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.

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(1880)

INSTRUCTIONS FOR THE CONCERTINA.

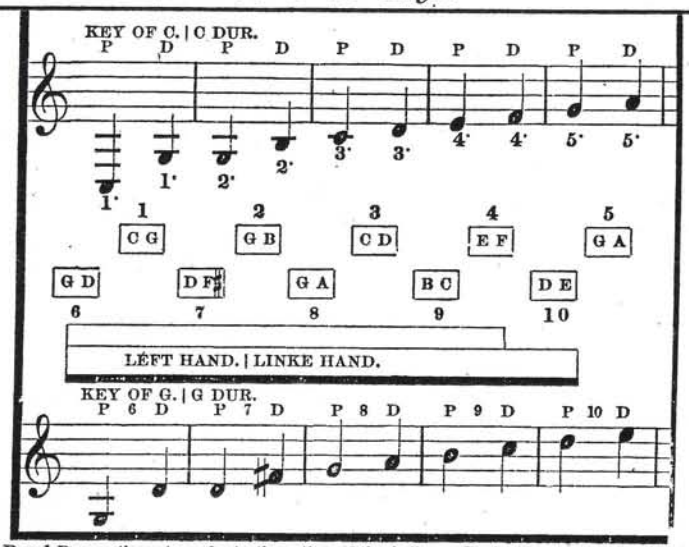
One of the greatest recommendations of this instrument is, that it is easily learnt, and if attention be paid to the instruction given in this book, a moderate acquaintance with it may be obtained in a few days. The Notes and Chords are readily produced, and they are naturally so sweet in themselves 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 GREMAN CONCERTINA,

With 10 or 20 Keys.



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.

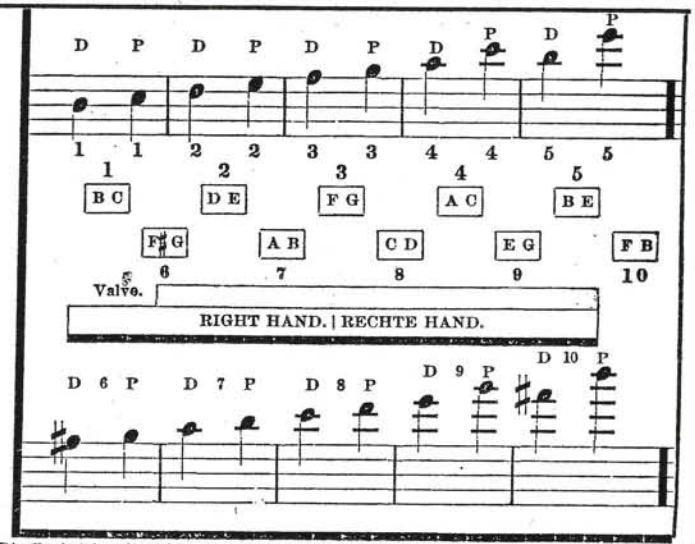
Eine der grössten Empfehlungen für dieses Instrument ist dass es sich leicht erlernen lässt und wenn auf die in diesem Buch gegebenen Anleitungen Acht gegeben wird man in wenigen Tagen eine mittelmässige Fertigkeit auf demselben erlangen kann. Die Noten und Accorde werden an sich rein durch das Instrument producirt, so dass der Erlerner seiner Umgebung währnd der Uebungszeit 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 welche 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 Werthes der Note verursacht. Ein wenig Uebung ist bessere Abhülfe 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 Rückwär'ts beugen der Concertina einen sehr angenehmen Eindruck hervorbringen.

TONLEITER DER DEUTSCHEN CONCERTINA,

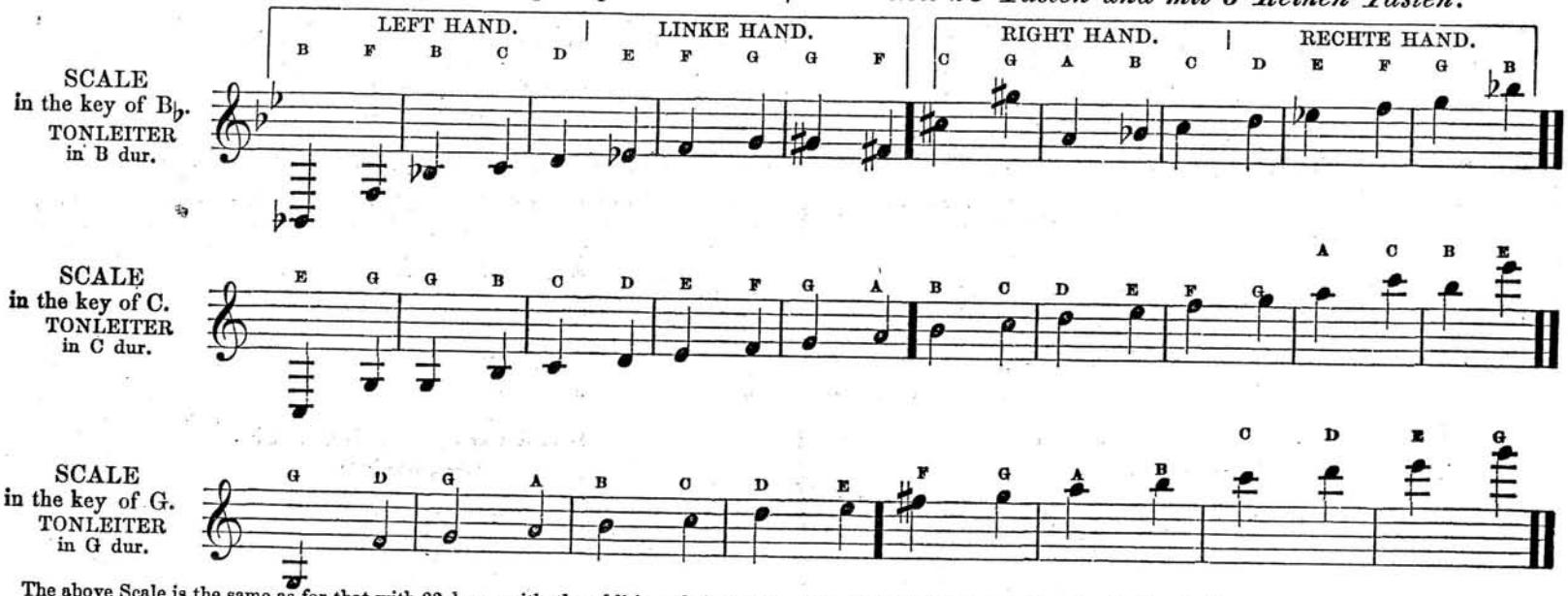
Mit 10 oder 20 Tasten.



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 einen 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.



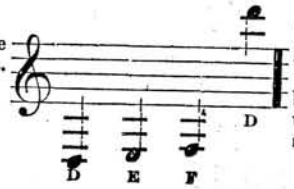
The above Scale is the same as for that with 22 keys, with the addition of the top row on each side of the Instrument in the key of B♭, but the keys are numbered different.

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

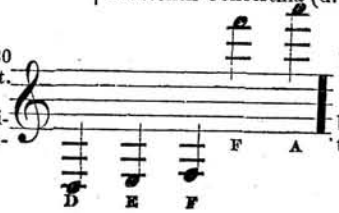
Die obige Tonleiter ist dieselbe als für ein Instrument mit 22 Tasten, mit der Hinzusetzung der obern Reihe an jeder Seite des Instruments in B dur, jedoch sind die Tasten verschieden numerirt.

Die folgenden Kwischennoten sind nothwendig um die natürliche Tonleiter der deutschen Concertina (d. i. ohne ♯ und ♭,) zu vevollstandigen.

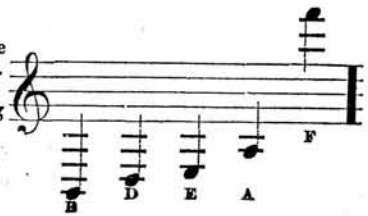
Notes wanting on the 10 keyed instrument.
Noten nothwendig beim zehntastigen Instrument.



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

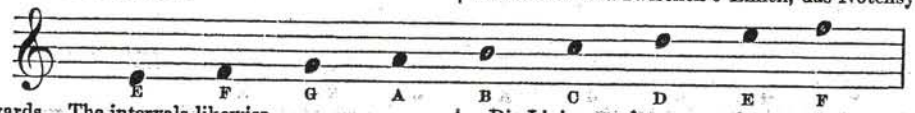


Notes wanting on the 28 keyed instrument.
Noten nothwendig beim achtundzwanzigtastigen Instrument.



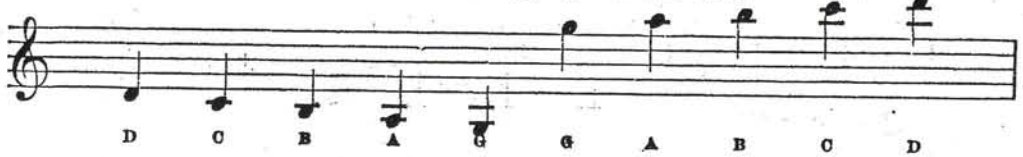
ELEMENTARY RULES OF MUSIC.

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.

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:



ANFANGSREGELN DER MUSIC.

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.

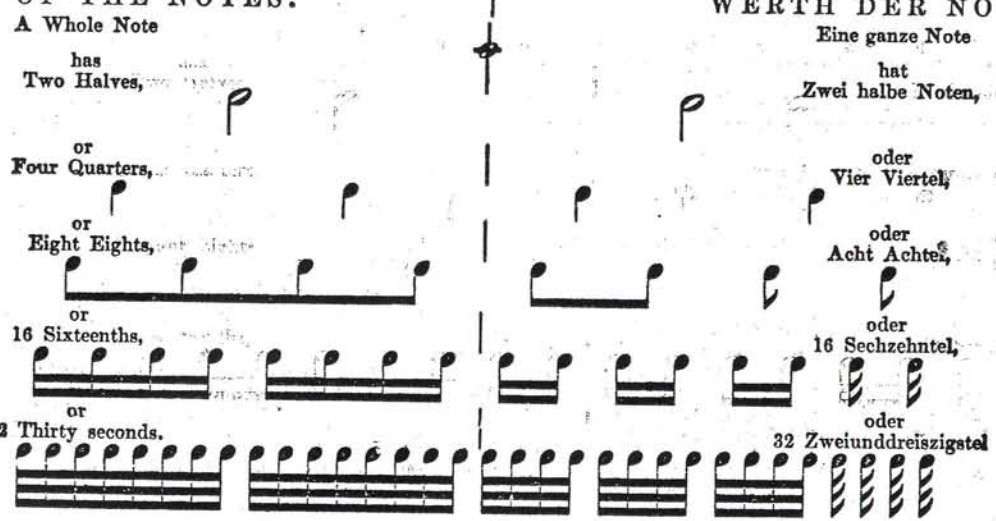
Geht man unter oder über die 5 Linien hinaus, so gebraucht man kleine Linien, Hülfslinien genannt, welche entweder durch die Noten, oder unter oder über dieselben gezogen werden. Z. B.

VALUE OF THE NOTES.

A Whole Note
has
Two Halves,
or
Four Quarters,
or
Eight Eights,
or
16 Sixteenths,
or
32 Thirty seconds.

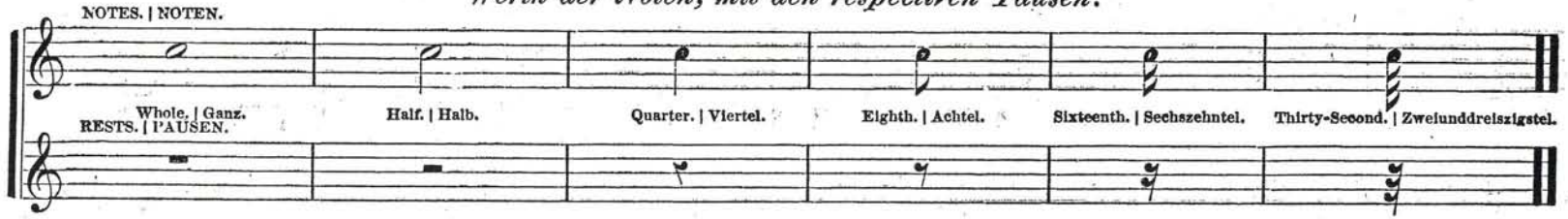
WERTH DER NOTEN.

Eine ganze Note
hat
Zwei halbe Noten,
oder
Vier Viertel,
oder
Acht Achtel,
oder
16 Sechzehntel,
oder
32 Zweiunddreißigstel



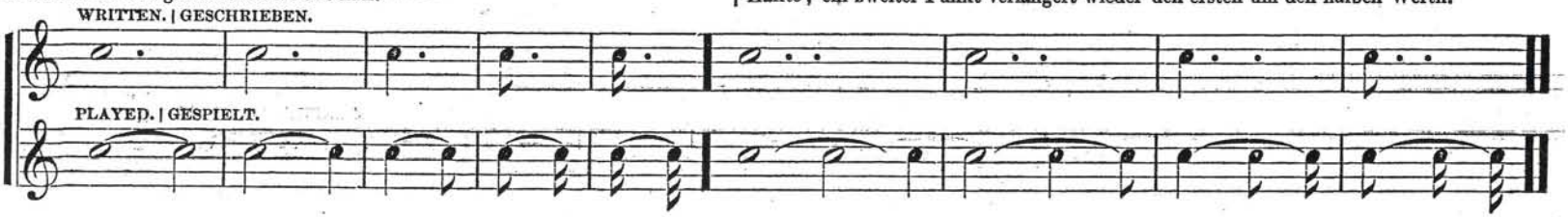
RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.

Werth der Noten, mit den respectiven Pausen.



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.

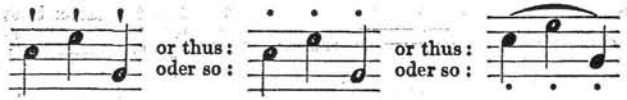


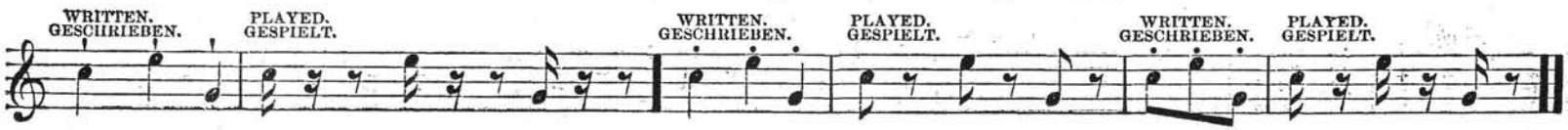
A Tie or Slur ⁀ placed over two Notes on the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes; on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

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.

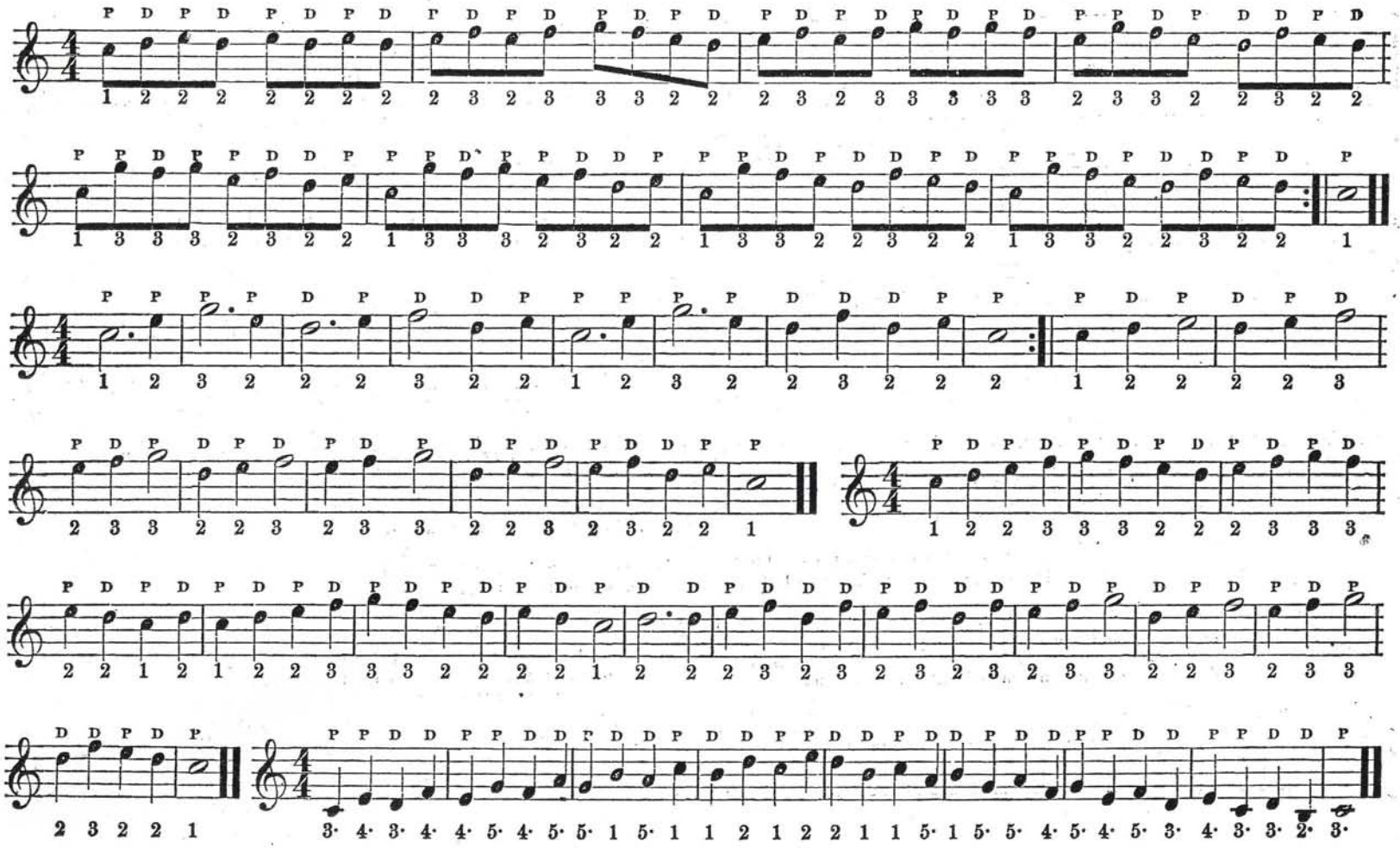
This style of playing is termed in Italian, *Legato*, written thus:
Diese Art des Spielens heisst im Italienischen Legato, so geschrieben:

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:

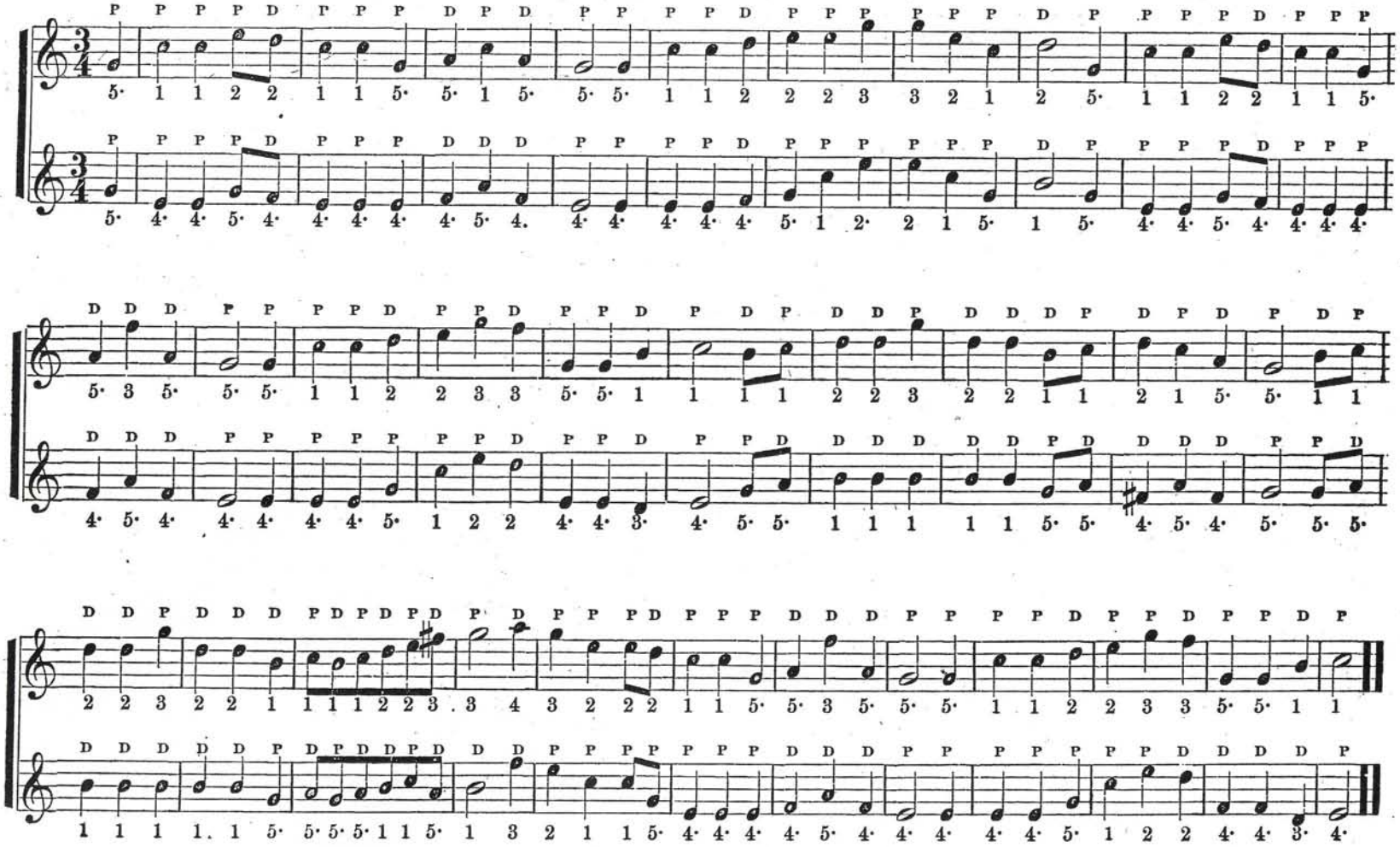




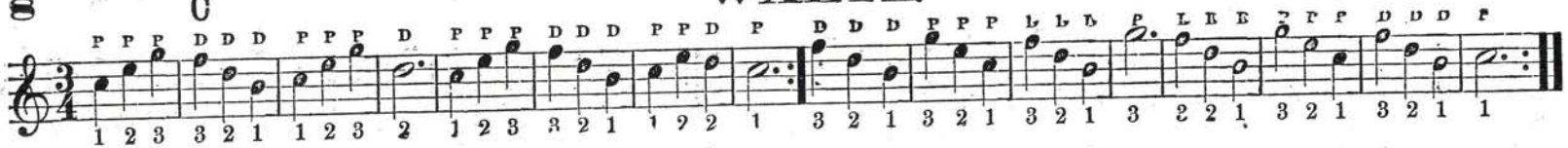
EXERCISE FOR THE GERMAN CONCERTINA.



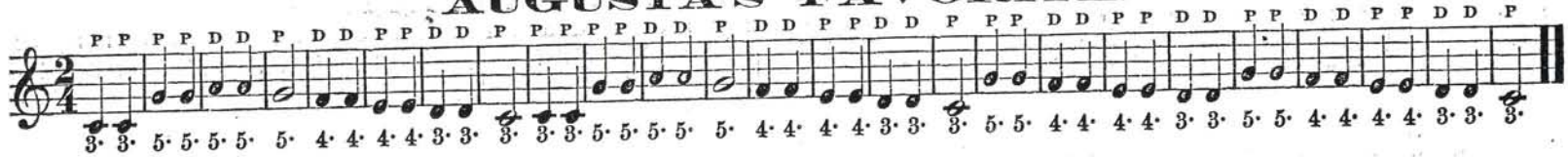
C FLOW GENTLY, SWEET AFTON. (For Two Concertinas.)



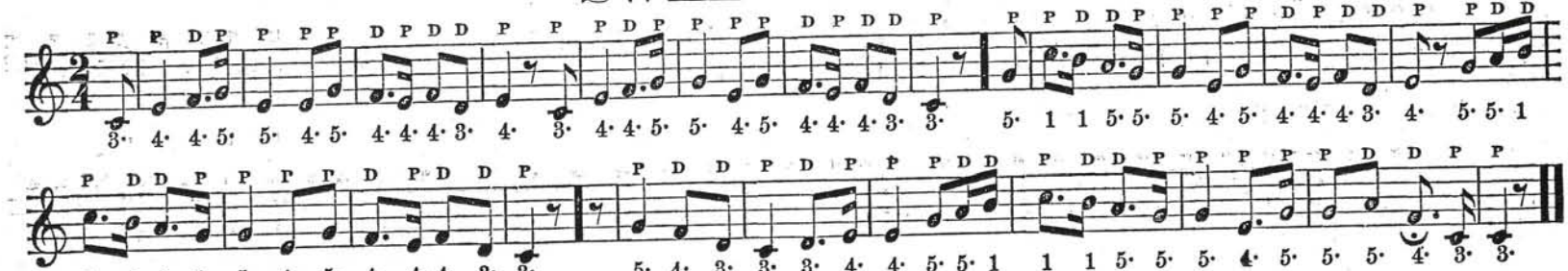
WALTZ.



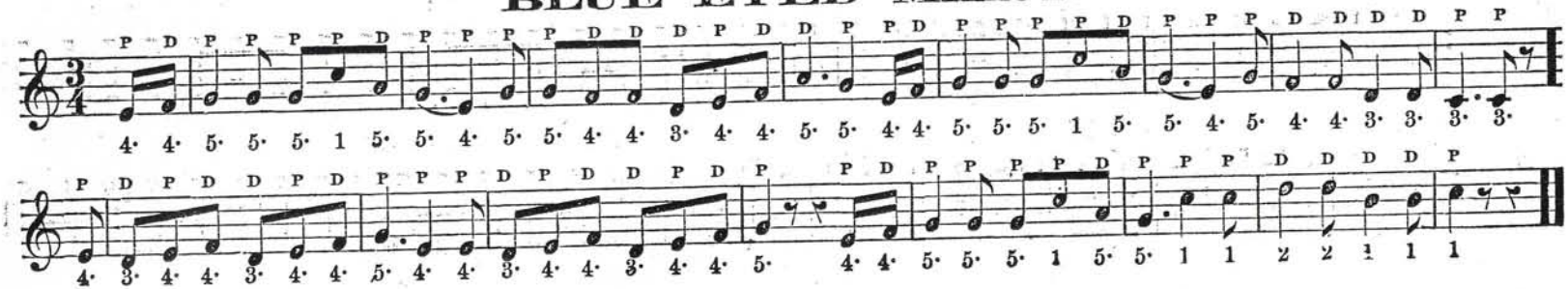
AUGUSTA'S FAVORITE.



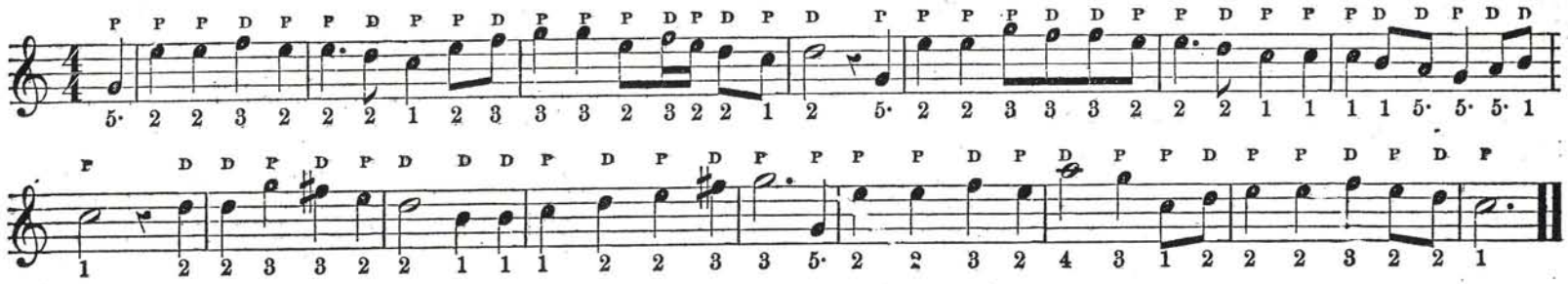
SWEET HOME,



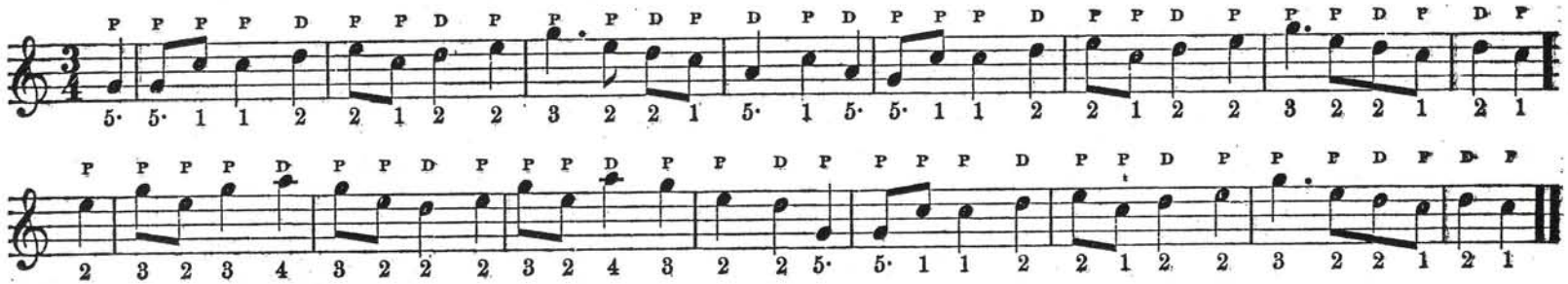
BLUE EYED MARY.



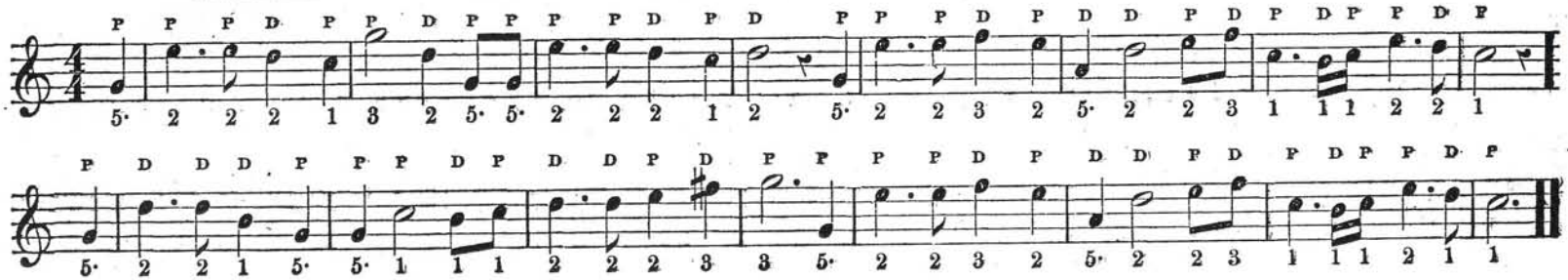
JERUSALEM, THE GOLDEN.



SHINING SHORE.

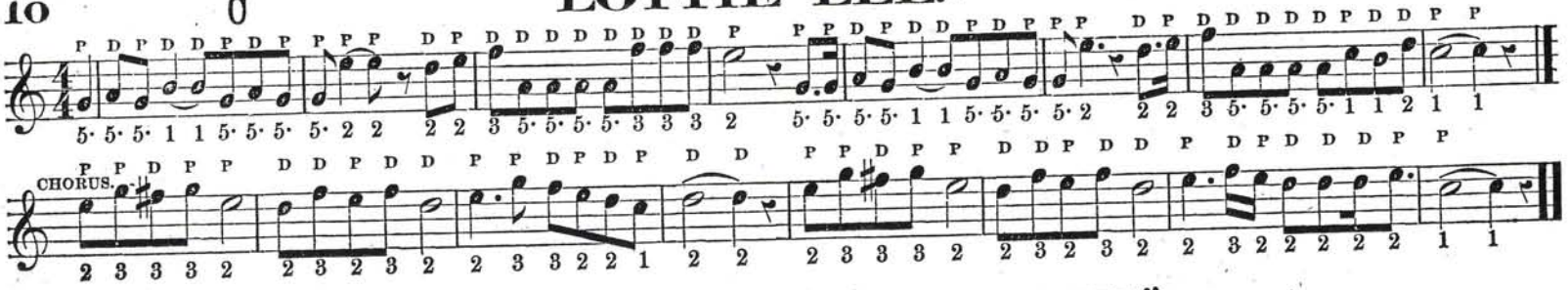


THE HEART THAT FEELS NO SORROW.

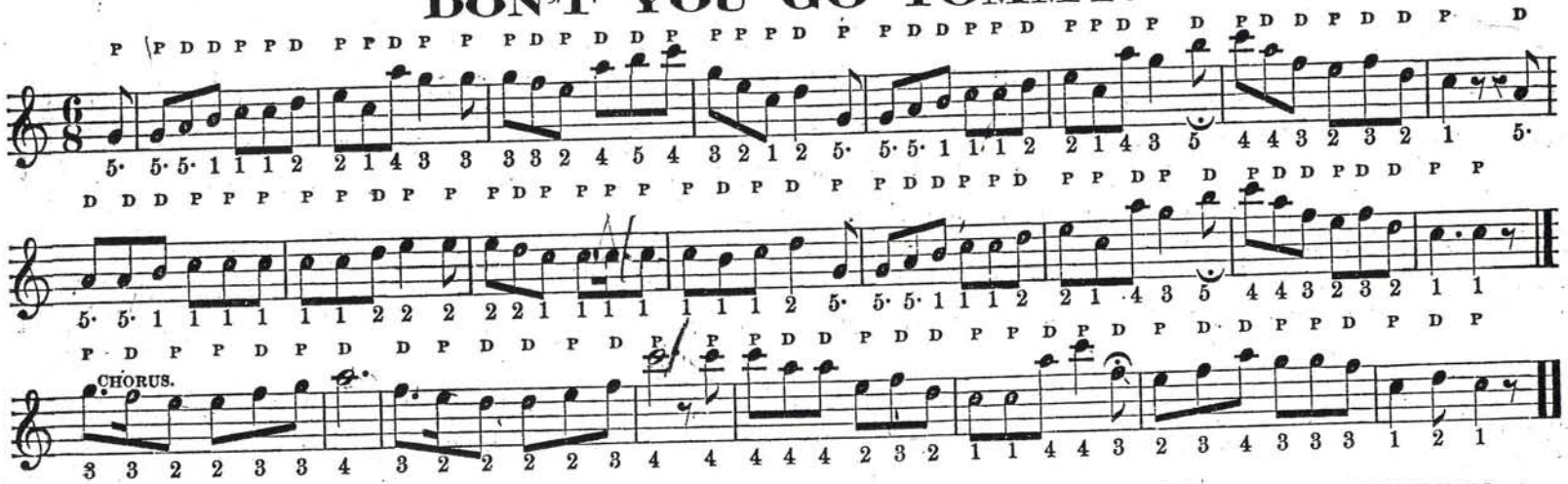


LOTTIE LEE.*

LOCKWOOD.

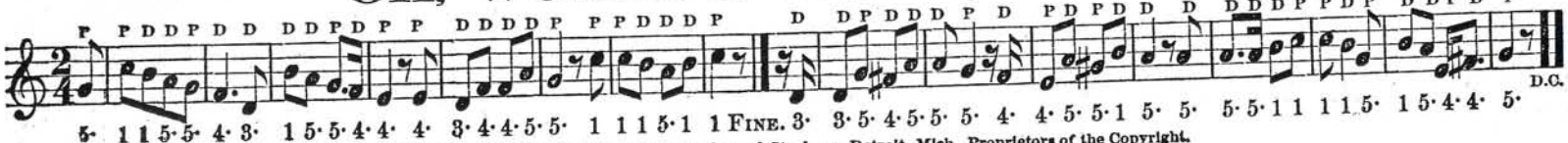


DON'T YOU GO TOMMY.*



OH, WOULD I WERE A BIRD.

BLAMPHIN.



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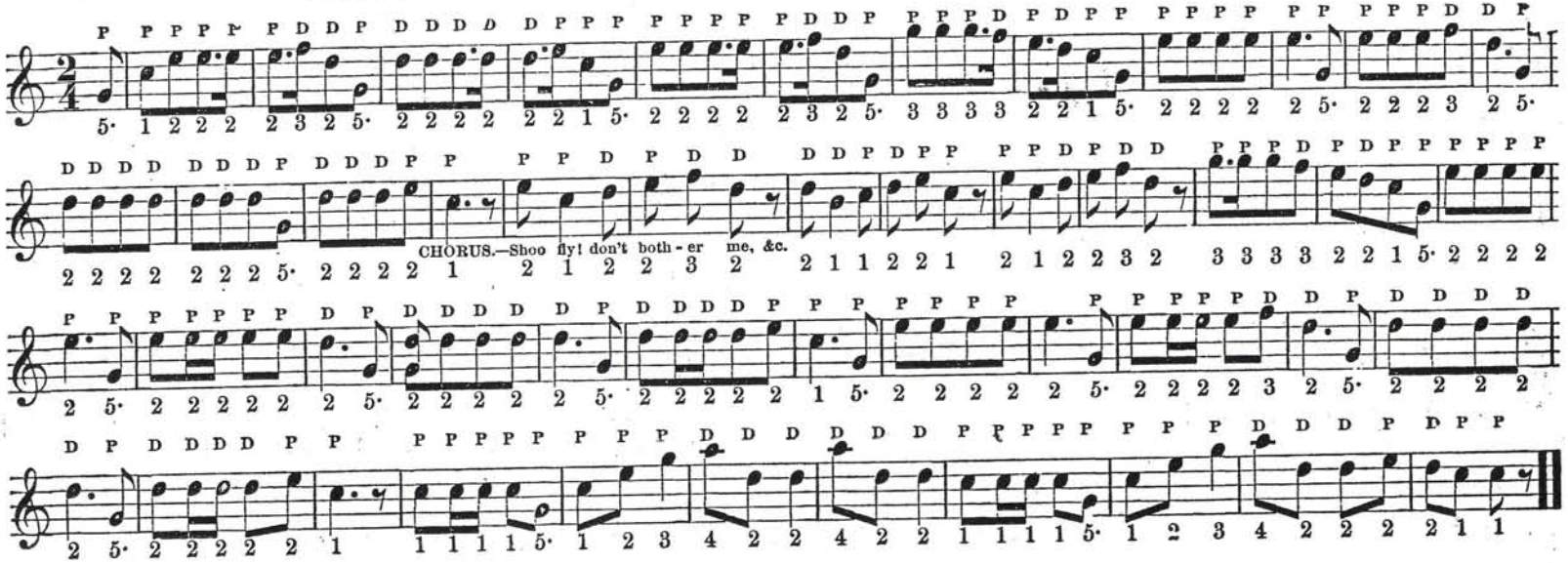
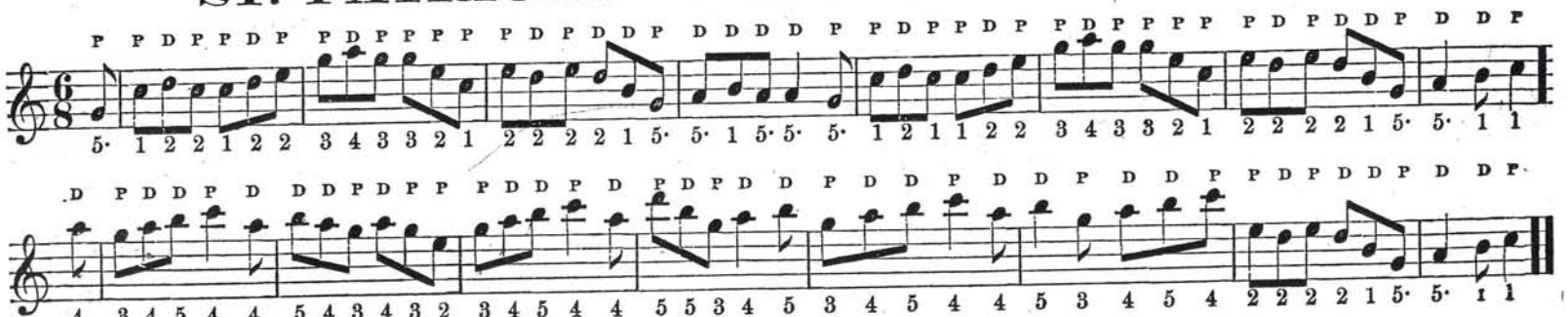
SHOO FLY! DON'T BOTHER ME.* R. HOWARD.



ST. PATRICK'S DAY IN THE MORNING.



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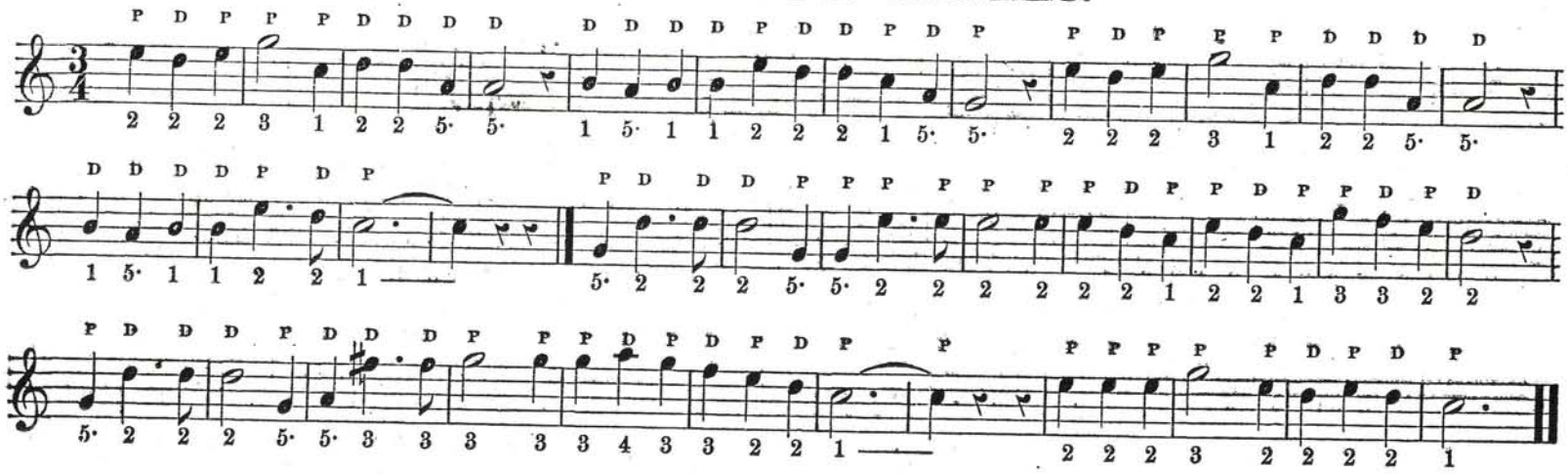
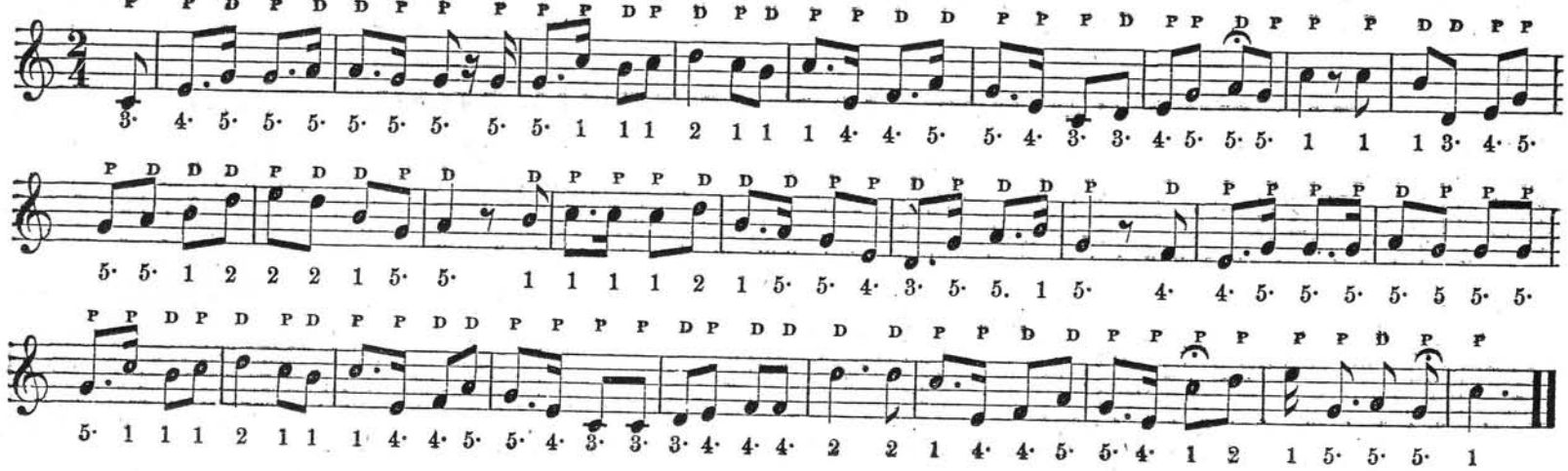
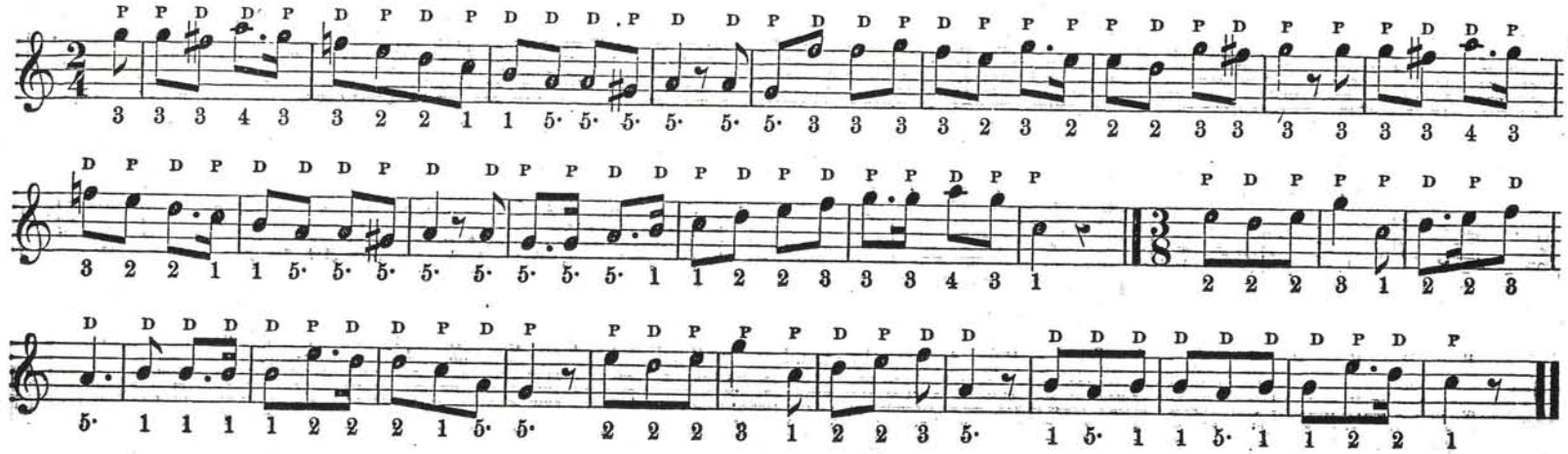
BEAUTIFUL BELLS.



