

N^o 1, 1ST EDITION.

NEW METHOD OF INSTRUCTIONS
FOR THE NEW
— Chromatic —

DUET ENGLISH CONCERTINA

WITH SEPARATE DIAGRAMS OF KEYBOARDS AND FULL
INSTRUCTIONS OF PROPER FINGERING, SO ARRANGED THAT
WITHOUT A KNOWLEDGE OF MUSIC THE INSTRUMENT CAN
BE EASILY MASTERED (See Page 1.)

SUITABLE FOR THE
39, 47 or 56 Keyed Instrument,

BY

J. H. MACCANN,

(Professor of the Duet English Concertina.)

WITH A CHOICE SELECTION OF NEW & POPULAR SACRED & SECULAR
MELODIES, MANY BEING SPECIALLY WRITTEN FOR THIS WORK THE MUSIC
IS ALSO ADMIRABLY ADAPTED FOR THE PIANO, VIOLIN, OR THE ORDIN-
ARY ENGLISH CONCERTINA.

Ent. Sta. Hall.

Price 1/6 net

LACHENAL & CO
PATENT CONCERTINA MANUFACTURERS, LONDON, W. C.

DESCRIPTION OF THE INSTRUMENT.

The Duet English Concertina is acknowledged to be the best class of Concertina ever invented, it recommends itself for its perfect arrangement and simplicity in learning; the left hand can be used to accompany the right or Treble, it has a separate Scale on each side, so that a Melody can be played on either. This Concertina is double action, the same as the "Patent English Concertina," sounding the same note pressing or drawing the bellows, which enables to play Slured Staccato passages such as are produced on the Violin and Flute.— Chords of eight notes are easy, and it is possible to press down two or even three studs with the same finger which thus increases the number of notes in certain chords, For rapid execution this Instrument highly recommends itself, there being in those having 47 and more keys, two octaves and more on the Right side, thus quick passages can be accomplished without touching the Left, except in such cases where they go lower than the bottom notes on the Right side—which then can be made on the Left. The accompanying Scale or seconds is entirely on the opposite end, played by the other hand which enables one hand to act without disturbing the execution of the other, thus it is easy to play music written for the Piano on this instrument by playing the Bass Clef in the Treble. The Scale is very simple and the studs or keys being so conveniently arranged that they become quite natural to the fingers, so that with a little practice and careful study of the Diagram, Melodies may be easily played.

HOW THE INSTRUMENT SHOULD BE HELD.

The side with the maker's name is the Right Hand and the Treble end of the Instrument, It is held by inserting the hands between the Strap Handles and the Thumb being kept outside, so that the 1st 2nd 3rd and 4th fingers are at full liberty to act on their respective rows of studs, as shown in the diagram; The straps can be altered to suit the performer's hands by unscrewing and reinserting the metal buttons on each side of the Instrument.

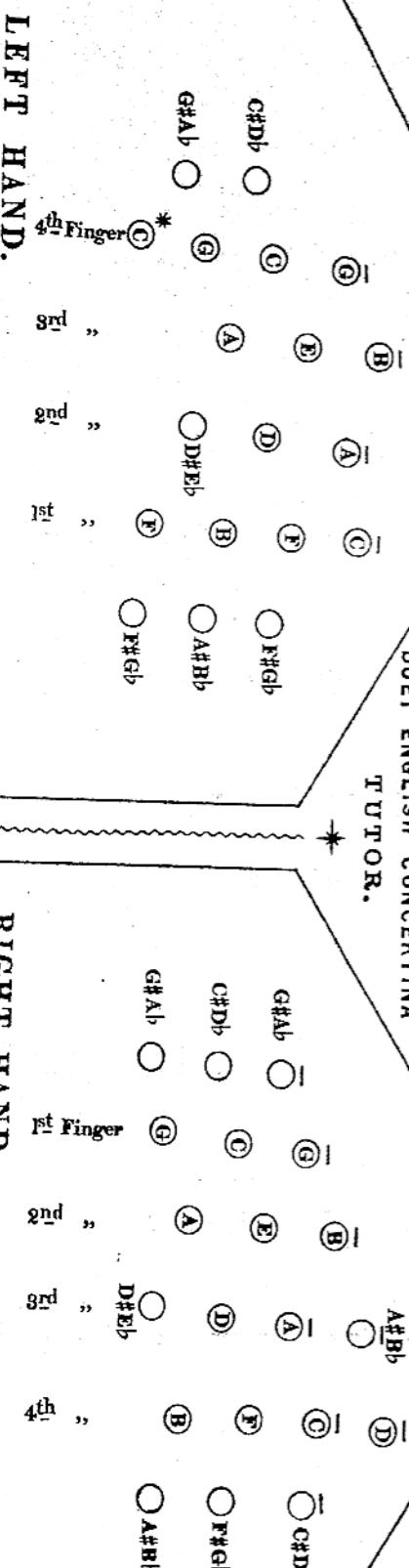
ON MANAGEMENT OF THE BELLOWS.

