D D F P P P P D D P D D P P P P D D P P P P D P D D D P P D D D P

3· 3· 1 1 5· 5· 4· 1 1 1 2 5· 1 2 1 3· 3· 1 1 5· 5· 4· 1 1 2 5· 5· 1 2 1 1 2 2 1 5·

F P P P D D P D P D P P P D P P D D P P D P D P D P D D P P D D P P

1 4· 5· 5· 5· 1 1 2 1 1 2 2 2 2 1 1 5· 5· 1 1 5· 5· 1 1 2 2 2 2 1 2 2 2 2 2 2 1 1



# MARYLAND, MY MARYLAND.

P P P P D P P P D P D D D P P P P P D P P D D D D D P D D P P

5. 1 1 1 2 2 2 2 2 2 3 1 2 1 1 FINE. 3 3 2 4 3 3 3 3 3 2 3 3 3 2 2 D.C.

# MARY OF ARGYLE.

P D P P D P D P P D D P D P P D P P D P P P P P D P D D P P P P D P D P

2 3 3 2 2 1 5. 1 2 2 4 3 3 2 2 3 3 2 2 1 5. 1 1 2 2 1 2 2 1 2 2 2 4 3 4 5 2 2 2 2 3 2 2 1

P P D D P D P D D D P D D P P D P P D P D P P D D P D P P D P D P D P D P P D P P

2 2 2 2 2 3 3 2 2 2 2 3 5 4 3 2 3 3 2 2 1 5. 1 2 2 2 4 3 3 2 2 3 3 2 2 1 3 3 5 4 4 3 2 2 3 1

# THE GIRL I LEFT BEHIND ME.

D P D P P D D P D P D D P P D P D P P D P P D P P D D P P D D P D P P D D P D D P D D P P

3 3 4 2 2 2 3 2 2 1 1 5. 5. 1 2 1 2 2 3 3 2 3 3 4 2 2 2 3 2 2 1 1 5. 1 1 2 1 5. 5. 1 1 1

P D P P D D P P P P D P P D D P P D D P D P P D D P D P D D P D D P D D P P

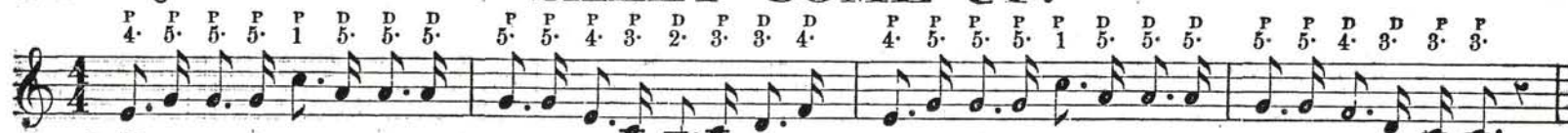
1 2 2 3 4 5 4 3 2 1 2 2 3 4 5 4 4 5 4 3 4 2 2 2 3 2 2 1 1 5. 1 1 2 1 5. 5. 1 1 1

# BLUE BELLS OF SCOTLAND.

P P D D P D D P P P D D P P D P P P P P D D P D P D P D D P

5. 1 1 5. 5. 5. 1 1 4. 4. 4. 3. 3. FINE. 5. 4. 4. 3. 4. 5. 1 1 5. 1 1 5. 5. 4. 5. D.C.

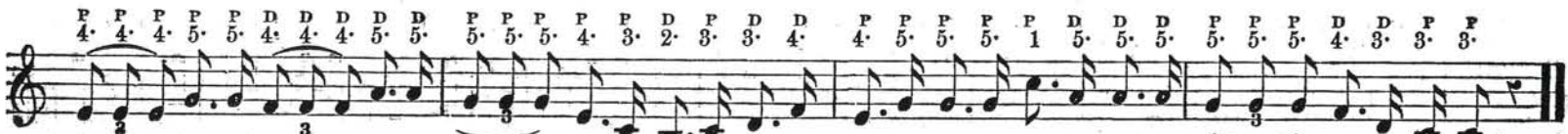
## SALLY COME UP.



1. Massa gone the news to hear, And he has left de o-ver-seer To look to all de niggers here, While I make love to Sal-ly.



She's such a belle, A real dark swell, She dress so slick and look so well, Dar's not a gal like Sal-ly.



Sally come up! oh, Sally go down, Oh, Sally come twist your heel around, De old man he's gone down to town, Oh, Sally come down de middle.

2 Last Monday night I gave a ball,  
And I invite the niggers all,  
The thick, the thin, the short, the tall,  
But none came up to Sally;  
And at the ball  
She did lick'em all:  
Black Sal, was de fairest gal of all,  
My lubly, charming Sally!  
Sally come up, &c.

3 De fiddle was played by Pompey Jones,  
Uncle Ned he shook de bones,  
Joe played on de pine-stick stones,  
But they couldn't play to Sally.  
Ole Dan Roe,  
Played on de banjo;  
Ginger blue de big drum blew,  
But he couldn't blow like Sally.  
Sally come up, &c.

4 Dar was dat lubly gal, Miss Fan,  
Wid a face as broad as a frying-pan,  
But Sally's is as broad again,  
Dar's not a face like Sally's;  
She's got a foot  
To full out de boot,  
So broad, so long, as de gum-tree root,  
Such a foot has Sally.  
Sally come up, &c.

5 Sally can dance, Sally can sing,  
De cat chocker reel, and break-down flog,  
To get de niggers in a string,  
Dar's not a gal like Sally;  
Tom, Sam, and Ned,  
Dey often wish me dead,  
To dem both all tree I said,  
Don't you wish you may get my Sally?  
Sally come up, &c.

6 Sally has got a lubly nose,  
Flat across her face it grows,  
It sounds like tunder when it blows,  
Such a lubly nose has Sally!  
She can smell a rat,  
So mind what you're at,  
It's rather sharp although its flat,  
Is de lubly nose ob Sally!  
Sally come up, &c.

7 De oder night I said to she,  
'I'll hab you if you'll hab me;'  
'All right,' says she, 'I do agree,'  
So I smash up wid Sally;  
She's rader dark,  
But quite up to de mark,  
Neber was such a gal for a lark,  
Such a clipper girl was Sally.  
Sally come up, &c.





GIPSY'S WARNING.

F D P PFD PFD D P DFD P F D PPF P D PFD D PD DP P DP DDPDD P P D P  
 4.4. 5. 3.2 2 1 4.1 5. 5. 3.5.4. 4. 4.4. 5.3. 2 2 1 4.1 5. 5.3.4. 4. 3. 3.4. 4.2 1 1 5. 5. 1 1 1

1. Do not trust him, gentle Lady, Tho' his voice be low and sweet, Heed not him who kneels before you, Gently pleading at thy feet; Now thy life is in its morning, Cloud not  
 2. Do not turn so coldly from me, I would only guard thy youth, From his stern and withering power, I would only tell thee truth, I would shield thee from all danger, Save thee

D D D D P P D P P P P P D D D P P P D D P P D P P P P P D D D P P P D D P  
 2 3. 1 5. 5. 4.4. 5.3.1 1 1 5. 1. 4. 5. 5. 4. 3. 4. 4. 4. 5.3.1 5. 1 5. 3. 4. 5. 5. 4. 3. 3.

this thy happy lot, Listen to the Gipsie's warning, Gentle La- dy, trust him not, Listen to the Gipsie's warning, Gentle la- dy, trust him not.  
 from the tempter's snare, La- dy shun the dark eyed stranger, I have warned thee, now beware, La - dy shun that dark eyed stranger, I have warned thee, now be - ware

3.

4.