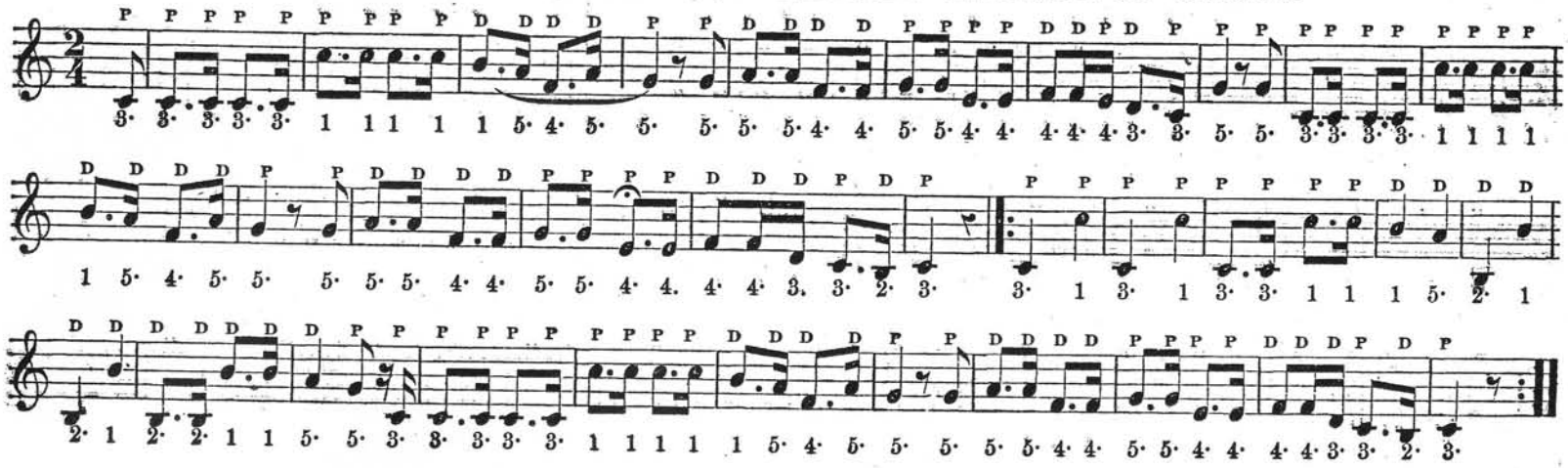
THE GOLDEN RING.



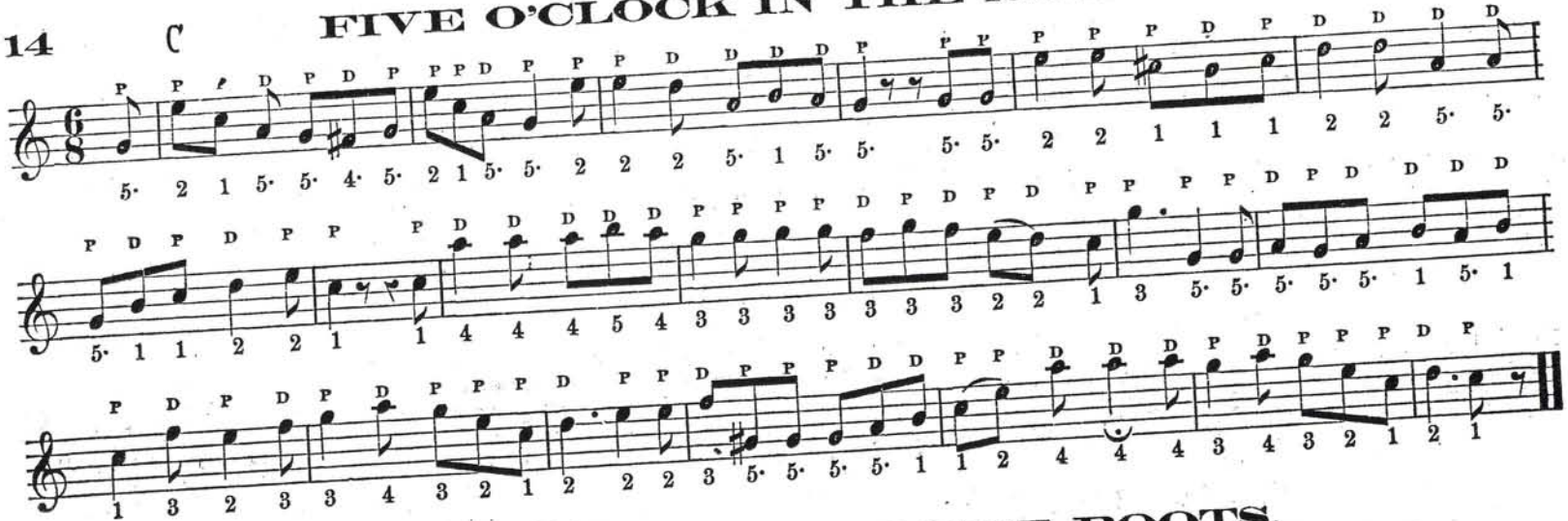
BEAUTIFUL NELL.



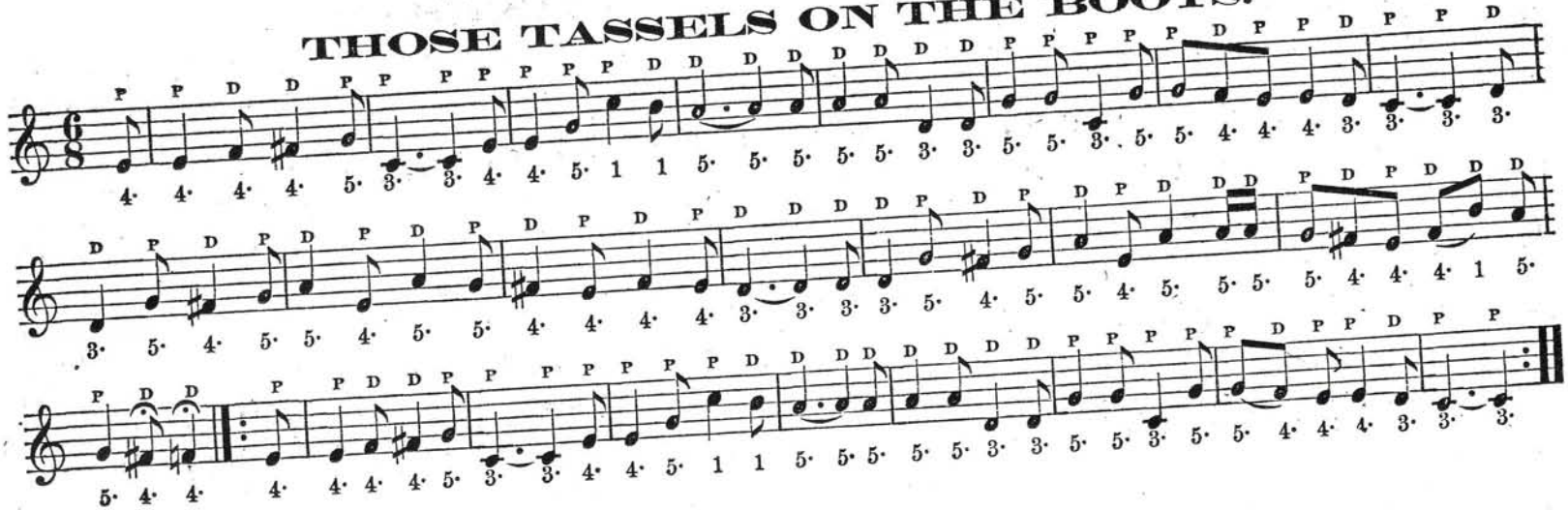
THE MERRIEST GIRL THAT'S OUT.



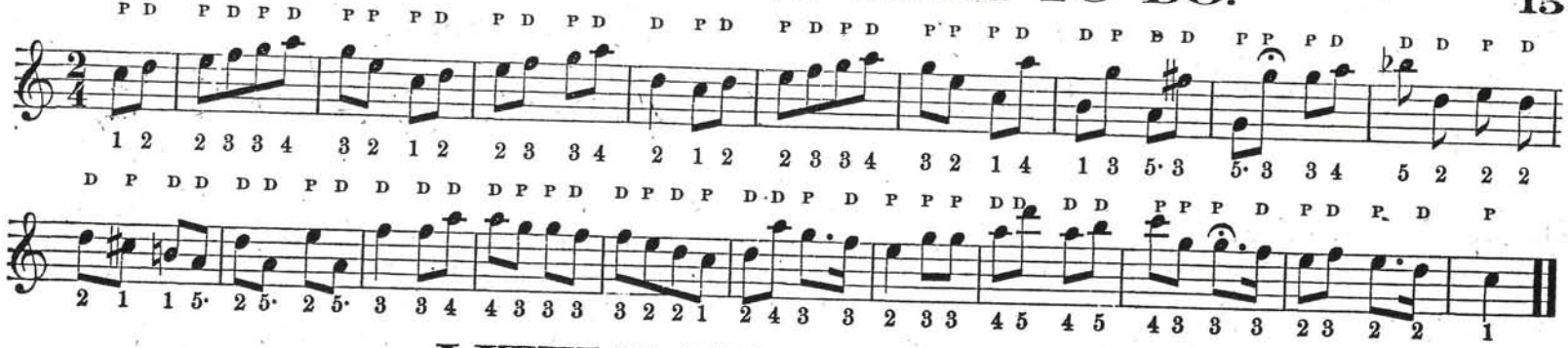
FIVE O'CLOCK IN THE MORNING.



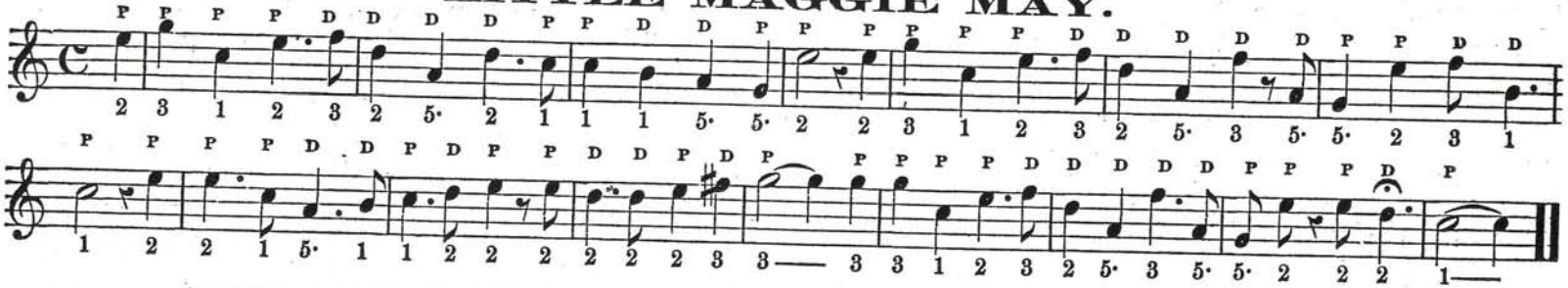
THOSE TASSELS ON THE BOOTS.



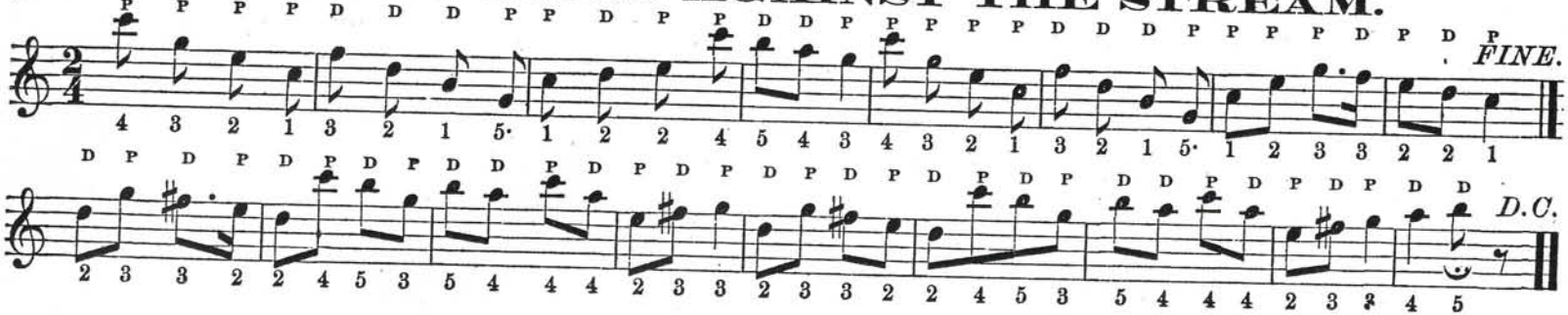
AS I'D NOTHING ELSE TO DO.



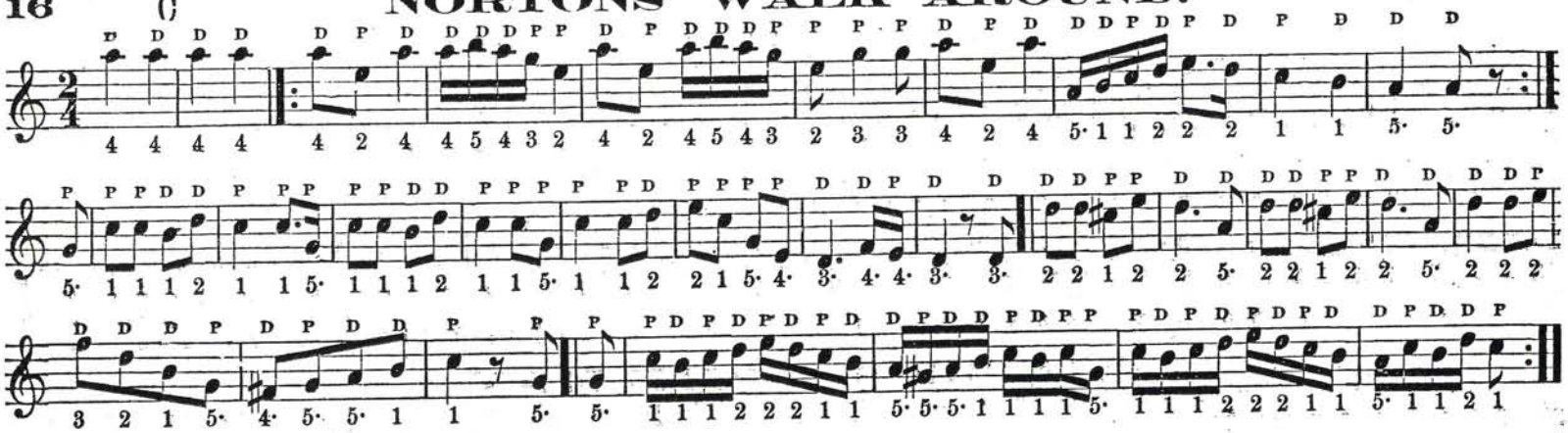
LITTLE MAGGIE MAY.



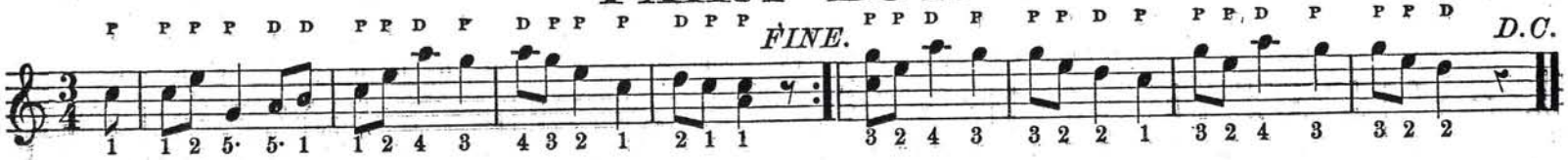
PULLING HARD AGAINST THE STREAM.



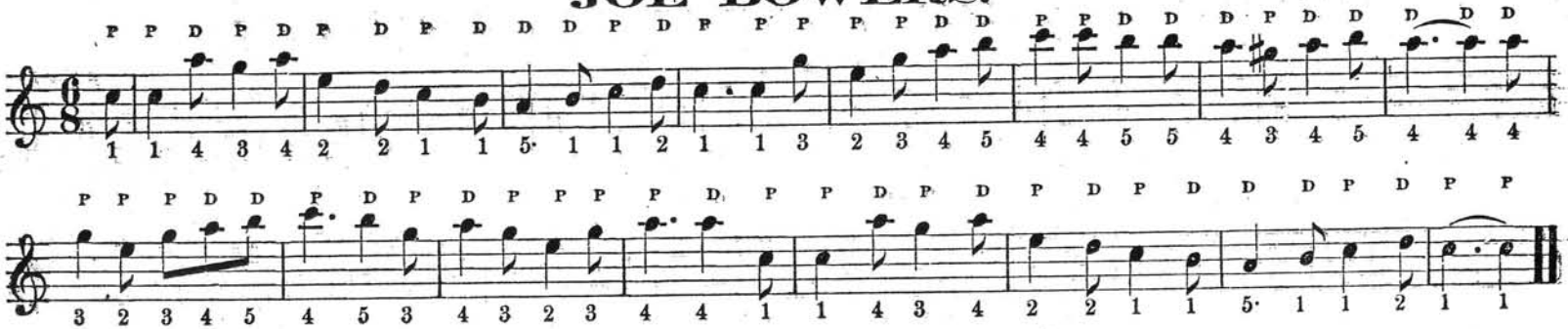
NORTONS' WALK AROUND.

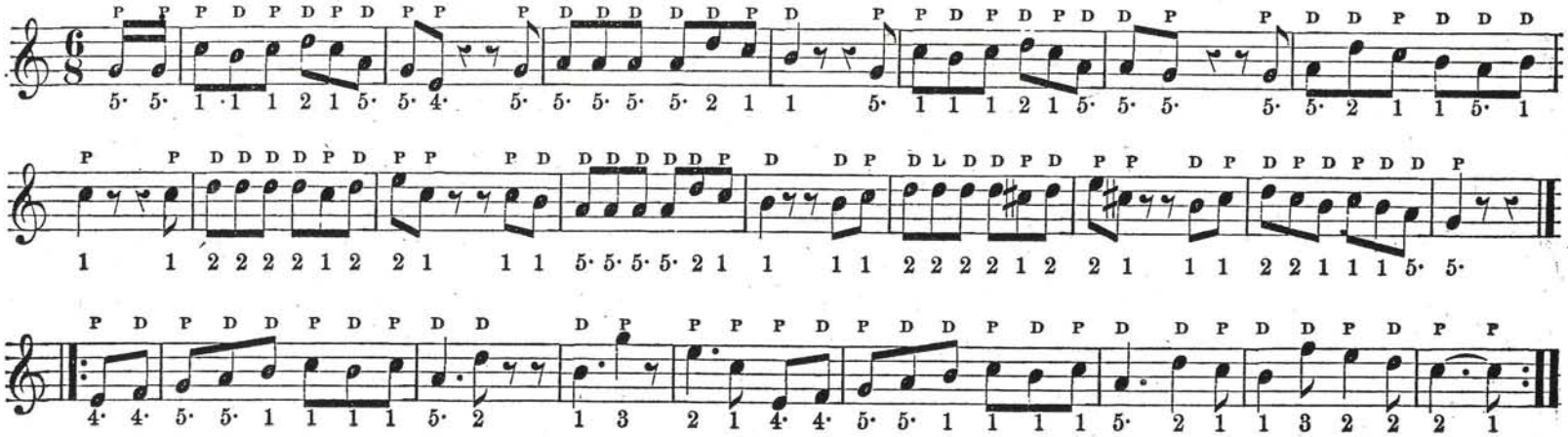


FAIRY BOY.

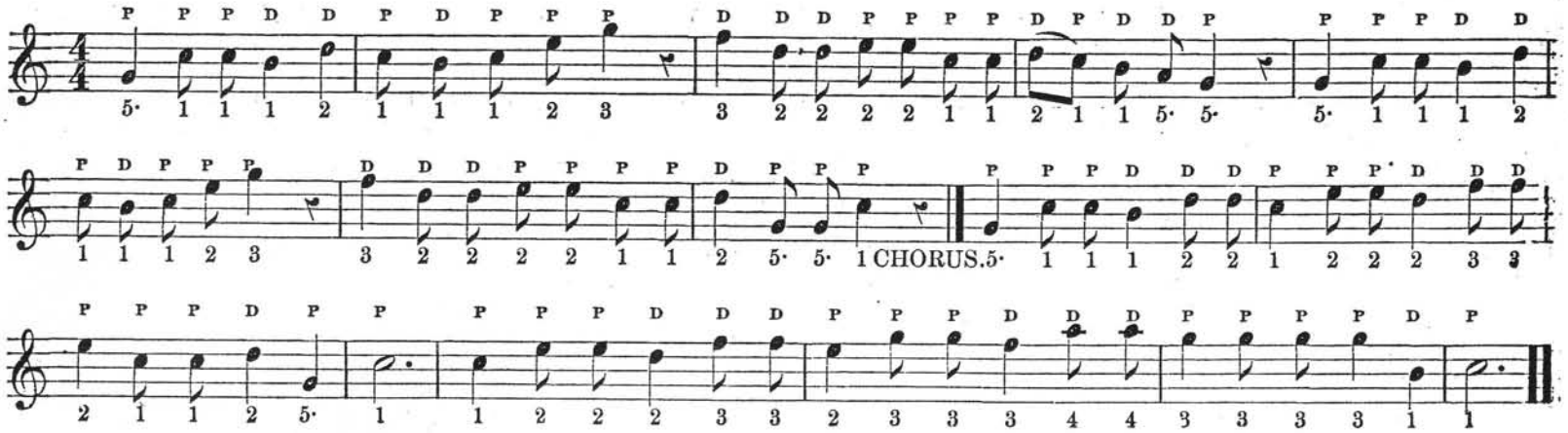


JOE BOWERS.

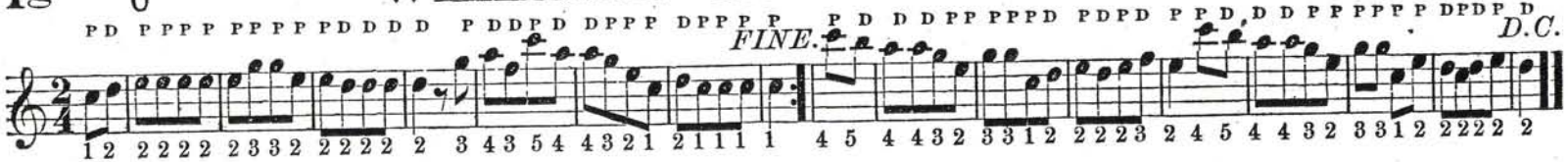




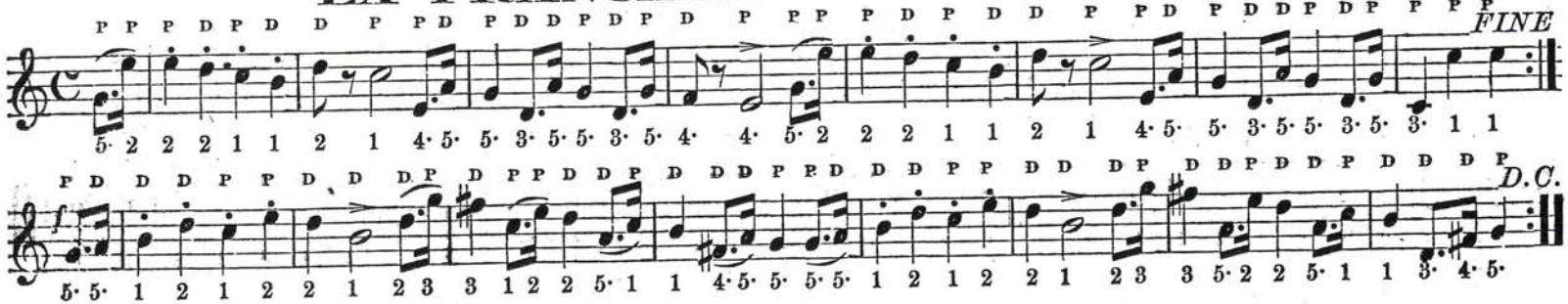
TEN LITTLE NIGGERS.



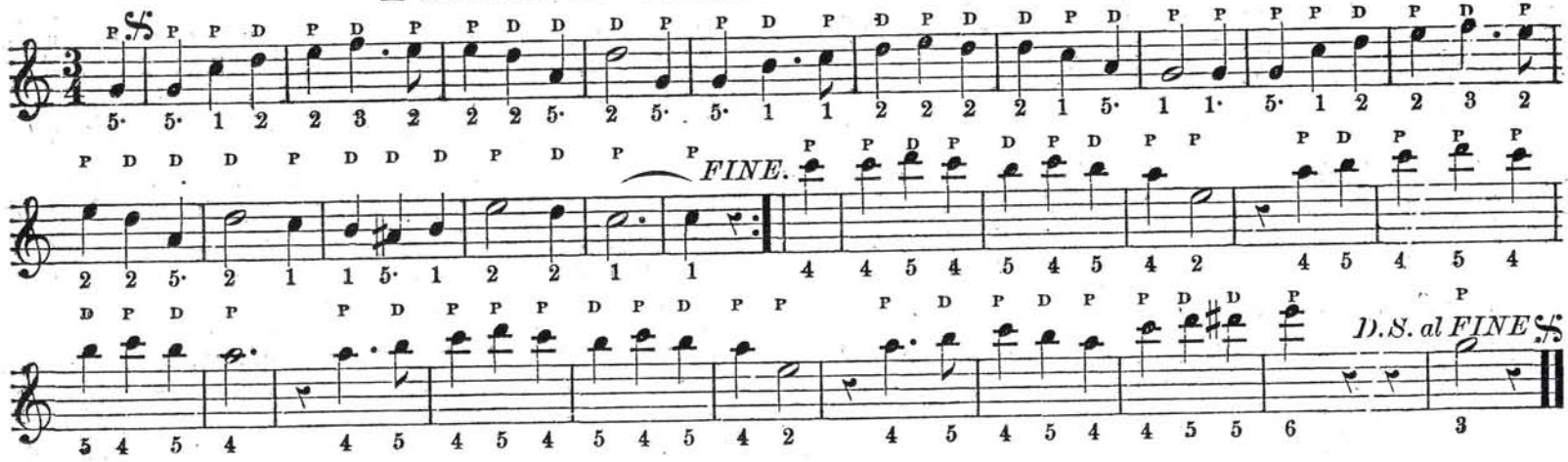
WEARING OF THE GREEN.



LA FRANCAISE SCHOTTISCHE.

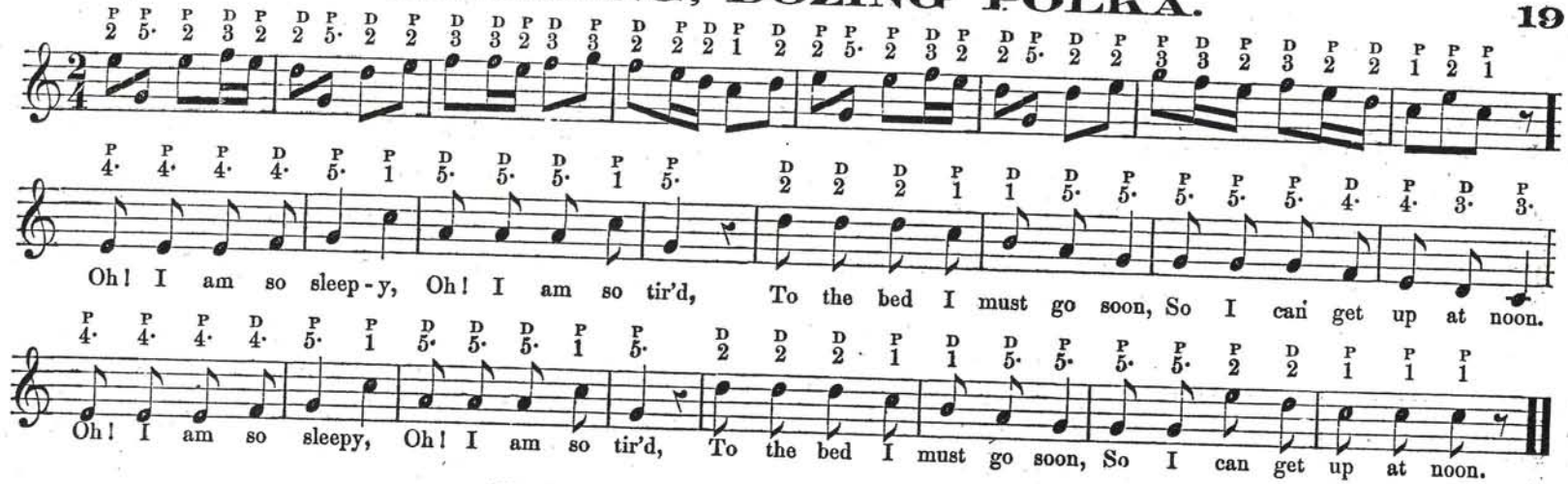


FLYING TRAPEZE WALTZ.

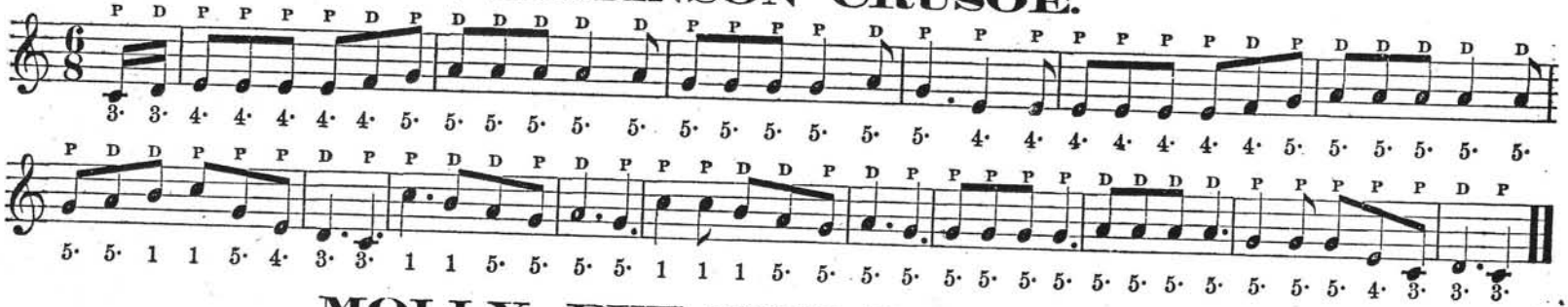


C

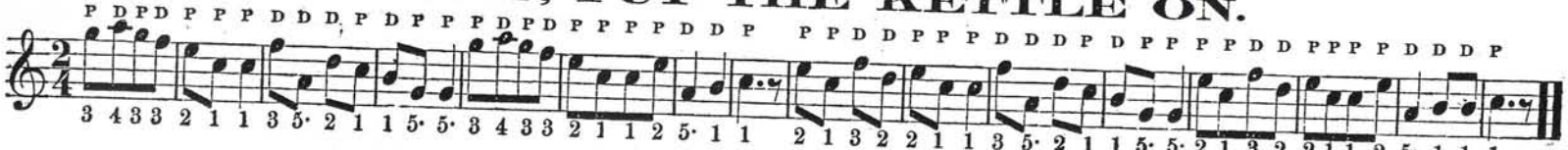
SLEEPING, DOZING POLKA.



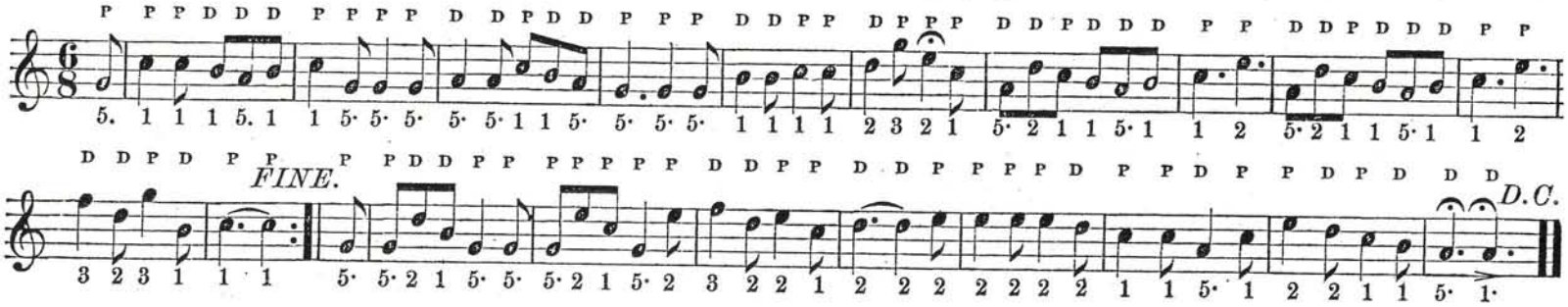
ROBINSON CRUSOE.



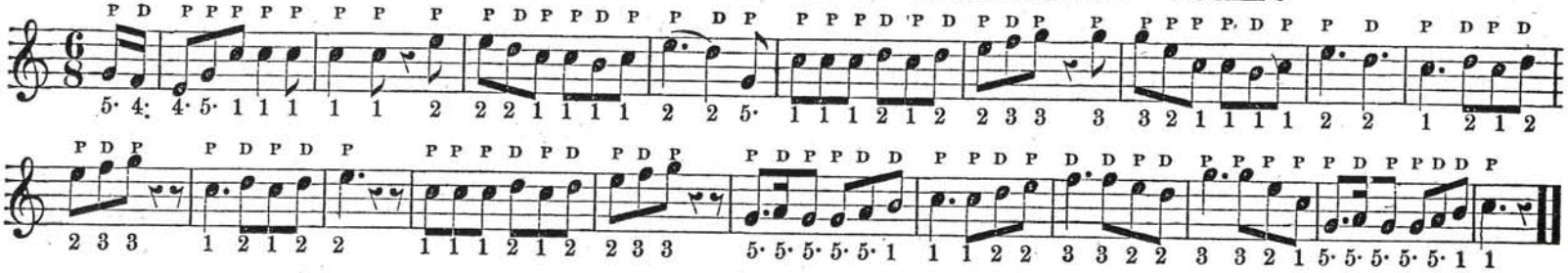
MOLLY, PUT THE KETTLE ON.



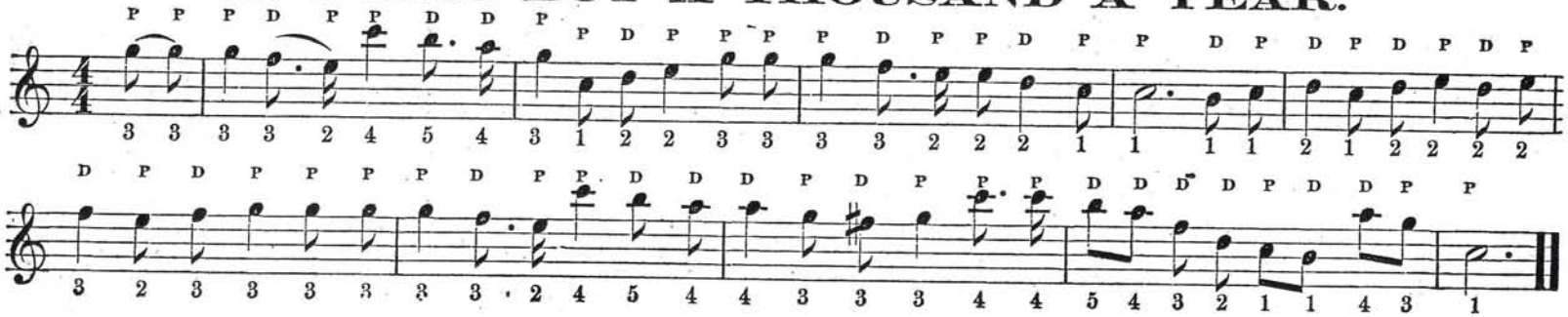
JOHNNY SANDS.



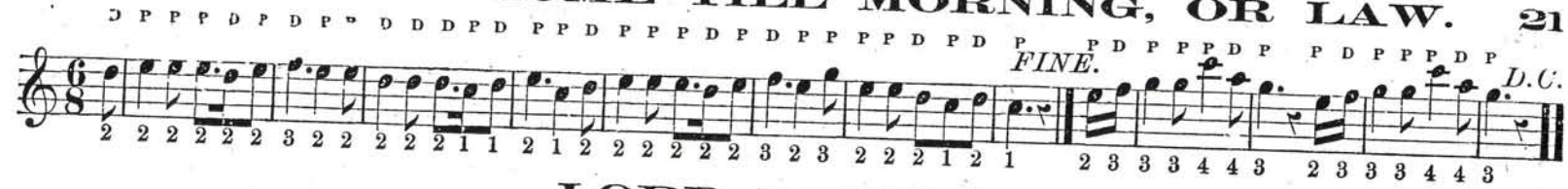
NOBODY GOING TO MARRY ME?



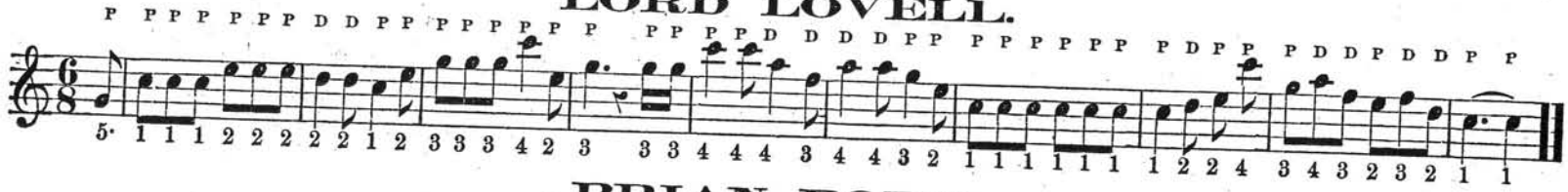
IF I HAD BUT A THOUSAND A YEAR.



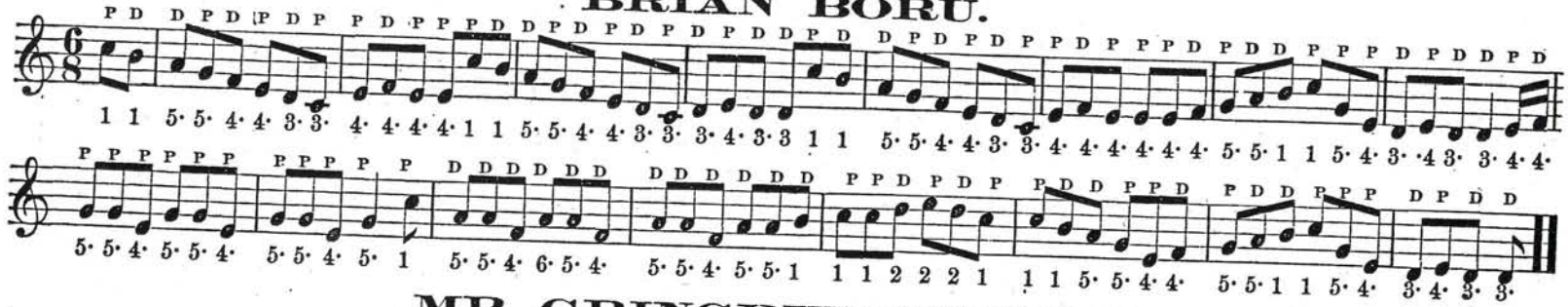
I WONT GO HOME TILL MORNING, OR LAW.



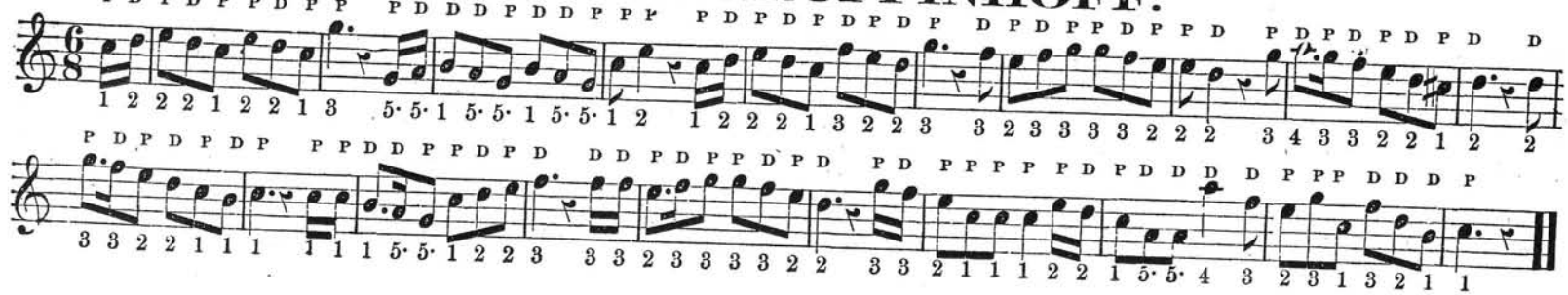
LORD LOVELL.



BRIAN BORU.



MR GRINGRUFFINHOFF.



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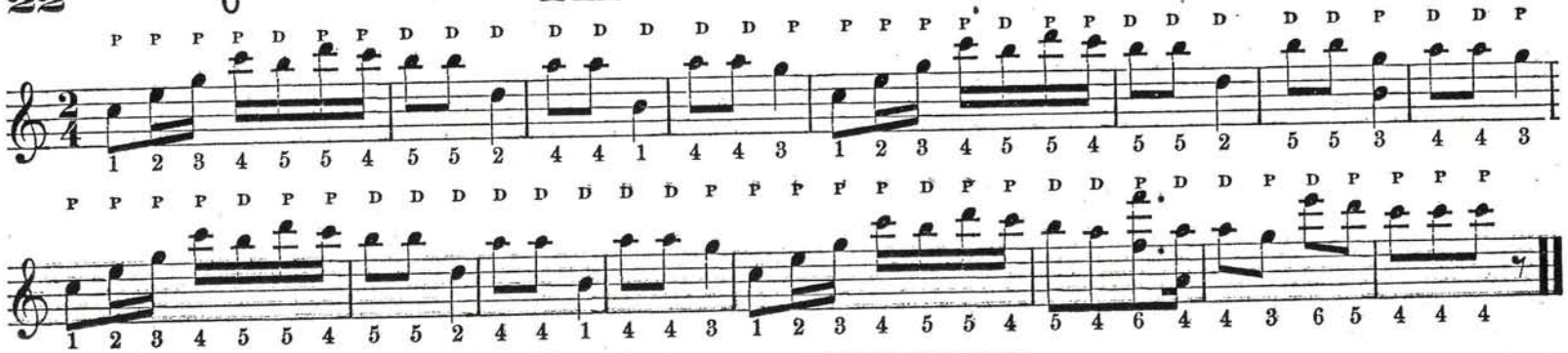
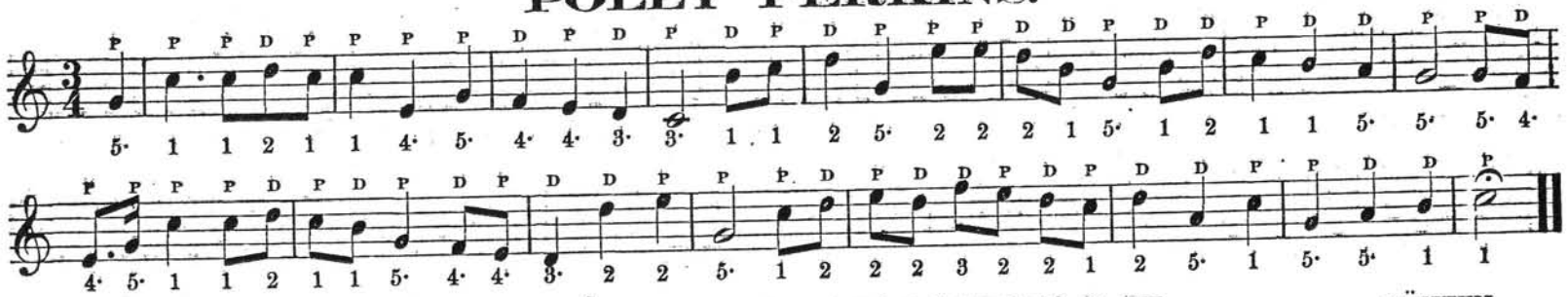
TIP-TOP POLKA.