Care should be taken never to draw out or close the bellows without at the same time pressing some of the studs, and when performing not to force the wind too quickly through the reeds— by sudden jerks of the bellows as it produces a disagreeable effect in the harmony, The bellows should be regulated with even pressure; Pianoforte Crescendos &c are regulated by action of the bellows by moving gently or strongly, it is effected by gradually increasing or diminishing the movements of the hands.— The scales for the Right and Left Hands as shown on the Diagrams should be practised separately, then both together, Scales in the various keys should be thoroughly mastered before commencing the melodies.

DIAGRAM OF THE 39 KEYED DUET ENGLISH CONCERTINA.

KEY BOARDS

PUBLISHED WITH MACCANN'S
DUET ENGLISH CONCERTINA
TUTOR.



LEFT HAND.

STRAP HANDLE.

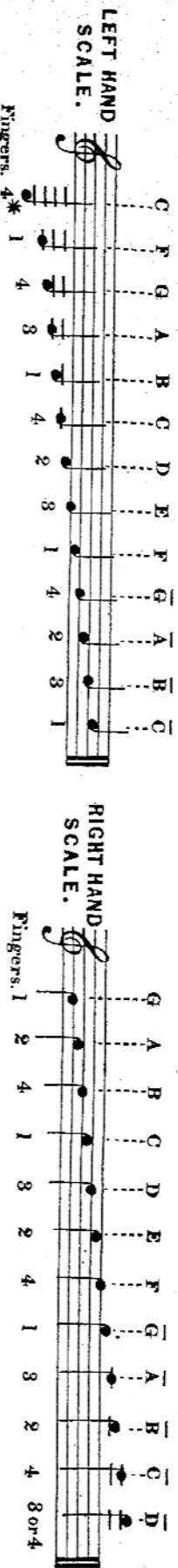
THUMB.

RIGHT HAND.

THUMB.

STRAP HANDLE.

E.N.T. STA. HALL.



Fingers.

4*

1

4

3

1

4

2

3

1

4

2

3

1

4

2

3

1

4

2

3

1

4

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3

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4

2

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2

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1

4

2

3

1

4

2

3

1

4

2

3

The letters show the name of the notes — the figures indicate the proper fingers to be used, letters with a mark over thus \overline{G} are an octave higher than those with no mark, this *C is used for accompaniment.

DIAGRAM OF THE 47 KEYED DUET ENGLISH CONCERTINA.