Lady, once there lived a maiden,  
 Pure and bright, and like thee, fair,  
 But he wooed, and wooed, and won her,  
 Filled her gentle heart with care;  
 Then he heeded not her weeping,  
 Nor cared he, her life to save,  
 ¶ Soon she perished, now she's sleeping  
 In the cold and silent grave.¶

Keep thy gold, I do not wish it!  
 Lady, I have prayed for this,  
 For the hour when I would foil him,  
 Rob him of expected bliss;  
 Gentle lady, do not wonder  
 At my words so cold and wild,  
 ¶ Lady, in that green grave yonder  
 Lies the Gipsie's only child.¶

CHAMPAGNE CHARLIE.

F P P D P D D D D D D D P P P P P P D D D D D D P P P P P P D P  
 5. 4. 5. 2 1 1 5. 5. 4. 3. 4. 1 5. 5. 5. 4. 5. 5. 4. 5. 4. 4. 4. 1 1 5. 5. 4. 5. 4. 5. 2 1

1. Some time a - go, I had a beau, and Charlie was his name; A smart young fellow, fond of show, Who wished my hand to claim, But from my feet I

CONCERTINA.



# CHAMPAGNE CHARLIE. Concluded.

37

spurn'd the "swell," As I will now ex - plain :— Although he liked me ve - ry well, He bet - ter loved Champagne.

CHORUS.

For Champagne Charlie was his name, Champagne Charlie was his name, Al - ways kicking up a frightful noise, Always kick - ing up a frightful noise, Champagne Charlie was his name, Champagne Charlie was his name, Kicking up a noise at night, boys, And always ready for a spree.

The musical score consists of three staves of music. The first staff contains the main melody with guitar chords (D, D5, D5, D4, D3, D4, D1, D5, P5, P5, P5, D5, D1, P1, P1, P4, D1, D5, P5, D4, D4, D3, P3) written above it. The second staff is the chorus, starting with 'CHORUS.' and containing chords (P5, D4, P4, P4, P4, D3, P3, P4, P5, P5, P5, P5, D4, P4, P4, P4, P1, P1, P1, P1, P1, P2, P1, P1, P1, D1, D5, D5, P5, D5, P1). The third staff continues the chorus with chords (D5, P5, P5, P4, P4, P4, D3, P3, P4, P5, P5, P5, P5, D4, P4, P4, P4, P1, P1, P1, P1, P1, P2, P2, P1, P4, P5, P5, P5, D4, P3, P4, P3, P3).

2 One moment still he could not rest;  
 He'd pass whole night and days  
 In drinking madam Cliquot's best,  
 And smoking "Henry Clays;"  
 Then when to bed he'd homeward go  
 With wild disorder'd brain,  
 He'd lay it all to his studies, though  
 I knew it was champagne.—CHO.

3 He promis'd me of times a score,  
 That he the pledge would take;  
 But acted just like many more,  
 And soon his word did break;  
 Yes, if for one half day complete,  
 From drink he would abstain,  
 He'd go and "resolution" treat  
 To his rever'd champagne.—CHO.

**CONCERTINA.**

3 He was an artist in his way,  
 Drew herons, cranes and storks,  
 Yet for all that he passed the day  
 In simply drawing corks;  
 Tho' he'd a palette for his paints,  
 To use it he'd not deign,  
 Because he like some other "saints,"  
 A palate for champagne.—CHO.

5 His cash did quickly disappear  
 Which did not well suit me,  
 For champagne's dear - had he drank beer,  
 Things different now would be;  
 I might have been his slave for life,  
 But now 'tis all in vain  
 For how can he require a wife,  
 When wedded to Champagne?—CHO.





WITHIN A MILE OF EDINBORO' TOWN. Concluded.

F D P D P P P P P P P P D P D D P P P P D P P P P P P D P P  
 1 2 1 5. 5. 4. 5. 1 2 1 2 3 4 4 5 4 3 2 2 1 5. 1 5. 1 2 3 2 2 1

las - sie blush'd and frown - ing cried, No, no, it will not do; I can - not, cannot, wonnot, wonnot, monnot, buck - le to.  
 still she blush'd and frown - ing cried, No, no, it will not do; I can - not, cannot, wonnot, wonnot, monnot buck - le to.

LISTEN TO THE MOCKING BIRD.

I'm dreaming now of the Hal - ly, sweet Hal - ly, sweet Hal - ly, I'm dreaming now of  
 She's sleep - ing in the val - ley, the val - ley, the val - ley, She's sleeping in the

Hal - ly, For the thought of her is one that nev - er dies; And the mock - ing bird is sing - ing where she lies.  
 val - ley, 1 2

CHORUS.  
 List - en to the mock - ing bird, List - en to the mocking bird, The mock - ing bird still sing - ing o'er her

grave; List - en to the mock - ing bird, List - en to the mock - ing bird, Still sing - ing where the weeping wil - lows wave.

CONCERTINA.





C

# "ROCK THE CRADLE, JOHN."

GEOGHEGAN. 41

5. 1 1 1 2 2 2 2 3 2 1 2 1 1 1 5. 1 1 1 1 2 2 2 2 3 2 2 1 2 1 1 1 5

Old Humphrey Hodge a far-mer was ; His age was fif - ty - seven : A bache - lor too, and well-to - do, For he in the world had thriv'n. And

D 3 3 3 2 2 2 2 1 1 1 1 1 1 2 2 5. 5. 5. 5. 1 1 1 1 1 1 5. 5. 3 2 2 1 2 1 1 1

Humphrey Hodge from dawn till dark Was happy as the day was long, For he rose with the sun, And he sang with the lark, And this was his fav'rite song.

## CHORUS.

1 5. 1 5. 1 1 2 5. 2 5. 2 2 2 5 3 3 2 2 1 2 1 5. 5. 5. 3 2 2 1 2 1 1 1 1

"Rock the cradle, John, Rock the cradle, John; An old man married, had bet-ter be buried, Than rocking the cradle a - lone."

# "I'VE NOTHING ELSE TO DO."

F 5. 5. 1 1 1 5. 1 1 5. 5. 1 1 2 2 2 5. 5. 1 1 1 5. 1 1 5. 5. 2 2 1 1

It is but sel-dom that I sing, I hear so ma - ny mew A-mong the beaux ; but now I'll try, I've nothing else to do ;

F 5. 1 1 5. 1 1 5. 5. 1 1 2 2 2 5. 1 1 5. 5. 3 2 1 1

noth - ing else, noth - ing else, I've noth - ing else to do, noth - ing else, noth - ing else, I've noth - ing else to do.

## I SAW ESAU KISSING KATE.

HUNTER.

P P D P D D P P D P D P D D P P D P D D P P D P D D P P D

5. 1 2 1 1 5. 1 1 1 2 2 2 1 1 2 5. 2 3 2 2 1 5. 5. 5. 5. 1 1 2 2 1 2

'Twas just a bout a year a - go, When I was down at Glo'ster, I found a lass, but now, a - las! I find that I have lost her. I'm

P D P D D D D P D D D P P D D P D P D P D P D P D P D

2 2 1 5. 5. 1 1 1 1 1 4. 1 5. 5. 5. 4. 2 2 1 1 1 1 1 2 1 1 5. 5. 3

sure I nev - er can for - get, The hap - py days that we saw Be - fore the day on which we met Her Country Cousin E - sau.

P P D D D P D P D D D D P D P P P D D D P P D D D D P

2 2 3 3 1 1 1 1 1 2 2 5. 2 1 1 5. 2 2 3 3 1 1 1 1 2 2 5. 1 2 1

I saw E - sau kissing Kate, And the fact is—we all three saw; For I saw E - sau, he saw me, And she saw, I saw E - sau.