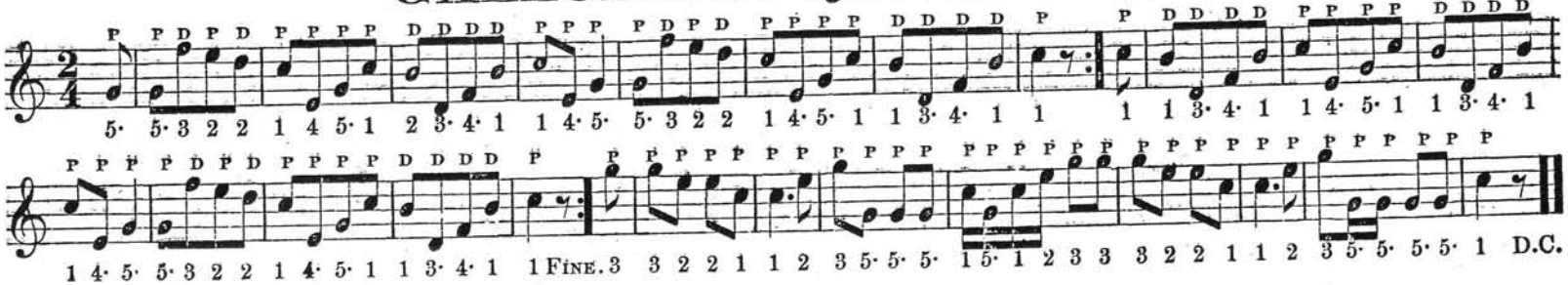


POLLY PERKINS.

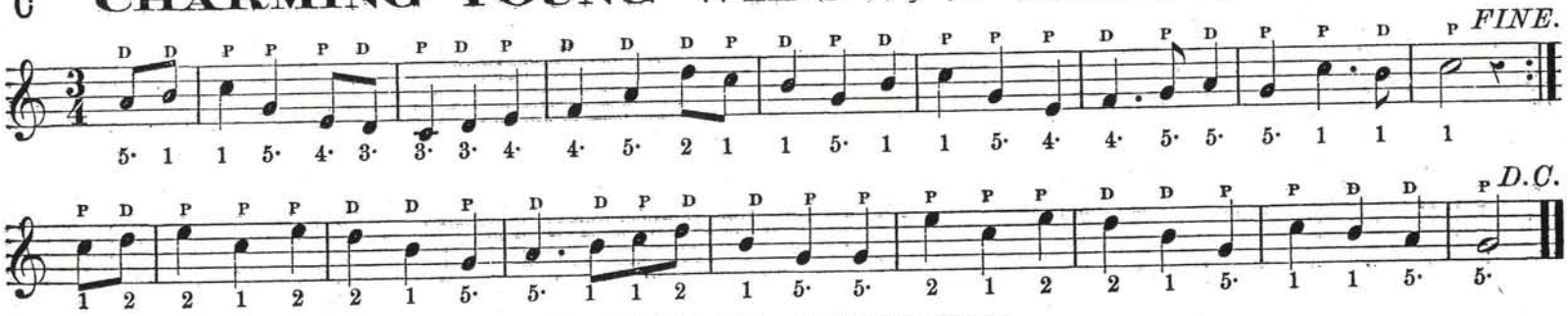


GALLOPADE QUADRILLE.

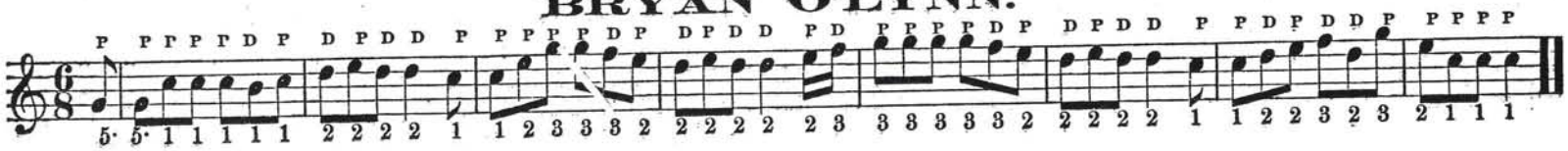
HÜNTEN.



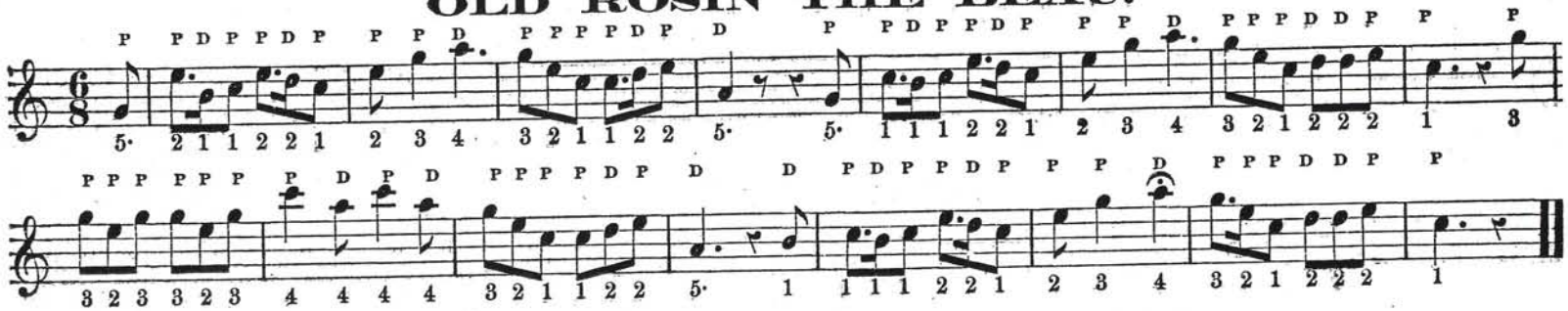
CHARMING YOUNG WIDOW, or Mantle So Green. 23



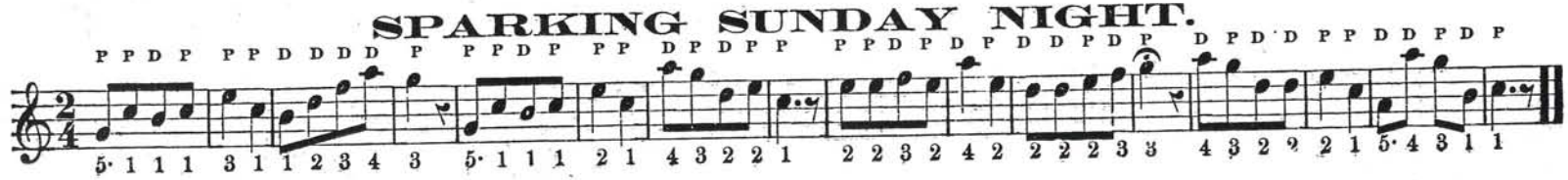
BRYAN O'LYNN.



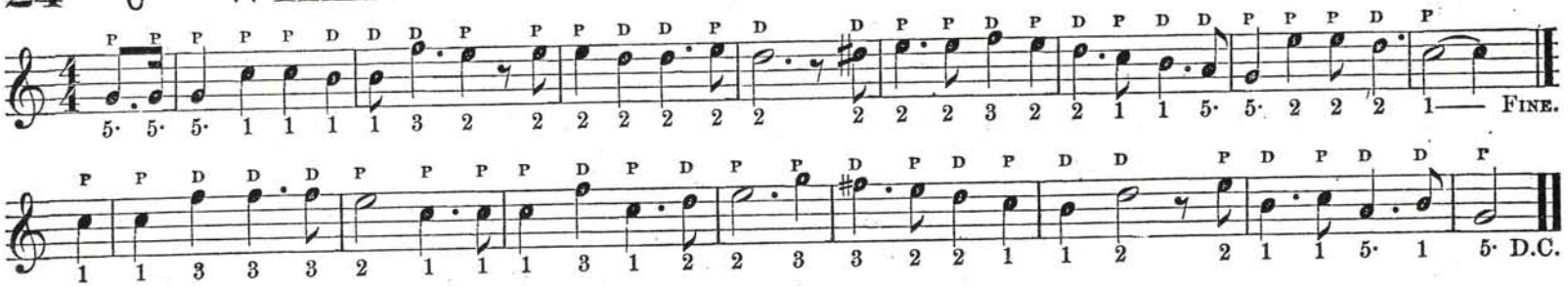
OLD ROSIN THE BEAU.



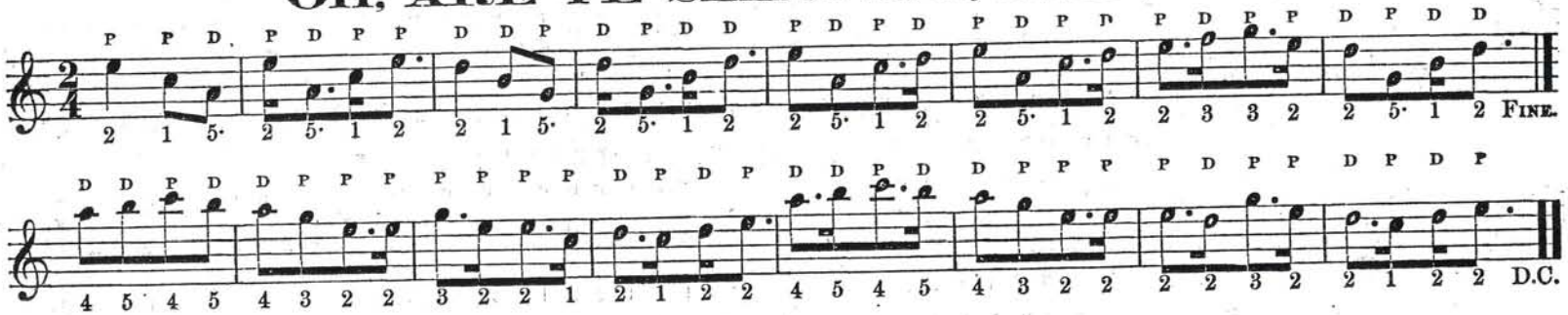
SPARKING SUNDAY NIGHT.



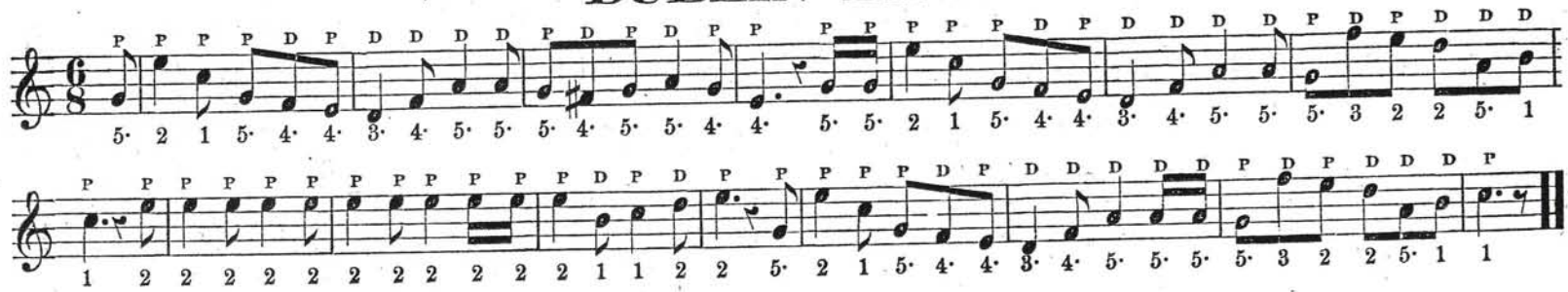
WHEN THE CORN IS WAVING, ANNIE. BLAMPHIN.



OH, ARE YE SLEEPING, MAGGIE?



DUBLIN BAY.



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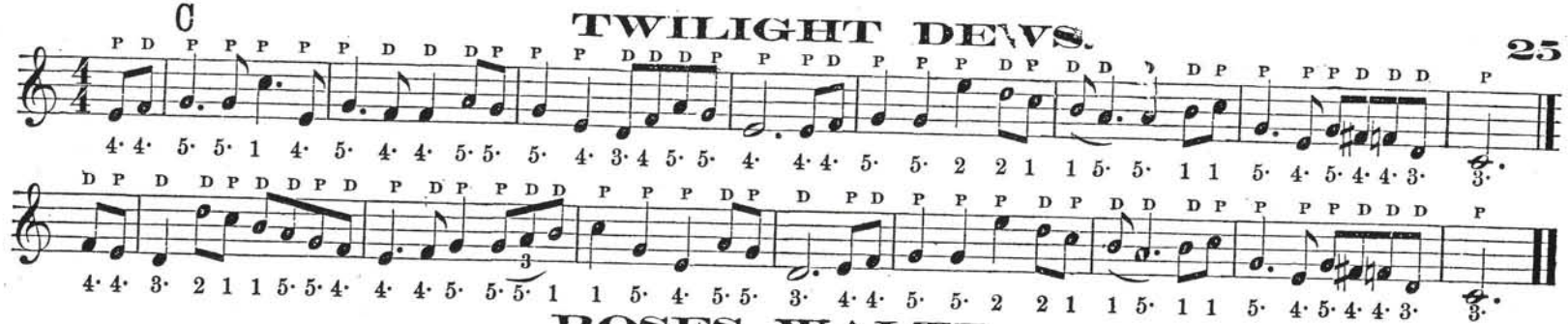
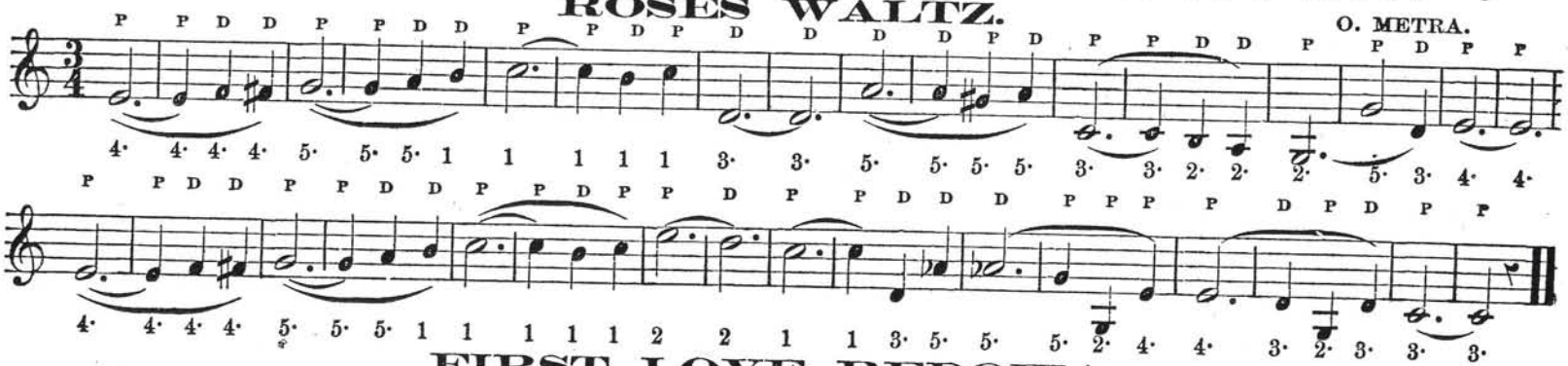
TWILIGHT DEWS.

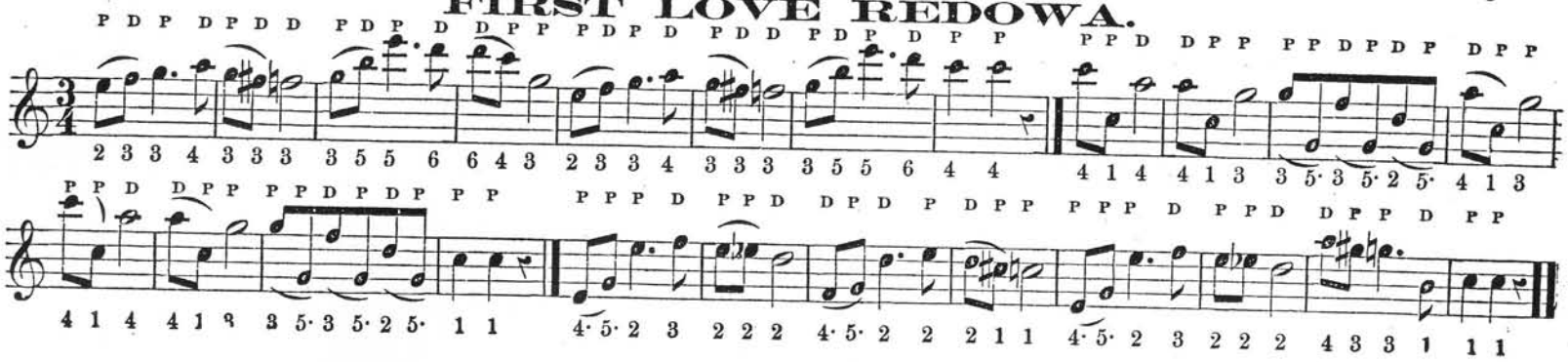


ROSES WALTZ.

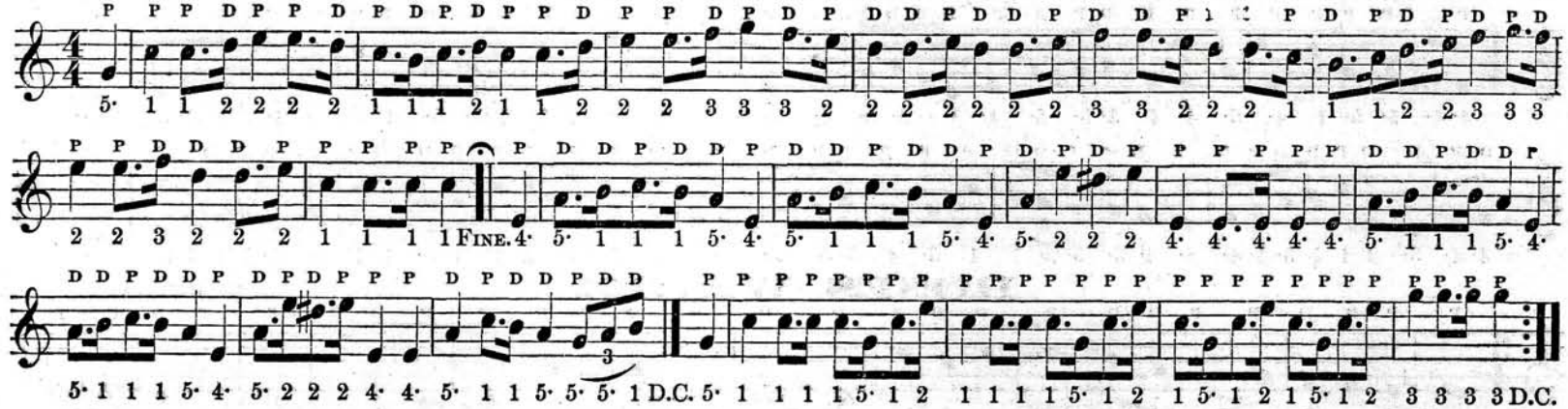
O. METRA.



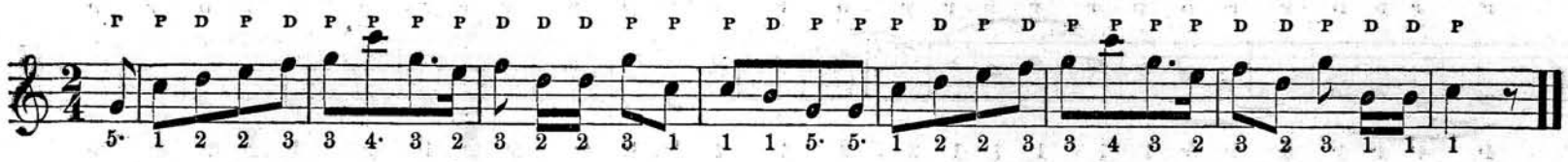
FIRST LOVE REDOWA.



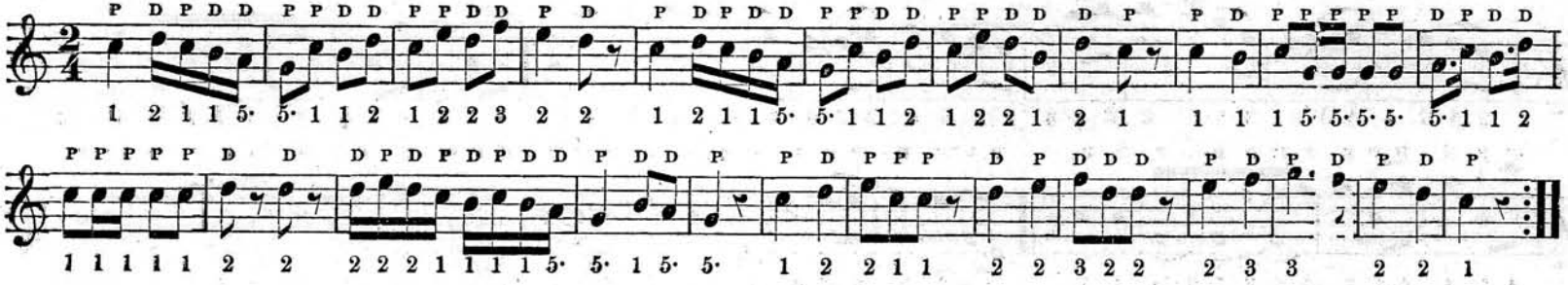
GRAND RUSSIAN MARCH.



BOBBIN' AROUND.

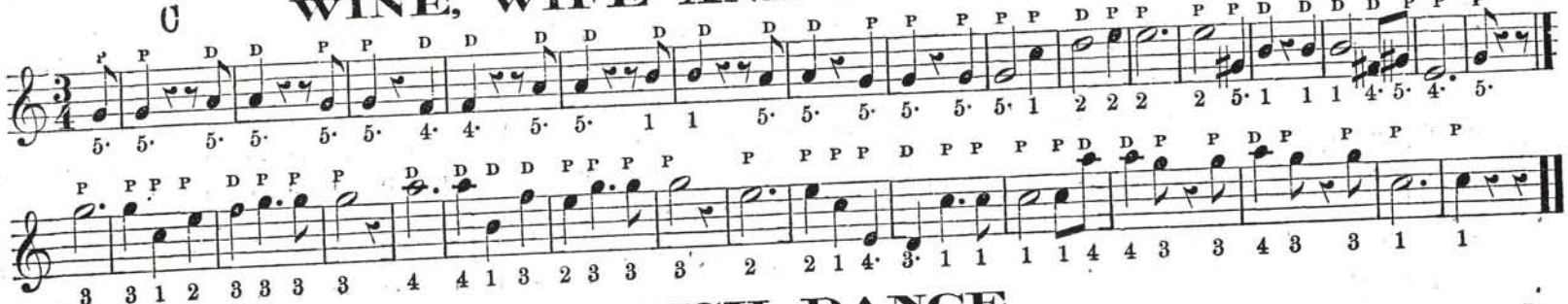


STRIKE THE CYMBAL.

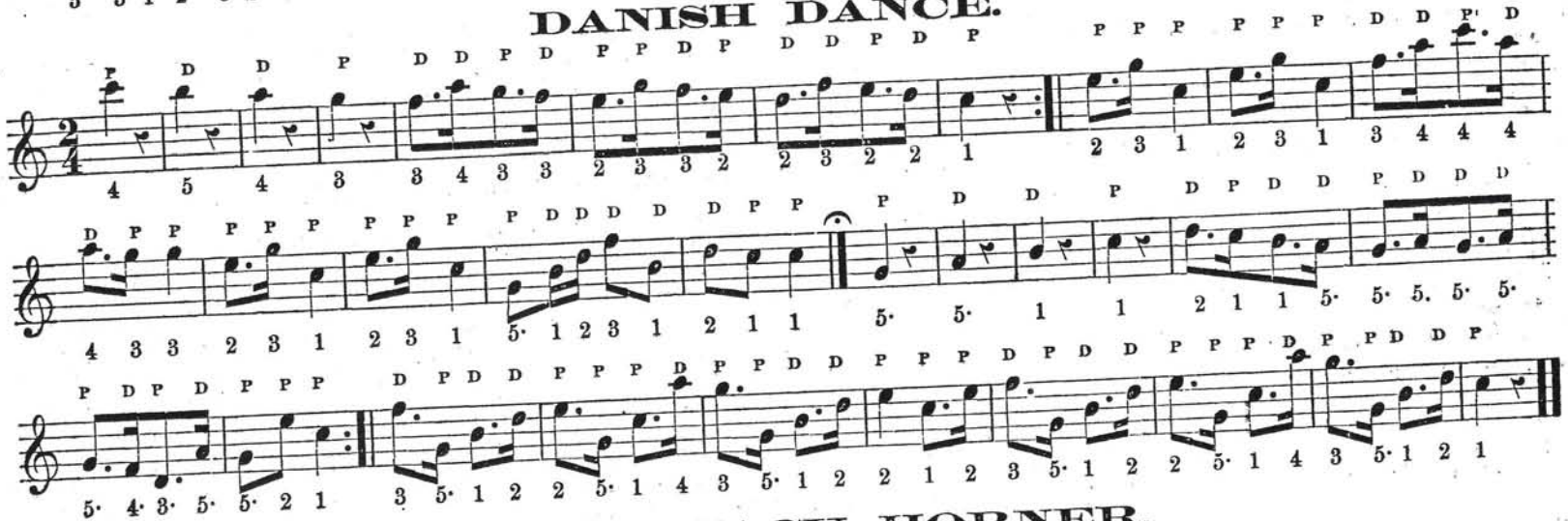


C

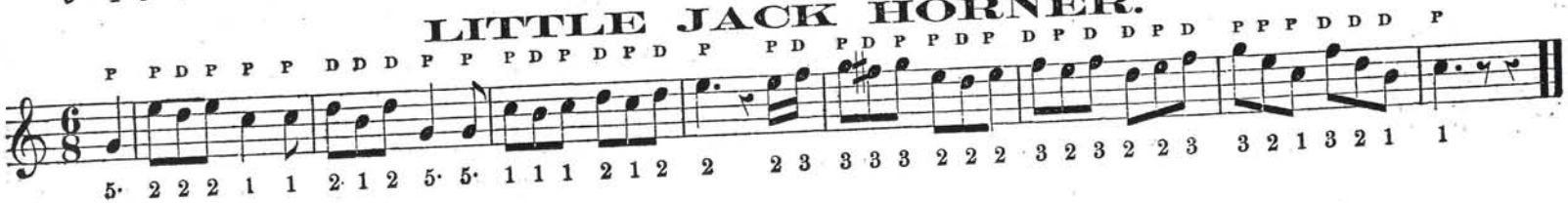
WINE, WIFE AND SONG WALTZ.



DANISH DANCE.

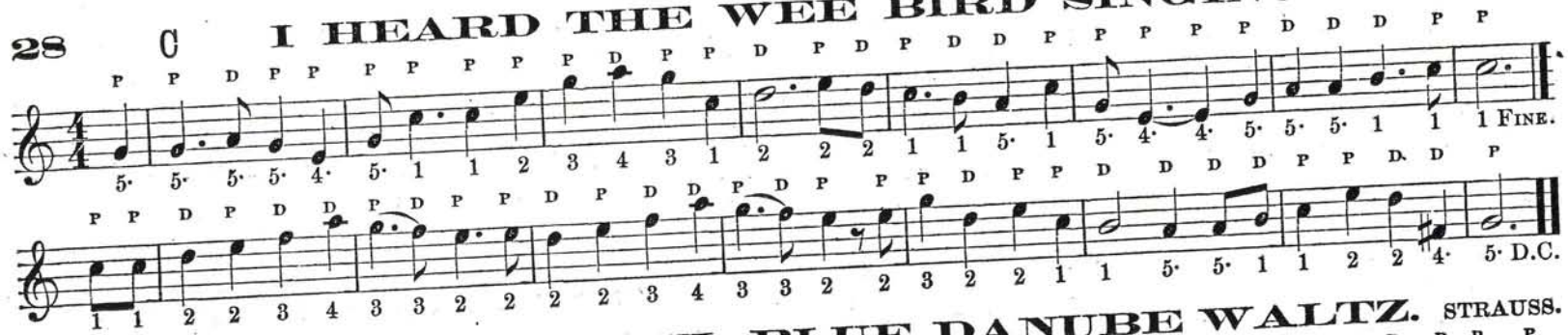


LITTLE JACK HORNER.

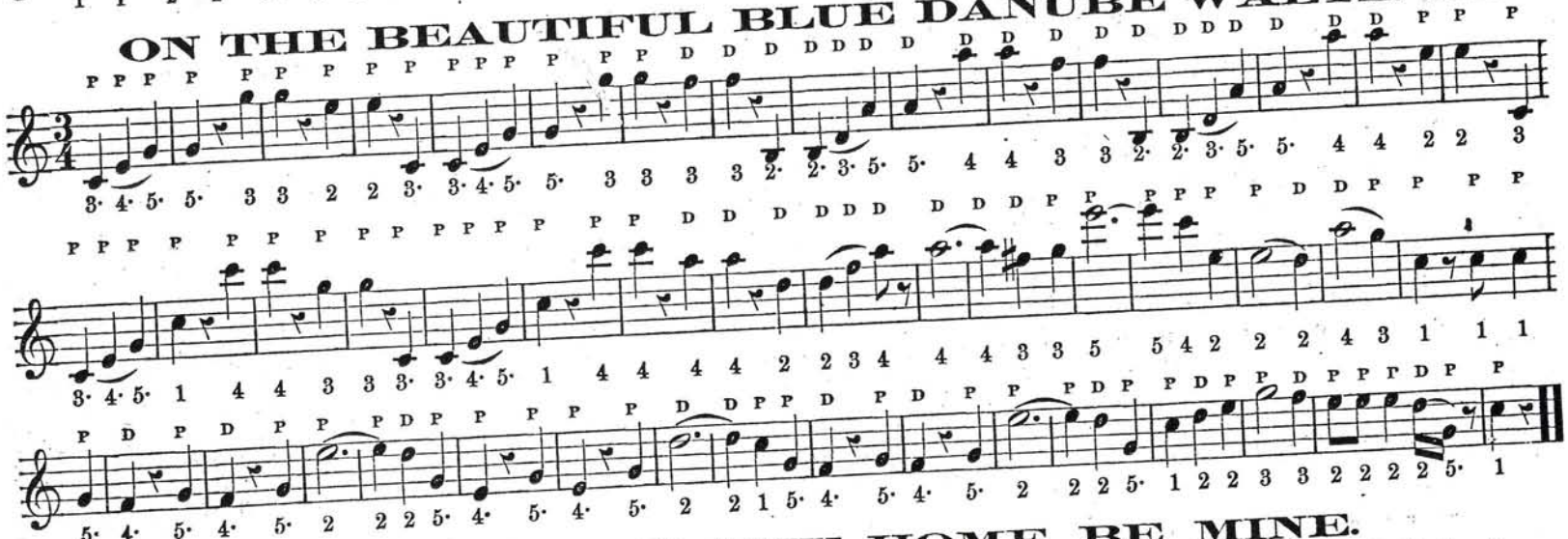


C

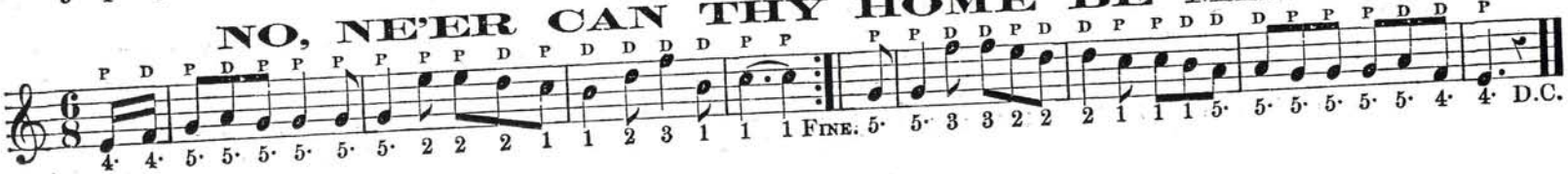
I HEARD THE WEE BIRD SINGING. LINLEY.



ON THE BEAUTIFUL BLUE DANUBE WALTZ. STRAUSS.

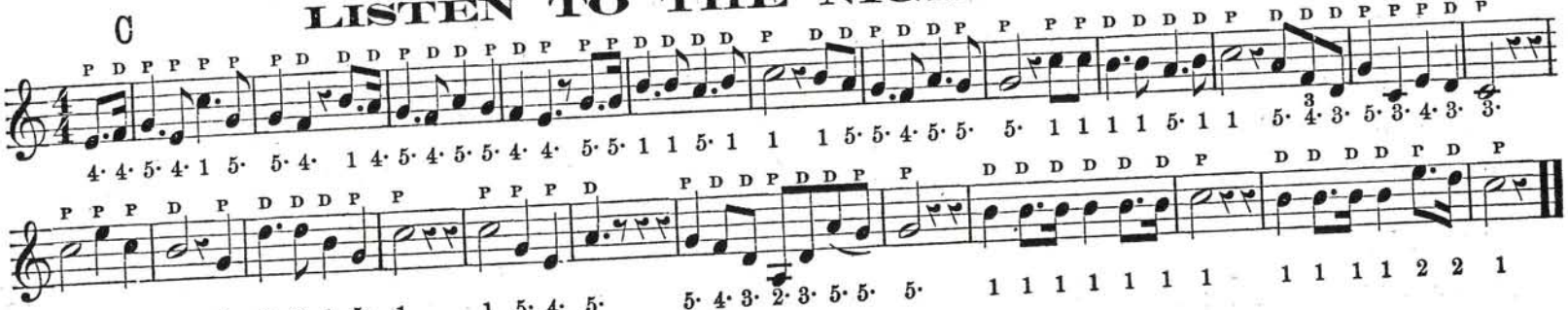


NO, NE'ER CAN THY HOME BE MINE.

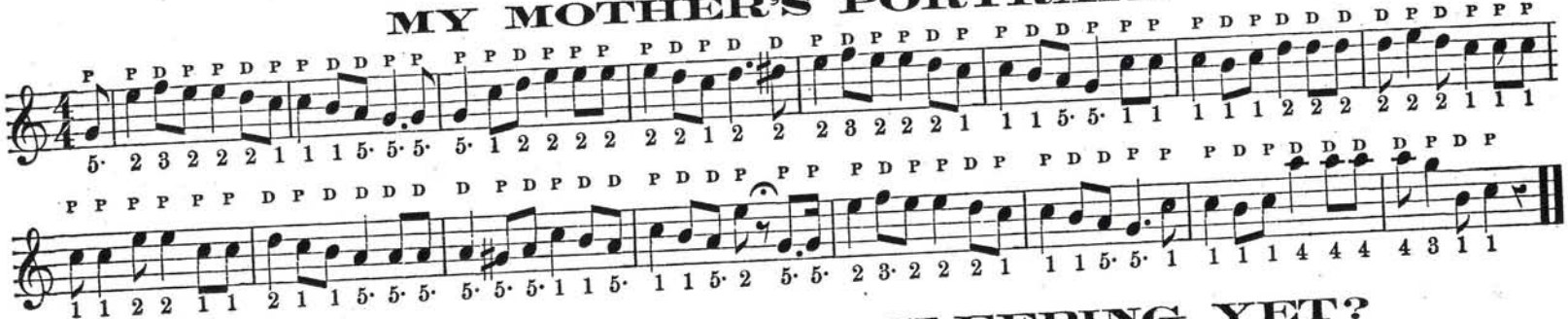


C

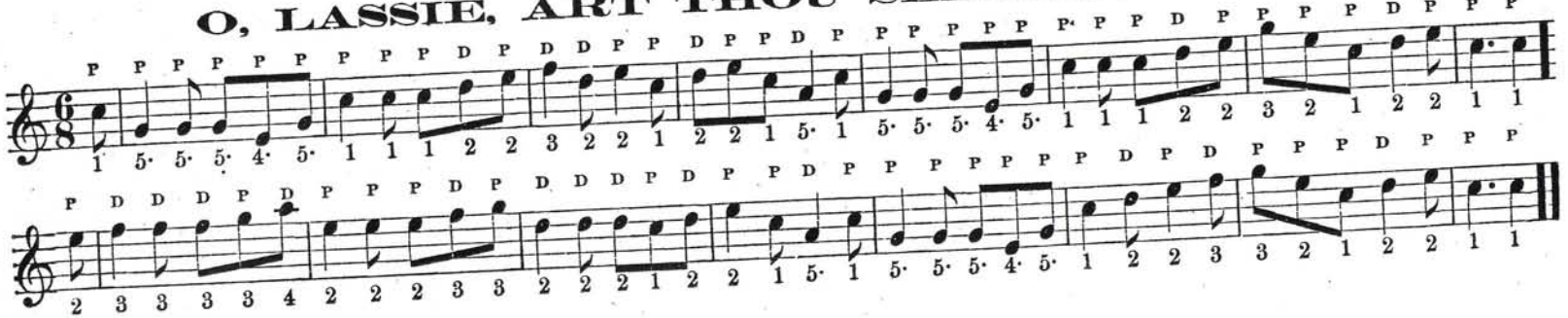
LISTEN TO THE NIGHTINGALE.



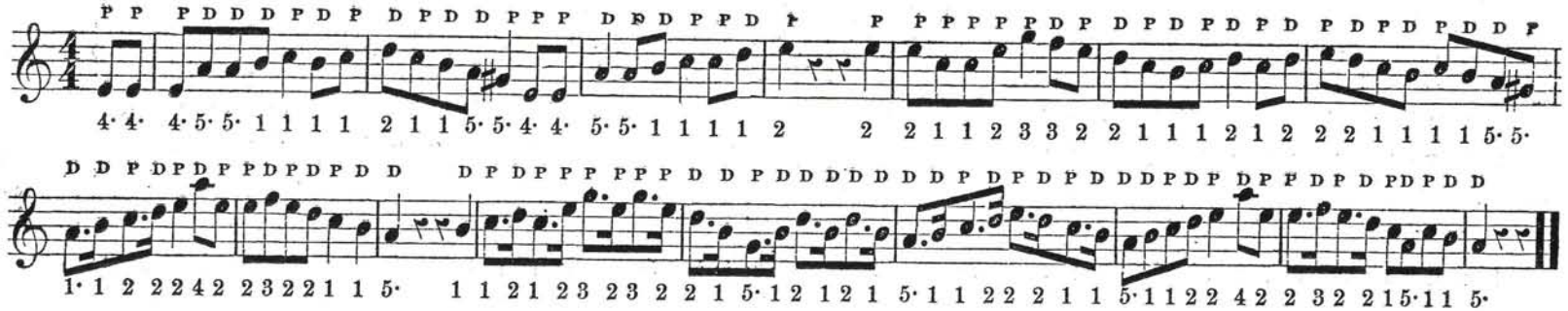
MY MOTHER'S PORTRAIT.



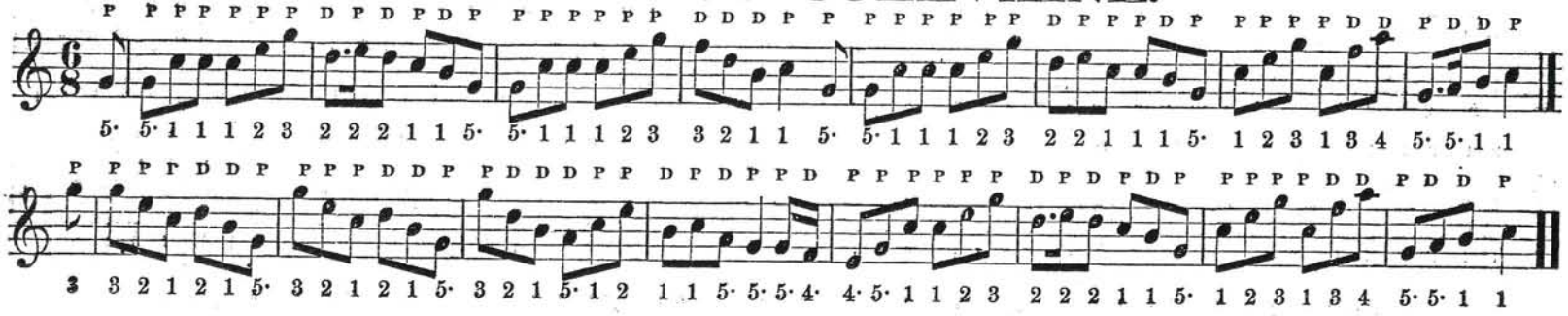
O, LASSIE, ART THOU SLEEPING YET?



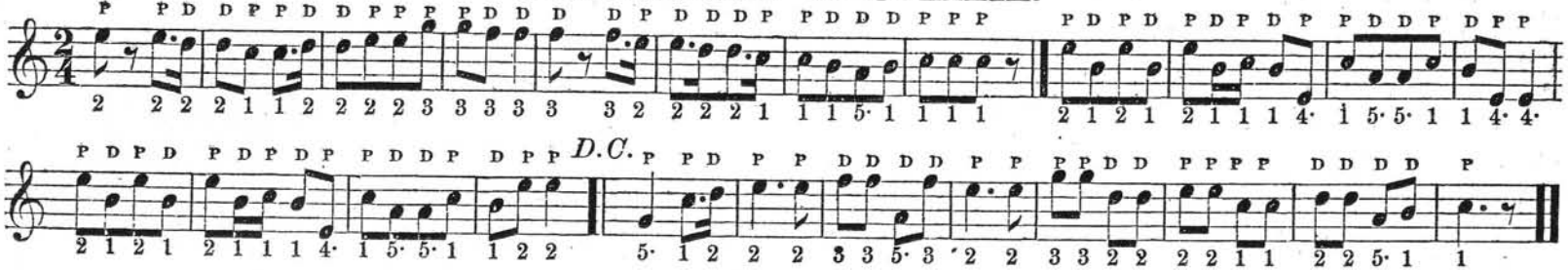
CROOSKEEN LAWN.



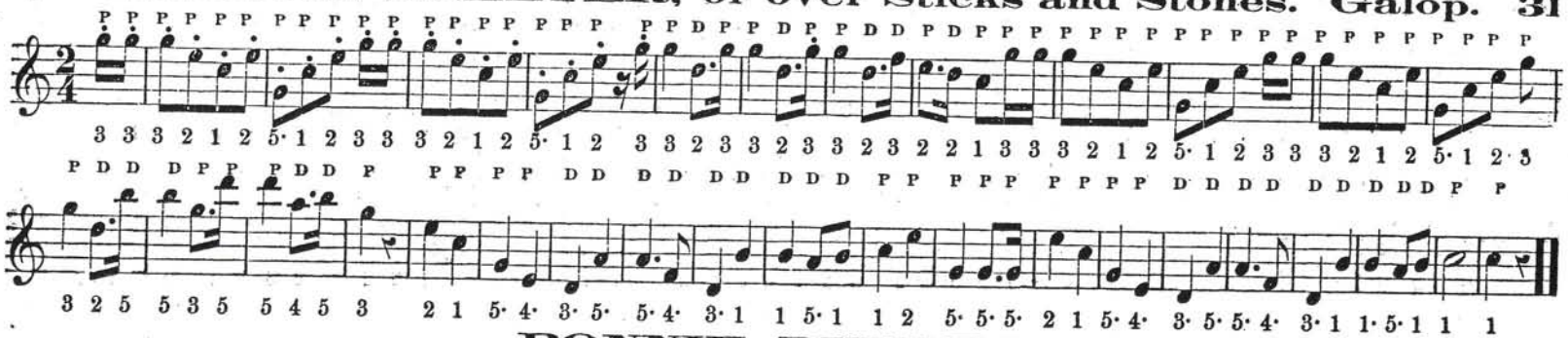
KITTY OF COLEVAINE.



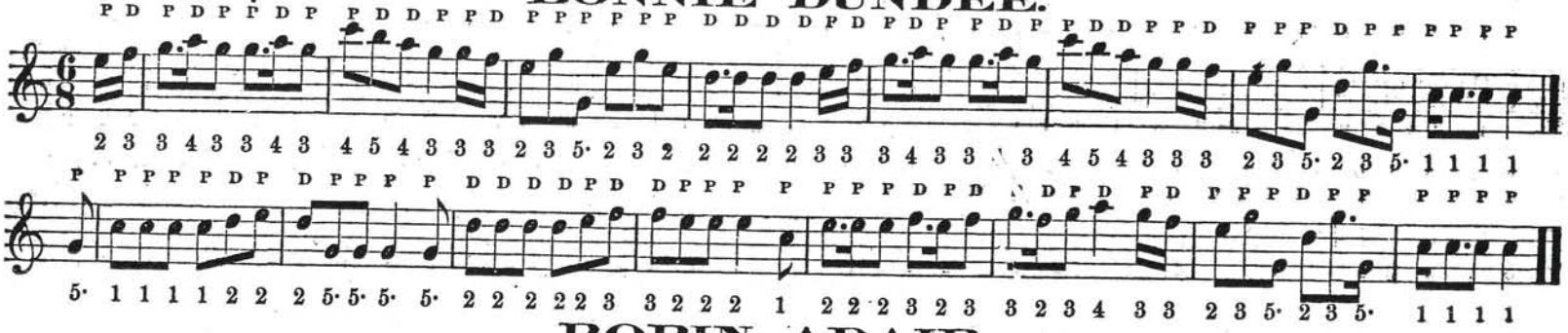
SULTANS' POLKA.