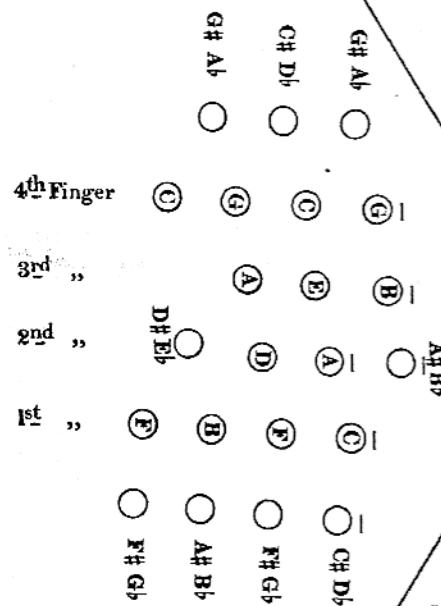
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KEY BOARDS

PUBLISHED WITH MACCANN'S

DUET ENGLISH CONCERTINA

TUTOR.



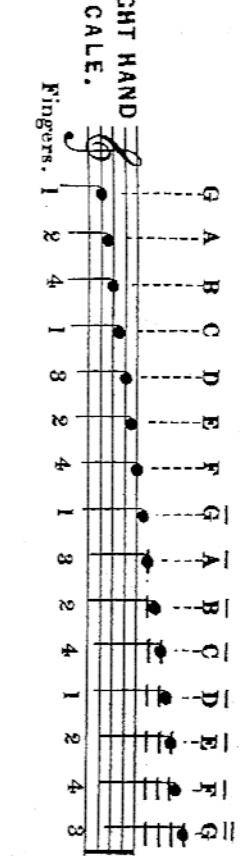
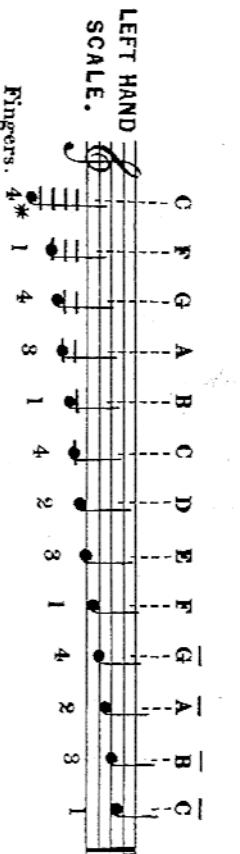
LEFT HAND.

STRAP HANDLE. THUMB.

RIGHT HAND.

THUMB. STRAP HANDLE.

ENT. STA. HALL.



Fingers. 4*

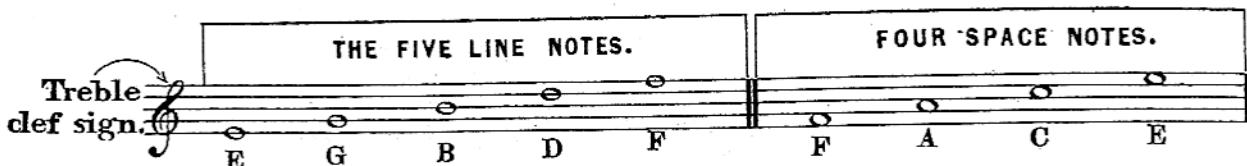
1 4 3 1 4 2 3 1 4 2 3 1

The letters show the name of the notes — the figures indicate the proper fingers to be used, letters with a mark over thus G are an octave higher than those with no mark, this *G is used for accompaniment.

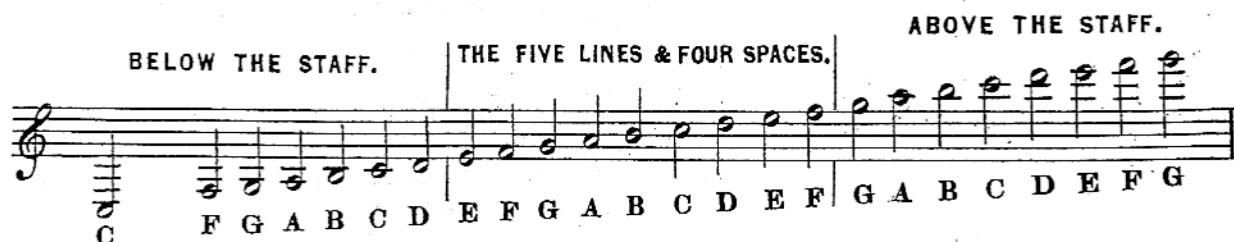
Instruments of more compass the keys are extended above and below in the same manner as here shown.