## PUT IT DOWN TO ME.

P D P P P P P D D D D P P P P P D P P D D D D P D P

4. 4. 5. 5. 1 4. 4. 3. 4. 4. 5. 5. 4. 4. 5. 5. 5. 5. 5. 4. 4. 4. 5. 5. 1 1 1 5

The oth - er day, while strolling Out to walk and dine, I saw a hack come flying by; I hail'd it with a sign: When

P P P P P D D P D D D P P P P P D P D P P D P D D

5. 5. 1 4. 4. 3. 3. 4. 4. 4. 5. 5. 4. 4. 4. 3. 4. 3. 3. 3. 4. 5. 4. 4. 3. 3. 4. 4. 4. 3. 5.

in I spring, and said 'Pray drive to Brook St. Number three!' And when we had arrived there, Put it down to me. Yes, Put it down to

\* (SPOKEN.) I said, "Driver, would you be so kind, if you please, as to"—





## "A FROG HE WOULD A WOOING GO."



A Frog he would a woo-ing go, Heigh - o! said Row - ly: A Frog he would a woo - ing go, Whether his mother would

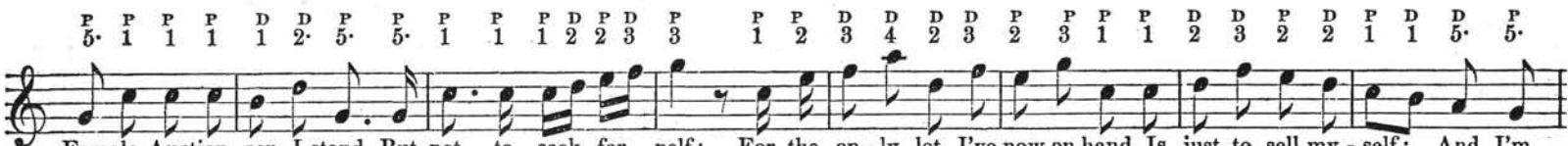


let him or no, With a Row - ly pow - ly, Gammon and spin - age; Heigh - o! said An - tho - ny Row - ly.

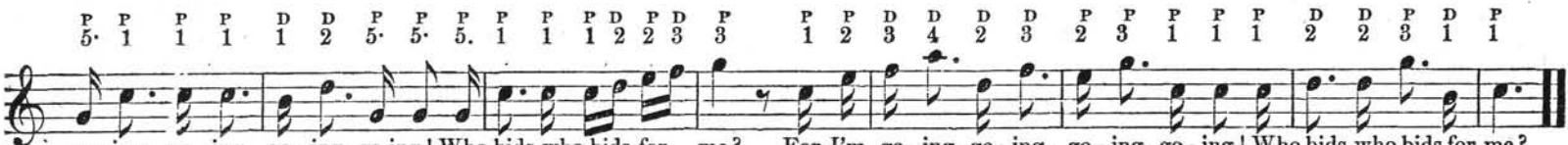
## FEMALE AUCTIONEER.



Well, here I am, and what of that? Methinks I hear you say, I am come and that is pat, To see if you will buy; A



Female Auction - eer I stand, But not to seek for pelf; For the on - ly lot I've now on hand, Is just to sell my - self; And I'm



go - ing, go - ing, go - ing, go - ing! Who bids, who bids for me? For I'm go - ing, go - ing, go - ing, go - ing! Who bids, who bids for me?



C

# HEY, BETTY MARTIN, TIP TOE FINE.

45



In Yorkshire I were born and bred, And knows a thing or two, Sir; Nay, what be more, my fa-ther said, My wit would bring me

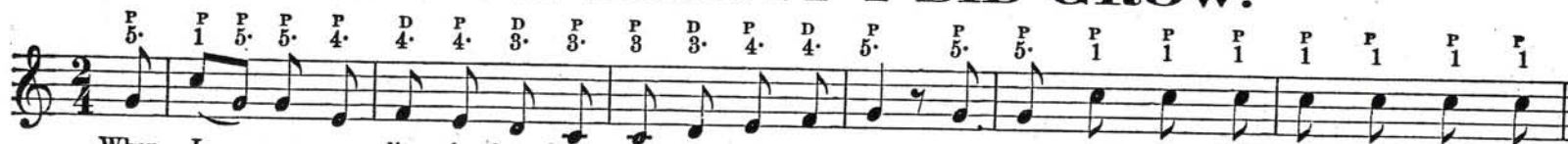


through, Sir: At sin-gle stick, or kiss the maid, I wur the boy vor sart-in, Zays I, "Push on, to be afraid's, My eye, and Bet-ty Martin."



Hey, Bet-ty Martin, tip-toe, tip-toe, Hey, Betty Martin, tip-toe fine! O, Betty Martin, tip-toe, tip-toe, My eye, Betty Martin, tip-toe fine.

# SUCH A BEAUTY I DID GROW.



When I was a lit-tle boy, Some twen-ty years a-go, I was the pride of mam-my's heart, She



made me quite a show. Such a beau-ty I did grow, did grow, did grow! Such a beau-ty I did grow.

IRISH WEDDING.

5. 5. 5. 1 5. 5. 5. 1 1 2 2 3 4 3 2 1 1 5. 5. 5. 1 5. 5. 5. 1 1 1 2 2 3 4 3 2 1 1 2 2 3 4 3 2 1 1 2

Sure won't you hear What roaring cheer Was spread at Pad - dy's wedding, oh? And how so gay They spent the day From the churching to the bedding, oh? First,

3 2 2 3 2 1 1 1 1 5. 5. 1 1 2 2 3 3 4 4 3 3 3 3 2 2 3 3 5. 5. 5. 3 3 2 2 1

book in hand, came Father Quipes, with the bride's dada, the Ba - lie, oh; While, all the way to church, the pipes . . . . . struck up a lilt so gai - ly, oh.

DOST THOU LOVE ME, SISTER RUTH? Duet.

3. 3. 4. 4. 5. 5. 4. 4. 3. 2. 3. 3. 4. 4. 5. 5. 4. 1 D. 5.

SIMON. RUTH.

Dost thou love me, Sis - ter Ruth? Say, Say, Say! As I fain would speak the truth,— Yea! Yea! Yea!

4. 4. 4. 4. 3. 3. 3. 5. 5. 4. 4. 3. 4. 4. 5. 5. 1 1 2 2 2 1 1 5. 1 1

SIMON. RUTH.

Long my heart hath yearn'd for thee, pretty 'sister Ruth; That has been the case with me, dear en - ga - ging youth!

"JACK AND GILL WENT UP THE HILL."

4. 4. 4. 4. 3. 3. 4. 5. 5. 5. 5. 5. 5. 4. 3. 4. 3. 4. 4. 4. 3. 3. 4. 5. 5. 5. 5. 1 5. 4. 3. 4. 3.

Jack and Gill went up the hill, To draw a pail of wa - ter; Jack fell down, and broke his crown, And Gill came tumbling af - ter.



C

# STAR OF THE EVENING.

47

P 5. D 4. P 5. P 1 4. P 5. P 3. P 4. D 3. P 4. D 4. P 4. P 3. D 3. P 4. P 5. P 5. P 5. D 4. P 5. D 5. D 1. P 1

Beau-ti-ful star, in heav'n so bright, Soft-ly falls thy sil-v'ry light, As thou mov-est from earth a-far,

P 1 D 1 D 5. P 5. P 4. D 3. D 5. P 5. P 4. P 1 D 1 D 5. P 5. P 4. D 3. D 5. P 5. 3-CHORUS. P 5. P 5. D 4. P 5. D 1. P 1

Star of the eve-ning, beau-ti-ful star, Star of the eve-ning, beau-ti-ful star. Beau-ti-ful star,

D 1 D 1 D 5. D 1 P 1 D 2 P 2 P 2 D 2 P 1 P 1 P 1 D 1 D 5. P 5. D 4. P 5. D 1 P 1 D 2 P 1 P 1

Beau-ti-ful star... Star of the eve-ning, beau-ti-ful, beau-ti-ful star.