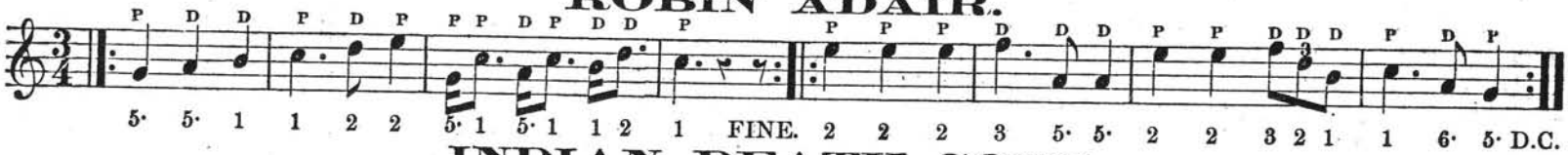
HELTER SKELTER, or over Sticks and Stones. Galop.



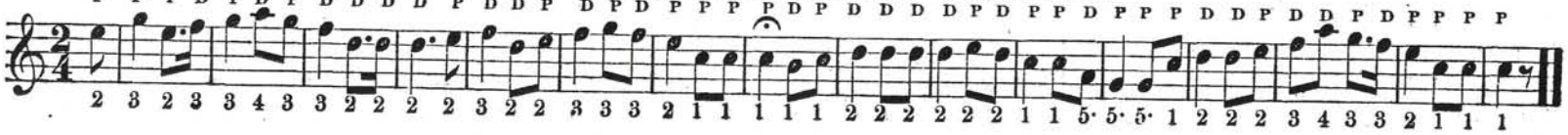
BONNIE DUNDEE.



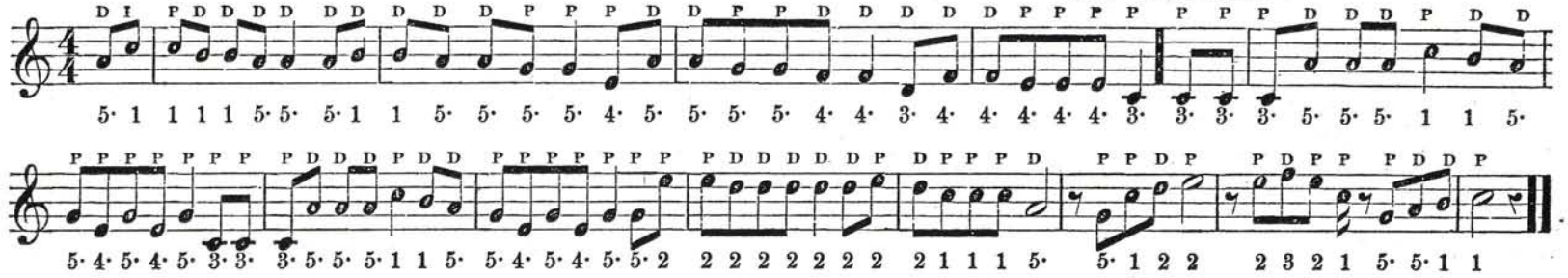
ROBIN ADAIR.



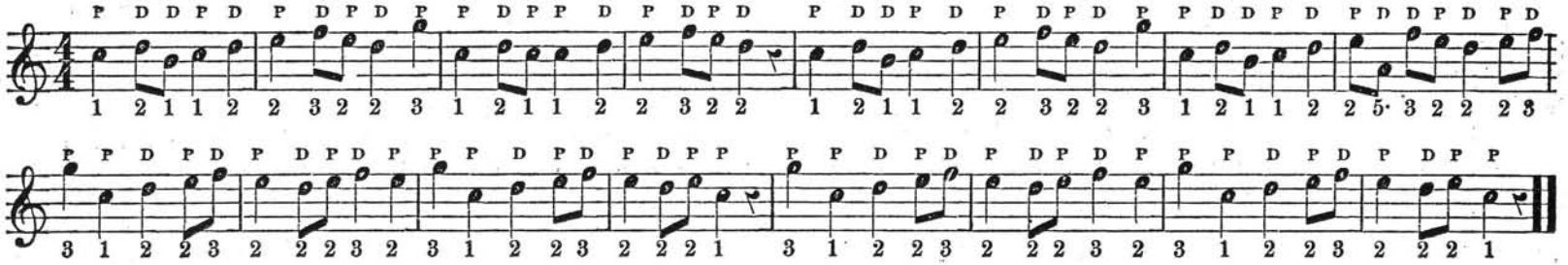
INDIAN DEATH SONG.



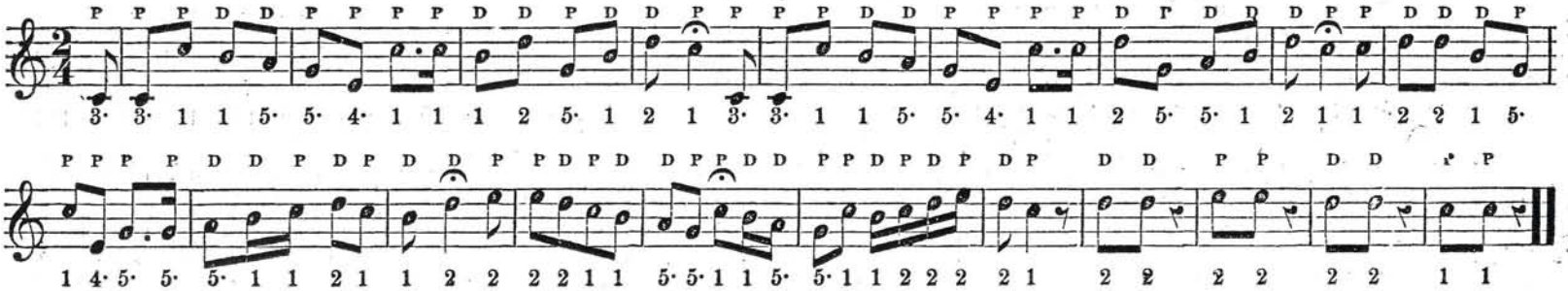
C DI PROVENZA IL MAR. (La Traviata.)



PRAYER IN ZAMPA.

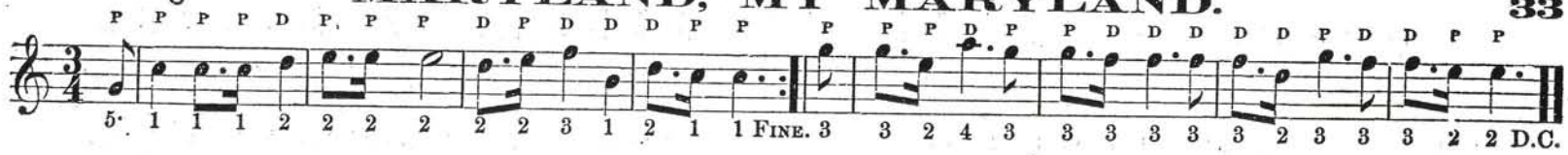


APPLE PEELING.

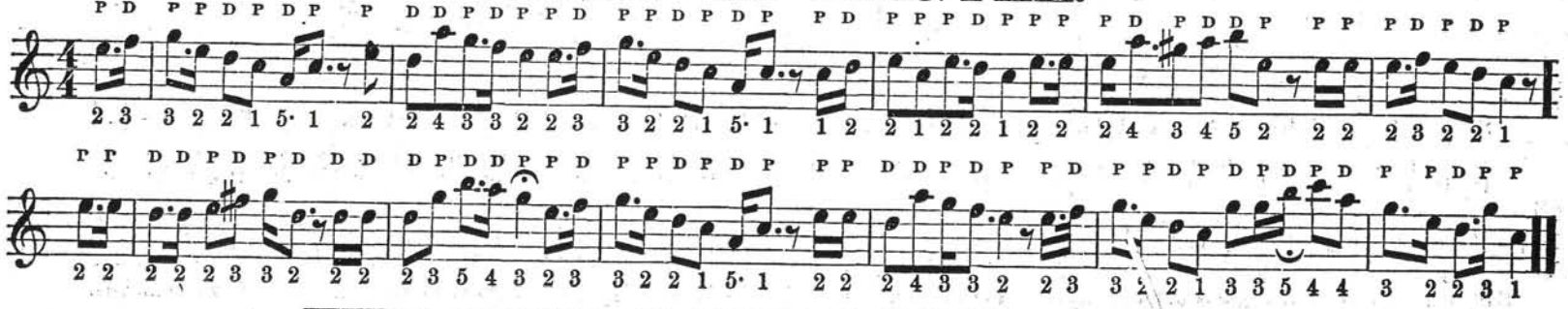


C

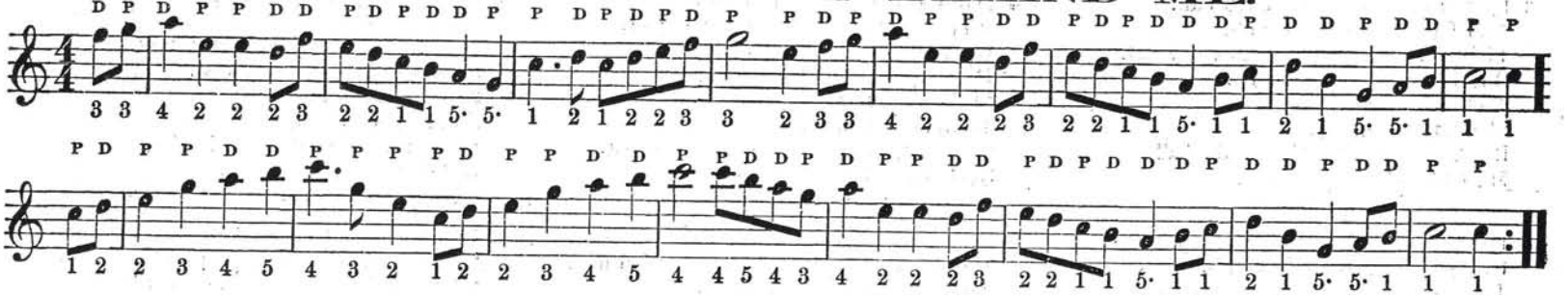
MARYLAND, MY MARYLAND.



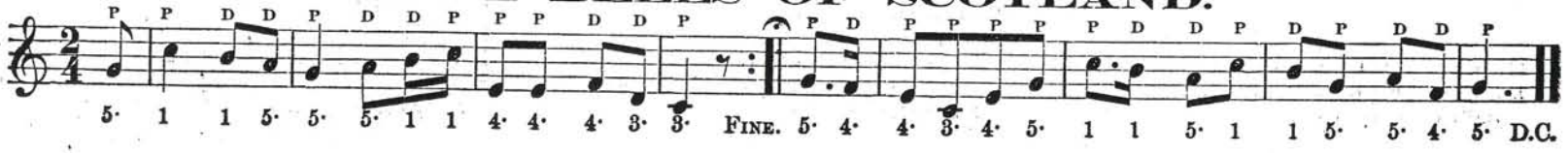
MARY OF ARGYLE.



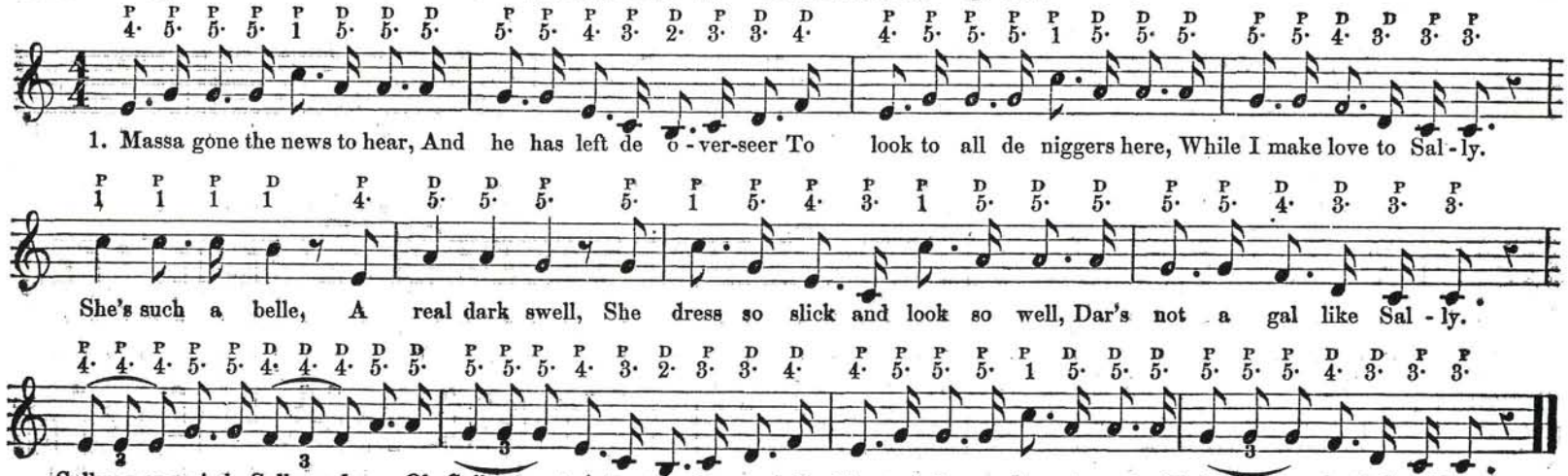
THE GIRL I LEFT BEHIND ME.



BLUE BELLS OF SCOTLAND.



SALLY COME UP.



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.

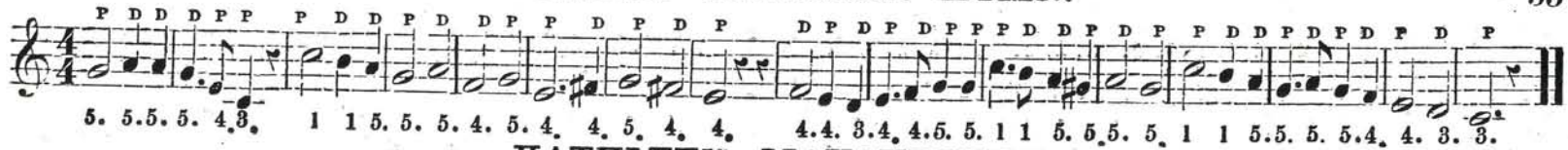
4 Dar was dat lubly gal, Miss Fan,
Wid a face as broad as a frying-pan,
But Sally's is as broad again,
Dar's not a face like Sally's;
She's got a foot
To full out de boot,
So broad, so long, as de gum-tree root,
Such a foot has Sally.
Sally come up, &c.

5 Sally can dance, Sally can sing,
De cat chocker reel, and break-down fling,
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.

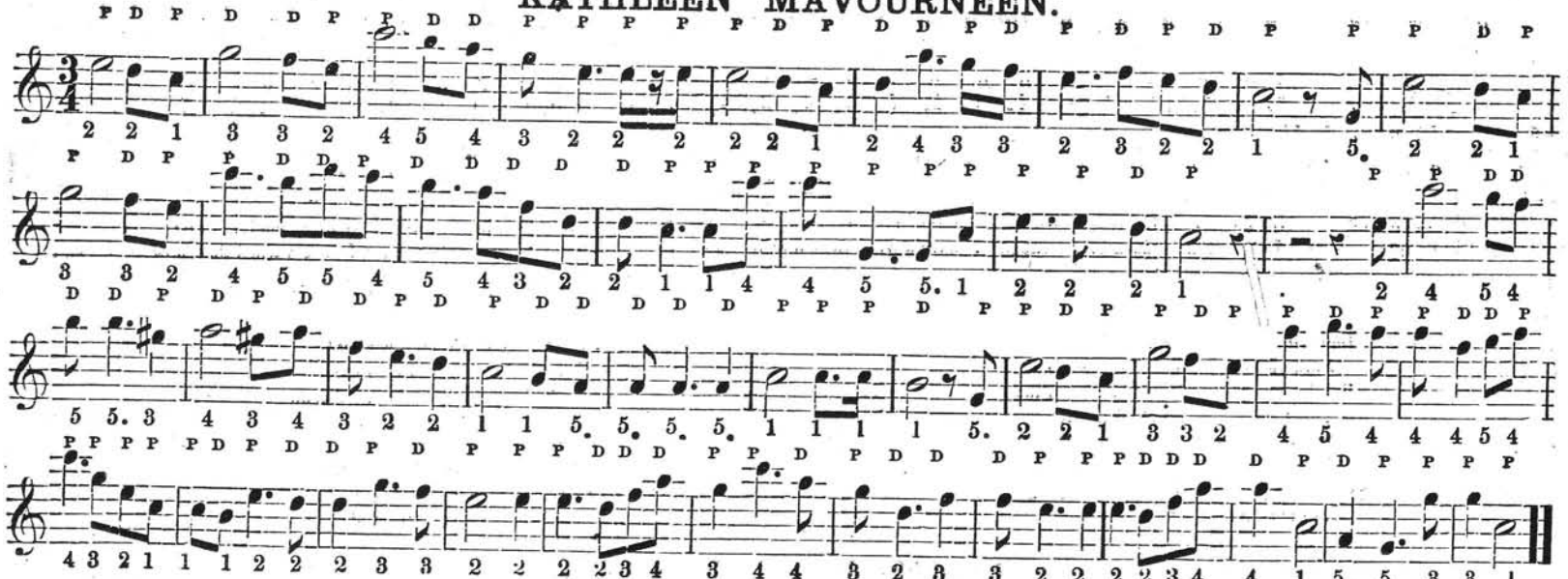
6 Sally has got a lubly nose,
Flat across her face it grows,
It sounds like tunder when it blows,
Such a lubly nose has Sally!
She can smell a rat,
So mind what you're at,
It's rather sharp although its flat,
Is de lubly nose ob Sally!
Sally come up, &c.

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.

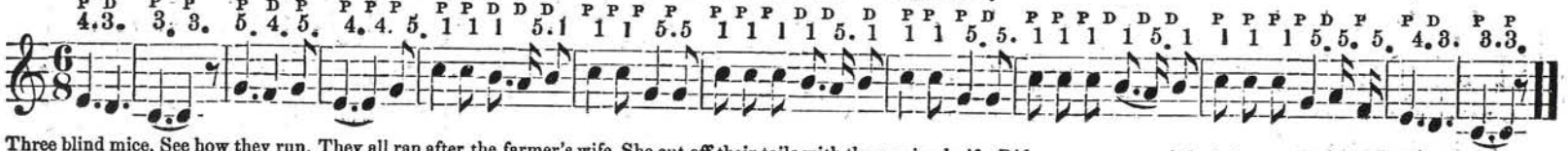
RUSSIAN NATIONAL HYMN.



KATHLEEN MAVOURNEEN.



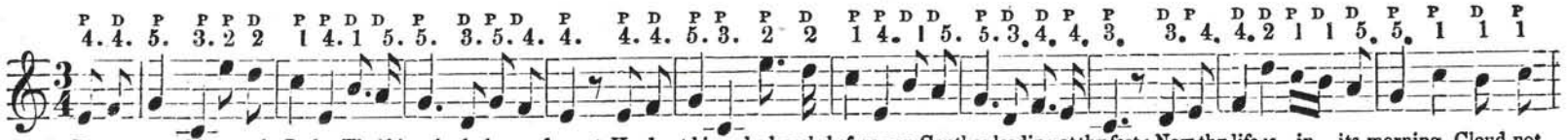
THREE BLIND MICE.



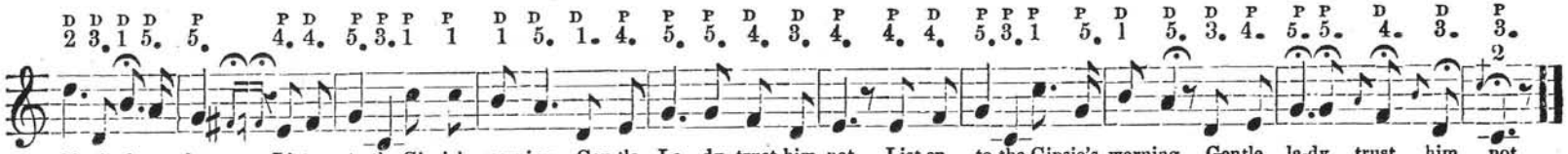
Three blind mice, See how they run, They all ran after the farmer's wife, She cut off their tails with the carving knife; Did ever you see such fools in your life, As these three blind mice.

CORCERTINA.

GIPSY'S WARNING.



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 the from all danger, Save thee



this thy happy lot, Listen to the Gipsie's warning, Gen-tle La - dy, trust him not, List-en 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

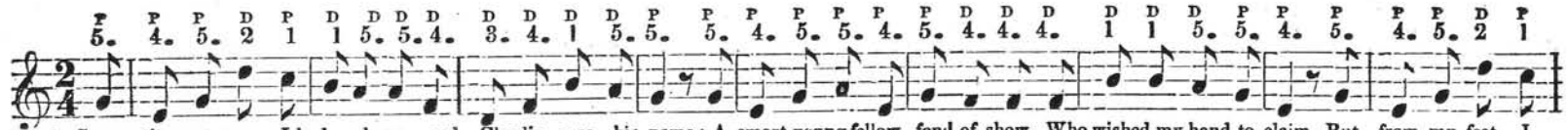
3.

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.‖

4.

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.‖

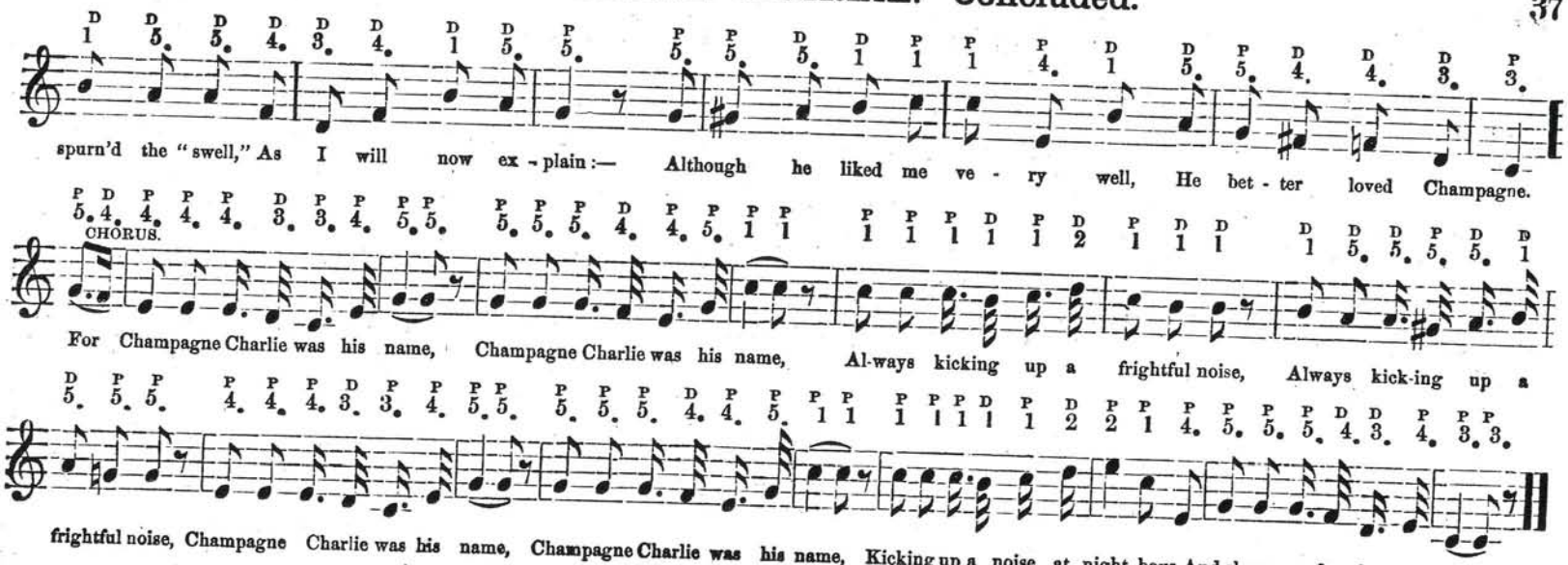
CHAMPAGNE CHARLIE.



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.



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.

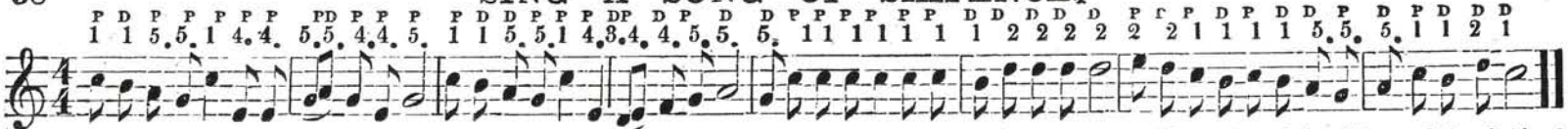
3 He promis'd me of times a score,
That he the pledge would take;
But acted just like many more,
And soon his word did break;
Yes, if for one half day complete,
From drink he would abstain,
He'd go and "resolution" treat
To his rever'd champagne.—CHO.

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 *pallette* for his *paints*,
To use it he'd not deign,
Because he like some other "saints,"
A palate for champagne.—CHO.

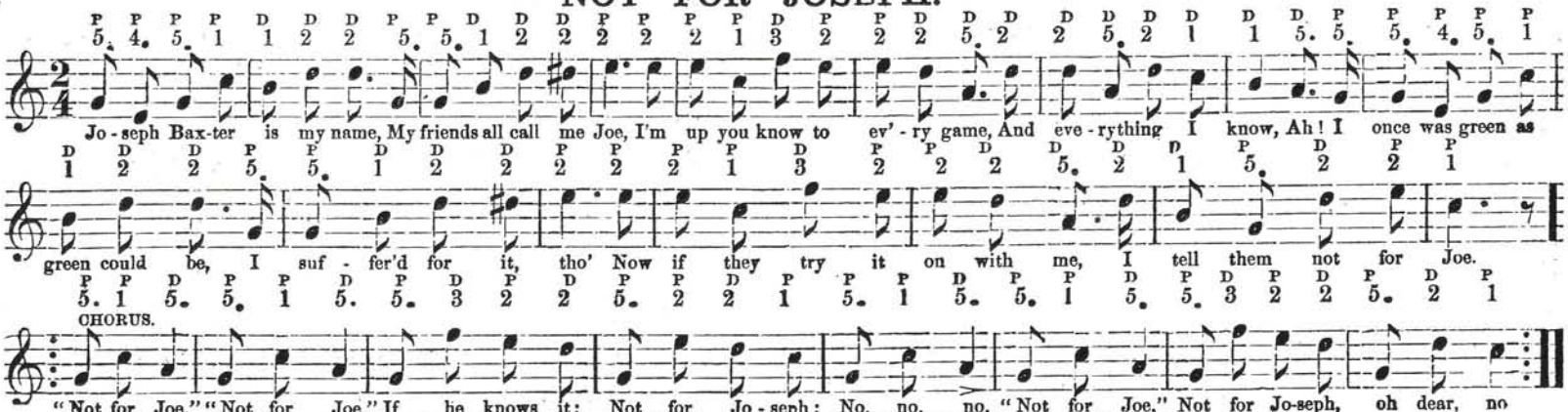
5 His cash did quickly disappear
Which did not well suit me,
For champagne's dear—had he drank beer,
Things different now would be;
I might have been his slave for life,
But now 'tis all in vain
For how can he require a wife,
When *wedded* to Champagne?—CHO.

SING A SONG OF SIXPENCE.

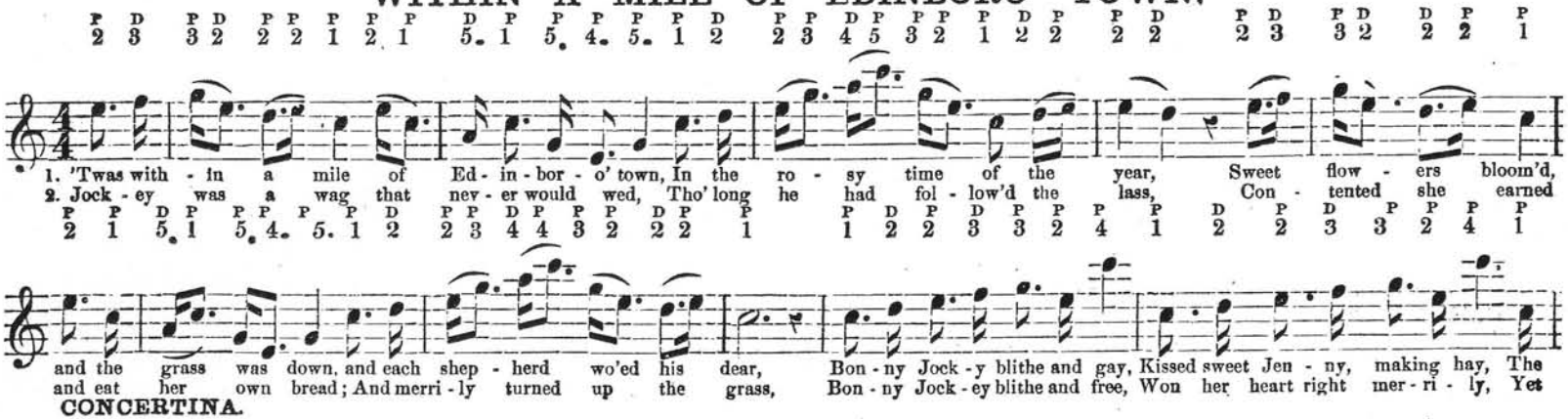


1. Sing a song of sixpence, A bag full of rye; Four and twenty black-birds, Baked in a pie, When the pie was open'd, The birds began to sing; Was not that a dainty dish to set before the king?
2. The King was in his counting house, Counting out his money; The Queen was in the parlour, Eating bread and honey; The maid was in the garden, Hanging out the clothes, There came a little blackbird, And snapp'd [off her nose.

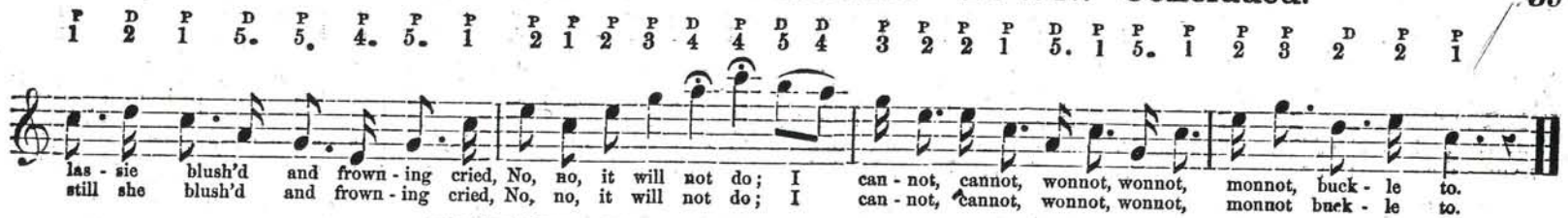
NOT FOR JOSEPH.



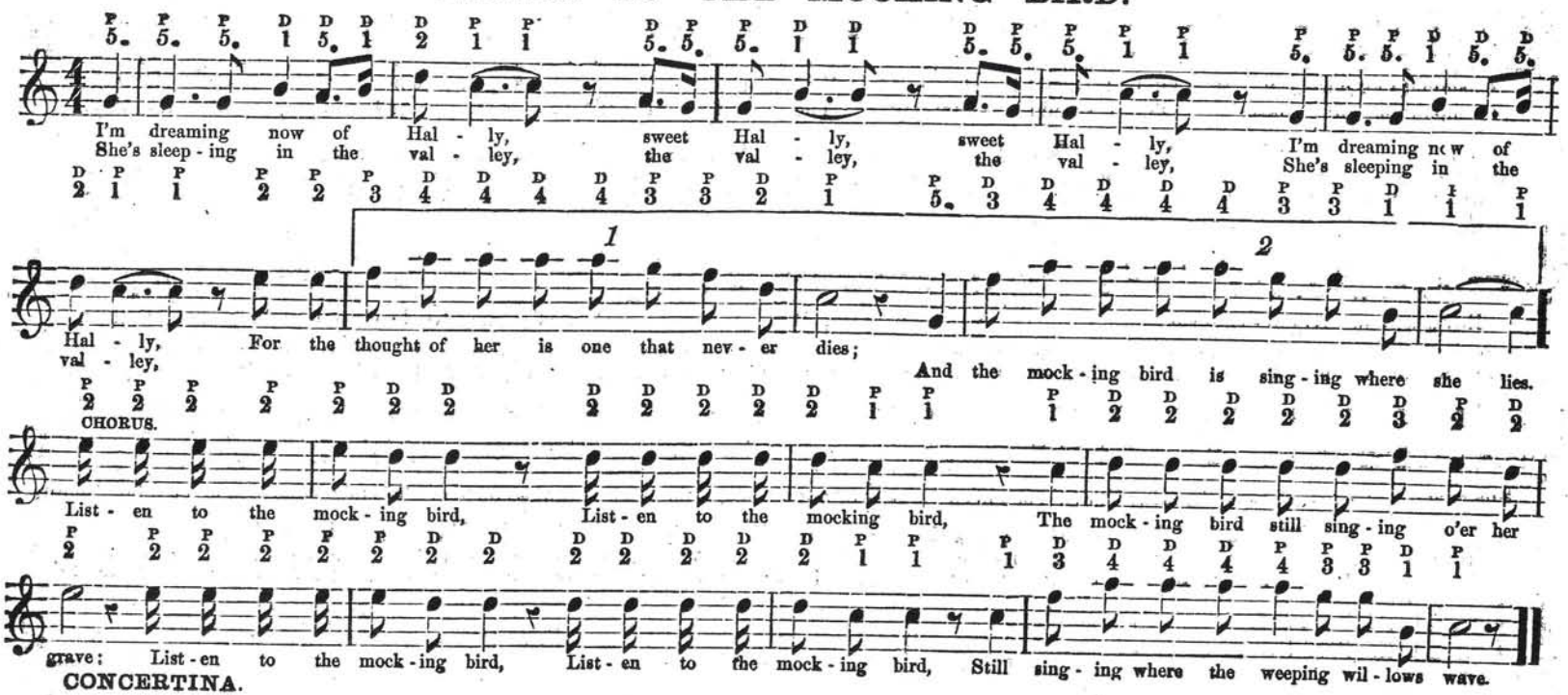
WITHIN A MILE OF EDINBORO' TOWN.



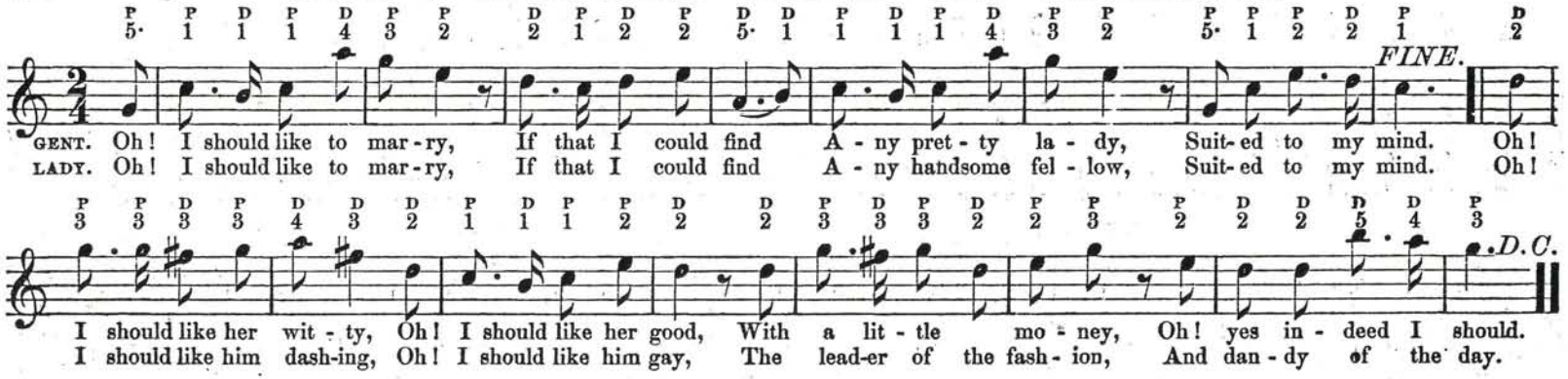
WITHIN A MILE OF EDINBORO' TOWN. Concluded.



LISTEN TO THE MOCKING BIRD.



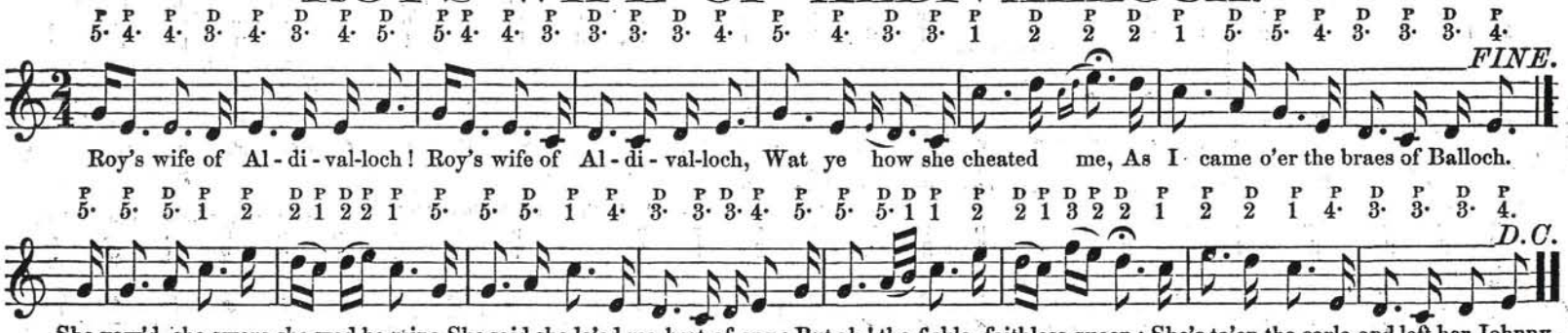
OH! I SHOULD LIKE TO MARRY.



GENT. Oh! I should like to mar-ry, If that I could find A-ny pret-ty la-dy, Suit-ed to my mind. Oh!
LADY. Oh! I should like to mar-ry, If that I could find A-ny handsome fel-low, Suit-ed to my mind. Oh!

I should like her wit-ty, Oh! I should like her good, With a lit-tle mo-ney, Oh! yes in-deed I should.
I should like him dash-ing, Oh! I should like him gay, The lead-er of the fash-ion, And dan-dy of the day.

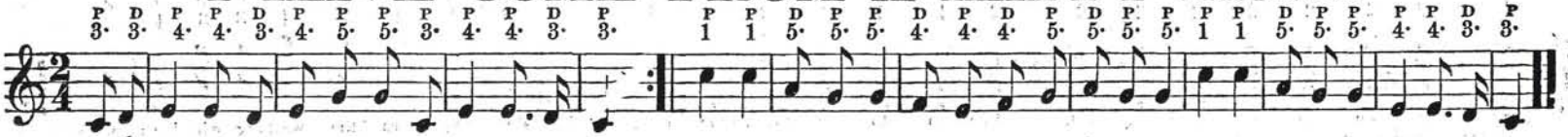
ROY'S WIFE OF ALDIVALLOCH.



Roy's wife of Al-di-val-loch! Roy's wife of Al-di-val-loch, Wat ye how she cheated me, As I came o'er the braes of Balloch.

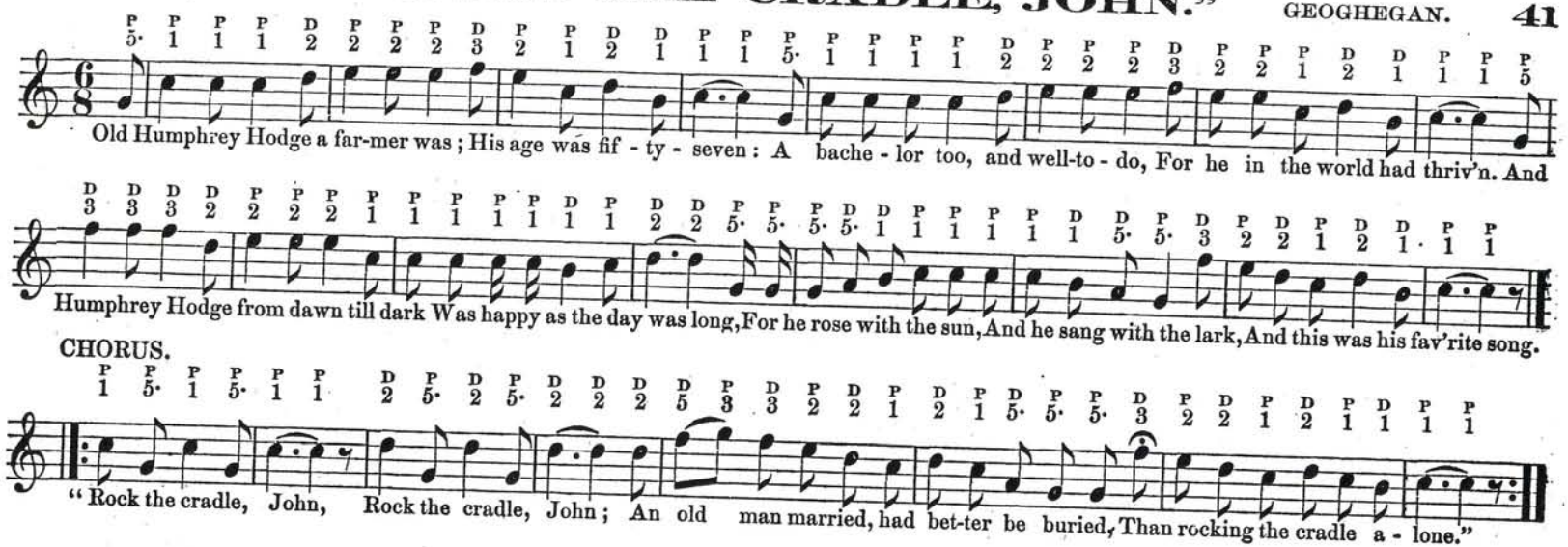
She vow'd, she swore she wad be mine, She said she lo'ed me best of ony; But ah! the fickle, faithless queen; She's ta'en the carle, and left her Johnny.

I HAVE COME FROM A HAPPY LAND.

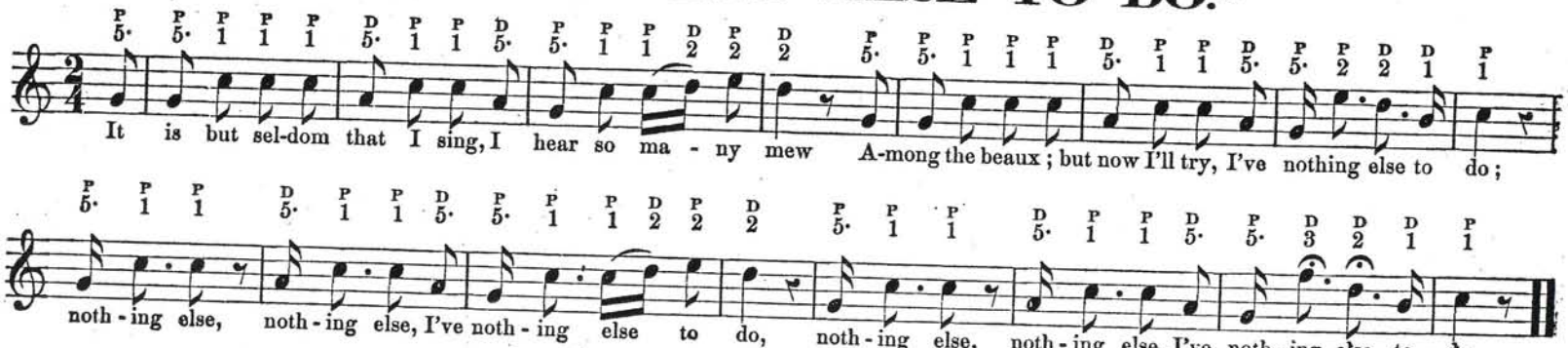


I have come from a happy land, Where care is unknown, } Haste, haste, fly with me, Where love's banquet waits for thee; Thine its sweets shall be, Thine, thine alone.
I have part-ed a merry band, To make thee n me own. }

"ROCK THE CRADLE, JOHN."