THE SIMPLE THEORY OF MUSIC EXPLAINED.

Musical sounds are represented by signs or characters called notes, which are either on, below, or above the Staff or Stave; the staff consist of five lines enclosing four spaces, the names of the notes on the staff are E G B D F, in the spaces F A C E.



The student should become thoroughly acquainted with these Notes, and learn them in different ways, as follows; E on the 1st line, F in the first space &c: this small number of notes would not be sufficient to play all classes of music that is written, thus it is necessary to have what are called Ledger, or additional lines, below and above the staff.



The above diagram only shows the Compass of the 47 keyed Duet Concertina, but the same rule follows throughout music; the above should be learnt, step by step, as follows — G below the 2nd ledger-line, A on the 2nd ledger-line, B below the 1st ledger-line, C on the 1st ledger-line, D below the staff. — Rehearse the notes above the staff in this manner. — G above the line or staff, A on the 1st ledger-line, B above the 1st line, C on the 2nd, D above the 2nd, E on the 3rd, F above the 3rd, G on the 4th; this completes the notes for the 39 or 47 keyed Instrument, but Instruments with more compass either below or above are made if required. — The C at the bottom is for use in accompaniment, it is not written in this work, as it would be more trouble for learners to read it as written; thus when the student is sufficiently advanced, the bottom C may be then used in place of the other lower C, which will in most cases make such chords where it is used much more correct and full; the bottom C will be written in the ordinary way in other music for this Instrument.

EXPLANATION OF NOTES AND RESTS.

There are six kind of notes in general use *viz.* — The Semibreve , Minim , Crotchet , Quaver , Semiquaver , Demisemiquaver . There are also six Rests or marks of silence, being the value of the notes they derive their name from — for Example, a Semibreve rest denotes that the hand or finger must be raised from the keys during the length of a Semibreve:—

SEMIBREVE REST MINIM. CROTCHET. QUAVER. SEMIQUAVER. DEMISEMIQUAVER.

To impress the mind more thoroughly the student should repeat the above in the following manner, — a Semibreve is a round white note; a Minim, white with a stem; Crotchet, black with a stem; Quaver, black with one thick stroke at the end of the stem; Semiquaver, with two strokes at the end of stem; Demisemiquaver, three strokes; A Semibreve rest is a thick short stroke under a line of the staff; a Minim rest is a thick short stroke placed over a line; a Crotchet rest is a stem with a crook turned to the right; a Quaver rest is a stem with a crook turned to the left; a Semiquaver rest is a stem with two crooks turned to the left; Demisemiquaver rest is a stem with three crooks turned to the left.

The following Table shows the relative time of performing the notes, and the value of a Semibreve expressed in other notes. —

One Semibreve

is equal to two Minims

or four Crotchets

or eight Quavers

or sixteen Semiquavers

or thirtytwo Demisemiquavers.

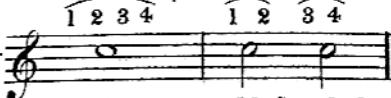
A small dot placed after a note or rest increases its value by one half *thus*: —

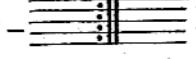
- A dotted semibreve is equal to 3 minims,
- a dotted minim is equal to 3 crotchets,
- a dotted crotchet is equal to 3 quavers,
- a dotted quaver is equal to 3 semiquavers,
- a dotted semiquaver is equal to 3 demisemiquavers.

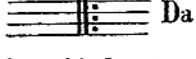
If two dots are placed after a note or rest, the second dot is half the value of the first, *thus*: — A double dotted minim is equal to a minim crotchet and quaver,

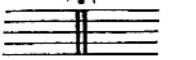
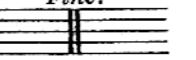
Rests with dots placed after them are lengthened in the same manner *thus* a dotted crotchet rest is equal to a crotchet and quaver rest.