# I REMEMBER HOW MY CHILDHOOD FLEETED BY.

P 4. D 4. P 5. P 1 1 D 5. D 5. P 5. D 4. P 4. P 4. D 3. P 4. D 3. P 3. P 4. D 4. P 5. P 1 1 D 5. D 5. P 5. D 4. P 4. P 4. D 3. P 4. D 3.

I re-mem-ber, I re-mem-ber, How my childhood fleeted by, The mirth of its De-cem-ber, And the warmth of its Ju-ly.

D 2. P 3. D 3. D 3. P 4. D 4. P 5. P 5. P 5. P 4. P 5. D 1. D 5. D 1. D 5. P 5. D 2. P 3. D 3. D 3. P 4. D 4. P 5. P 5. P 5. D 4. P 5. D 1. D 5. D 1. D 5. P 5. D.C.

On my brow, love, on my brow, love. There are no signs of care, But my pleasures are not now, love, What childhood's pleasures were.

48 C MOTHER, WATCH THE LITTLE FEET.

F 5. F 5. F 5. F 5. P 1 5. F 5. P 4. P 4. P 4. P 4. P 5. P 4. P 4. P 3. P 4. P 5. P 5. P 5. P 1 1 5. P 5. P 4. P 4. P 5. P 1 5. P 4. P 4. P 5. P 1 5. P 4. P 4. P 3. P 4.

Mother, watch the lit - tle feet, Climbing o'er the gar - den wall, Making houses in the street, Rang - ing cel - lar, shed and hall.

D. 4. D 4. D 3. D 3. P 4. P 4. P 5. D P P D D D P P D 2 1 1 1 5. 5. 5. 4. 3. D D D D P D P 4. 4. 3. 3. 4. 4. 5. P P D D D P D P 4. 1 1 5. 4. 4. 3. 3.

Nev - er dare the question ask, "Why, to me the wea - ry task? Lit - tle feet will go astray," Guide, them, mother, while you may.

SANTA LUCIA.

F 5. F 5. P 1 P 1 D 1 D 1 D 4. D 4. D 5. D 5. P 5. P 5. P 4. P 5. P 5. P 5. D 4. D 4. D 4. P 4. D 3. D 5. P 5.

O - ver the rip - 'ling sea, Twilight is clos - ing; O - ver the flow - 'ry lea, flocks are re - pos - ing:

P 2 D 2 P 1 P 1 D 5. D 2 D 2 P 1 D 5. D 4. P 5. P 1 P 2 P 1 P 1 P 5. P 5. P 4. D 4. D 2 D 2 D 2 D 5. D 1 D 2 P 1

Haste, then, oh la - dy fair, Come down to me, love, Fond - ly I'm wait - ing, wait - ing for thee, love;

P 2 D 2 P 1 P 1 D 5. D 2 D 2 P 1 D 5. D 4. P 5. P 1 P 2 P 1 P 1 P 5. P 5. P 4. D 4. D 2 D 2 D 1 P 2 D 2 D 2 P 1

Haste, then, oh la - dy fair, Come down to me, love, Fond - ly I'm wait - ing, wait - ing for thee, love.

















## O NANNY, WILT THOU GANG WITH ME.

P D PPDDP PD PDPPD PD P P P P DD P D P D PPDDP PD PD PPD PD  
  
 4. 4. 5. 1 1 5. 5. 4. 4. 5. 5. 5. 4. 3. 5. 2. 3. 3. 3. 4. 3. 5. 5. 4. 4. 4. 4. 5. 1 1 5. 5. 4. 4. 5. 5. 5. 4. 3. 5. 2.

P P P P D D P D D P P D P D D P D P P D P D P D P P D P D P  
  
 3. 3. 3. 4. 3. 5. 5. 4. 4. 5. 1 2 2 2 2 1 5. 5. 1 1 1 1 5. 2 2 1 1 5. 2 2 2 1 1 5. 5.

D D P P D P P D P D D P P P D P D P P P D P D P P D D P P D P P D P D D P P P  
  
 5. 1 1 1 1 5. 4. 4. 5. 5. 5. 5. 4. 3. 4. 4. 3. 4. 1 5. 4. 4. 3. 3. 5. 5. 1 1 1 1 5. 4. 4. 5. 5. 5. 5. 4. 3.

D P D P P D D D P D P P D P D P P P P D P D P P P P D D P P D P P D D P D P  
  
 4. 4. 3. 4. 1 1 5. 5. 5. 4. 4. 5. 4 3. 3. 5. 5 4. 5. 5. 5. 4. 4. 1 5. 5 4. 5. 5. 5. 4. 4. 1 5. 5. 5. 1 1 2 2 3 2 1 5. 5. 4. 4. 3.

## THE PERI WALTZ.

P P D D D P P P D D D P P P D D D P D P D D P P  
  
 5. 1 2 1 3 2 5. 1 2 1 5. 5. 5. 1 2 1 3 2 4 3 2 2 2 1 FINE.

D D P D D P P D P P P D D P P D D P D D D P P D D P  
  
 2 1 5. 4. 4. 2 1 5. 5. 5. 3 2 1 2 1 5. 2 1 5. 2 1 5 1 5. 4. 5. D.C.

CONCERTINA.





WOODLAND WHISPERS WALTZ.

P D P P P D D P P P D D P D D P P D P P P D B

4. 4. 5. 4. 1 1 5. 5. 4. 5. 4. 3. 4. 4. 5. 5. 4. 4. 5. 4. 4. 5. 4. 1 1 5

P P P D P D P D P P P P D D D D D D D P P P D P

5. 4. 3 3 2 2 1 1 5. 1 1 1 1 5. 5. 5. 1 5. 5. 5. 5. 5. 5.

P D D D P D D P P P P D D D D D D D P P P D P D P D P P

5. 4. 4. 4. 5. 4. 4. 4. 4. 4. 1 1 1 5. 5. 5. 1 5. 5. 5. 5. 5. 5. 5. 5. 4. 4. 5. 4. 4. 3. 3. 3.

SCHEIDEN WALTZ.

P P P P P P P D P D D D D D D D D D D P P P D D P P

5. 1 5. 1 4. 5. 1 2 1 1 4. 1 4. 1 2 3 4. 5 5. 4. 4. 4. 5. 1

P P P P P D P P P P P P D P D D P P P P P D P D D P

5. 1 4. 5. 1 2 2 2 3 2 1 5. 4. 5. 1 5. 5. 3. 3. 5. 4. 5. 1 5. 5.

P P D D D P P D D P D P P D P D D P P P D D P P P P P P P D P P D P

5. 1 2 3 4 3 1 2 4 3 2 2 5. 4. 5. 1 5. 5. 1 1 2 3 1 5. 5. 4 2 5. 4. 5. 2 2 1



# MOLLY BAWN.

57

Molly Bawn is a traditional Irish reel in 2/4 time. The piece consists of four staves of music. Each staff includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings (P for piano, D for dolce). Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line.

# NORAH, THE PRIDE OF KILDARE.

Norah, The Pride of Kildare is a traditional Irish reel in 6/8 time. The piece consists of two staves of music. Each staff includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings (P for piano, D for dolce). Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a double bar line.