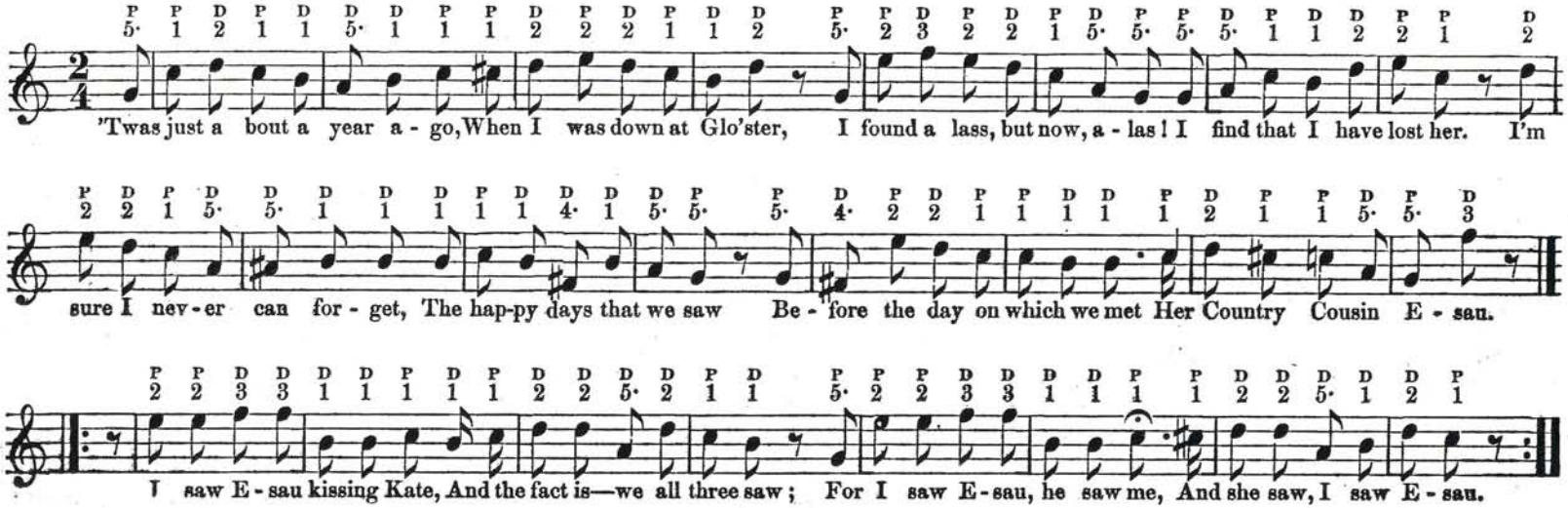


"I'VE NOTHING ELSE TO DO."

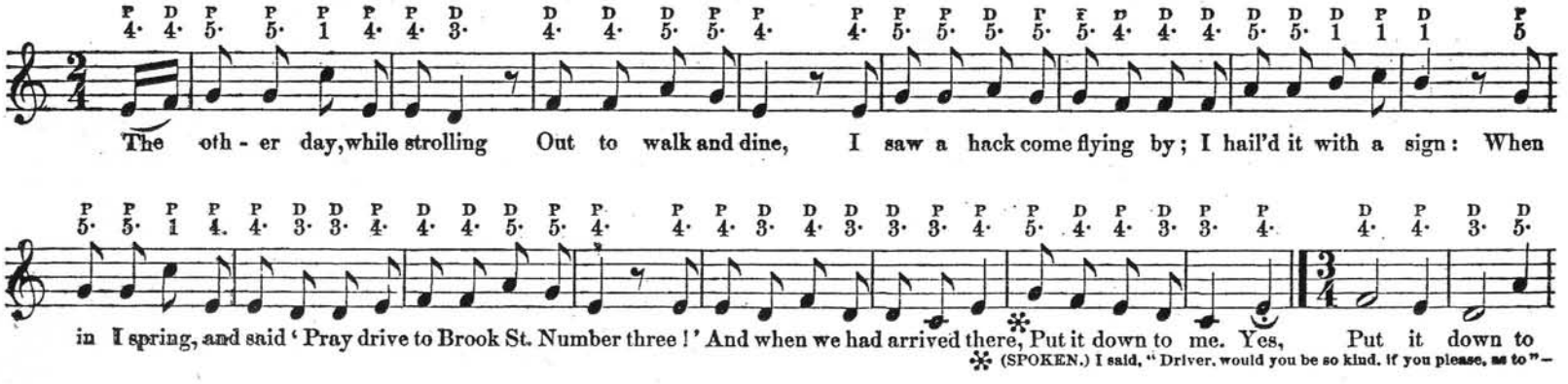


I SAW ESAU KISSING KATE.

HUNTER.

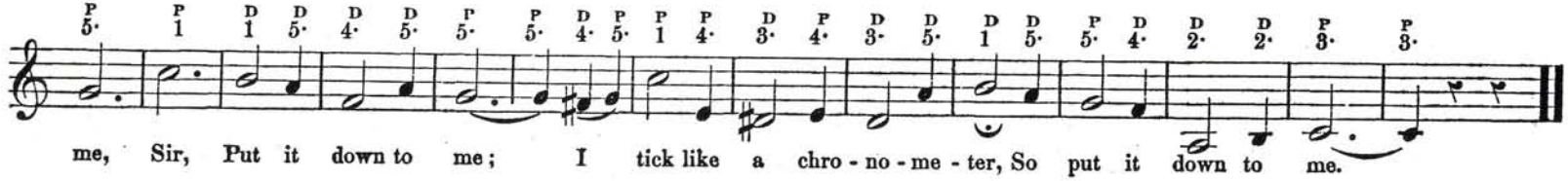


PUT IT DOWN TO ME.



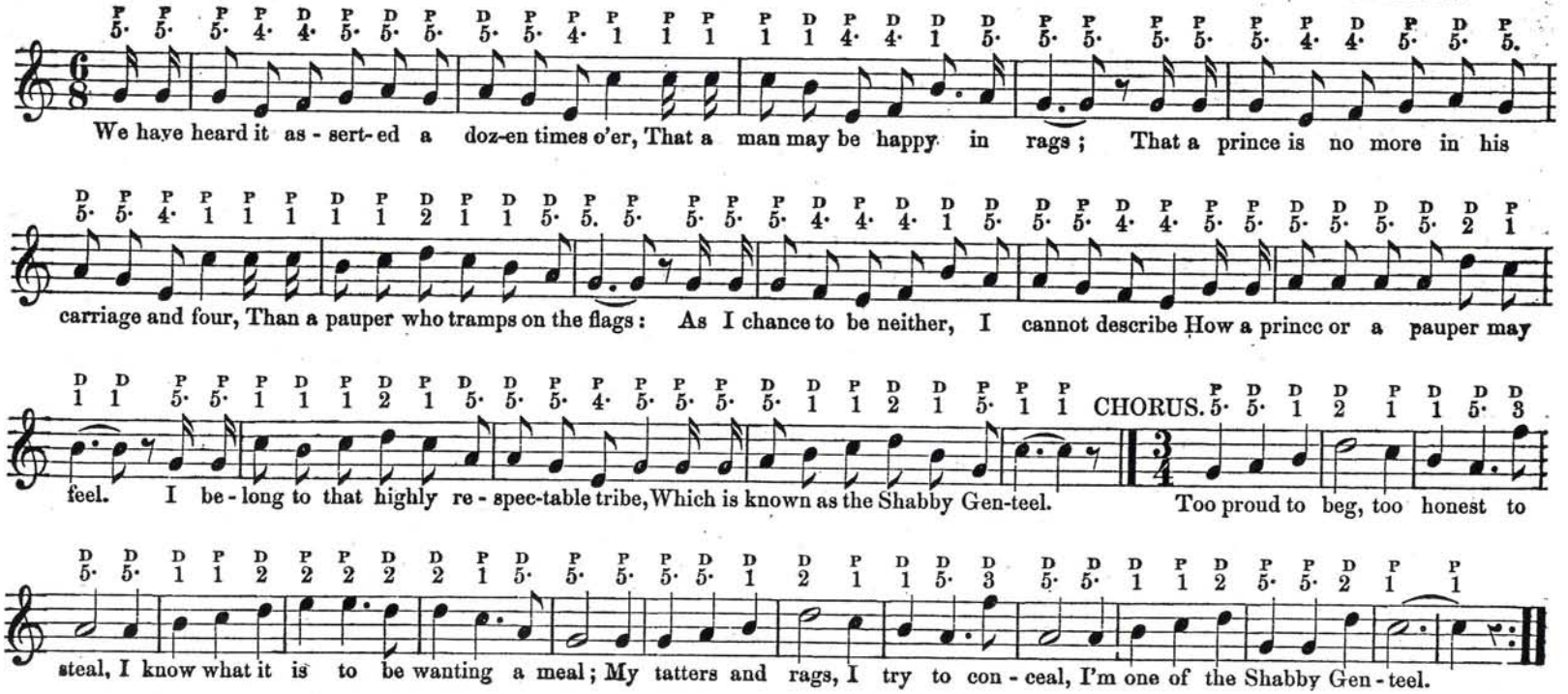
✲ (SPOKEN.) I said, "Driver, would you be so kind, if you please, as to"—

PUT IT DOWN TO ME. Concluded.

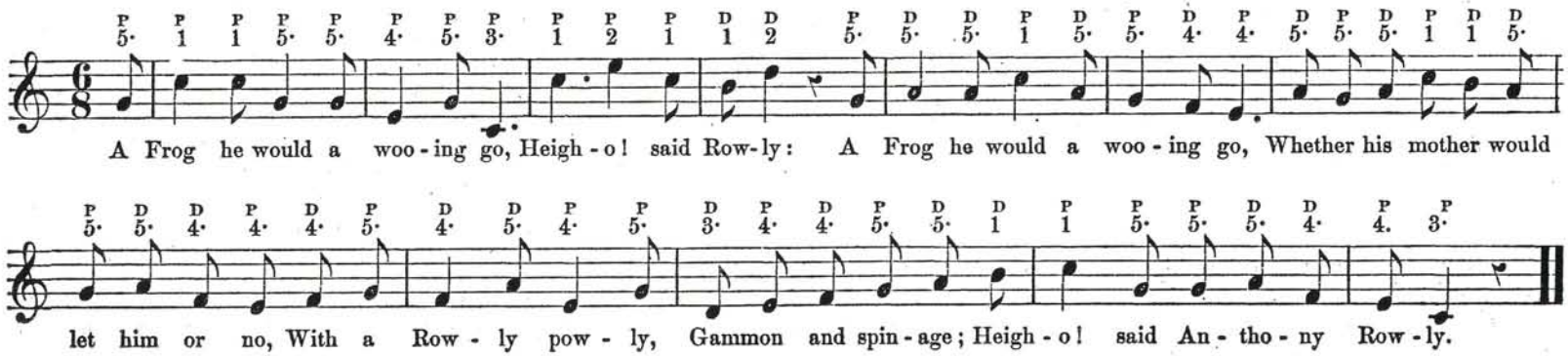


SHABBY GENTEEL.

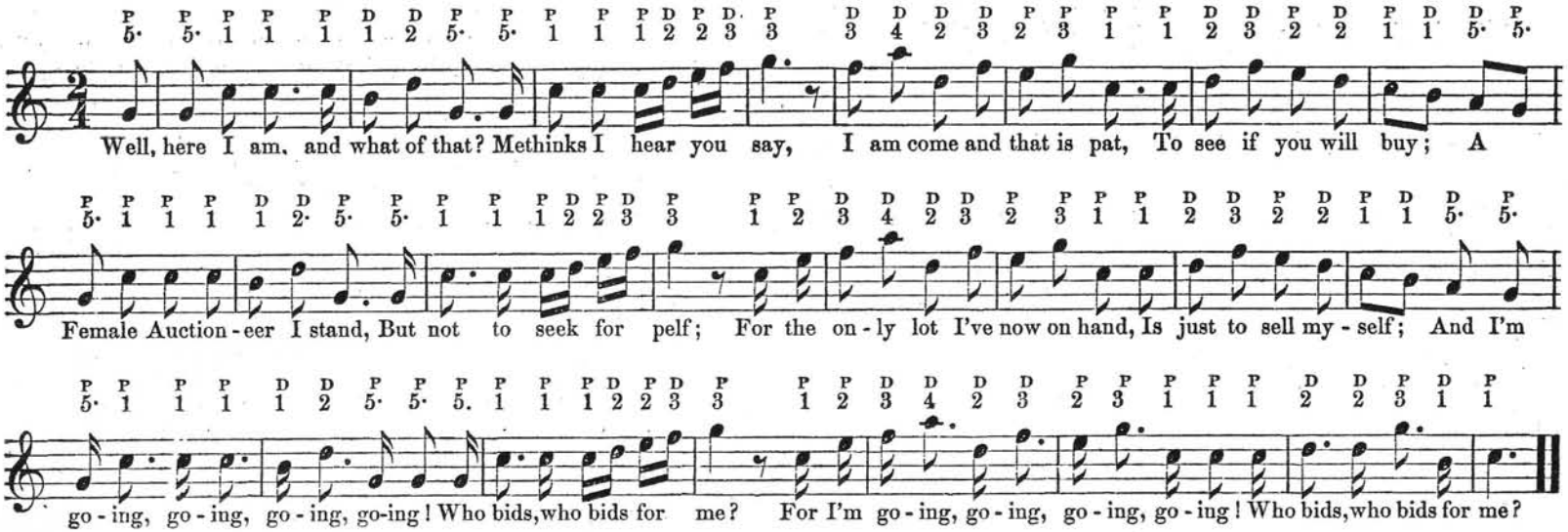
CLIFTON.



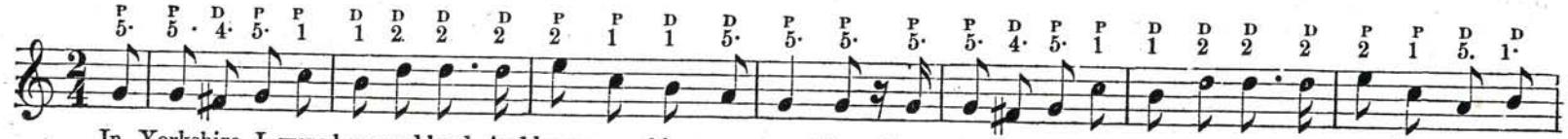
"A FROG HE WOULD A WOOING GO."



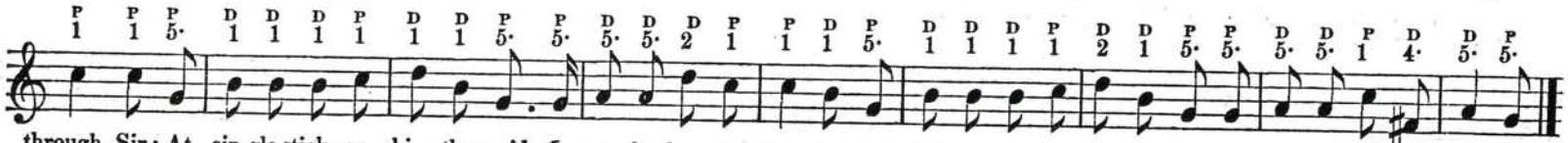
FEMALE AUCTIONEER.



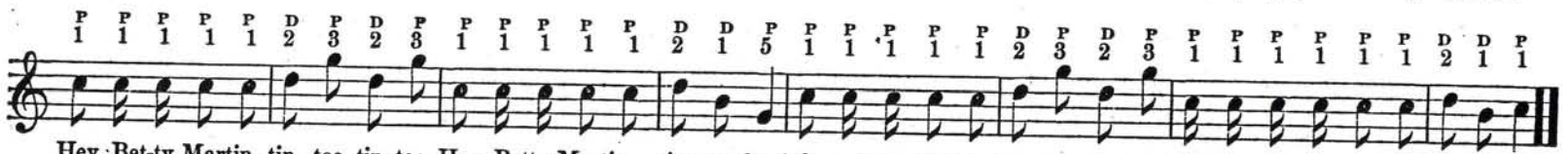
HEY, BETTY MARTIN, TIP TOE FINE.



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

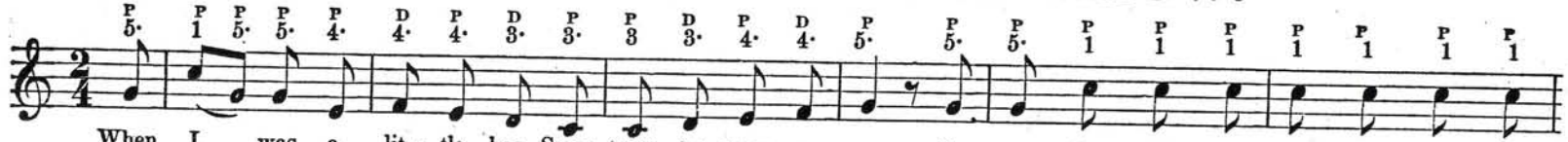


through, Sir: At sin-gle stick, or kiss the maid, I wur the boy vor sart - in, Zays I, "Push on, to be afraid's, My eye, and Bet - ty Martin."

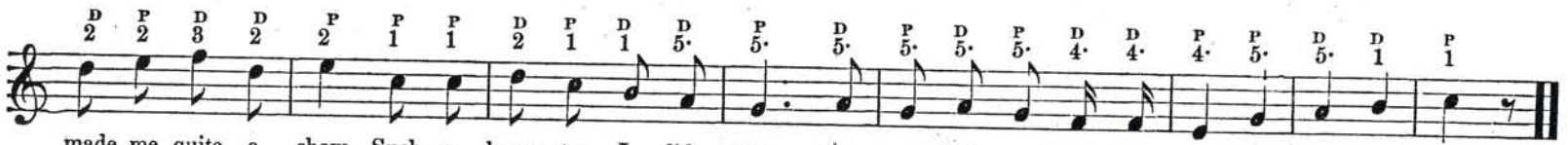


Hey, Bet-ty Martin, tip - toe, tip- toe, Hey, Betty Martin, tip - toe fine! O, Betty Martin, tip - toe, tip- toe, My eye, Betty Martin, tip-toe fine.

SUCH A BEAUTY I DID GROW.

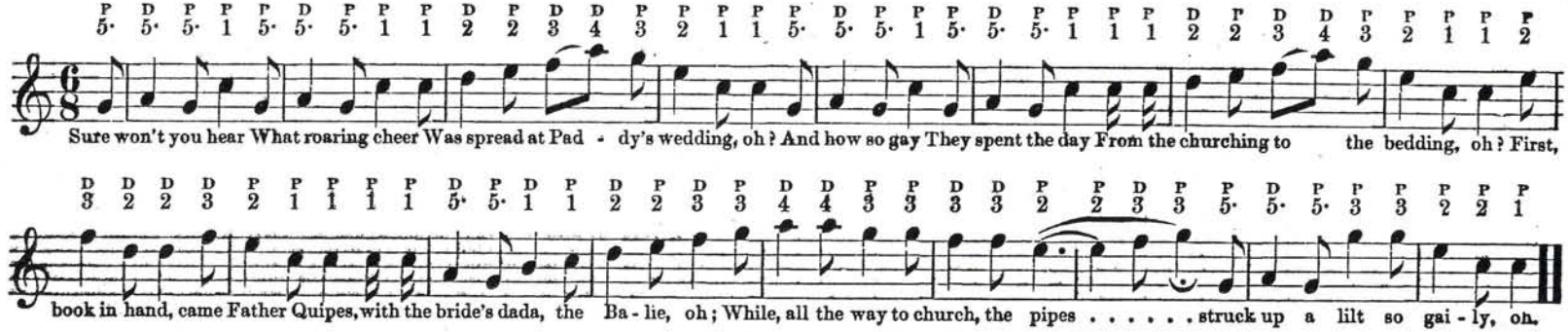


When I was a lit - tle boy, Some twen - ty years a - go, I was the pride of mam - my's heart, She

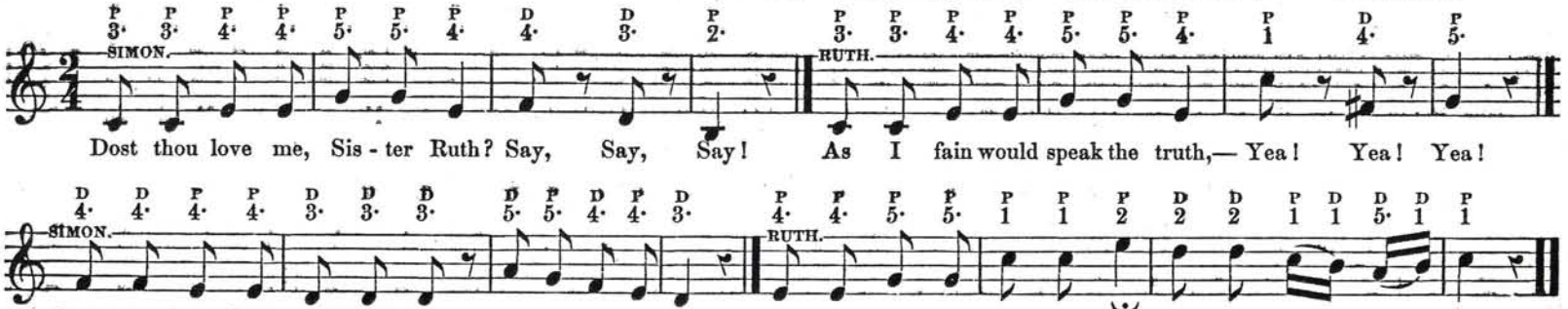


made me quite a show. Such a beau - ty I did grow, did grow, did grow! Such a beau - ty I did grow.

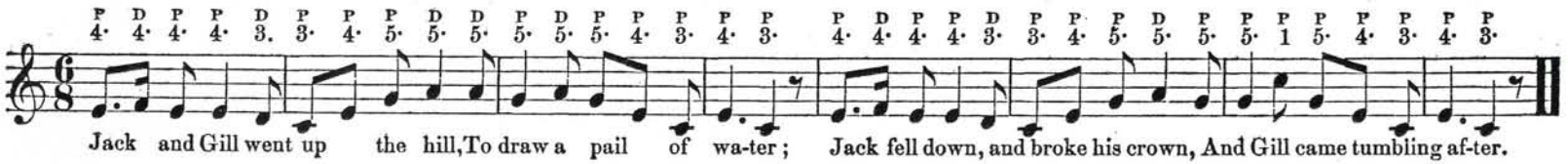
IRISH WEDDING.

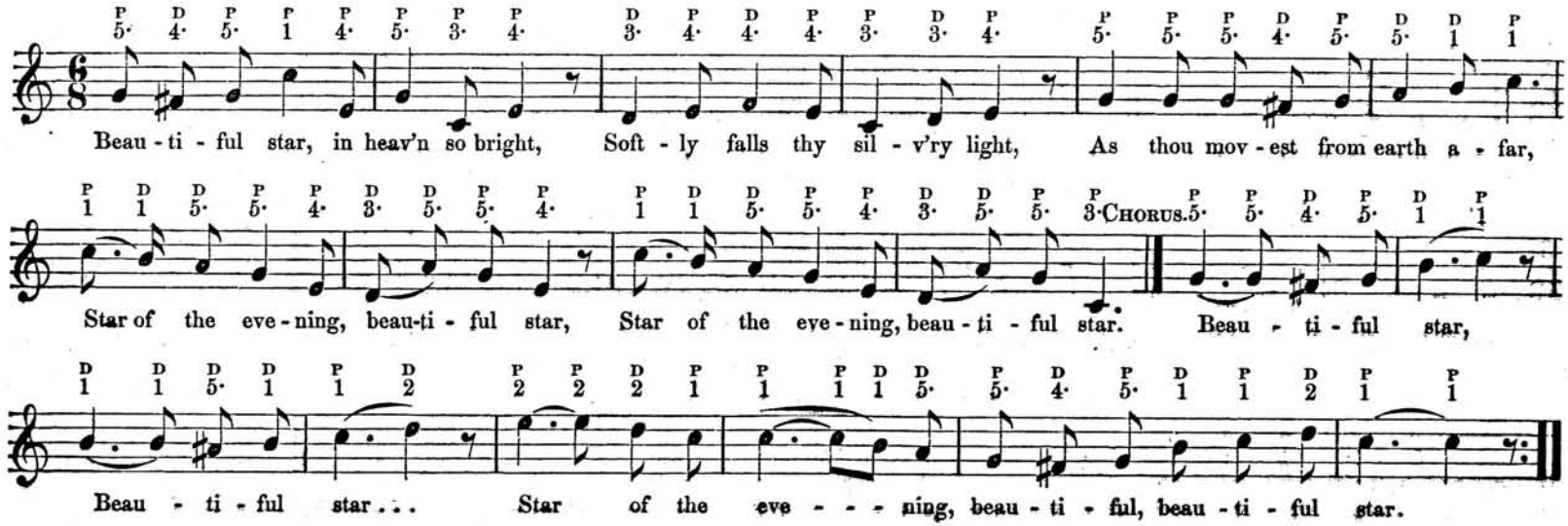


DOST THOU LOVE ME, SISTER RUTH? Duet.

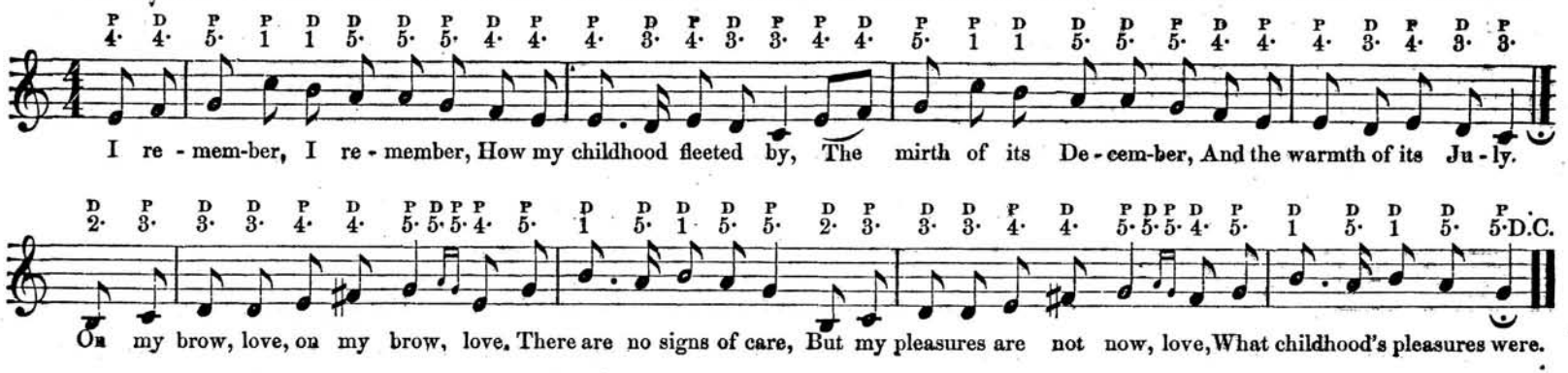


"JACK AND GILL WENT UP THE HILL."

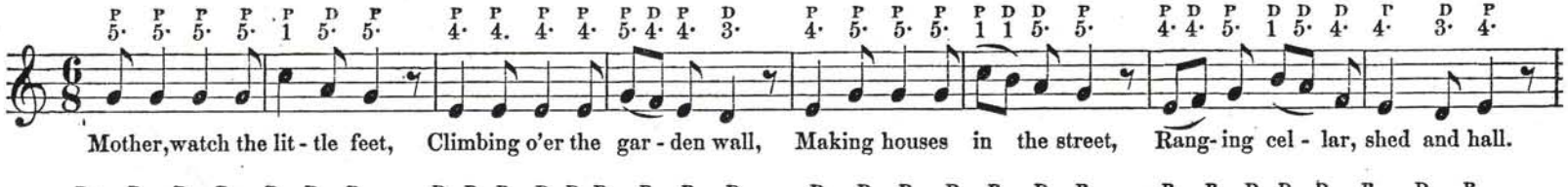


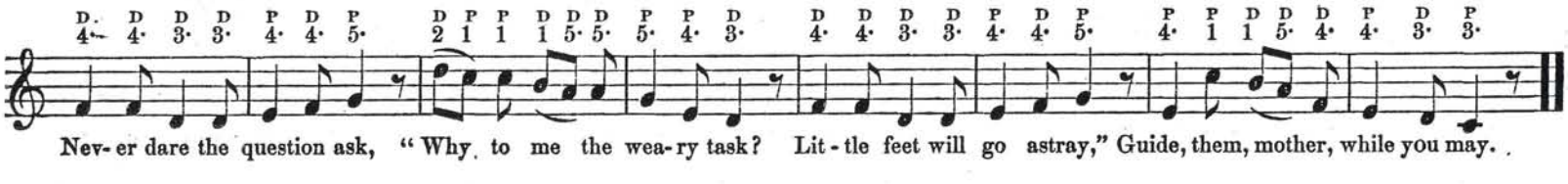


I REMEMBER HOW MY CHILDHOOD FLEETED BY.

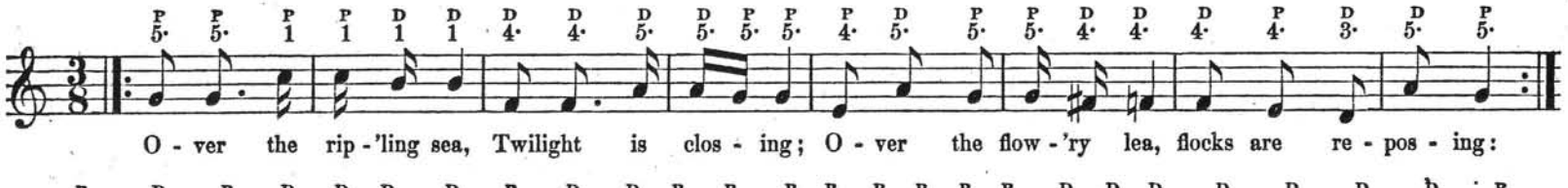


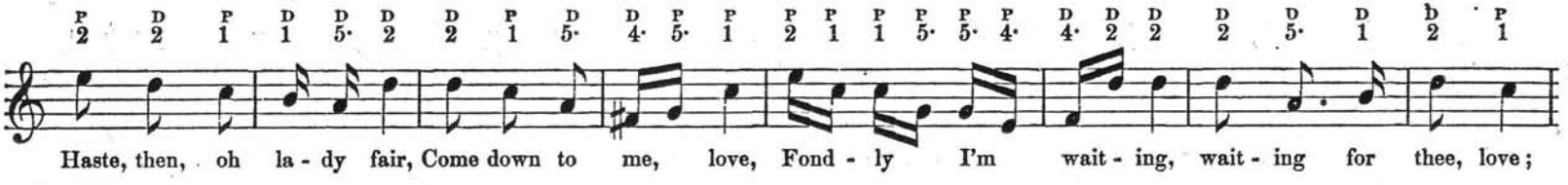
MOTHER, WATCH THE LITTLE FEET.

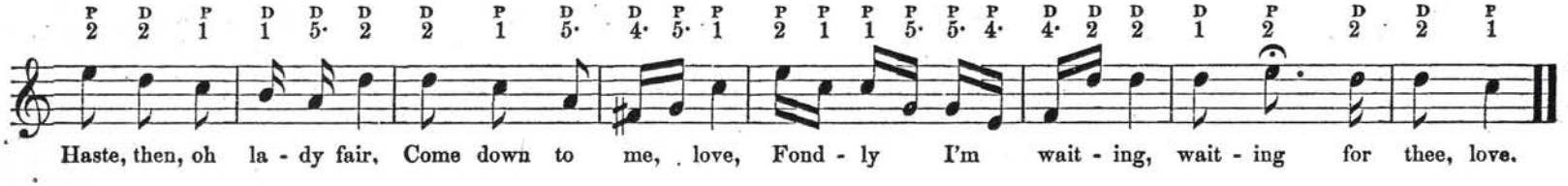




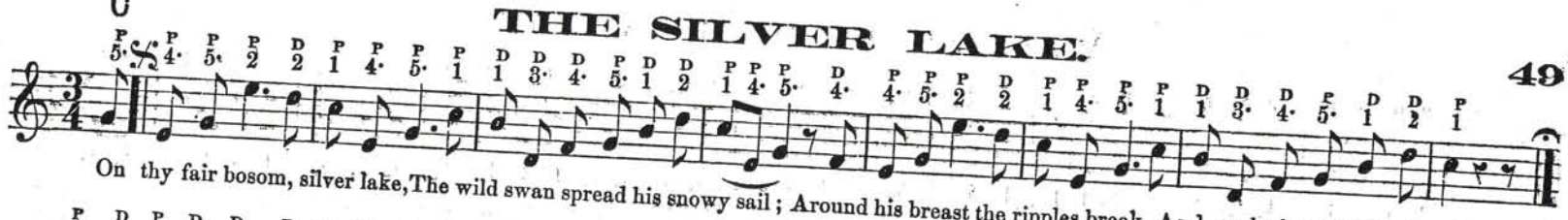
SANTA LUCIA.



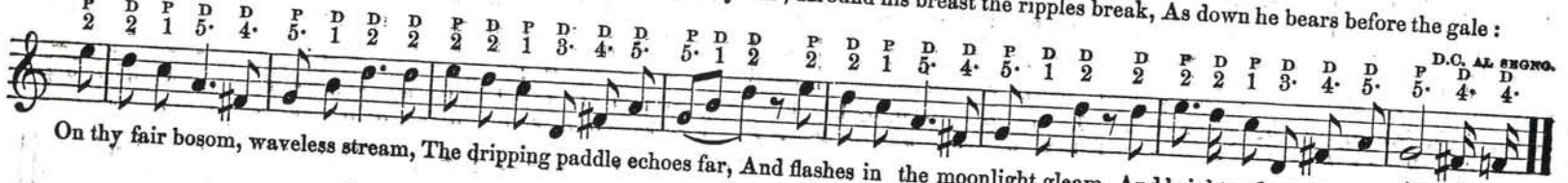




THE SILVER LAKE.



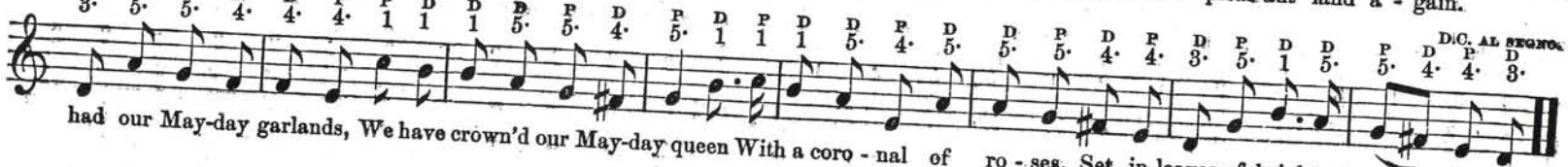
On thy fair bosom, silver lake, The wild swan spread his snowy sail; Around his breast the ripples break, As down he bears before the gale:



On thy fair bosom, waveless stream, The dripping paddle echoes far, And flashes in the moonlight gleam, And bright reflects the polar star. On

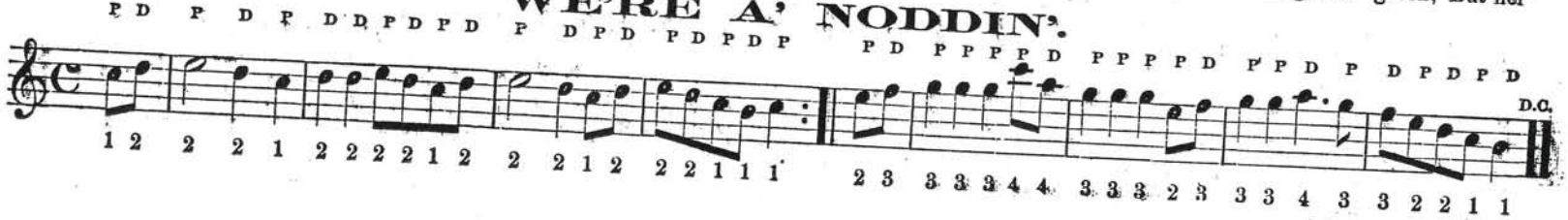
THE SUMMER DAYS ARE COMING.

The sum-mer days are coming, The blossoms deck the bough, The bees are gai - ly humming, And the birds are sing-ing now; We have reign is near - ly o - ver, The Spring is on the wane; Oh! haste thee, gen - tle Summer, To our pleas-ant land a - gain.

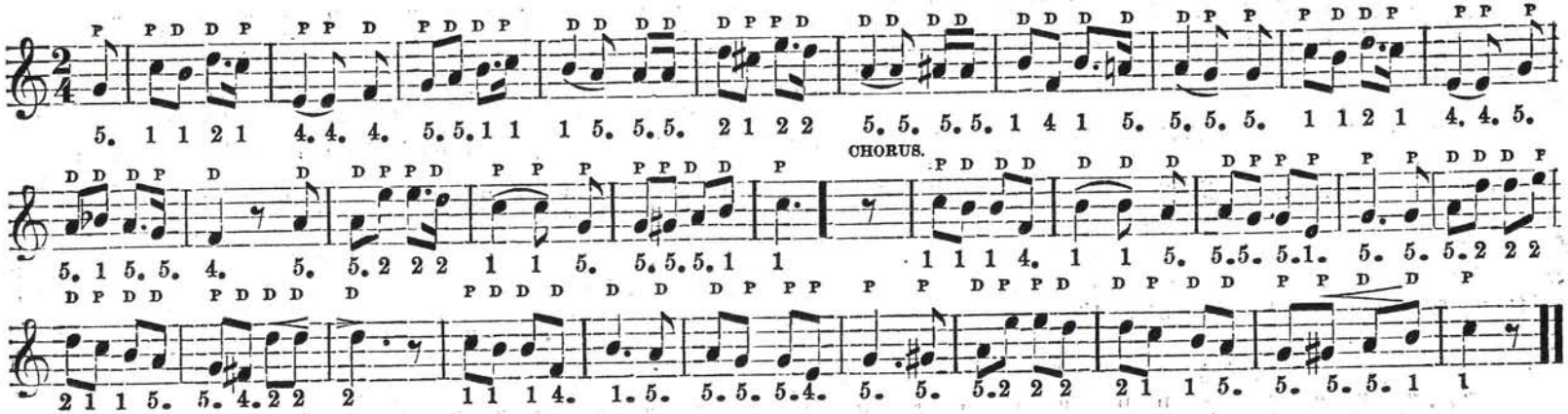


had our May-day garlands, We have crown'd our May-day queen With a coro - nal of ro - ses, Set in leaves of brightest green, But her

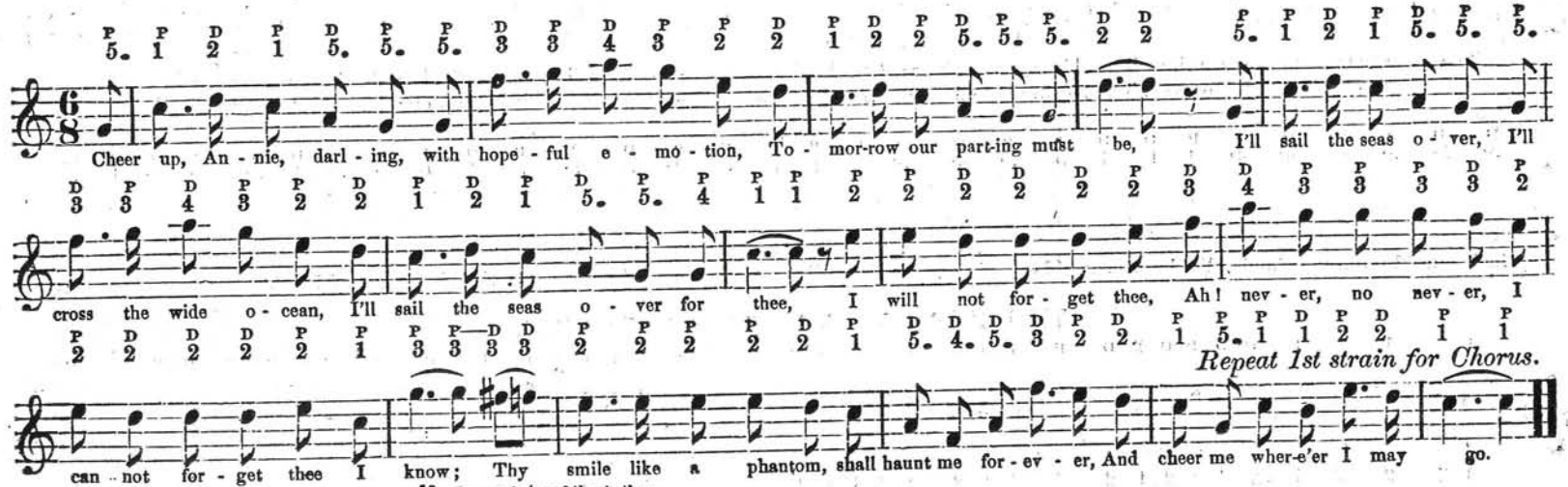
WE'RE A' NODDIN'.



WALKING DOWN BROADWAY.



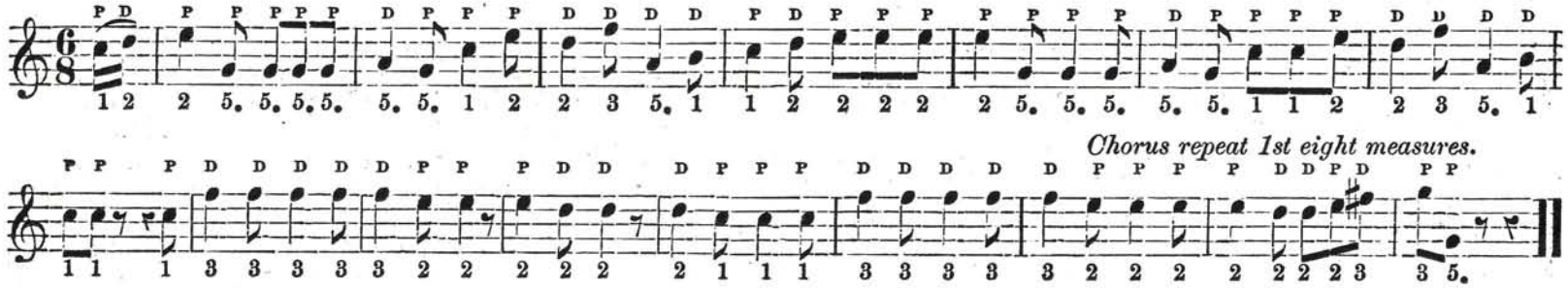
ENOCH ARDEN.*



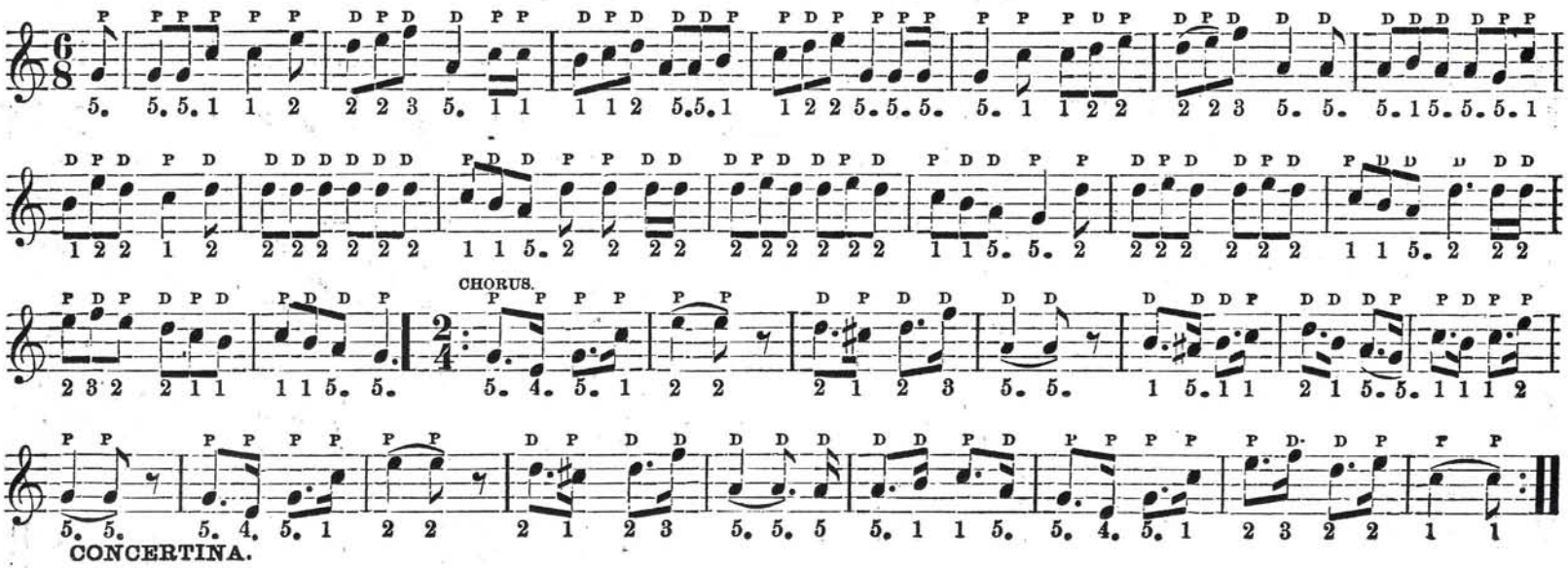
CONCERTINA.

* By permission of the Author.

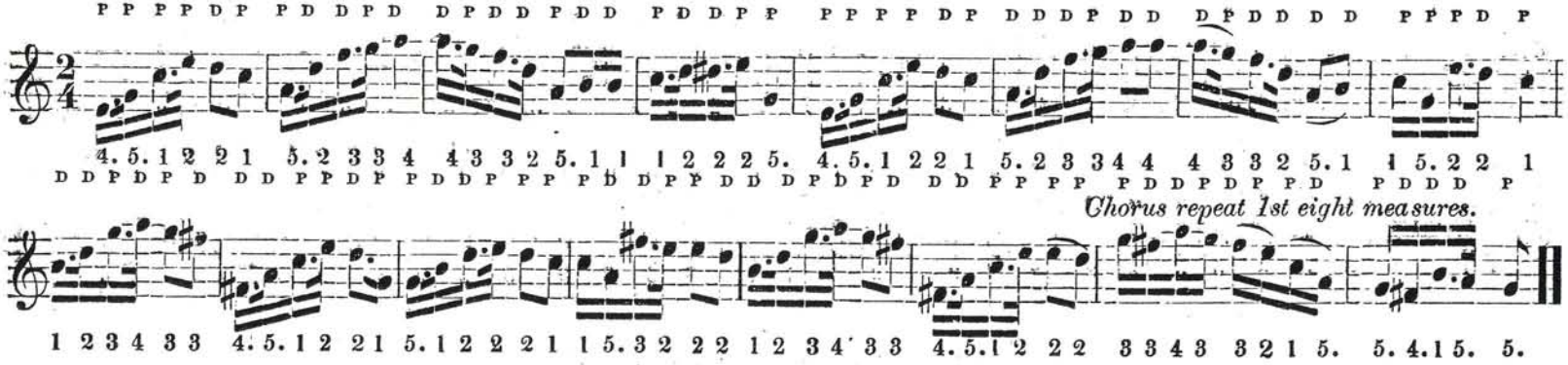
CAPTAIN JINKS.