BARS, DOUBLE BARS, DA CAPO &c.

Music is divided into equal portions by upright lines called bars, thus—

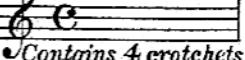
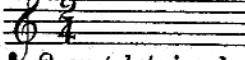
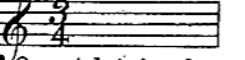
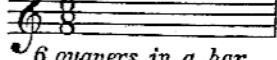
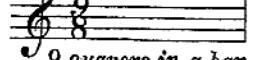
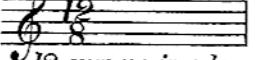
the double Bars show that the piece of music is concluded; but when dots are added and placed before a double bar, they mean that the music (on the same side of the dots) is to be repeated from the beginning, or from some previous double bar thus—

Dots placed after a double bar indicates that the music is to be played as far as the next double bar, and then to be repeated from that place thus—

Da Capo or D.C., means that the music is to be repeated from the beginning, This sign  denotes that the music is to be repeated from a similar sign, concluding at a double bar marked thus— or 

ON TIME.

Bars are divided into fractional portions called Parts or Time, those most frequently used are those which contain, two, three, or four, of these fractional parts, as also that which is shown by the figures $\frac{2}{8}$ or 3 quaver time, and compound measure of $\frac{6}{8}$ or 6 quaver time. The following signs are always placed at the commencement of a piece of music directly after the

| | | |
|---|--|---|
| COMMON TIME. clef, thus—  <i>Contains 4 crotchets in a bar, or their value in other notes or rests.</i> | HALF COMMON TIME.  <i>2 crotchets in a bar.</i> | SIMPLE TRIPLE TIME.  <i>3 crotchets in a bar.</i> |
| SIMPLE TRIPLE TIME.  <i>6 quavers in a bar.</i> | COMPOUND TRIPLE TIME.  <i>9 quavers in a bar.</i> |  <i>12 quavers in a bar.</i> |

ON SHARPS FLATS & NATURALS.

A Sharp marked *thus:*  raises a note a semitone or half a note higher, a Flat marked *thus:*  lowers a note a semitone or half a note lower, a Natural marked *thus:*  restores a note (raised or lowered in the above manner) to its original position; other signs are used such as the double sharp  and double . The following will show the various Keys and signatures with their relative minor.—

MAJOR KEY.

| | | | | | | |
|---|---|---|---|---|--|---|
| C | G | D | A | E | B | F# |
|  |  |  |  |  |  |  |
| A | E | B | F# | C# | G# | D# |
| Relative minor. | | | | | | |

MAJOR KEY.

F B_b E_b A_b D_b G_b
 D G C F B_b E_b
 Relative minor.

The letters up over the previous and above staff show the major keys, those under show the minor, thus at a glance the major and the relative minors are shown; and should be rehearsed in the following manner, A minor relative to C major, E minor relative to G major, B minor relative to D major &c, also repeat the number of Sharps or Flats in the following manner, G one sharp, D two sharps, A three sharps &c.

MAJOR AND MINOR SCALES.

The minor scale is known by its minor third, three semitones from the Tonic, it has the same number of Sharps and Flats at the commencement as the major scale, but the sixth and seventh note is raised a Semitone in ascending and lowered a Semitone in descending (see the various minor scales), Any musical Catechism or Musical Manual would explain more about these scales — also the musical Terms used in this work.

THE EASY SYSTEM OF PLAYING BY THE LETTERS.

The letters represent the name of the note underneath, the top lines are for the Treble, which is the Right Hand, the bottom for the accompaniment or Bass, which is the Left Hand; when a group of letters similar to this occurs, the best way is to read the letters from the bottom commencing with say the E then G & C using the same method with every chord,— when one dot is over a note it should be kept sounding while you count one; if two dots count two, and the same throughout according to the number of dots: the R means that you must rest according to the number of dots placed over the letter; —

When several notes appear under one dot *thus*: they must be played while you count one dot to each group, Practice always the Treble or Right Hand before commencing the left — then practice the Left, then both together; This system is for those who do not require to study music, but it is much better to learn to play without the letters, as the student then has the advantage of being able to play any music, written for the Violin, Flute, Piano &c. —

N.B. Where no letters are used it means that the same notes are continued *thus*:

SCALE OF C MAJOR.