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## WE NEVER MISS THE WATER TILL THE WELL RUNS DRY.

C.

P D P P D P D P P D P P D P P P D P D D P D P D P P P P D P D  
1 2 2 3 3 2 2 1 1 2 2 1 5. 1 1 5. 5. 5. 5. 1 1 1 1 4 3 2 1 1 2 1 2

1. When a child I lived at Lin-coln with my parents at the farm, The les- sons that my mother taught to me were quite a charm, She would

P P D P D P P D P P D P P P D P D D P D P D P P D P P  
2 3 3 2 2 1 1 2 2 1 5. 1 5. 5. 5. 5. 5. 1 1 2 1 4 3 2 2 2 1

oft - en take me on her knee when tired of childish play, And as she press'd me to her breast, I've heard my mother say:

P P P D P P D P D P D P D P D P D P P P P D  
1 1 1 1 1 2 2 2 2 1 5. 5. 5. 5. 5. 1 2 1 4 3 2 1 2 2

CHORUS. Waste not, want not, is a max-im I would teach, Let your watch-word be despatch, and practice what you preach.

P D P D P P P D P D D D D D P D P D P D P P D P D P  
3 3 2 2 1 1 1 2 1 2 3 5. 1 5. 5. 5. 5. 1 2 2 1 2 1 2 1

Do not let your chan- ces like sun- beams pass you by, For you nev- er miss the wat- er till the well runs dry.

- |  |   |
|--|---|
| <p>2. As years roll'd on I grew to be a mischief making boy,<br/>Destruction seem'd my only sport, it was my only joy,<br/>And well do I remember, when oft times well chastised,<br/>How father sat beside me then, and thus has me advised.—CHO.</p> <p>3. When I arriv'd at manhood I embark'd in public life,<br/>And found it was a rugged road bestrewn with care and strife,<br/>I speculated foolishly, my losses were severe,<br/>But still a tiny little voice kept whisp'ring in my ear.—CHO.</p> | <p>4. Then I studied strict economy, and found to my surprise,<br/>My funds instead of sinking, very quickly then did rise,<br/>I grasp'd each chance and always struck the iron while 'twas hot.<br/>I seiz'd my opportunities, and never once forgot.—CHO.</p> <p>5. I'm married now and happy, I see a careful little wife,<br/>We live in peace and harmony, devoid of care and strife.<br/>Fortune smiles upon us, we have little children three,<br/>The lessons that I teach them, as they prattle round my knee.—CHO.</p> |
|--|---|



# IMMORTELLI WALTZ.

59

Musical score for 'IMMORTELLI WALTZ' in 3/4 time. The score consists of three staves. The first staff contains the melody with fingerings (5, 5, 5, 5, 5, 5, 3, 5, 5, 5, 3, 4, 4, 4, 4, 5, 1) and dynamics (P, D, P, P, P, D, D, P, P, P, D, P, D, P, D, P, P). The second staff contains the accompaniment with fingerings (5, 3, 3, 4, 3, 2, 3, 3, 2, 2, 2, 2, 2, 2, 3, 2, 2, 2, 1, 1, 5, 5, 3, 3, 2, 5, 2) and dynamics (P, P, D, P, D, P, P, P, P, P, P, P, P, P, P, P, D, P, P, D, P, D, D, P, P, P, D, P, P). The third staff contains the accompaniment with fingerings (2, 2, 2, 2, 2, 2, 2, 3, 2, 4, 2, 2, 2, 2, 3, 5, 5, 5, 2, 2, 2, 2, 4, 3, 2, 1, 5, 3, 2, 1) and dynamics (P, P, P, P, P, P, P, D, P, D, D, D, P, D, P, P, D, P, D, P, P, P, P, P, P, D, P, P).

# IL BACIO WALTZ. (The Kiss.)

Musical score for 'IL BACIO WALTZ (The Kiss)' in 3/4 time. The score consists of three staves. The first staff contains the melody with fingerings (4, 4, 4, 4, 4, 4, 4, 4, 5, 5, 5, 1, 2, 1, 5, 4, 3, 3) and dynamics (P, P, P, P, D, D, D, D, P, P, D, D, D, P, D, P, P, D). The second staff contains the accompaniment with fingerings (4, 4, 4, 4, 4, 4, 4, 4, 5, 5, 1, 2, 2, 1, 1, 1, 1) and dynamics (P, P, P, P, D, D, D, D, P, D, D, P, D, P, P, P, P). The third staff contains the accompaniment with fingerings (5, 2, 2, 3, 2, 5, 2, 1, 4, 5, 5, 1, 1, 5, 5, 1, 1, 1) and dynamics (P, P, P, D, P, P, D, P, P, D, P, D, D, P, P, P, P). The word 'CONCERTINA.' is written below the first staff of this section.







## "HOW CAN I LEAVE THEE?"



How can I leave thee, How can I break a - part Ties that have bound my heart Constant to thee?



Earth has no hap - pi - ness, Joy has no pow'r to bless, Life would be grief to me, Sev - er'd from thee.

## HOME, SWEET HOME.



1. 'Mid plea - sures and pal - a - ces, where - e'er I may roam, Be it ev - er so hum - ble, there's no place like  
2. An ex - ile from home, splendor daz - zles in vain; Oh give me my low - ly thatched cot - tage a -



home: A charm from the skies seems to hal - low us there, Which, seek thro' the world, is not met with else-where.  
gain. The birds sing - ing gai - ly, that came at my call: Give me them, with that peace of mind dearer than all.



Home, home, sweet, sweet home, There's no place like home, There's no place like home.

CONCERTINA.



# LAMENT OF THE IRISH EMIGRANT.

P P D D P D P P P P P D P D P P D P D P D D P P D D D D P P P D P D P D D P D P D P D D P P

1 1 1 5. 5. 5. 5. 4. 4. 4. 4. 3. 4. 3. 3. 4. 4. 4. 4. 5. 5. 1 1 1 1 1 5. 5. 5. 2 2 1 1 5. 5. 4. 4. 3. 4. 4. 5. 5. 1 1

P D D P D P P P P P D P D P P P P D D D P D D P P D P D D D D P D P D P D P D P D D

1 1 5. 5. 5. 5. 4. 4. 4. 4. 3. 4. 3. 3. 3. 4. 1 1 5. 5. 5. 5. 1 4. 4. 2 1 1 5. 5. 1 1 1 1 2 2 2 1 1 1 1

P D D P D P P P P P D D P P P P D P D P P D D P P P P P D D P D D D P P D D P P

1 1 5. 5. 5. 5. 5. 4. 5. 1 1 1 2 5. 5. 5. 2 2 1 5. 1 1 1 1 5. 5. 5. 5. 4. 4. 4. 4. 3. 3. 4. 4. 5. 5. 1 1 1 1 1

# CASTLES IN THE AIR.

P P P P P P P D P D P D P D P D P D P D P D P D P D P P P P P P P P P P P P P P P P

1 1 1 1 2 5. 5. 5. 1 1 1 1 2 3 2 3 4 3 2 2 1 2 2 2 1 5. 1 1 1 2 5. 5. 5. 5.

P P D P D P D P P P P P D P D P D P P P D D P P P P D P D P P P

1 1 2 2 3 3 4 4 3 2 1 2 2 3 2 2 1 2 3 4 4 4 3 3 3 3 2 3 3 2 2

D D D P P D P D P D P P P P P P D P D P D P D P D P P P P P P P P P P P P P P P P

3 3 4 3 2 2 2 2 1 5. 2 2 1 1 1 2 5. 5. 5. 1 1 1 2 2 3 3 4 4 3 1 2 2 3 2 2 1

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### QUEEN OF THE BALL WALTZ.