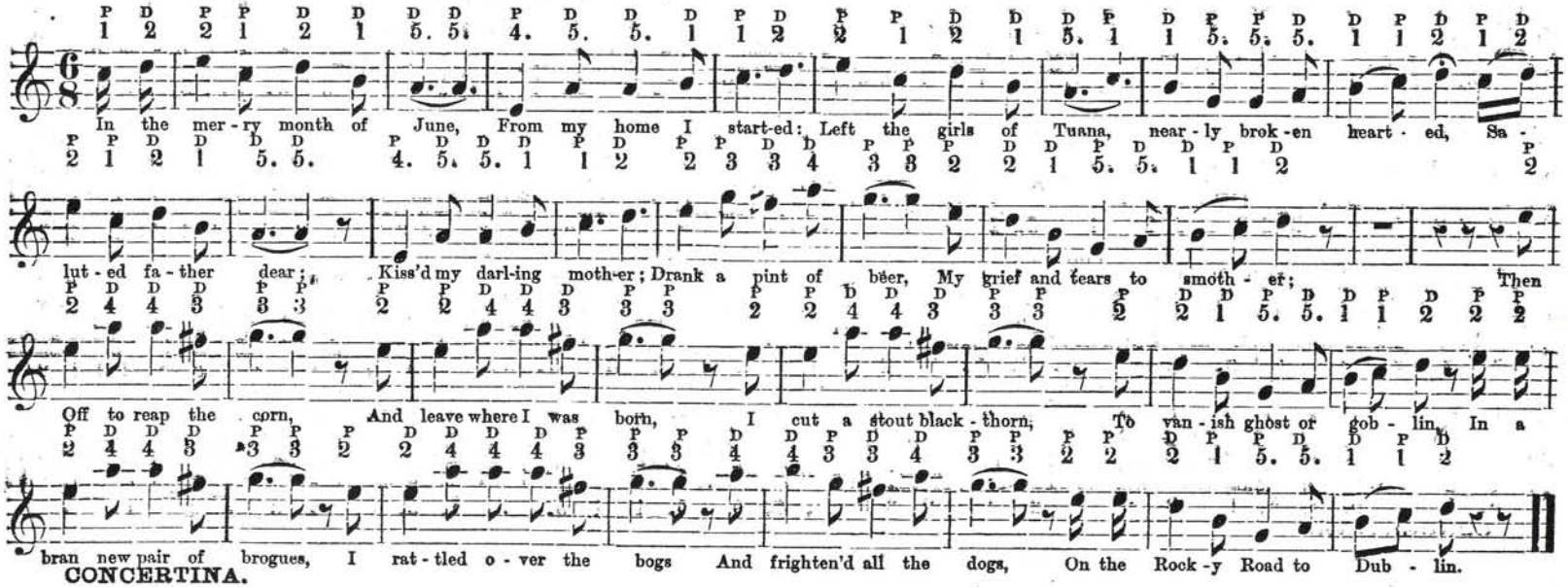
UP IN A BALLOON.



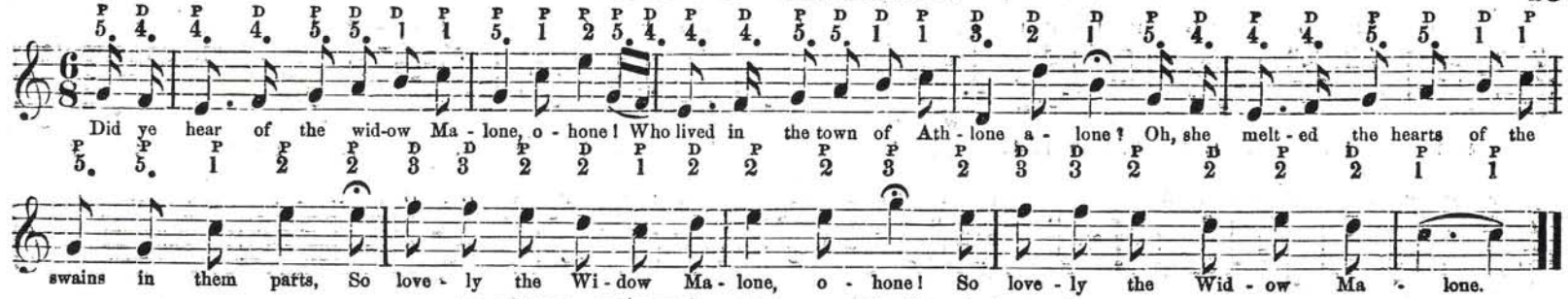
ON THE BEACH AT LONG BRANCH.



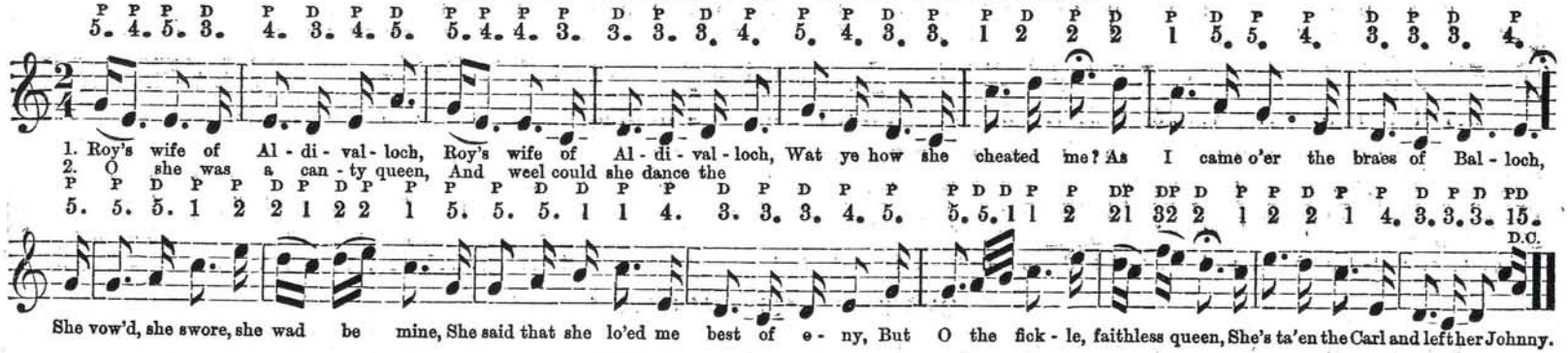
ROCKY ROAD TO DUBLIN.



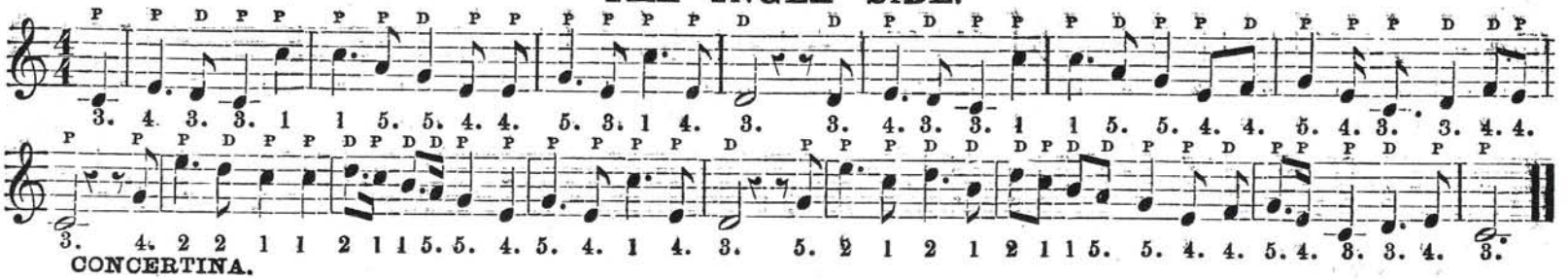
WIDOW MALONE.



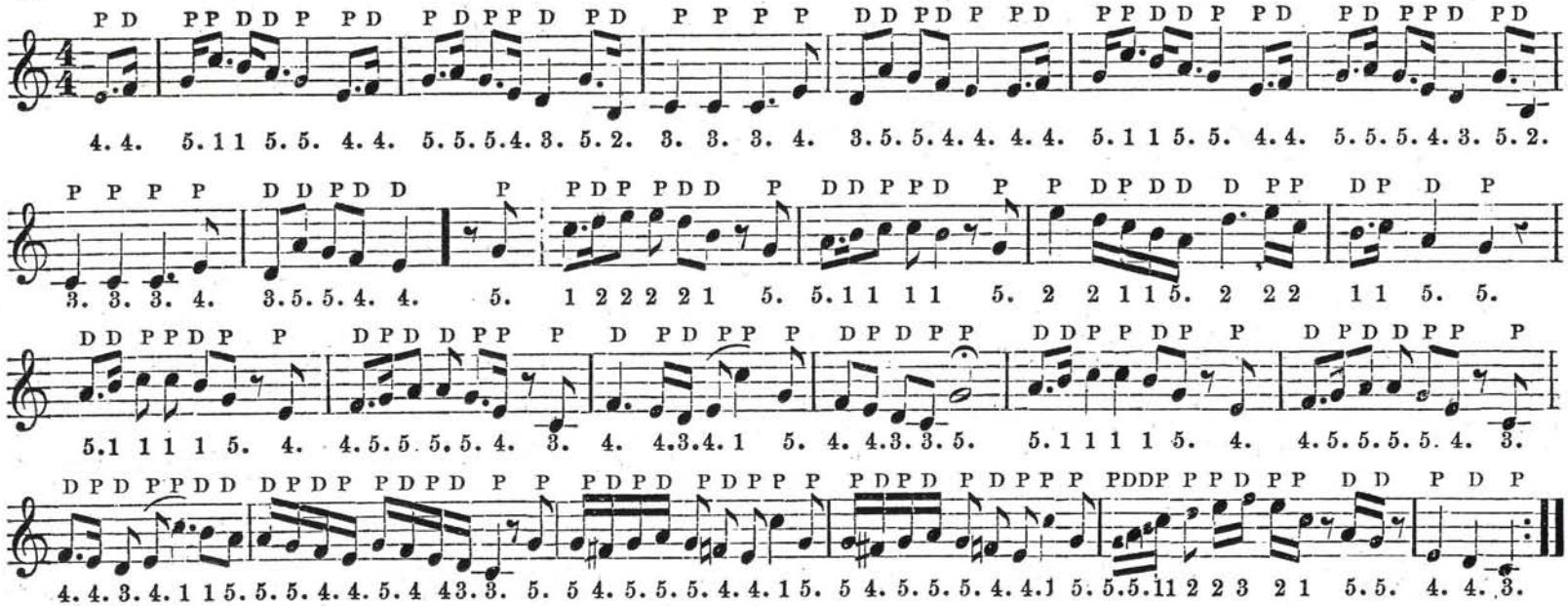
ROY'S WIFE OF ALDIVALLOCH.



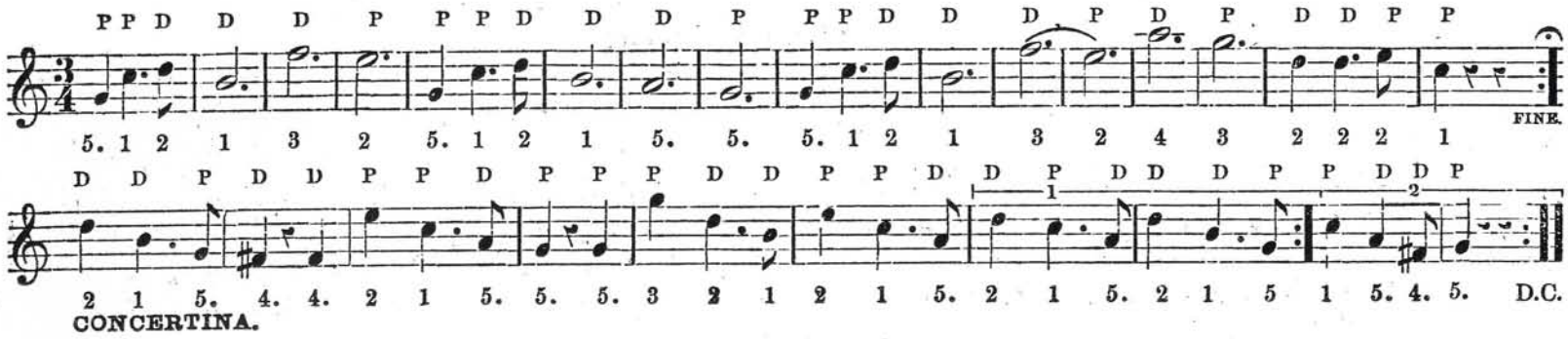
THE INGLE SIDE.



O NANNY, WILT THOU GANG WITH ME.

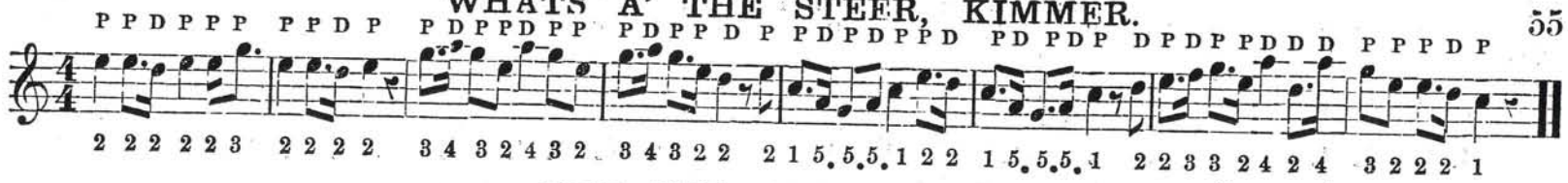


THE PERI WALTZ.

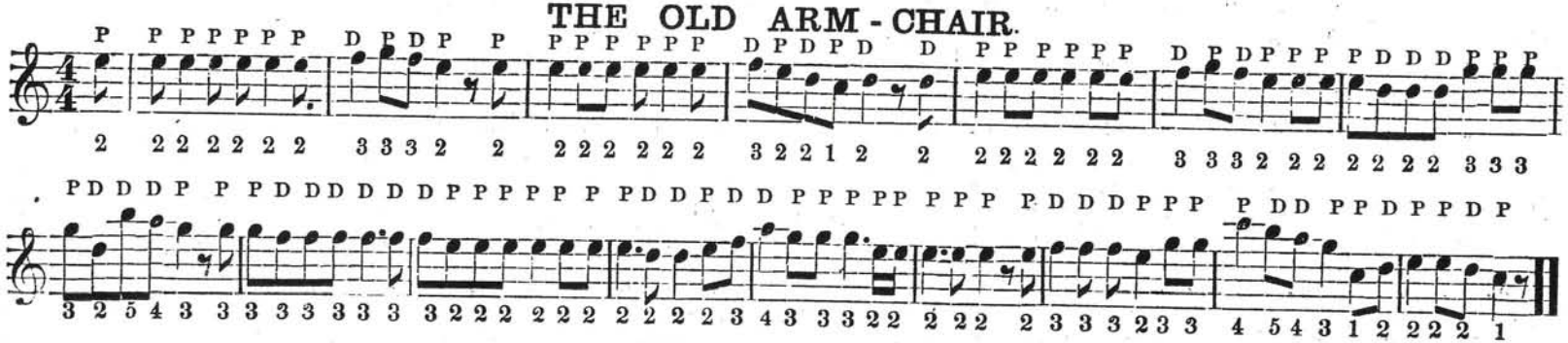


CONCERTINA.

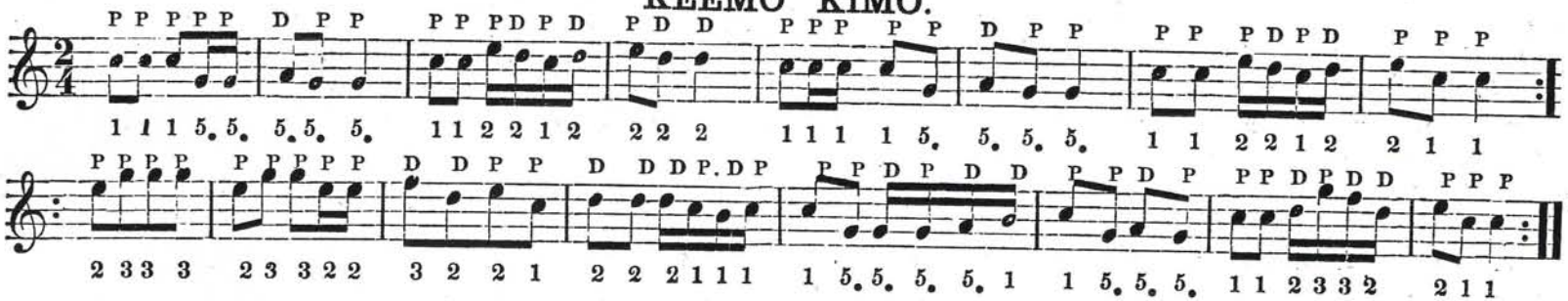
WHATS A' THE STEER, KIMMER.



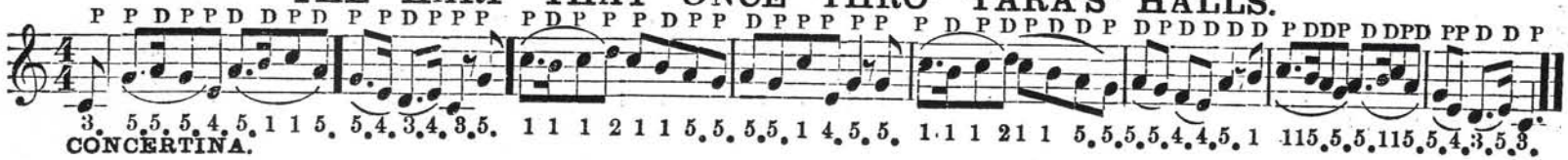
THE OLD ARM-CHAIR.



KEEMO KIMO.

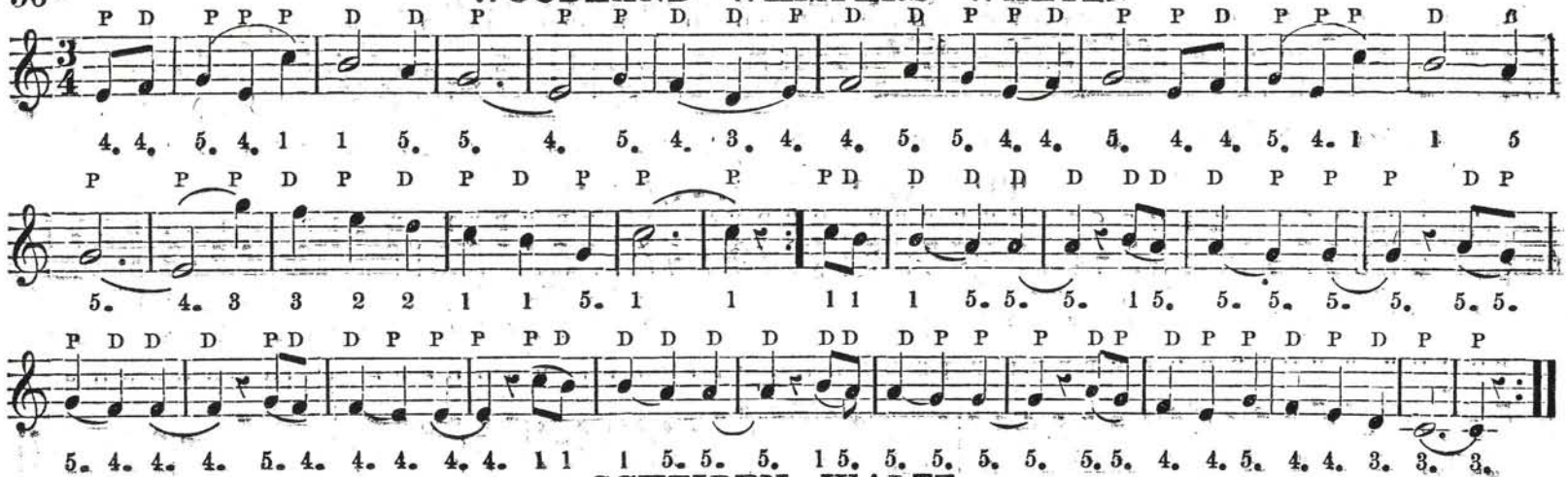


THE HARP THAT ONCE THRO' TARA'S HALLS.

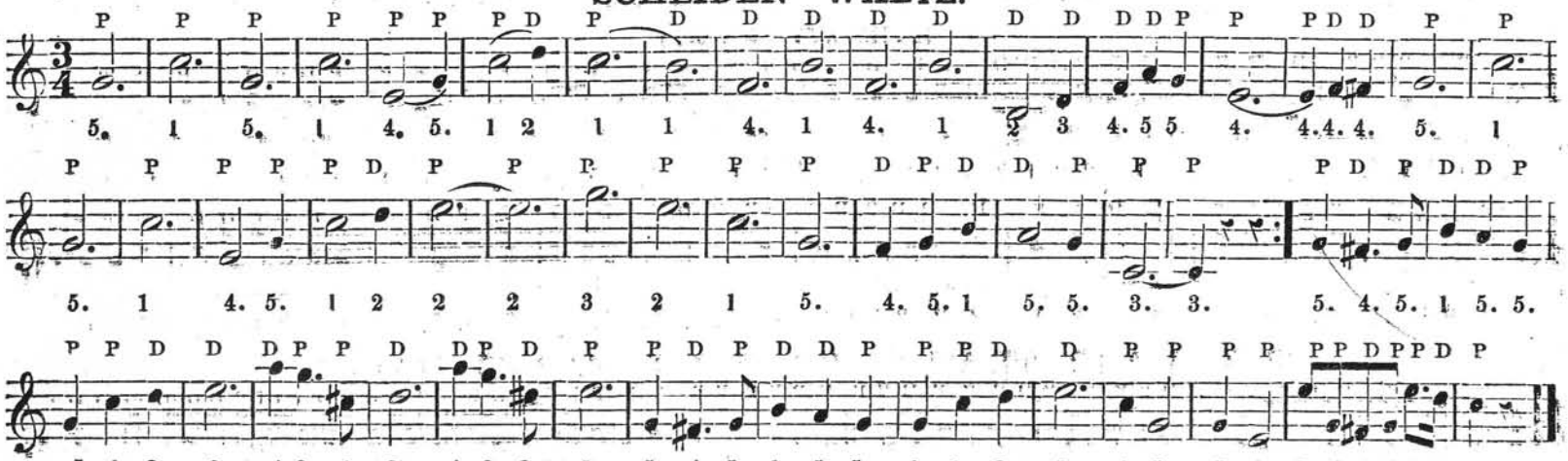


CONCERTINA.

WOODLAND WHISPERS WALTZ.

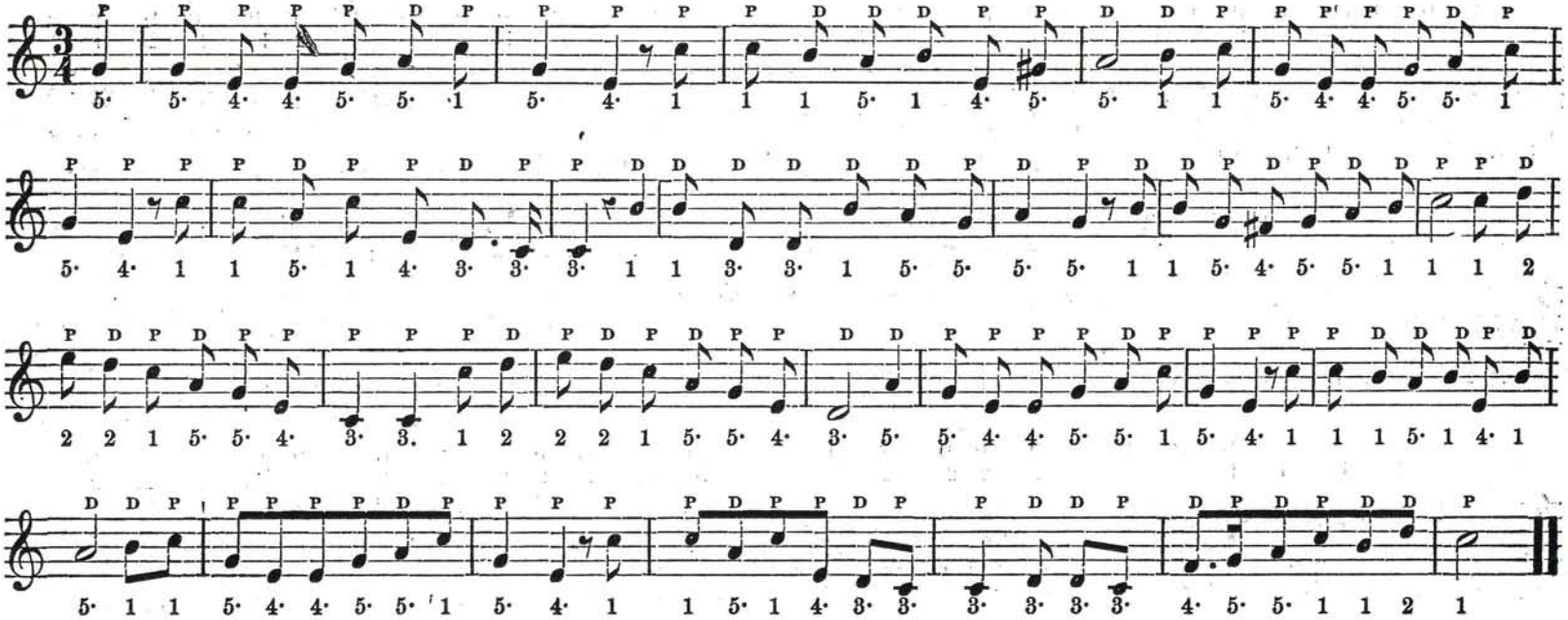


SCHEIDEN WALTZ.

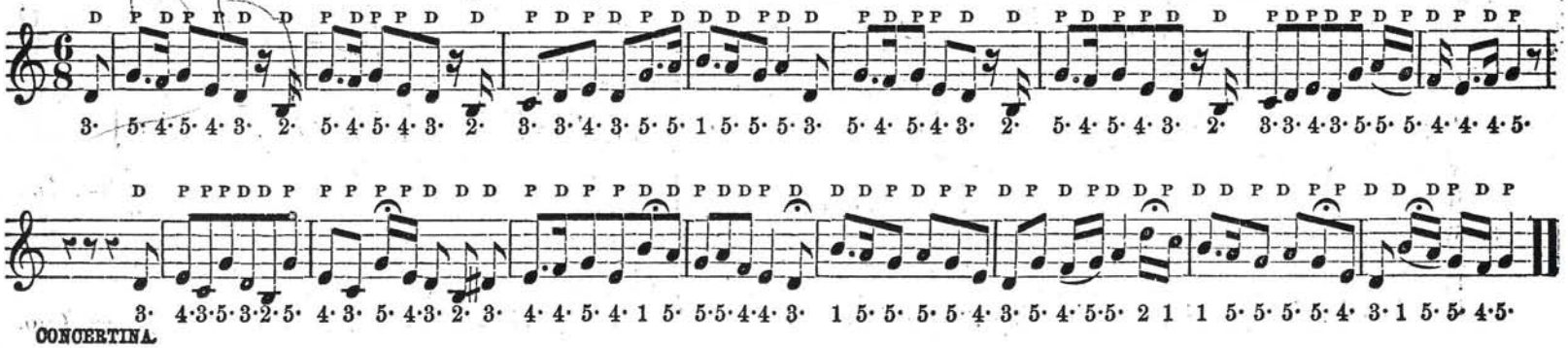


CONCERTINA.

MOLLY BAWN.

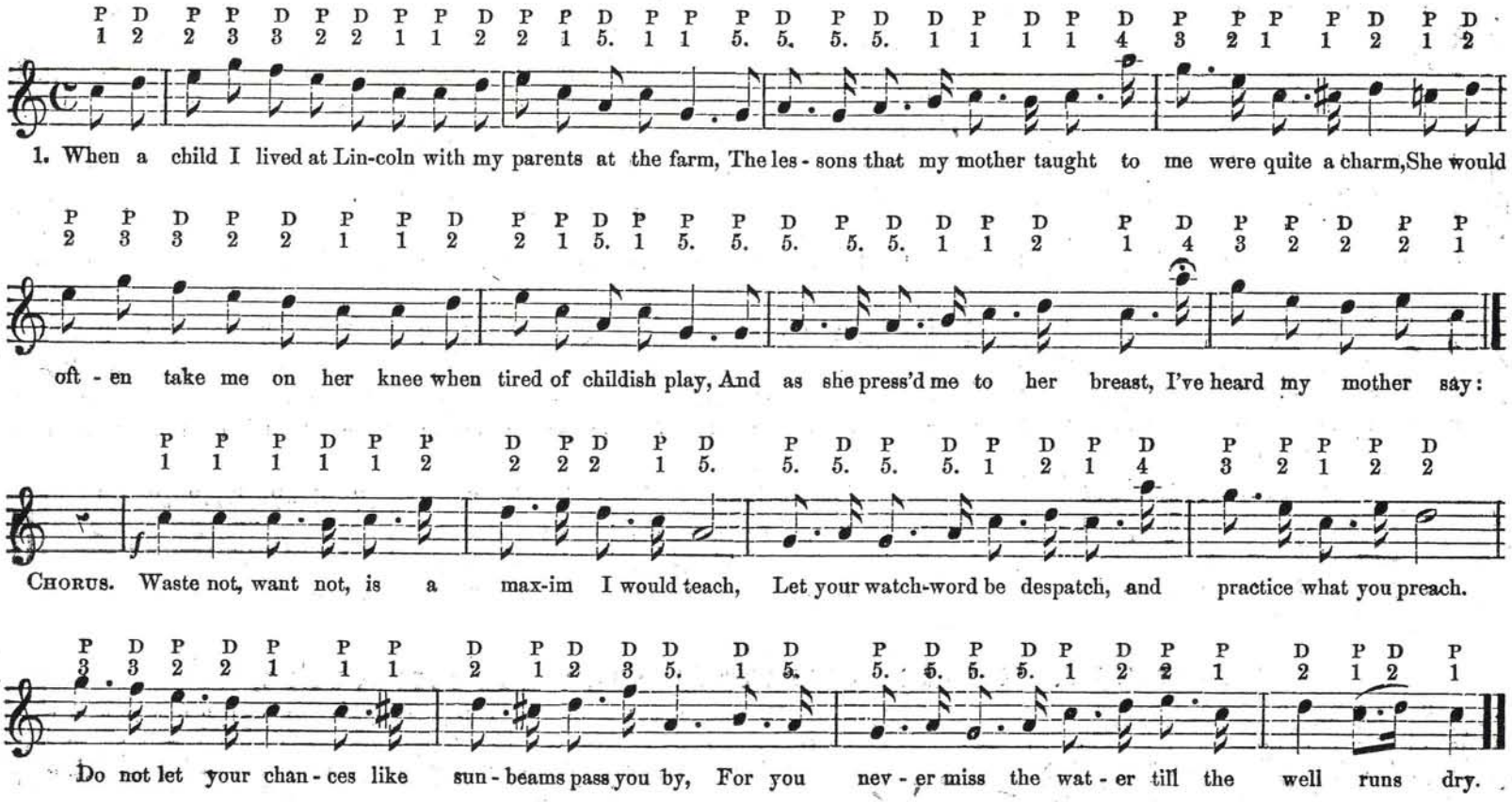


NORAH, THE PRIDE OF KILDARE.



CONCERTINA.

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



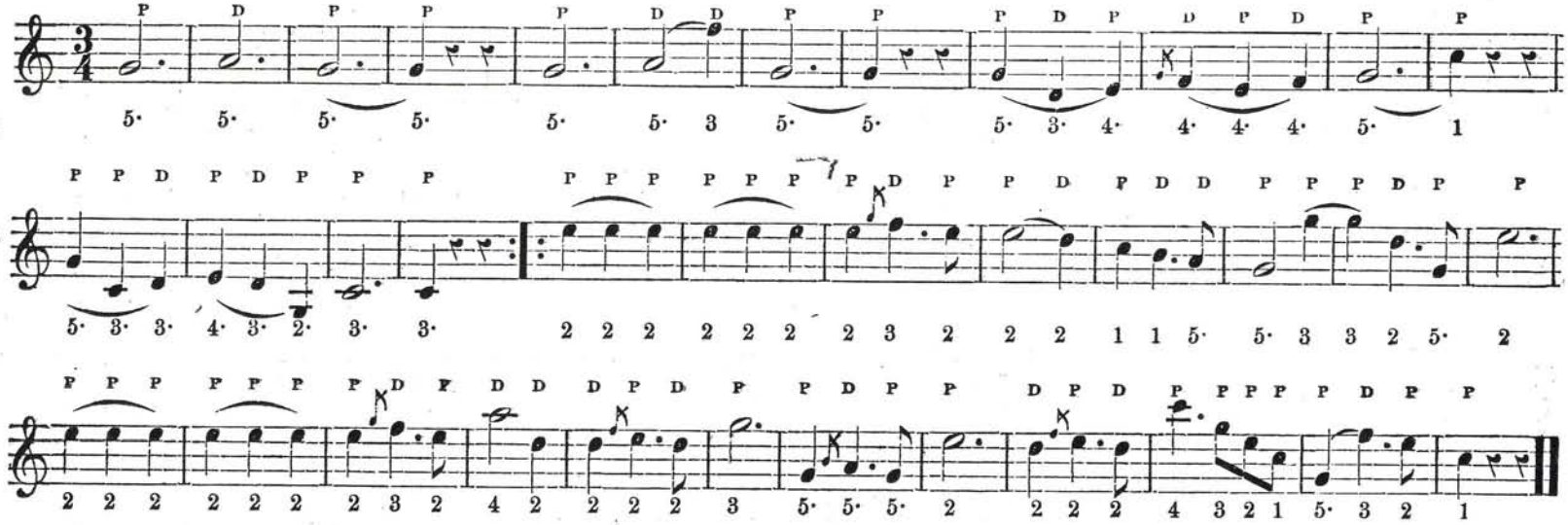
2. As years roll'd on I grew to be a mischief making boy,
Destruction seem'd my only sport, it was my only joy,
And well do I remember, when oft times well chastised,
How father sat beside me then, and thus has me advised.—Cho.

3. When I arriv'd at manhood I embark'd in public life,
And found it was a rugged road bestrewn with care and strife,
I speculated foolishly, my losses were severe,
But still a tiny little voice kept whisp'ring in my ear.—Cho.

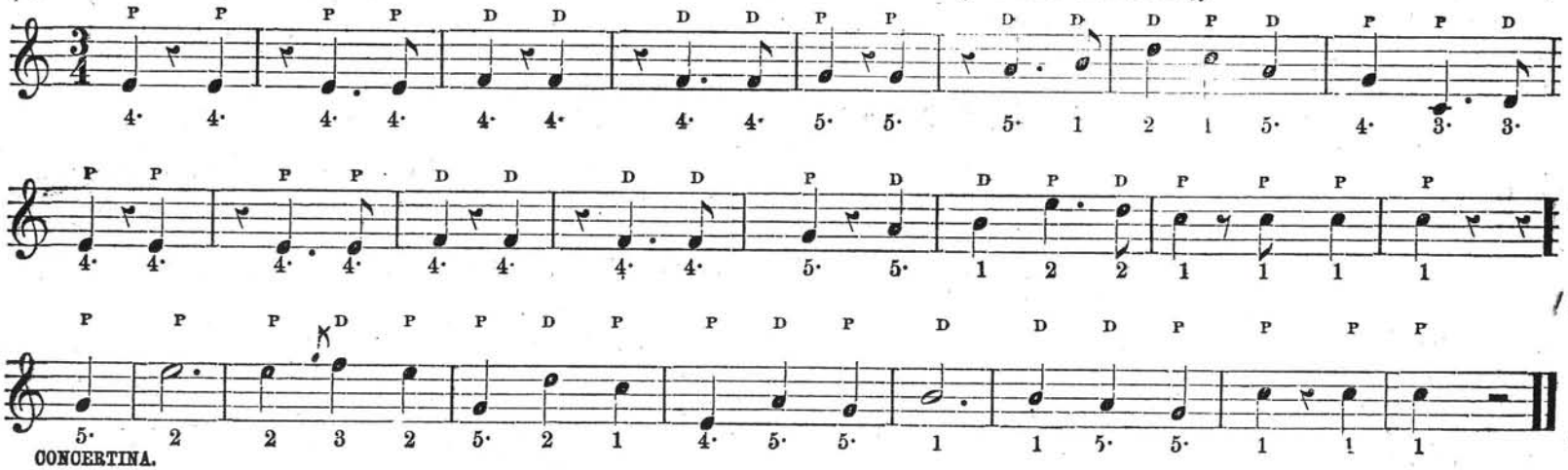
4. Then I studied strict economy, and found to my surprise,
My funds instead of sinking, very quickly then did rise,
I grasp'd each chance and always struck the iron while 'twas hot.
I seiz'd my opportunities, and never once forgot.—Cho.

5. I'm married now and happy, I've a careful little wife,
We live in peace and harmony, devoid of care and strife.
Fortune smiles upon us, we have little children three,
The lessons that I teach them, as they prattle round my knee.—Cho.

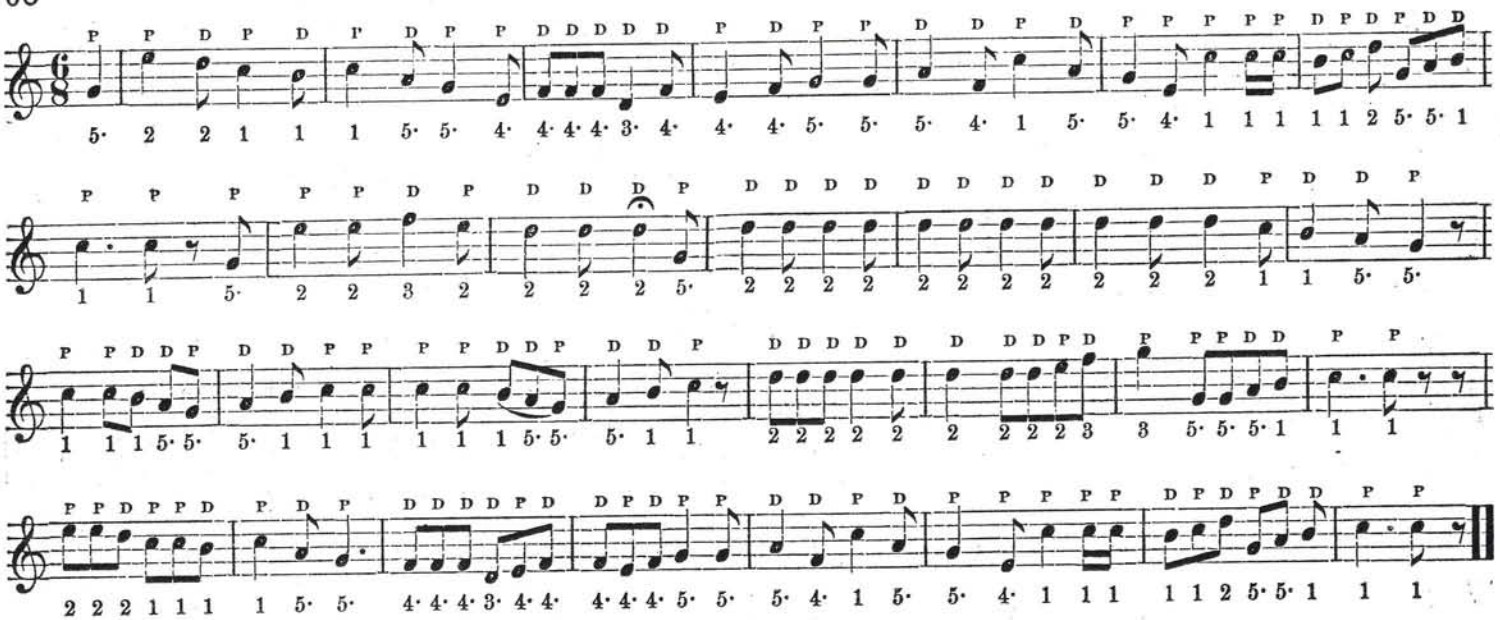
IMMORTELLEN WALTZ.



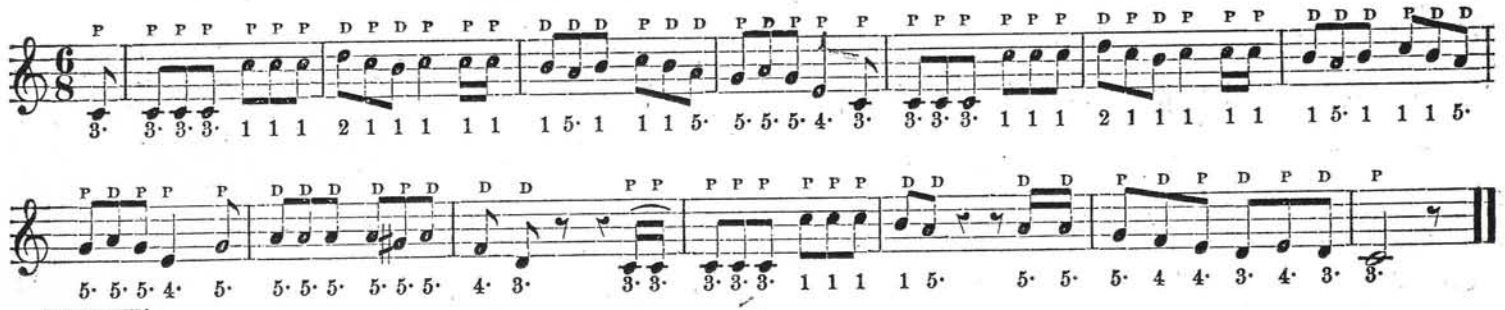
IL BACIO WALTZ. (The Kiss.)



THE WAKE OF TEDDY, THE TILER.

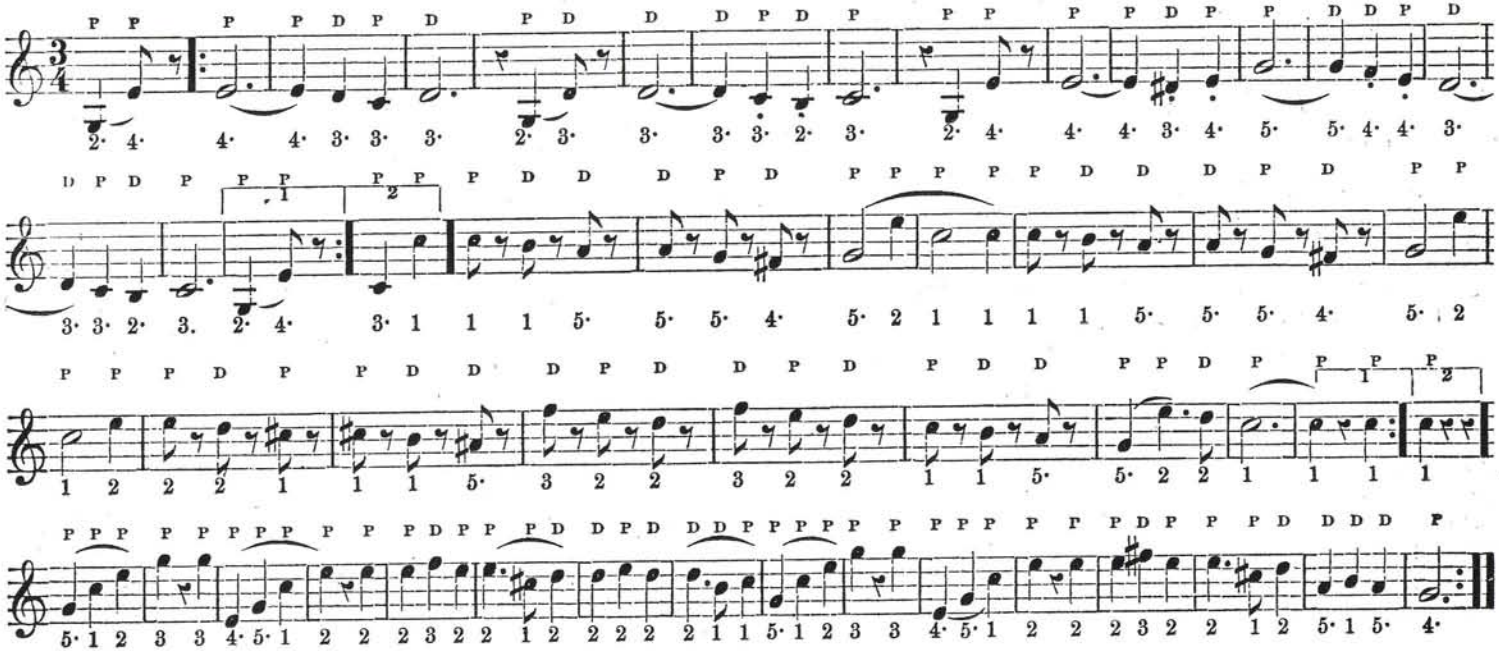


DARLING OLD STICK.