Count four in a bar.

Common time
4 Crotchets in a bar.

C MAJOR.

CHORDS.

A MINOR.

Common time
2 Minims in a bar.

SCALE OF A MINOR.

Triple time
3 Crotchets in a bar.

This sign < is called *Crescendo*, which means that the part should be increased, this sign > is called *Diminuendo*, is to diminish the sound, the chords should be played smoothly with one pressure of the bellows, or each chord either pressing or drawing in one direction and on no account change the position.

Count three in a bar. **PRELUDE, FOR BOTH HANDS.**

Triple time
3 Crotchets in a bar.

The Figures show the proper fingers to be used, the Dots represent the time to count in each bar; in commencing practice the Scales without using the chords as marked thus +, but when sufficient progress is made to play the scales well, introduce the chords as written, using the same method throughout.

EXERCISES FOR BOTH HANDS.

Play slowly at first — then increase according to the improvement made.

Count $\frac{1}{4}$ in a bar.

The sheet music consists of six staves of musical notation for two hands. The notation is primarily composed of vertical note heads and stems, with some horizontal strokes indicating pitch or rhythm. Fingerings are provided below many of the notes. The staves are arranged in two columns of three, with each staff starting with a treble clef and a common time signature.

SCALE IN THIRDS, C MAJOR.

The sheet music features two staves of musical notation for two hands, representing a scale in thirds in C major. The notation uses vertical note heads and stems, with horizontal strokes for pitch. Fingerings are shown below the notes. The staves begin with a treble clef and a common time signature.

BLUE BELLS OF SCOTLAND.

Count 4 in a bar.

ALLEGRETTO.

Common time
4 Crotchets
in a bar.

Continue this note while you sound the three underneath.

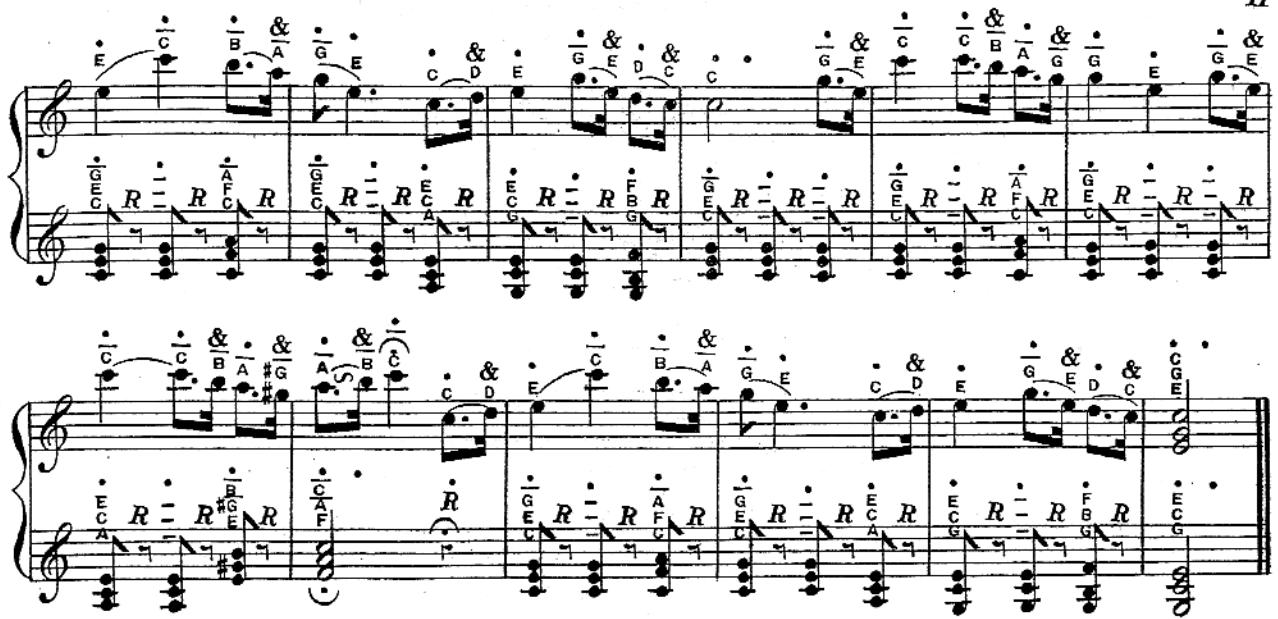
THE LAST ROSE OF SUMMER.