P D P P P D D P P D P D D D P D P P P D

4. 3. 4. 3. 4. 1 5. 5. 5. 3. 4. 4. 2. 2. 4. 3. 1. 3. 4. 5. 1 1

D P D D D D D D D P P P D P P P D P D P D D D P

1 5. 5. 3. 4. 1 5. 5. 4. 5. 1. 3. 4. 4. 4. 3. 3. 1. 2. 4. 3. 3. 2. 3.

P P P D D P D D D D D D D P P P D P P P D D D P D P P P

4. 5. 1 1 1 5. 5. 3. 4. 1 5. 5. 4. 5. 5. 1 3 2 2 1 2 4. 1 2 2 1 1 1

### THE GUARDS' WALTZ.

P D D P D D D D P D D D P P P P P D P

5. 5. 1 1 1 4. 4. 4. 5. 5. 1 5. 4. 4. 5. 4. 4. 4. 4.

P D D D D D P D D P P P P P D D P D D D D P D

4. 3. 2. 2. 3. 3. 4. 3. 3. 3. 4. 5. 5. 5. 1 1 1 4. 4. 4. 5. 5.

D D P P P P P D P P D P D P D P P D P D P P

1 5. 4. 4. 5. 4. 4. 4. 4. 4. 3. 3. 2. 3. 2. 5. 3. 4. 4. 4. 3. 3.

CONCERTINA.



**"I'LL MEET THEE IN THE LANE."**

D P D P D P P D P D P D P D P P P P D D D P D P D P P P D D P D D

4 4 3 4 4 5 1 2 1 5 5 4 4 3 4 4 5 1 4 5 4 3 4 4 3 4 4 5 1 1 1 1 2 1 1 5 3

D P D D P P P D D P P D D D D D P D D P P P P P D D D P D D P D D D P P D D D D P D

3 4 4 4 5 1 4 3 5 5 3 FINE. 3 1 1 1 1 1 5 3 1 1 1 1 1 2 1 1 1 2 2 1 1 5 1 1 1 1 2 5 1 5 4

**PAT MALOY.\***

P P P P D P D P P D P P D P P P D P P P D P P P P D P D P

2 2 3 3 3 4 5 5 5 5 5 3 3 4 4 3 3 2 4 3 3 2 4 3 4 3 2

D P P P P D P D P P D P P D P P P P P P P P P P P P P P P D P D P P

3 2 2 3 3 3 4 5 5 5 5 5 3 3 4 4 3 3 2 2 2 2 2 3 3 4 4 3 3 4

P D P P P P P P P D P D P P P P D P D D D P D P D D D D D P P

4 5 4 4 4 4 4 4 4 3 3 2 2 2 2 2 3 3 4 3 4 4 5 3 3 3 4 4 5 5

P P D P D P D P D P P P D P P P P D P P P P P P P D P P P P D P

2 2 2 3 3 4 4 5 5 5 3 3 4 4 4 3 3 2 2 2 2 5 5 5 4 4 3 3

CONCERTINA.

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## WHEN JOHNNIE COMES MARCHING HOME.

Musical notation for "When Johnnie Comes Marching Home" in 6/8 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is accompanied by guitar chords indicated by letters P (Plectrum) and D (Downstroke). Below the notes are fingerings for the right hand, using numbers 1-5 and 2. The second staff continues the melody and includes a double bar line at the end.

## BACHELOR'S HALL.

Musical notation for "Bachelor's Hall" in 6/8 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is accompanied by guitar chords indicated by letters P and D. Below the notes are fingerings for the right hand, using numbers 1-5 and 2. The second staff continues the melody and includes a double bar line at the end.

## PIRATE'S CHORUS, or "EVER BE HAPPY."

Musical notation for "Pirate's Chorus, or Ever Be Happy" in 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is accompanied by guitar chords indicated by letters P and D. Below the notes are fingerings for the right hand, using numbers 1-5 and 2. The second staff continues the melody and includes a double bar line at the end.

5·5·5·1 1 1 2 2 2 1 2 2 1 1 1 1 1 1 5·5·5·1 3 2 2 2 1 2 2 1 1 1 1 1 1 1 1 1 1 2 3 3 2 2 3 3 1

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### GOLDEN HILL.

P P D P D D D D P D P D P P D P D P D P P P D P P D P D D D P

1 2 2 1 5. 2 2 1 3 4 3 4 4 4 3 3 4 3 4 4 4 3 2 1 2 1 2 2 1 5. 2 2 1

### WILMOT.

P P D P P P P D P D P P P P P D P D P D D P P P D P D P P P D D P

1 2 2 1 5. 1 2 2. 1 5. 1 5. 2 2 2 1 1 1 3 5. 5. 1 2 2 1 1 1 5. 1 5. 2 2 1 1

### BRATTLE STREET.

P P P P P D D D D P D P P P P D P P P P P D D D D P P P P D D P D P D

5. 5. 1 5. 4. 4. 4. 3. 3. 3. 3. 4. 3. 5. 4. 3. 5 5. 1 5. 4. 4. 4. 3. 4. 4. 5. 1 1 5. 4. 4. 3. 3. 3.

D P D D P P P P D P D D P D P P P P P P P P P P D D D D P P P P D D P D P

3. 4. 4. 5. 5. 4. 3. 4. 3. 4. 4. 4. 5. 5. 5. 5. 1 5. 4. 5. 4. 4. 3. 4. 4. 5. 1 1 5. 4. 4. 3. 3.

### STAR OF BETHLEHEM.

P P P P D P D D P P P P P D D P P P P P P P P P P P P D D P P D D P D P D P

3. 4. 5. 5. 4. 4. 3. 3. 5. 4. 5. 1 5. 5. 5. 5. 5. 4. 4. 4. 4. 4. 3. 3. 4. 4. 5. 5. 1 5. 5. 5. 5. 5. 5. 5. 4. 4. 3. 3.

### MONMOUTH.

P P P D P D D P P P D P D P P P P P D P D P P P P D P P P P D P D P P D

1 1 2 2 1 2 2 2 1 2 3 3 3 2 2 2 1 2 3 2 1 1 1 2 2 1 1 1 5. 1 2 2 1 2 3 3 3 2 2 2 2

CONCERTINA.

## WELLS.

P P P P D P D P P P P P P P D P P D P D D P D P D P D P D D P

1 2 3 4 5 4 4 3 3 3 3 3 2 3 2 1 2 3 3 4 5 4 4 3 2 2 3 3 2 3 2 1

## MEAR.

P P P P P D P D D P P P D P P D P P D P D P P D P D P D P D P

1 3 3 2 2 1 2 2 2 2 2 1 5 5 3 3 3 4 3 3 1 3 2 2 1 3 3 2 3 2 2 1

## CAMBRIDGE.

P P P D P D P D P P D D P D P P P D P D P D P D P D D P D P D P D P D P

1 2 2 2 1 3 2 2 1 2 3 2 1 1 1 1 2 2 2 1 3 2 2 1 2 1 1 5 5 3 2 2 1 2 2 3 2 1 1 1

## DOVER.

P P D P D P P D P D D P P P P D P D P P D P P D P P D P D P

5 7 5 5 1 1 1 1 1 1 5 5 4 5 5 5 5 4 4 4 3 5 1 4 4 3 3

## ST. THOMAS.

P P P P D P D P D P D P D P P P D P P P D P P D P D P D P

5 1 1 2 2 1 2 2 3 3 3 2 3 2 2 3 2 1 2 5 1 2 3 3 3 4 3 3 2 2 1

## COLCHESTER.

P P D D P D P D P P P D D P D D P P D P D P P P D D P D P D P D P

1 1 1 5 5 4 4 3 3 5 5 5 1 1 2 1 1 5 4 4 3 3 5 1 1 5 5 1 1 2 2 2 1 1 1

CONCERTINA.