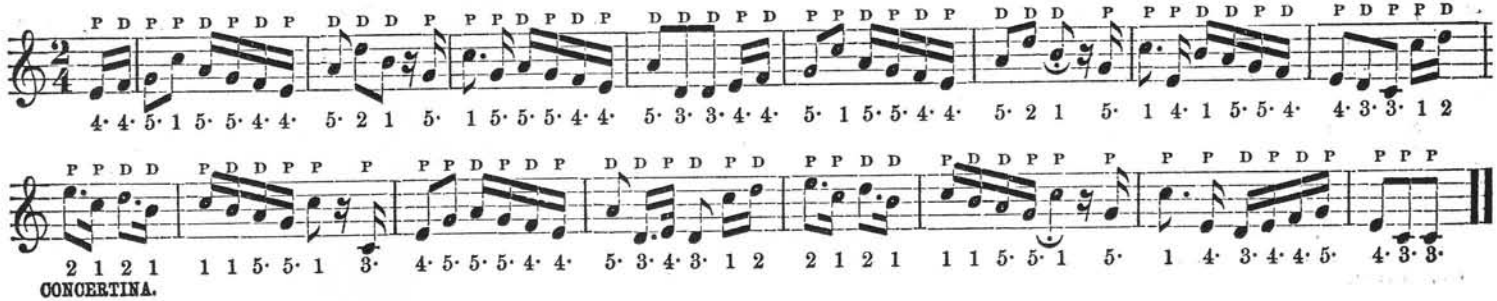


CONCERTINA.

GERMAN JOY WALTZ.

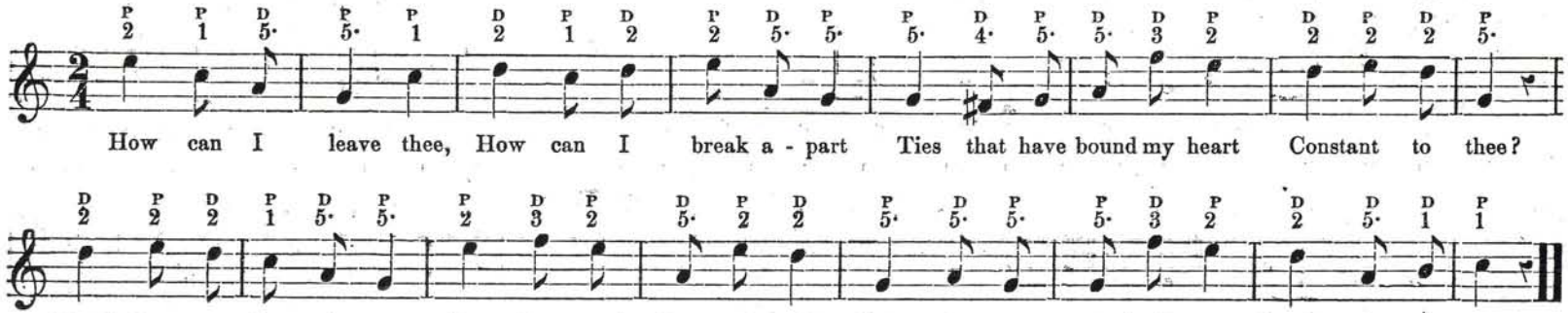


"WILLIE BREW'D A PECK OF MAUT."

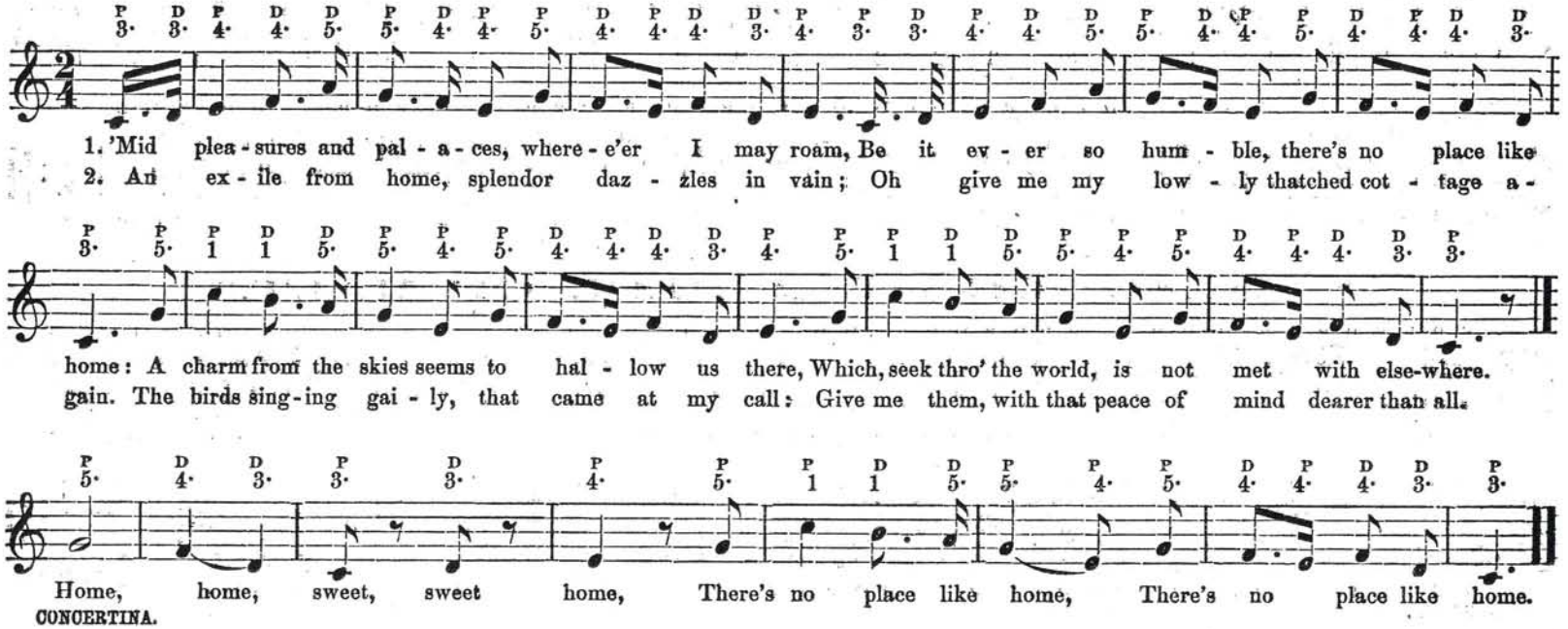


CONCERTINA.

"HOW CAN I LEAVE THEE?"

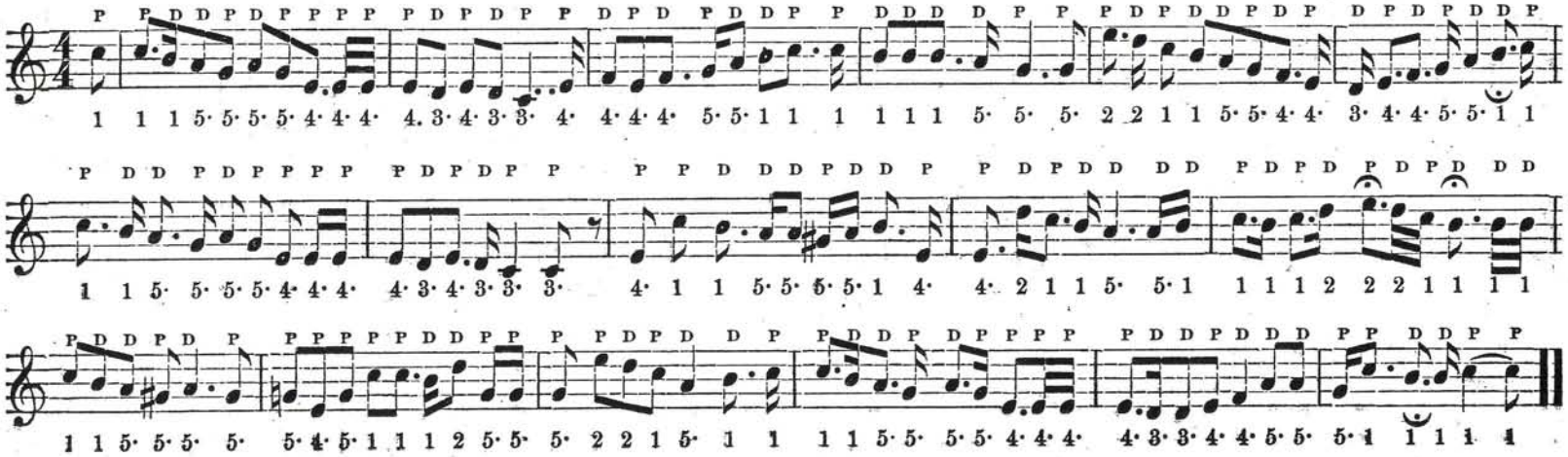


HOME, SWEET HOME.

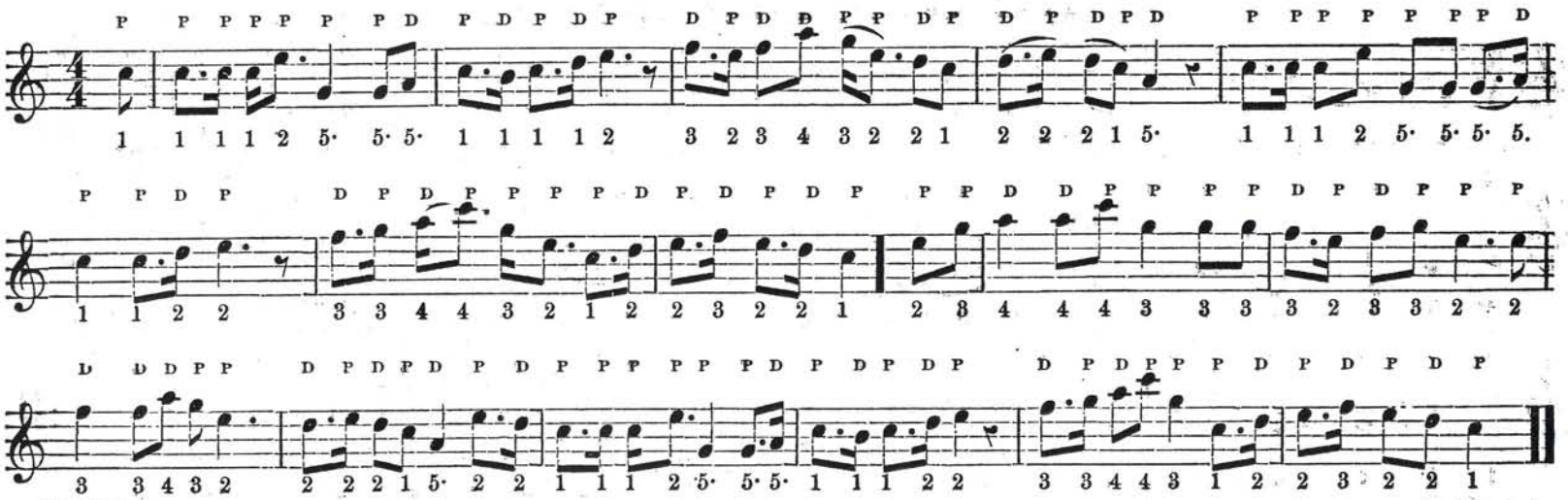


CONCERTINA.

LAMENT OF THE IRISH EMIGRANT.

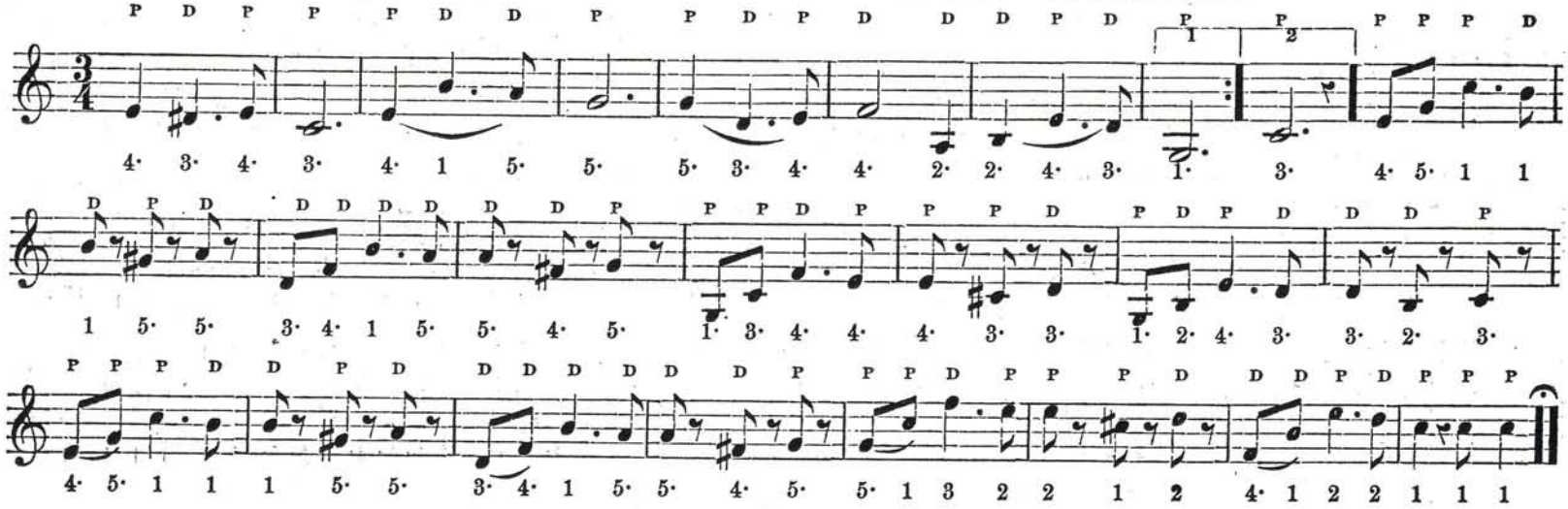


CASTLES IN THE AIR.

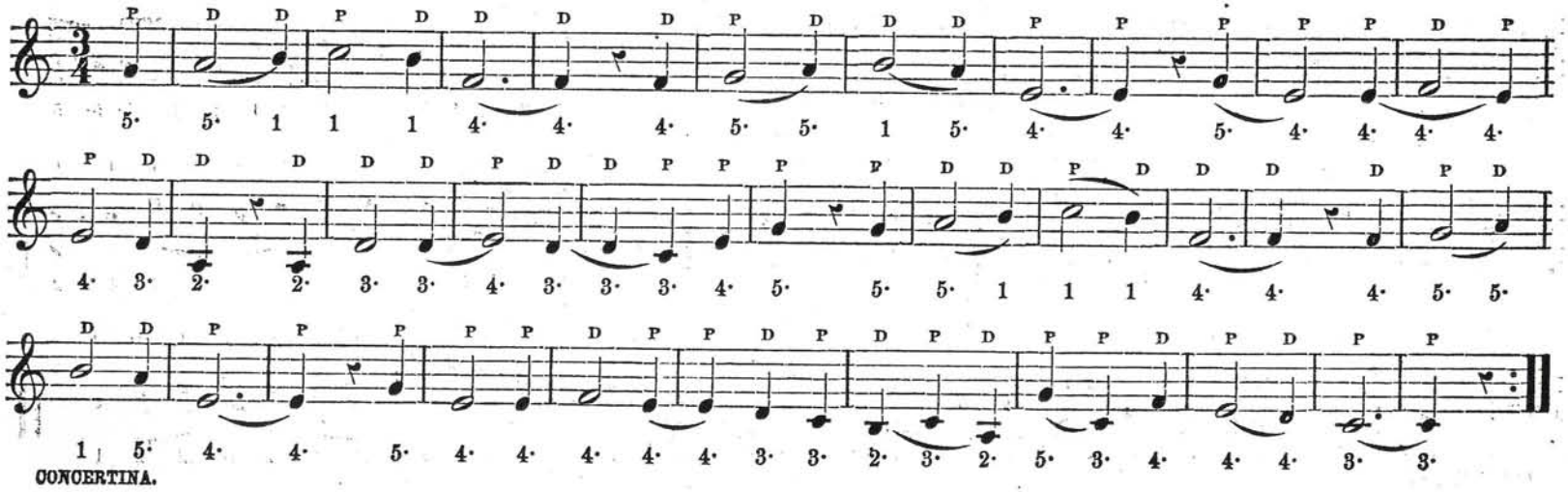


CONCERTINA.

QUEEN OF THE BALL WALTZ.

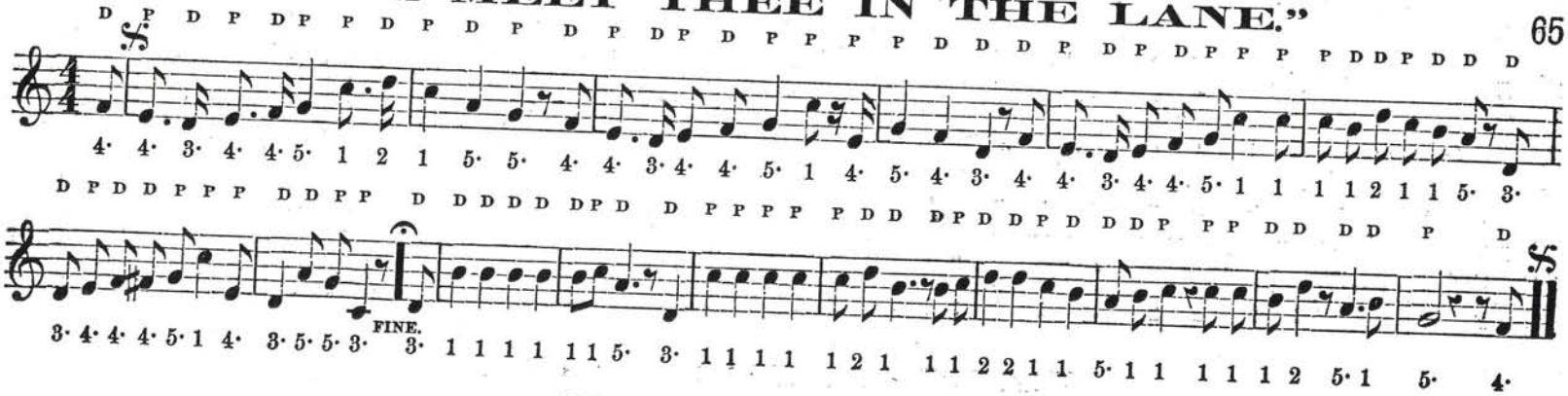


THE GUARDS' WALTZ.

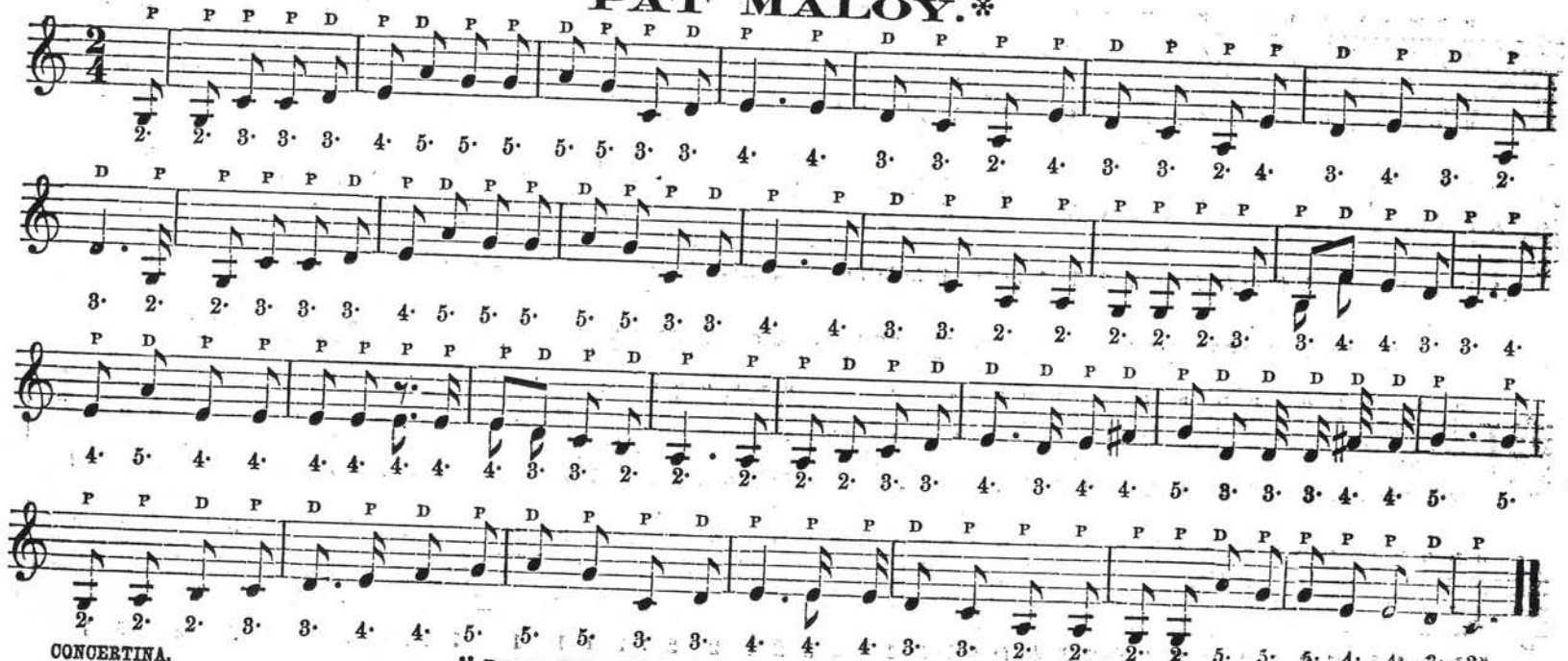


CONCERTINA.

"I'LL MEET THEE IN THE LANE."



PAT MALOY.*



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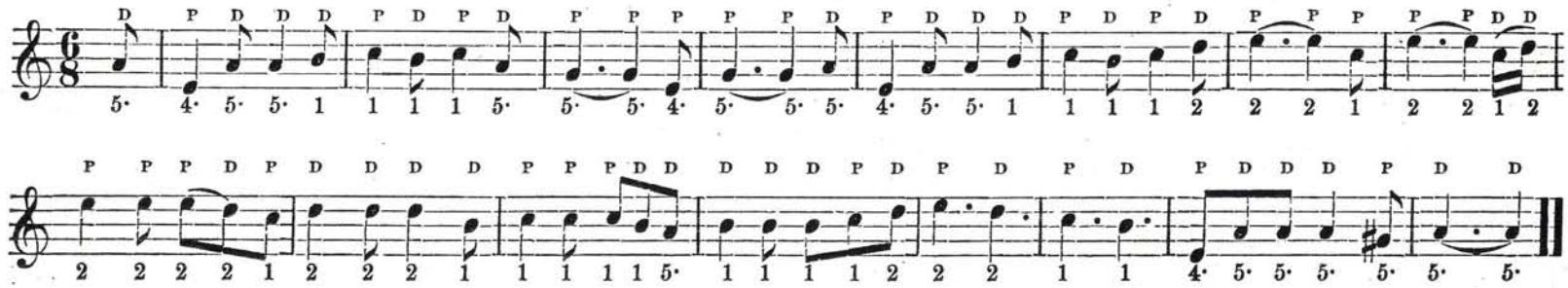
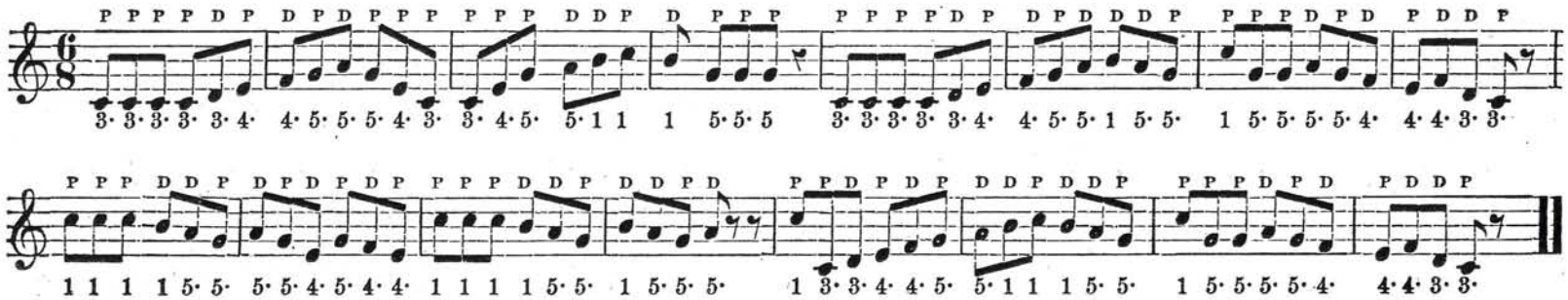
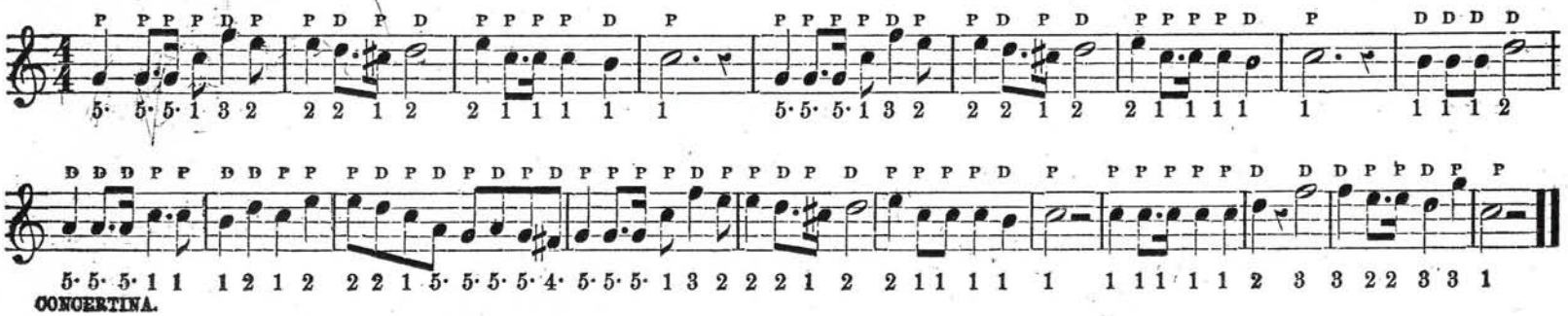
WHEN JOHNIE COMES MARCHING HOME.



BACHELOR'S HALL.

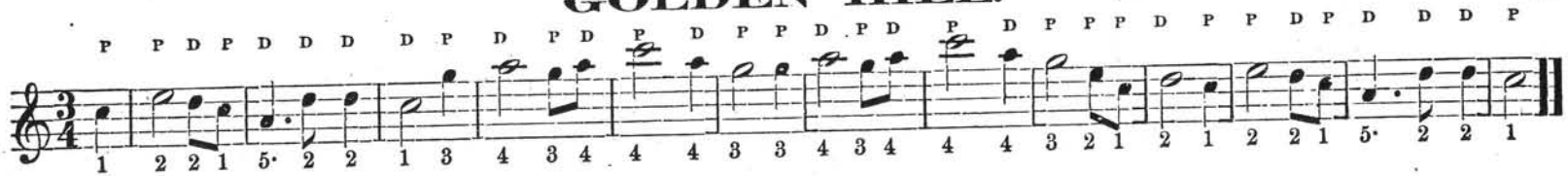


PIRATE'S CHORUS, or "EVER BE HAPPY."

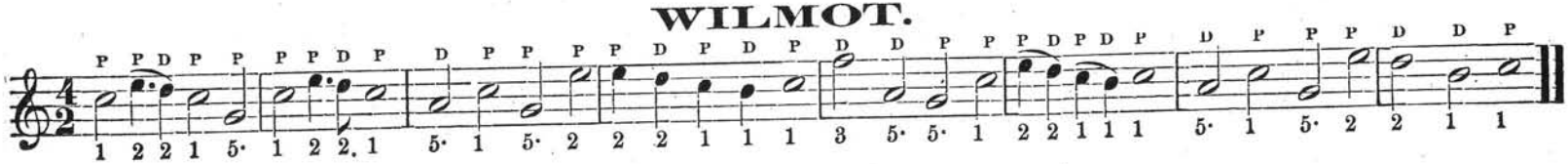


CONCERTINA.

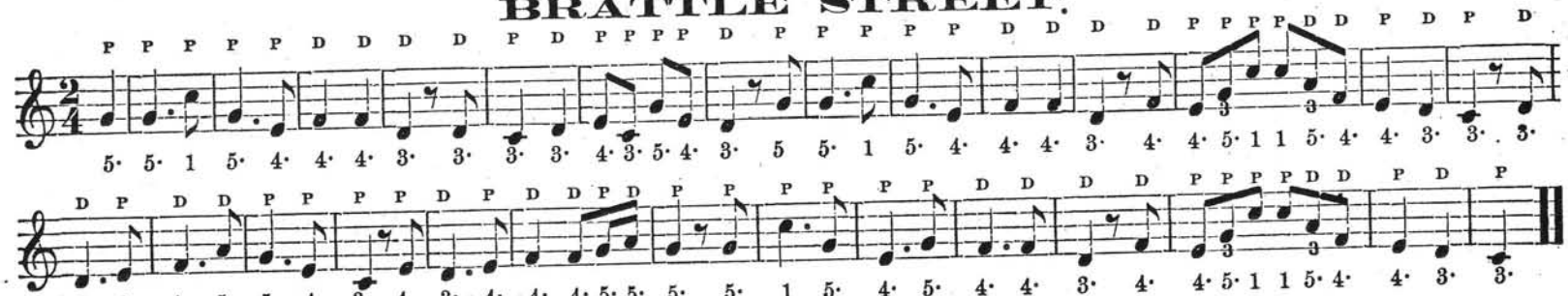
GOLDEN HILL.



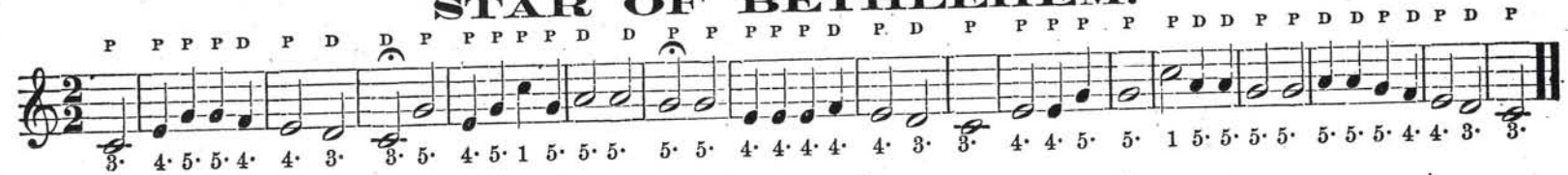
WILMOT.



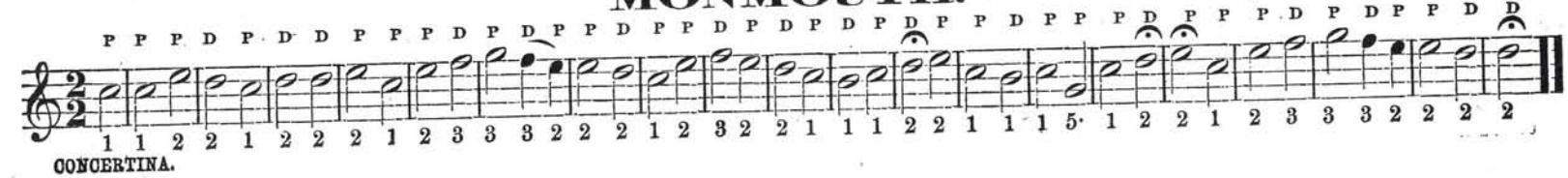
BRATTLE STREET.



STAR OF BETHLEHEM.

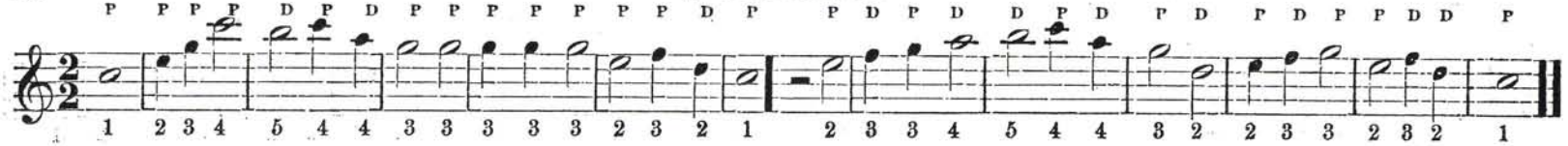


MONMOUTH.



CONCERTINA.

WELLS.



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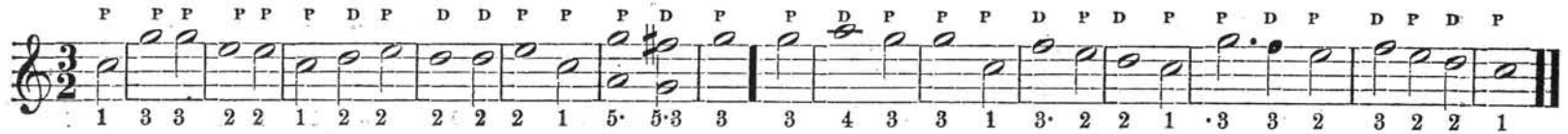

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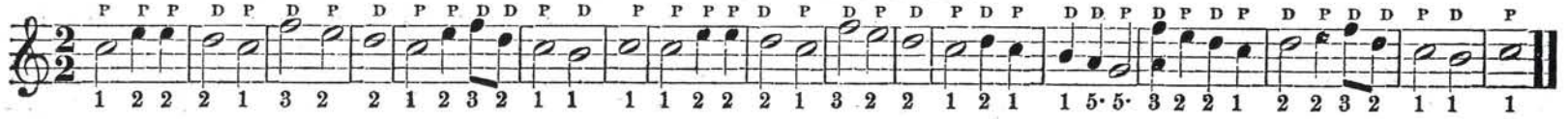

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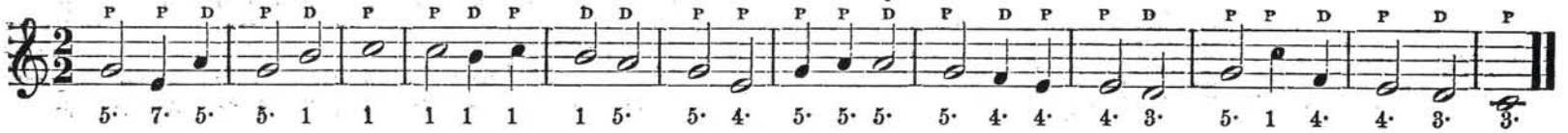

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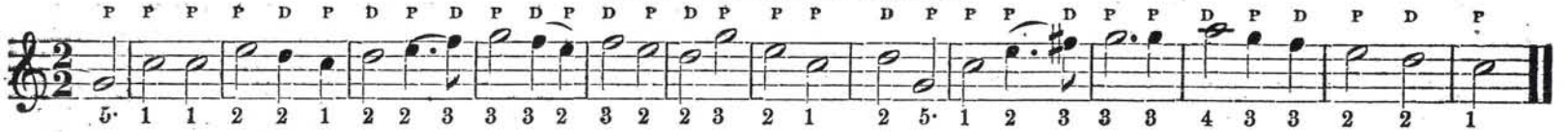

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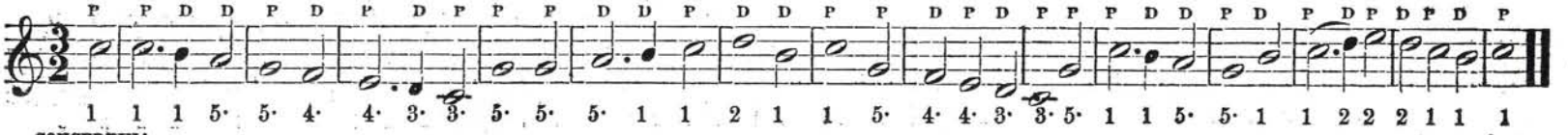

CONCERTINA.

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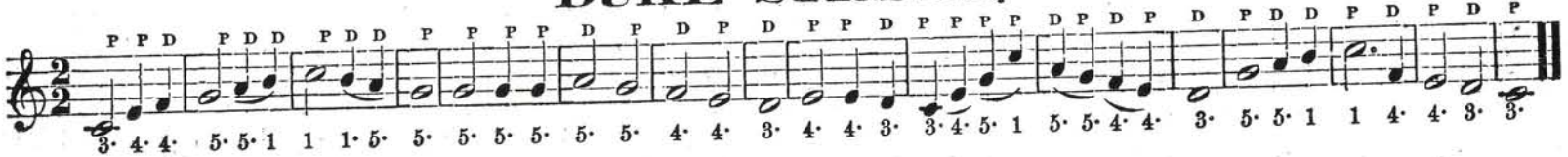

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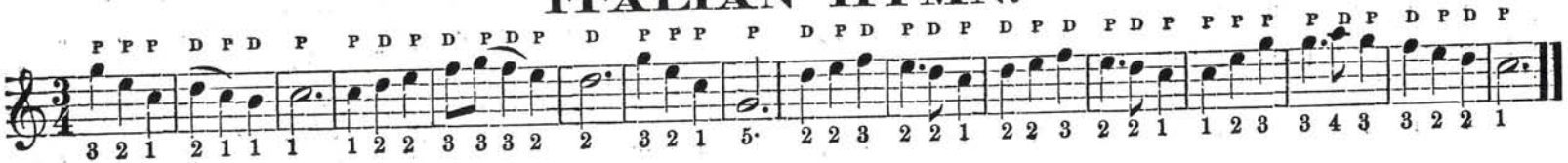

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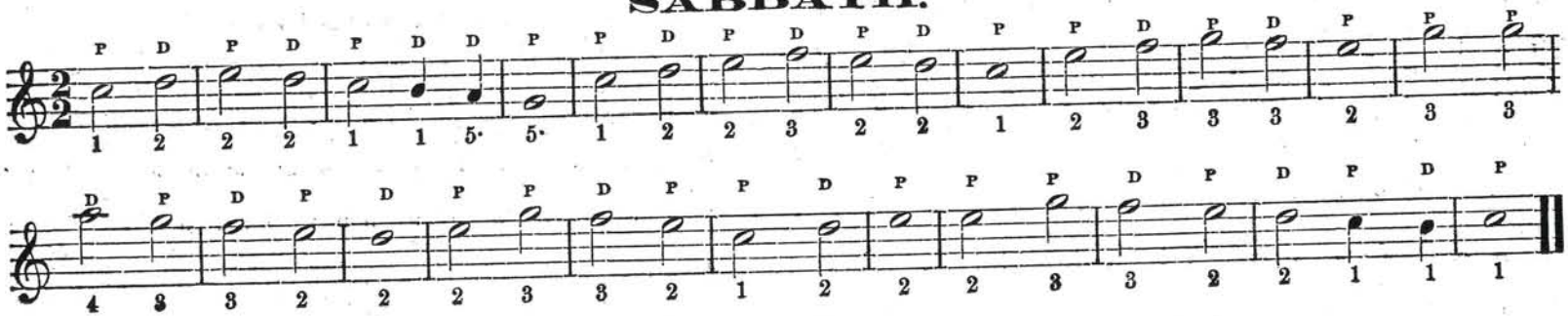

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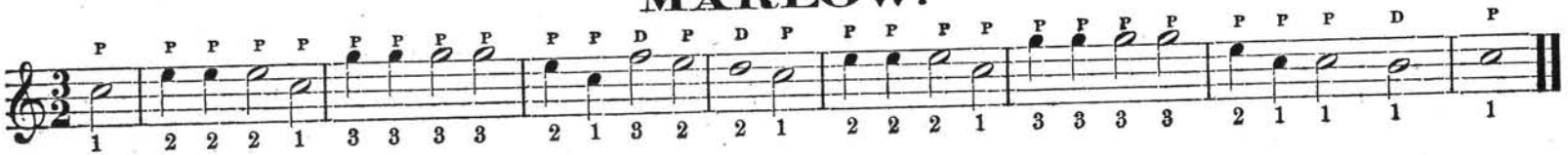

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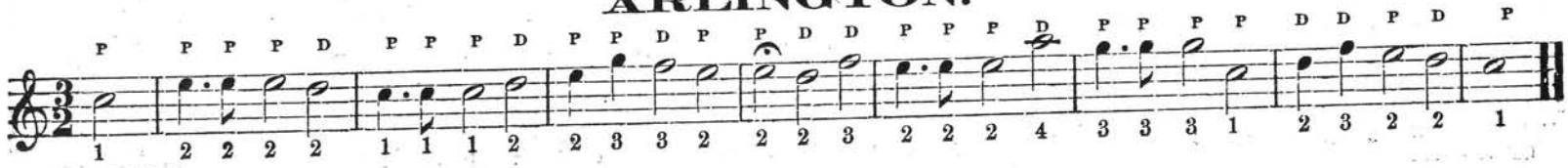

CONCERTINA.

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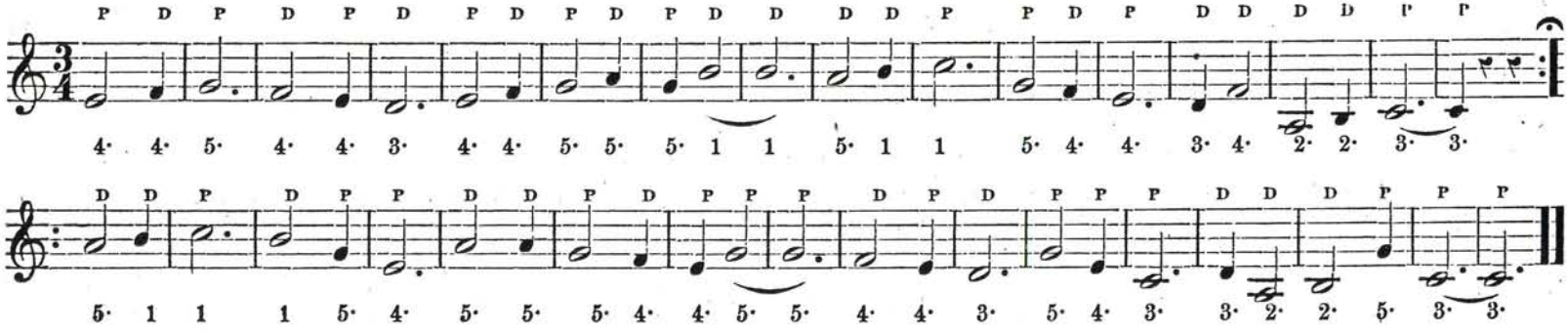

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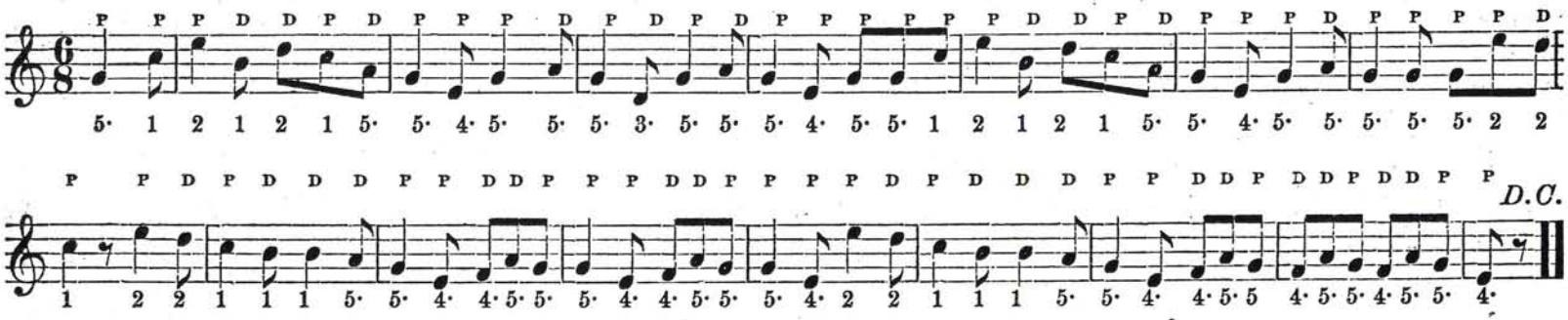
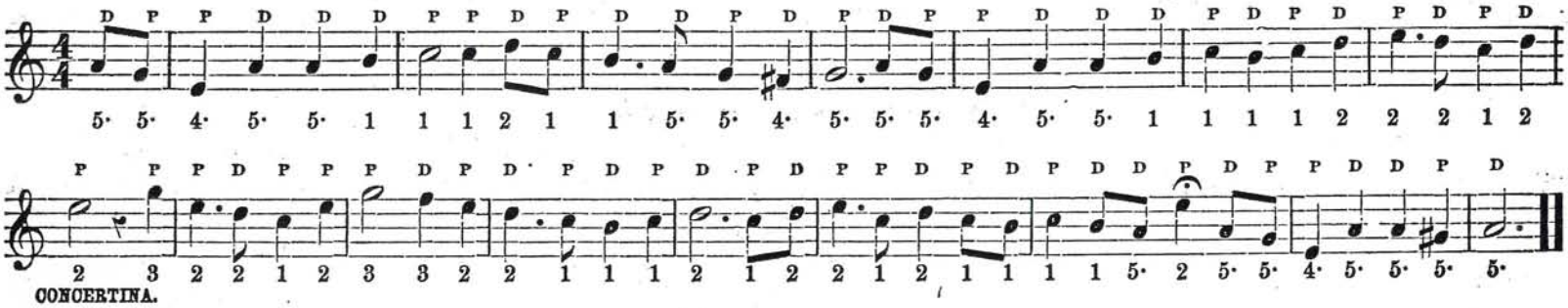


JOHN ANDERSON MY JO.