Count the time as marked at the commencement, using the word "and" in place of counting the dot.

Count 3 in a bar.

ANDANTE.

Simple
triple time
3 Crotchets
in a bar.



HOME SWEET HOME.

BISHOP.

Count 2 in a bar.

ANDANTE.

Half
common time
2 Crotchets
in a bar.

Musical score for "Home Sweet Home" in half common time, featuring two staves of music with fingerings and note values.

Continuation of the musical score for "Home Sweet Home" in half common time, showing two staves of music with fingerings and note values.

Final continuation of the musical score for "Home Sweet Home" in half common time, showing two staves of music with fingerings and note values.

CHARLIE IS MY DARLING.

ANDANTE.

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

ANDANTE MODERATO.

G C - E D C D E C - E G A C G E - C D C D E C A - G C
C M G F B G C M G A F C F G C M G F C G E C

A G E - C D C D E G E - G A C G E - C D C D E C A - G C
R G E C F B G G E C A F C G M G G E C C M G F C G E C

"CALLER HERRIN."

The sheet music consists of six staves of music for two concertinas. The top two staves are for the left concertina, and the bottom four staves are for the right concertina. The music is in common time and uses a treble clef for both parts. The notes are indicated by dots on the staves, with letter names above them. The music includes various chords and melodic lines, with some notes having stems pointing up or down. The right-hand part features a section with a long, sustained note followed by a series of eighth-note chords.

AIR FROM "LUCIA DI LAMMERMOOR."

DONIZETTI.

The musical score consists of three staves of music. The top staff uses a soprano clef and a common time signature. The middle staff uses a soprano clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The music is primarily composed of eighth and sixteenth notes. The vocal line includes lyrics such as "G - F - G - F - E - D - E - D - C - D - E - F - G - A - G - D". The piano accompaniment provides harmonic support with sustained notes and chords. The piece concludes with a "Fine." at the end of the middle staff.

PESTAL MELODY.

The musical score consists of three staves of music. The top staff uses a soprano clef and a common time signature. The middle staff uses a soprano clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The music is primarily composed of eighth and sixteenth notes. The vocal line includes lyrics such as "E - E D E - C - C B C - D - D #C D - E - G - #F F - E - E D E - G - G F G". The piano accompaniment provides harmonic support with sustained notes and chords. The piece concludes with a "rit." (ritardando) at the end of the third staff.

"CORAL-PEARL" GAVOTTE.

15

GLIDDON.

The sheet music consists of five staves of musical notation for concertina. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in common time. Various dynamics are indicated, such as 'p' (piano) and 'f' (forte). The notes are labeled with letters (A-G) and sharps/flat signs. The notation includes grace notes and slurs. The music is divided into measures by vertical bar lines.

* This sustained G to be kept down with the 1st finger, the C Natural and C♯ with the 1st & 2nd, the B with the 4th, it should be practised without using the sustained notes until the melody is properly learnt. † Key of F one b.

MY LOVE, SCHOTTISCHE.

MACCANN.

LIVELY.