### DUKE STREET.

P P D P D D P D D P P P P D P D P D P P D P P P P D P D P D P D D P D P D P

3. 4. 4. 5. 5. 1 1 1. 5. 5. 5. 5. 5. 5. 4. 4. 3. 4. 4. 3. 3. 4. 5. 1 5. 5. 4. 4. 3. 5. 5. 1 1 4. 4. 3. 3.

### ITALIAN HYMN.

P P P D F D P P D P D P D P D P P P P P D P D P D P D P P P P P D P D P D P

3 2 1 2 1 1 1 1 2 2 3 3 3 2 2 3 2 1 5. 2 2 3 2 2 1 2 2 3 2 2 1 1 2 3 3 4 3 3 2 2 1

### SABBATH.

P D P D P D D P P D P D P D P P D P D P P D P D P P

1 2 2 2 1 1 5. 5. 1 2 2 3 2 2 1 2 3 3 3 2 3 3

D P D P D P P D P P P D P P P D P D P D P

4 3 3 2 2 2 3 3 2 1 2 2 2 3 3 2 2 1 1 1

### MARLOW.

P P P P P P P P P P P P D P D P P P P P P P P P P P P P D P

1 2 2 2 1 3 3 3 3 2 1 3 2 2 1 2 2 2 1 3 3 3 3 2 1 1 1 1

### ARLINGTON.

P P P P D P P P D P P P D P P D D P P P P P P P P P P D D P D P

1 2 2 2 2 1 1 1 2 2 3 3 2 2 2 3 2 2 2 4 3 3 3 1 2 3 2 2 1

CONCERTINA.

MABEL WALTZES.

P D P D P D P D P D P D D D D P P D P D D D D P P

4. 4. 5. 4. 4. 3. 4. 4. 5. 5. 5. 1 1 5. 1 1 5. 4. 4. 3. 4. 2. 2. 3. 3.

D D P D P P D D P D P P P D P D P P P D D D P P P

5. 1 1 1 5. 4. 5. 5. 5. 4. 4. 5. 5. 4. 4. 3. 5. 4. 3. 3. 2. 2. 5. 3. 3.

AIR FROM LUCIA DI LAMMERMOOR.

P P P D D P D P P P D P D P D P P P P P P D D P D P P P D P P P P D

5. 1 2 1 2 1 5. 5. 4. 5. 5. 5. 3. 5. 5. 5. 4. 5. 5. 1 2 1 2 1 5. 5. 4. 5. 5. 5. 5. 2 2

P P D P D D D P P D D P P P D D P P P P D P D D D P P D D P D D P P D D P P D D P P D

1 2 2 1 1 1 5. 5. 4. 4. 5. 5. 5. 4. 4. 5. 5. 5. 4. 2 2 1 1 1 5. 5. 4. 4. 5. 5. 4. 5. 5. 4. 5. 5. 4.

*D.C.*

JOHN ANDERSON MY JO.

D P P D D D P P D P D D P D P D P P D D D P D P D P D P D

5. 5. 4. 5. 5. 1 1 1 2 1 1 5. 5. 4. 5. 5. 5. 4. 5. 5. 1 1 1 1 2 2 2 1 2

P P P D P P P D P D P D P D P D P D P D P D D P D P P D D P D

2 3 2 2 1 2 3 3 2 2 1 1 1 2 1 2 2 1 2 1 1 1 1 5. 2 5. 5. 4. 5. 5. 5. 5.

CONCERTINA.



# ARIEL.

71

Musical notation for 'ARIEL.' in 3/4 time, consisting of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. Fingerings and dynamics are indicated below the notes.

5. 5. 4. 4. 4. 3. 3. 3. 2. 3. 4. 4. 3. 3. 4. 4. 5. 5. 5. 1 1 1 2 2 1 1 5. 5. 4. 4.

5. 1 1 5. 5. 5. 5. 4. 4. 5. 1 1 5. 5. 5. 5. 7. 3. 3. 3. 3. 3. 3. 3. 3. 3. 4. 3. 3.

# MURRAY.

Musical notation for 'MURRAY.' in 2/2 time, consisting of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. Fingerings and dynamics are indicated below the notes.

5. 1 5. 5. 5. 4. 3. 5. 5. 5. 5. 5. 4. 4. 4. 3. 5. 1 5. 5. 5. 4. 4. 4.

3. 5. 5. 1 5. 5. 5. 5. 5. 5. 5. 5. 1 1 1 2 2 2 1 2 1 1 1

# STOW.

Musical notation for 'STOW.' in 4/4 time, consisting of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. Fingerings and dynamics are indicated below the notes.

5. 1 1 1 2 2 2 2 1 3 2 2 2 2 2 2 3 3 2 2 1 1 5.

5. 3. 3. 4. 4. 5. 5. 5. 5. 1 1 2 2 2 1 1 1 1

CONCERTINA.





# COME YE DISCONSOLATE.

Musical notation for "COME YE DISCONSOLATE." consisting of two staves. The first staff has a treble clef and a 2/4 time signature. The second staff has a treble clef and a 2/4 time signature. Fingerings are indicated by numbers 1-5 below the notes. Dynamics are indicated by 'P' (piano) and 'D' (forte) above the notes.

# BE JOYFUL IN GOD, ALL YE LANDS OF THE EARTH.

Musical notation for "BE JOYFUL IN GOD, ALL YE LANDS OF THE EARTH." consisting of two staves. The first staff has a treble clef and a 3/4 time signature. The second staff has a treble clef and a 3/4 time signature. Fingerings are indicated by numbers 1-5 below the notes. Dynamics are indicated by 'P' (piano) and 'D' (forte) above the notes.

# HOW BEAUTEOUS ARE THEIR FEET.

Musical notation for "HOW BEAUTEOUS ARE THEIR FEET." consisting of two staves. The first staff has a treble clef and a 6/8 time signature. The second staff has a treble clef and a 6/8 time signature. Fingerings are indicated by numbers 1-5 below the notes. Dynamics are indicated by 'P' (piano) and 'D' (forte) above the notes.

CONCERTINA.

**SILVER STREET.**

P P P P P P D P P D P P P P P P D P D D P D P D D P D P D P P P P D P

1 5·5· 4·5· 1 2 2 5· 1 5·5·4· 5·5· 1 2 1 5· 5·5·5·1 1 1 5· 5·1 1 2 2 2 1 3· 4·5· 1 2 2

**BOYLSTON.**

P P D P D P P P D D D P P P D P P D D P D P D P P P P P P D P D P

5· 4· 4· 5· 5· 5· 1 1 1 5· 5· 5· 5· 4· 4· 5· 5· 1 1 1 1 1 5· 5· 5· 5· 1 1 2 2 2 1

2d. Ending.