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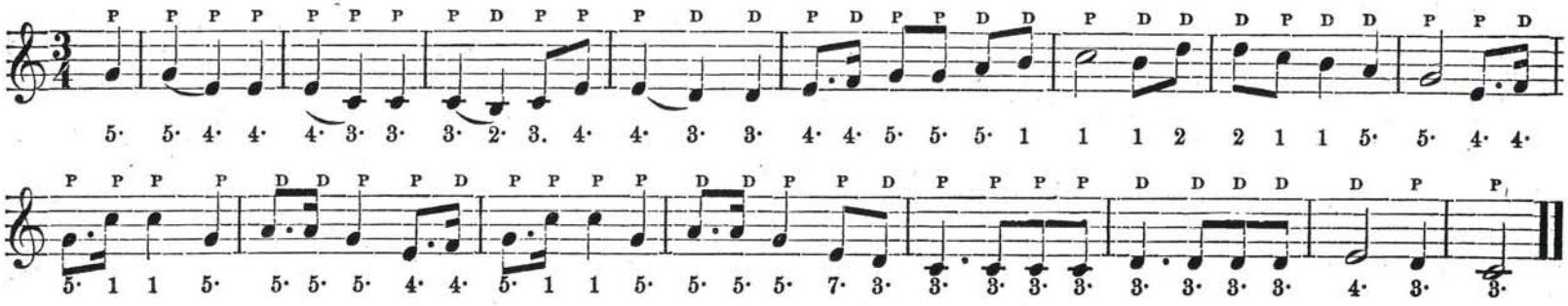

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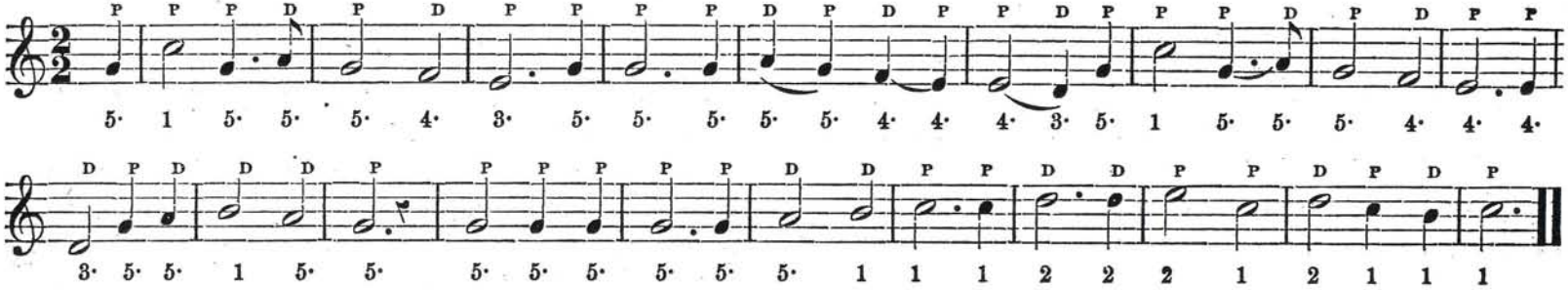

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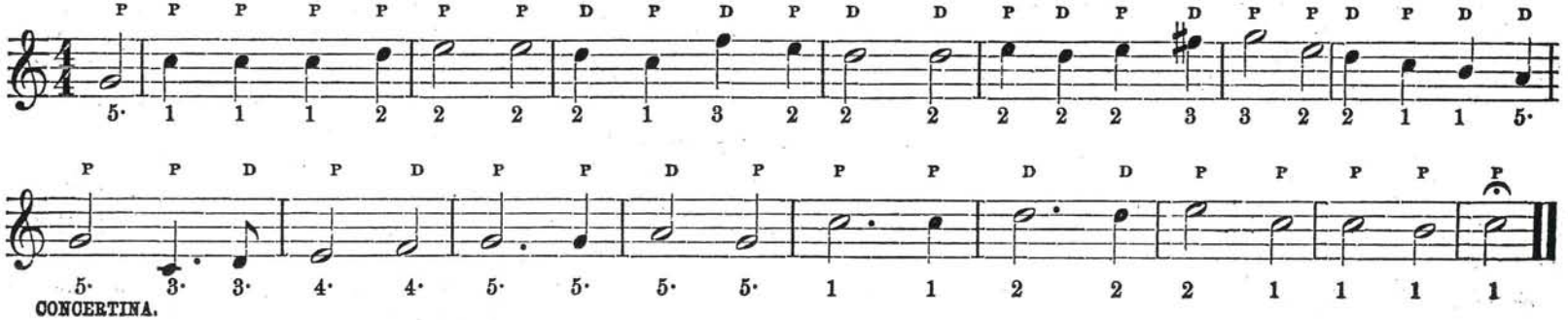

CONCERTINA.

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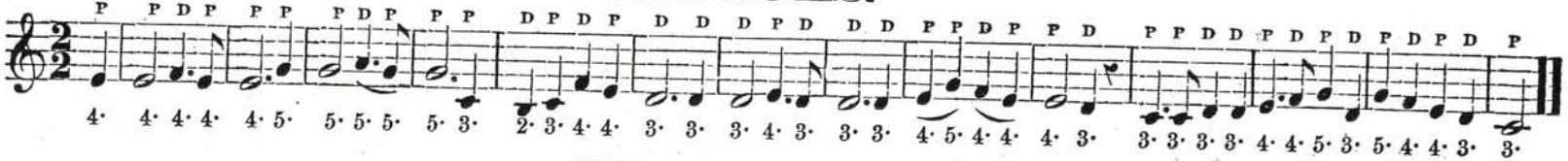

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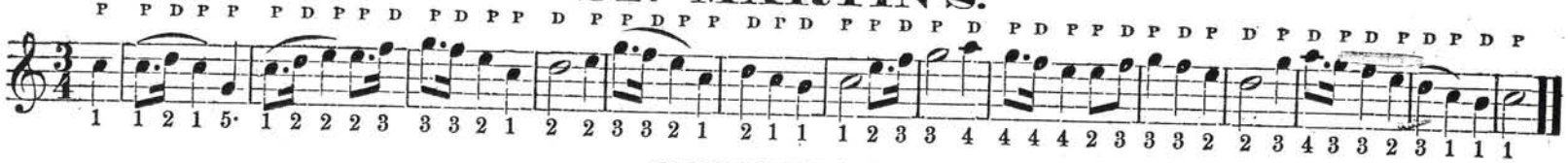

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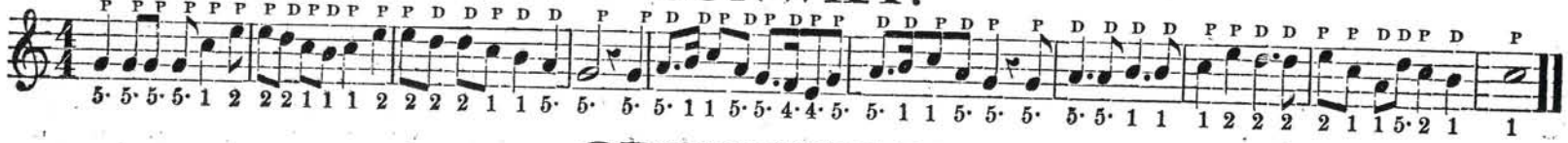

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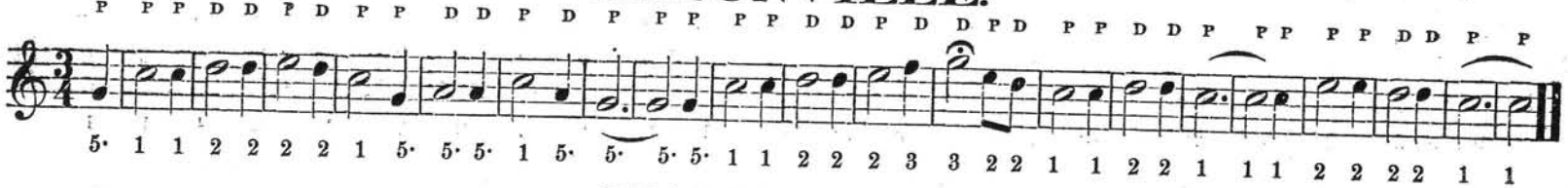

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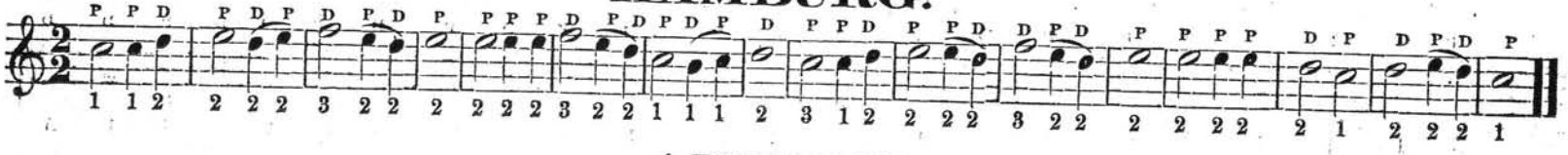

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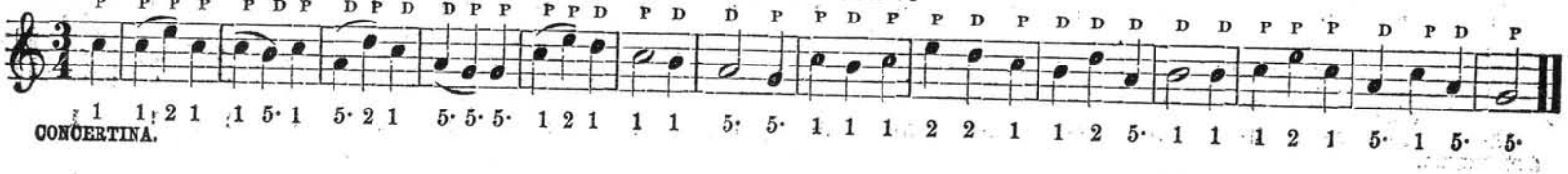
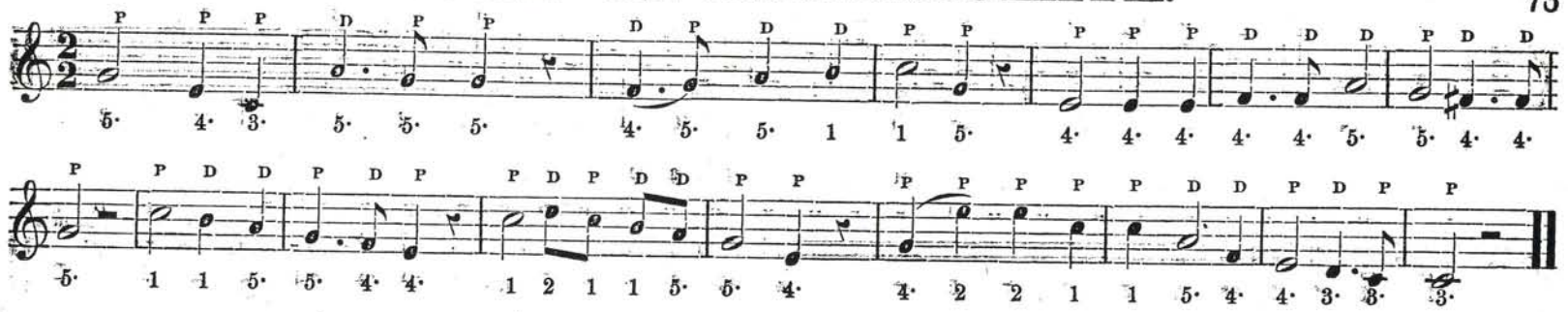
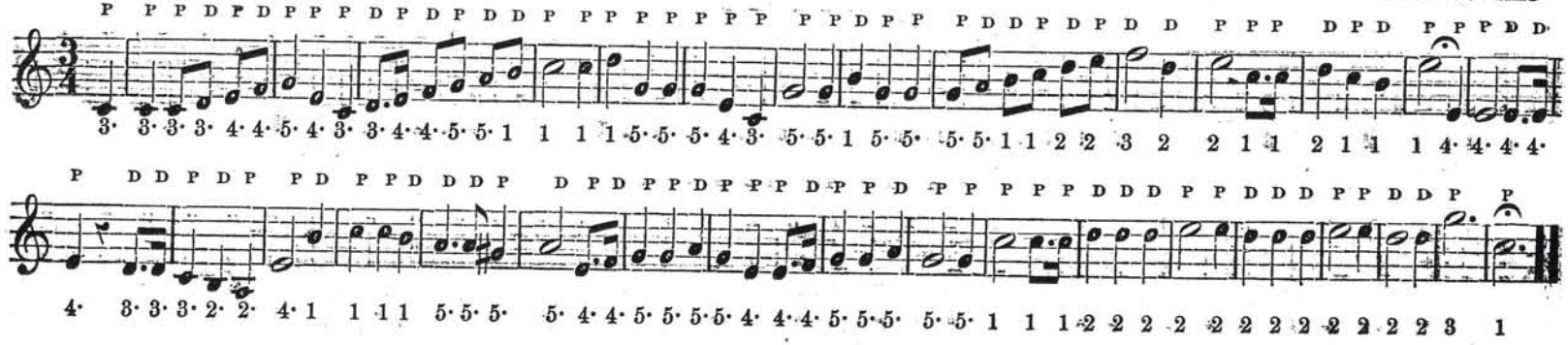


CONCERTINA.

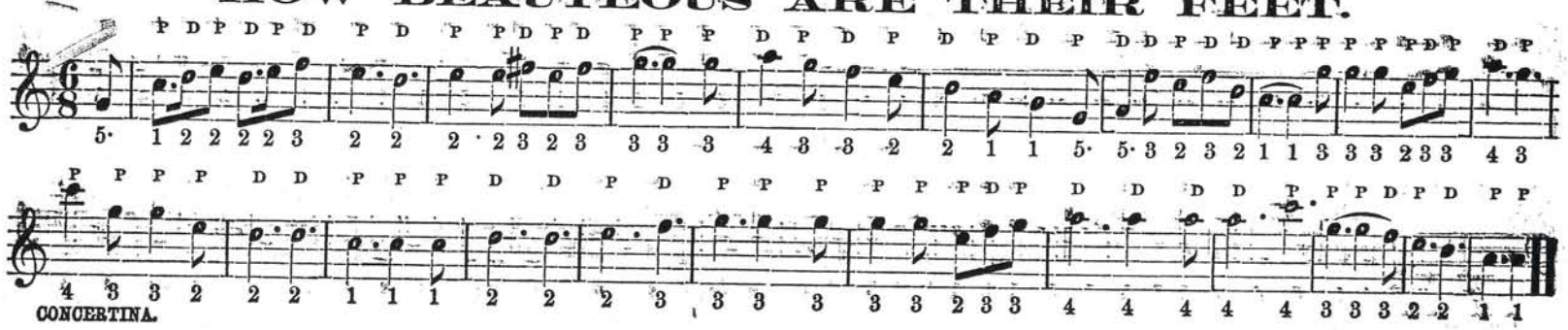
COME YE DISCONSOLATE.



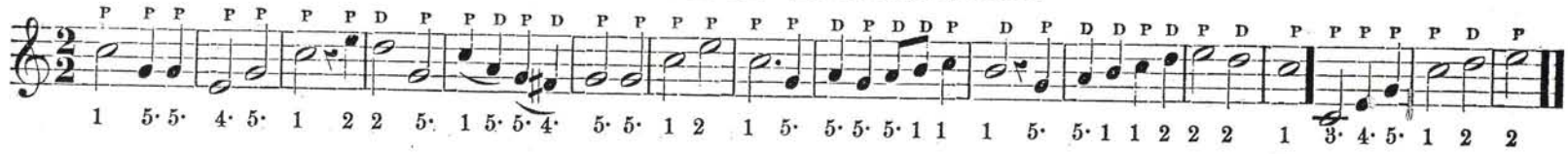
BE JOYFUL IN GOD, ALL YE LANDS OF THE EARTH.



HOW BEAUTEOUS ARE THEIR FEET.



SILVER STREET.



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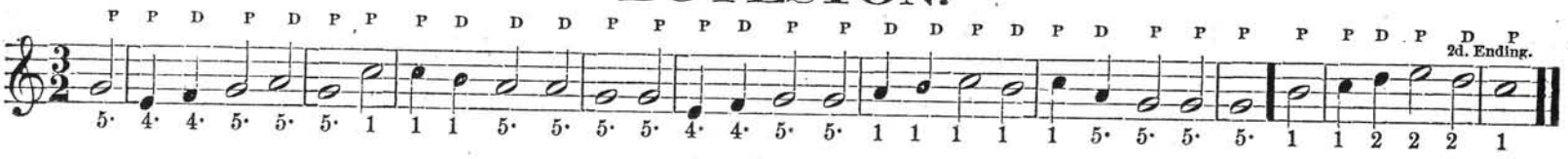

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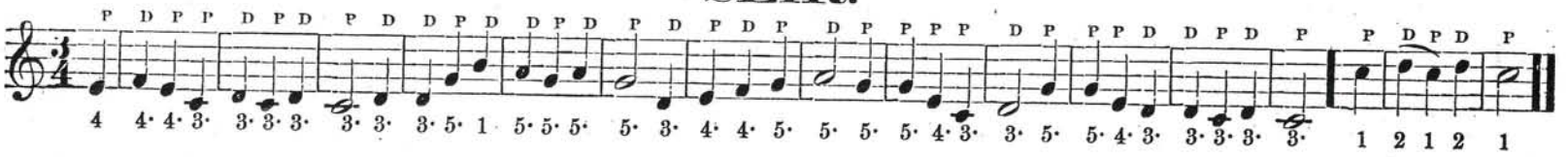

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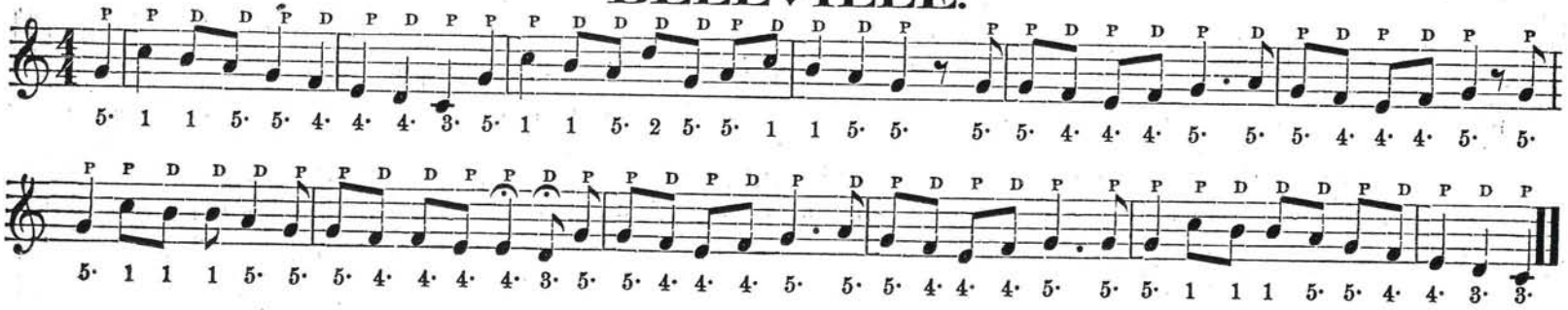

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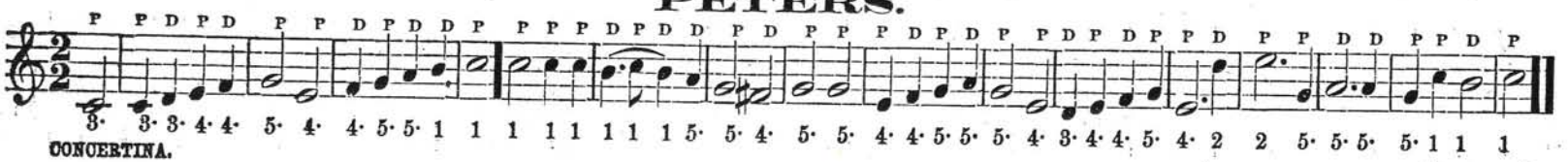

CONCERTINA.

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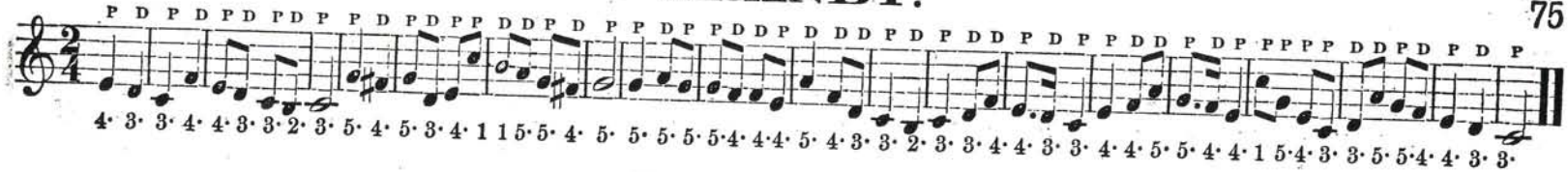

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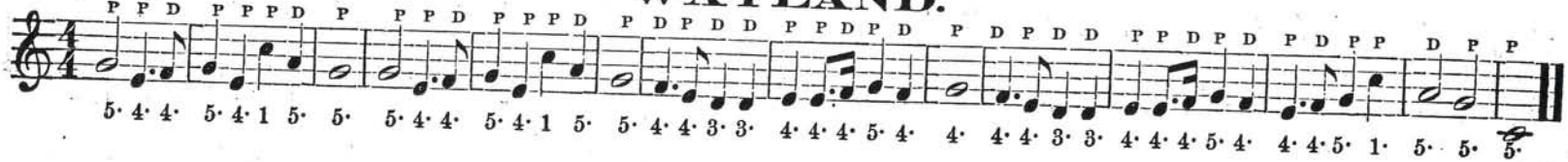

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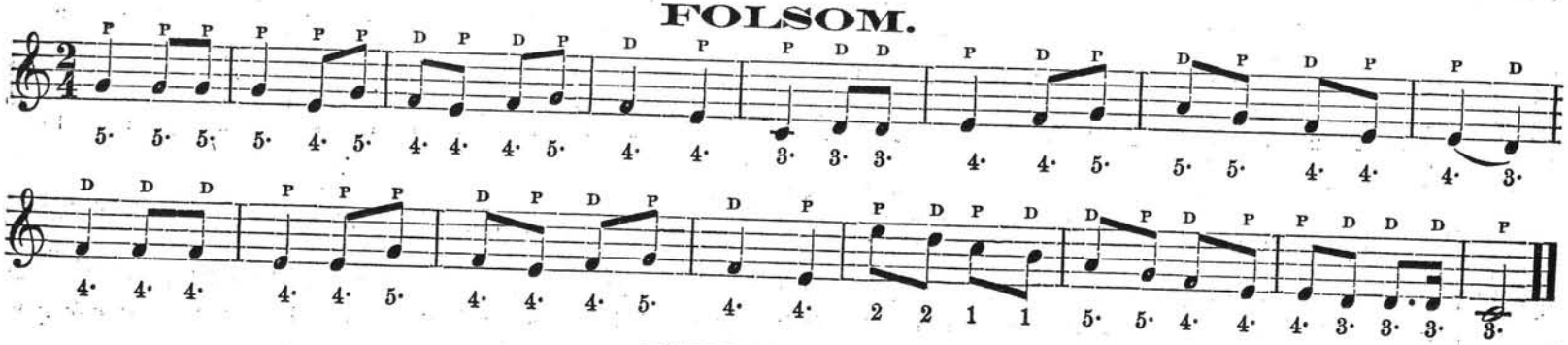

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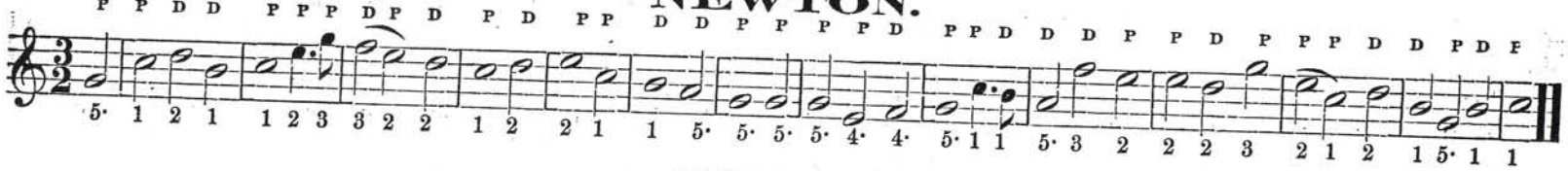

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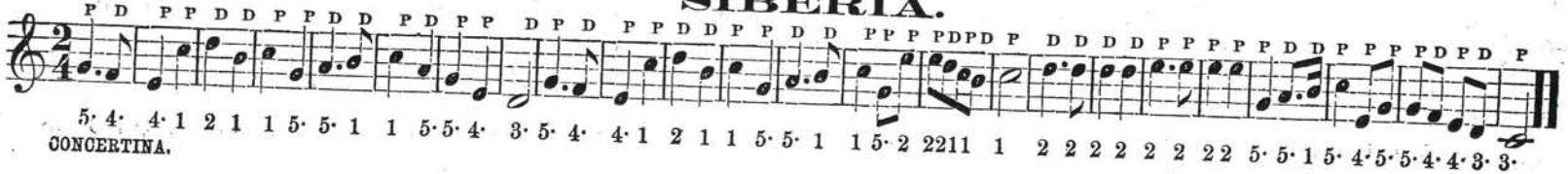
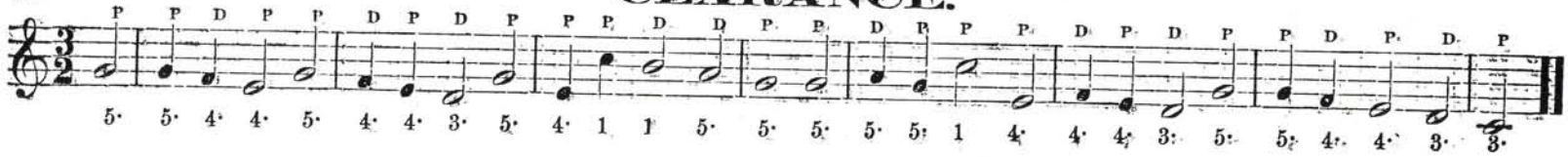


CONCERTINA.

CLARANCE.



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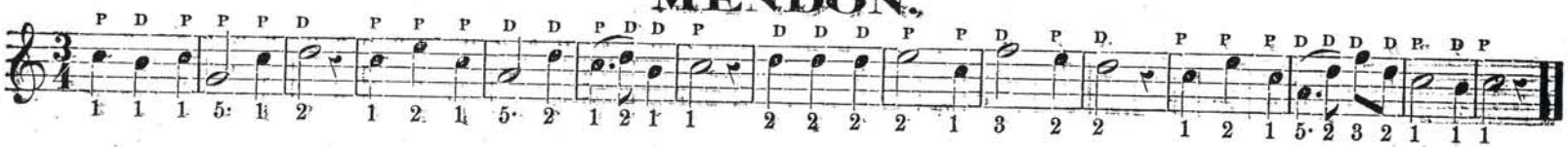

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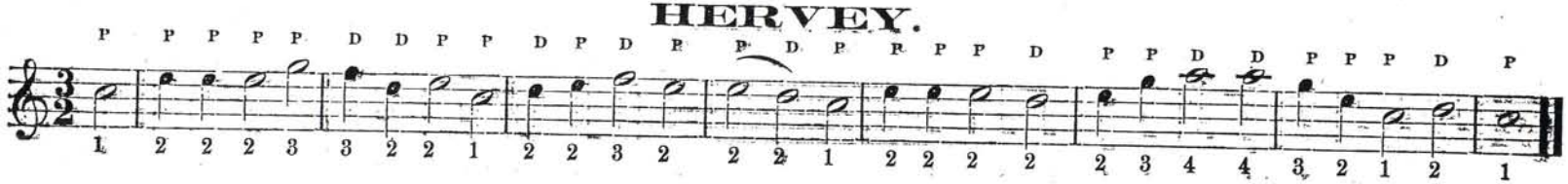

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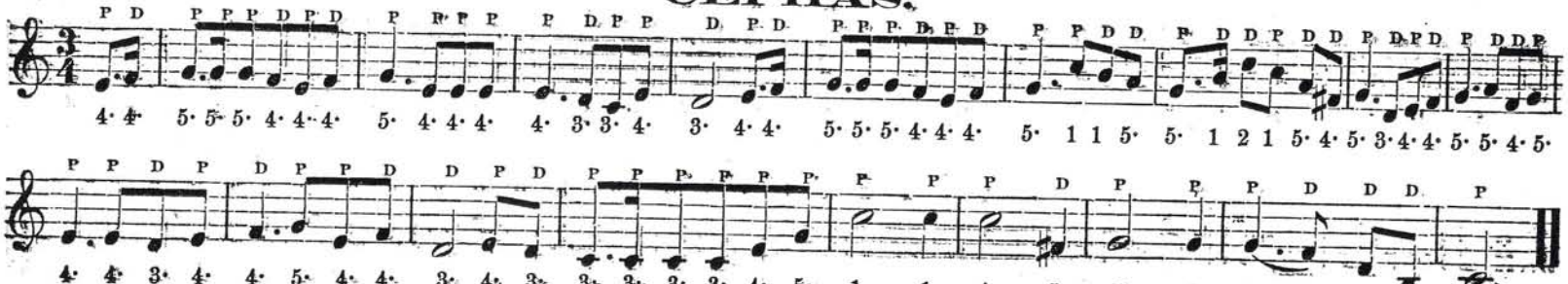

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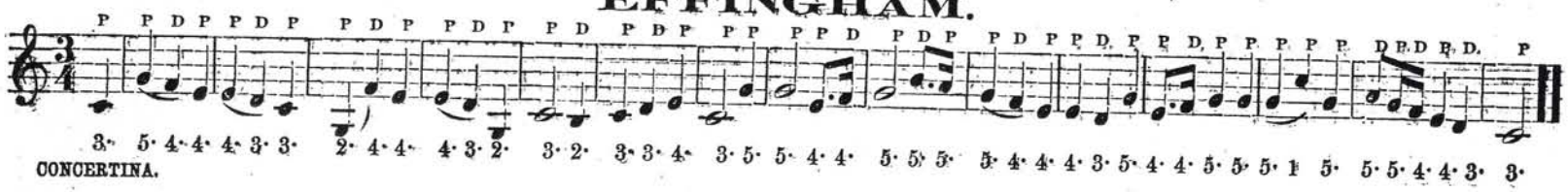

CONCERTINA.

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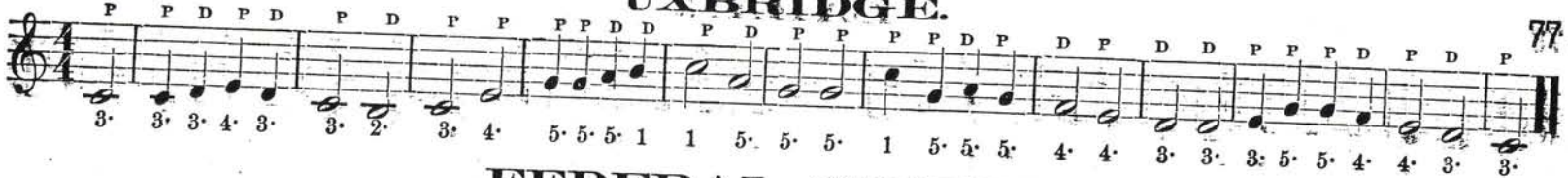

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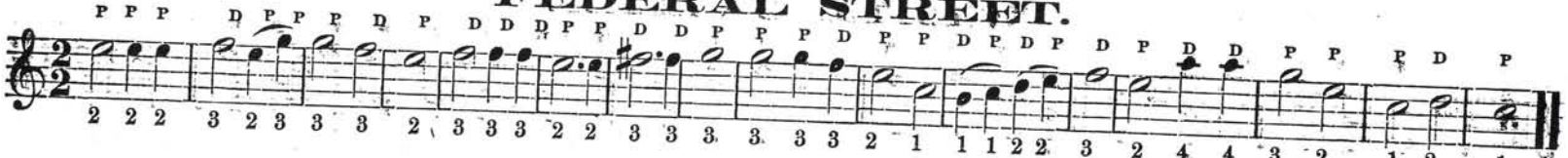

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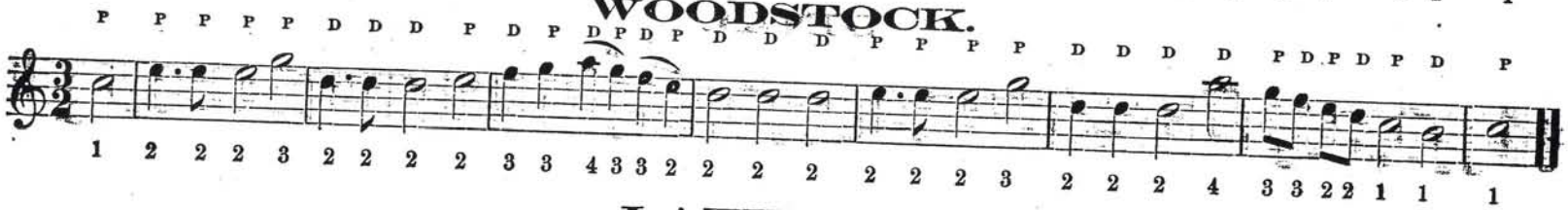

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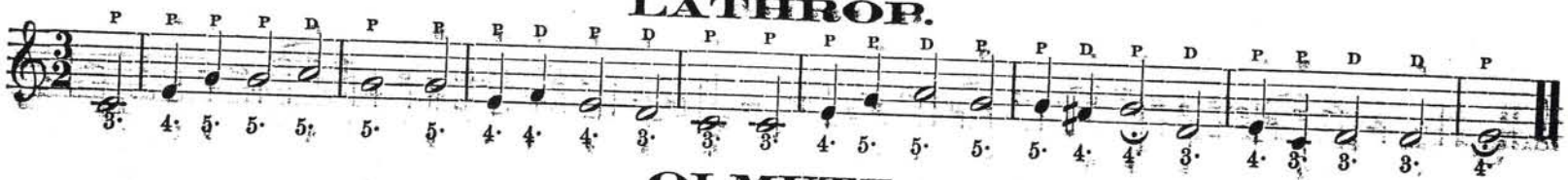

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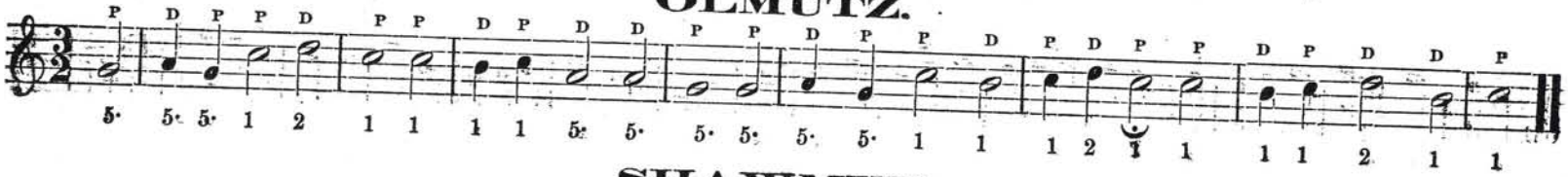

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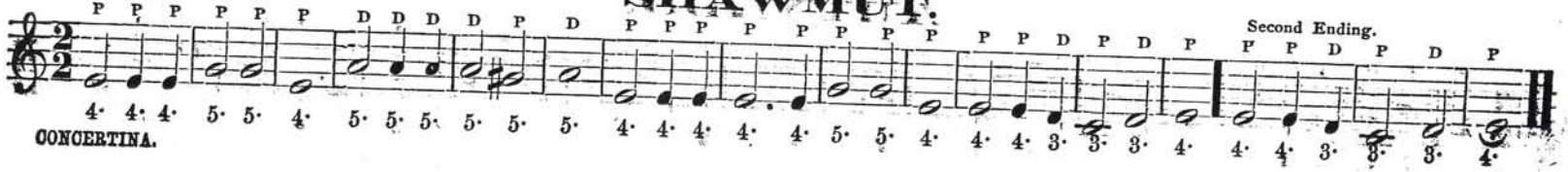

CONCERTINA.

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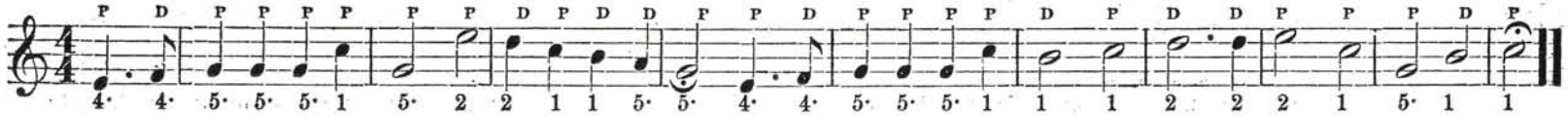

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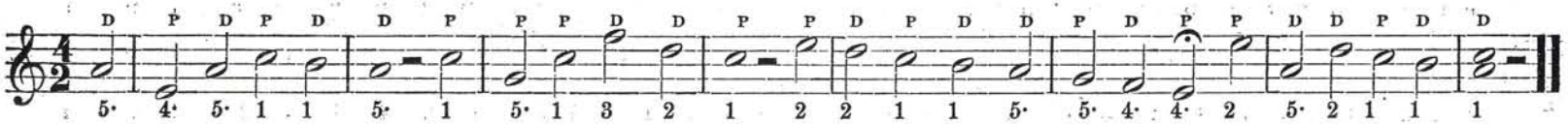

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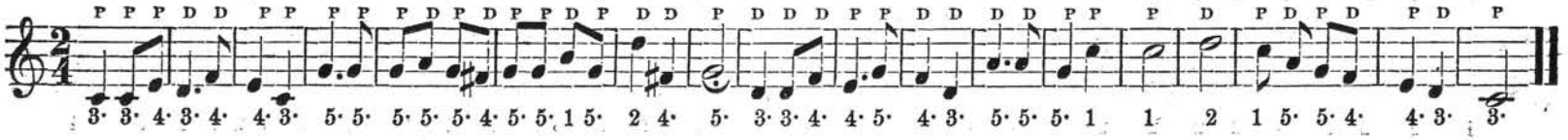

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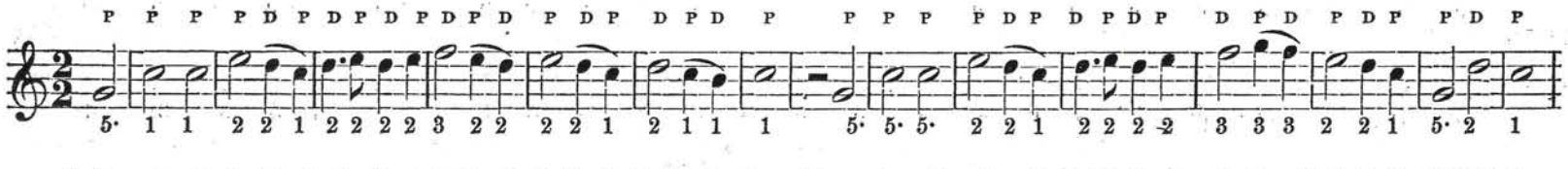

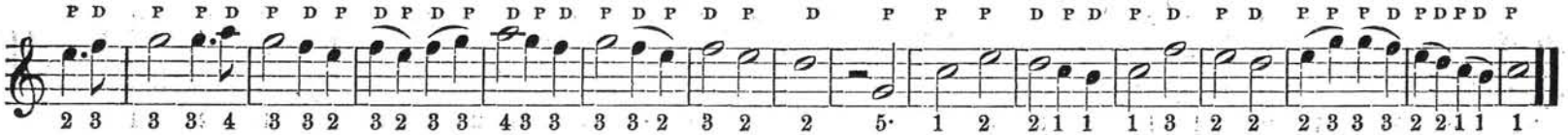

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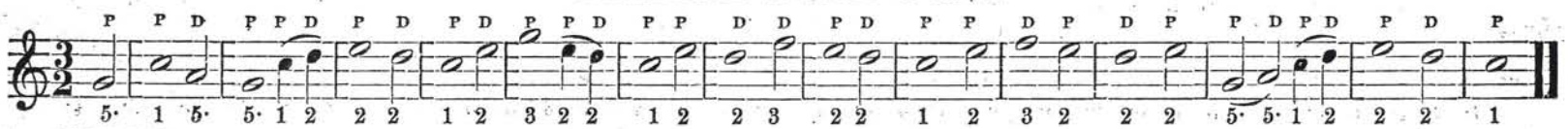
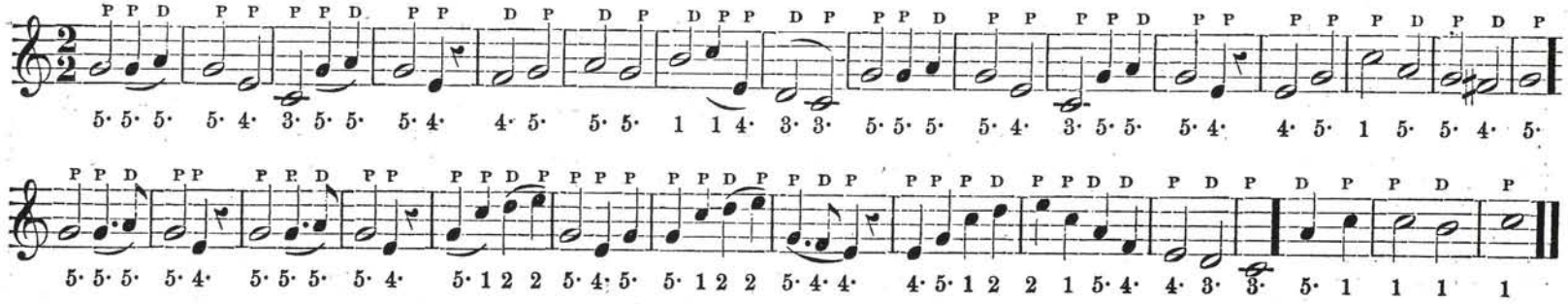


CONCERTINA.

OLIPHANT.



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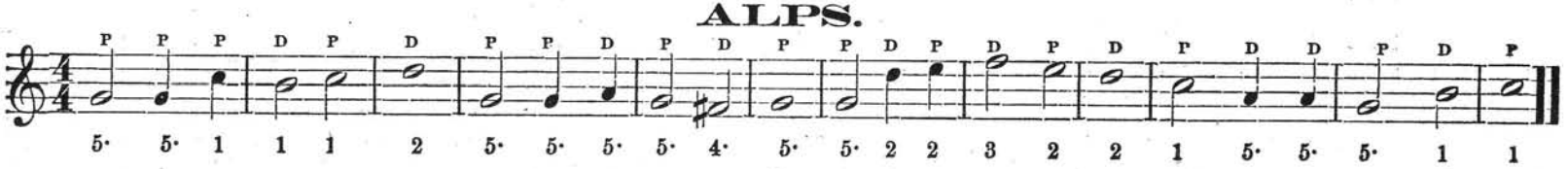

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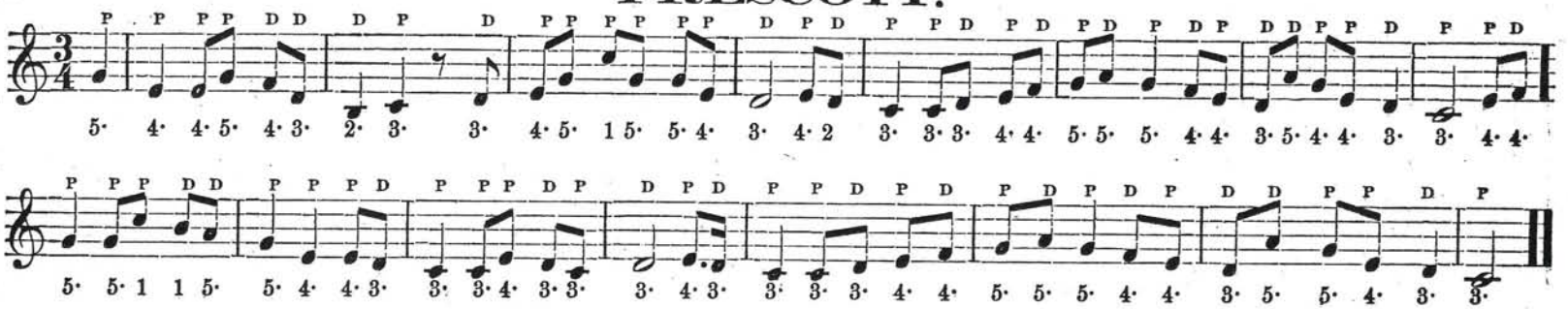

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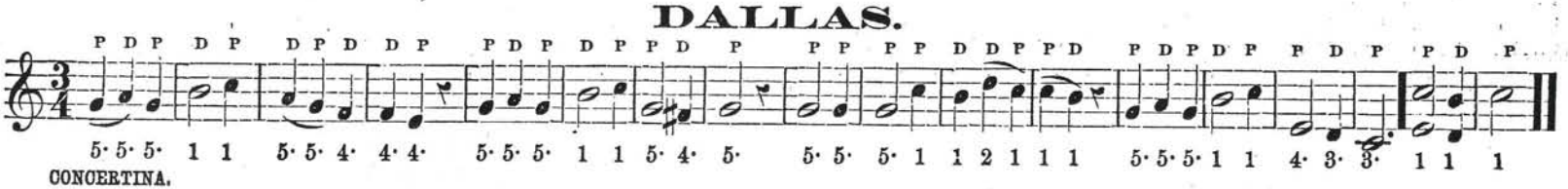

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