**SEIR.**

P D P P D P D P D D P D D P D P D P D P P P P D P P P D P D P P D P D P

4 4·4·3· 3·3·3· 3·3· 3·5· 1 5·5·5· 5· 3· 4· 4· 5· 5· 5· 5· 4·3· 3· 5· 5·4·3· 3·3·3· 3· 1 2 1 2 1

**BELLVILLE.**

P P D D P D P D P P P D D D D P D D D P P P D P D P D P D P D P P

5· 1 1 5· 5· 4· 4· 4· 3· 5· 1 1 5· 2 5· 5· 1 1 5· 5· 5· 5· 4· 4· 4· 5· 5· 5· 4· 4· 4· 5· 5·

P P D D D P P D D P P D P P D P D P D P D P P P P D D D P D P D P

5· 1 1 1 5· 5· 5· 4· 4· 4· 4· 3· 5· 5· 4· 4· 4· 5· 5· 5· 4· 4· 4· 5· 5· 5· 1 1 1 5· 5· 4· 4· 3· 3·

**PETERS.**

P P D P D P P D P D D P P P P D P D D P D P P P D P D P P D P D P P D P P D D P P D P

3· 3·3·4·4· 5· 4· 4·5·5· 1 1 1 1 1 1 5· 5·4· 5· 5· 4·4·5·5· 5· 4·3·4·4· 5· 4· 2 2 5· 5·5· 5·1 1 1

CONCERTINA.



# GRANBY.

P D P D P D P D P P D P D P P D D P D P P D P D D P D D D P D P D D P D P P D D P D P P P P D D P D P D P

4. 3. 3. 4. 4. 3. 3. 2. 3. 5. 4. 5. 3. 4. 1 1 5. 5. 4. 5. 5. 5. 5. 5. 4. 4. 4. 5. 4. 3. 3. 2. 3. 3. 4. 4. 3. 3. 4. 4. 5. 5. 4. 4. 1 5. 4. 3. 3. 5. 5. 4. 4. 3. 3.

# WAYLAND.

P P D P P P D P P P D P P P D P D P D D P P D P D P D P D P D P P D P P D P P

5. 4. 4. 5. 4. 1 5. 5. 5. 4. 4. 5. 4. 1 5. 5. 4. 4. 3. 3. 4. 4. 4. 5. 4. 4. 4. 4. 3. 3. 4. 4. 4. 5. 4. 4. 4. 5. 1. 5. 5. 5.

# FOLSOM.

P P P P P P D P D P D P P D D P D P D P D P D P D P P D

5. 5. 5. 5. 4. 5. 4. 4. 4. 5. 4. 4. 3. 3. 3. 4. 4. 5. 5. 5. 4. 4. 4. 3.

D D D P P P D P D P D P P P D P D D P D P P D D D P

4. 4. 4. 4. 4. 5. 4. 4. 4. 5. 4. 4. 2 2 1 1 5. 5. 4. 4. 4. 3. 3. 3. 3.

# NEWTON.

P P D D P P P D P D P D P P D D P P P P D P P P D D P D P

5. 1 2 1 1 2 3 3 2 2 1 2 2 1 1 5. 5. 5. 5. 4. 4. 5. 1 1 5. 3 2 2 2 3 2 1 2 1 5. 1 1

# SIBERIA.

P D P P D D P P D D P D P P D P D P P D D P P P P D P D D D D P P P P D D P P P P D P

5. 4. 4. 1 2 1 1 5. 5. 1 1 5. 5. 4. 3. 5. 4. 4. 1 2 1 1 5. 5. 1 1 5. 2 2 2 1 1 2 2 2 2 2 2 2 2 2 2 2 2 5. 5. 1 5. 4. 5. 5. 4. 4. 3. 3.

CONCERTINA.







**LABAN.**

P D P P P P P P D P D D P P D P P P P D P D D P P P D P

4. 4. 5. 5. 5. 1 5. 2 2 1 1 5. 5. 4. 4. 5. 5. 5. 1 1 1 2 2 2 1 5. 1 1

**WELLINGVILLE.**

D P D P D D P P P D D P P D P D D P D P P D D P D D

5. 4. 5. 1 1 5. 1 5. 1 3 2 1 2 2 1 1 5. 5. 4. 4. 2 5. 2 1 1 1

**SINAI.**

P P P D D P P P P P D P D P D D P D D D P P D D D D P P P D P D P D P D P

3. 3. 4. 3. 4. 4. 3. 5. 5. 5. 5. 5. 4. 5. 5. 15. 2 4. 5. 3. 3. 4. 4. 5. 4. 3. 5. 5. 5. 1 1. 2 1 5. 5. 4. 4. 3. 3.

**JORDAN.**

P P P P D P D P D P D P D P D P P P P D P D P D P D P D P D P

5. 1 1 2 2 1 2 2 2 2 3 2 2 2 2 1 2 1 1 1 5. 5. 5. 2 2 1 2 2 2 2 3 3 3 2 2 1 5. 2 1

P D P D P D P D P D P D P D P D P D P D P D P D P D P D P D P D P D P

2 3 3 3 4 3 3 2 3 2 3 3 4 3 3 3 3 2 3 2 2 5. 1 2 2 1 1 1 3 2 2 2 3 3 3 2 2 1 1

**MARTYRDOM.**

P P D P P D P D P D P P D P P D D P D P P D P D P P D P D P

5. 1 5. 5. 1 2 2 2 1 2 3 2 2 1 2 2 3 2 2 1 2 3 2 2 2 5. 5. 1 2 2 2 1

CONCERTINA.



# OLIPHANT.

79

PPD PP PPD. PP DP DP DPP DP PPD PP PPD PP PP P D P D P



5. 5. 5. 5. 4. 3. 5. 5. 5. 4. 4. 5. 5. 5. 1 1 4. 3. 3. 5. 5. 5. 5. 4. 3. 5. 5. 5. 4. 4. 5. 1 5. 5. 4. 5.

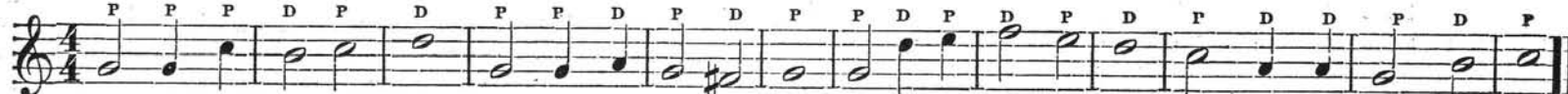
PPD PP PRD PP PPD P P P P P PD P PD P PPD P PD D P D P D P P D P



5. 5. 5. 5. 4. 5. 5. 5. 5. 4. 5. 1 2 2 5. 4. 5. 5. 1 2 2 5. 4. 4. 4. 5. 1 2 2 1 5. 4. 4. 3. 3. 5. 1 1 1 1

# ALPS.

P P P D P D P P D P D P P D P D P D P D P D P D P D P



5. 5. 1 1 1 2 5. 5. 5. 5. 4. 5. 5. 2 2 3 2 2 1 5. 5. 5. 1 1

# PRESCOTT.

P P PP DD DP D PP PP PP DP DP P PD P D PD P DP DD PP D P PD



5. 4. 4. 5. 4. 3. 2. 3. 3. 4. 5. 1 5. 5. 4. 3. 4. 2 3. 3. 3. 4. 4. 5. 5. 5. 4. 4. 3. 5. 4. 4. 3. 3. 4. 4.


P PP DD P P PD P PP DP D PD P PD P D P D P D P D P D D P P D P



5. 5. 1 1 5. 5. 4. 4. 3. 3. 3. 4. 3. 3. 3. 3. 4. 3. 3. 3. 4. 4. 5. 5. 5. 4. 4. 3. 5. 5. 4. 3. 3.

# DALLAS.

P DP DP DP DP DP P DP DP PP DP P PP PP DD PP DP P DP DP P D P P D P



5. 5. 5. 1 1 5. 5. 4. 4. 4. 5. 5. 5. 1 1 5. 4. 5. 5. 5. 5. 1 1 2 1 1 1 5. 5. 5. 1 1 4. 3. 3. 1 1 1

CONCERTINA.



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