1
E F F G A G E C B A F D A B
F D A R F B F D B C #F D E C A G G G R

2
E F F G A G E C B A F D A B
F D A R F B F D B C C C C R

3
E F E D C B A I E F E D C B A B C D B C D C A B E
A C R E F E D C B A #G A C #G G B

4
E F E D C B A I E F E D C B A B C D B C D C B A R A
A E C R E F E D C B A #G A E C A E C R A D.C.

See page 15, for all such passages throughout.

SCALE OF F MAJOR.

F major scale on two staves. The top staff starts with F# (C) and ends with F (C). The bottom staff starts with C and ends with F (C). Fingerings are indicated by numbers 1 through 5 above the notes. Letters above the notes indicate specific fingerings or techniques.

CHORDS.

F MAJOR.

Chords for F Major and D Minor. The top staff shows chords for F major (F-A-C), F major (F-B-D), F major (F-A-C), E major (E-G-C), F major (F-A-C), D minor (D-A), G major (G-B-D), D minor (D-A), C major (C-A-G), and D major (D-A). The bottom staff shows chords for F major (F-A-C), B major (B-D-G), C major (C-E-G), F major (F-A-C), F major (F-A-C), E major (E-G-C), and F major (F-A-C).

D MINOR.

SCALE OF D MINOR.

D minor scale on two staves. The top staff starts with D (A) and ends with D (A). The bottom staff starts with F (A) and ends with F (D). Fingerings are indicated by numbers 1 through 5 above the notes. Letters above the notes indicate specific fingerings or techniques.

* This note although written for Right Hand is made on the Left.

† Where notes like these are not on the Left Hand they are made with the Right.

STILL I LOVE THEE.

ALLEGRETTO.

The sheet music consists of four systems of musical notation for the English Concertina. Each system has two staves: a treble staff on top and a bass staff on the bottom. The key signature is one flat. The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Notes are represented by dots or stems, and rests are indicated by empty spaces. Some notes have letters written above them, likely indicating fingerings or specific note names. The letters used are A, B, C, D, E, F, G, and R. The first system starts with a dynamic 'p' and ends with a repeat sign. The second system starts with a dynamic 'f'. The third system starts with a dynamic 'p'. The fourth system starts with a dynamic 'f'.

RAYON DU SOLEIL, MAZURKA.

(SUN BEAM.)

MACCANN.

D.C.

SCALE OF B_b MAJOR.

Scale of B_b Major (16th-note patterns):

- Top Staff: C → B_b → R → R → R
- Bottom Staff: C → B_b → F → G → A → B_b

CHORDS.

B_b MAJOR.

C MINOR.

Chords:

- B_b Major: B_b, D, F
- C Minor: G, B_b, D
- E Minor: E, G, B_b
- C Major: C, E, G
- A Minor: A, C, E

SCALE OF G MINOR.

Scale of G Minor (16th-note patterns):

- Top Staff: G → A → B → C → D → E → #F → G → A → B → C → D → E → F → G → R → R → R
- Bottom Staff: G → A → B → C → D → E → #F → G → R → R → R

DOWN BY THE RIVER SIDE I STRAY.

21

THOMAS.

Down by the river side I stray,
Down by the river side I stray,

R **A** **bB** **D** **G** **F** * **D** **R** **D** **D** **bE** **G** **A**

bB **F** **=** **=** **bB** **F** **=** **=** **bB** **F** **=** **=** **bB** **F** **=** **=** **F** **A** **=** **=** **F** **A** **=** **=**

bB **R** **A** **bB** **D** **G** **F** **D** **C** **F** **A** **C** **D** **bB** **G**

bB **F** **=** **=** **bB** **F** **=** **=** **bB** **F** **=** **=** **bB** **F** **=** **=** **G** **D** **B** **F** **C** **E** **=** **=** **F** **A** **=** **=** **G** **B** **D** **E** **=** **=**

F **R** **F** **-** **F** **bE** **G** **A** **bB** **R** **F** **A** **G** **bE** **C**

F **F** **=** **=** **F** **R** **F** **A** **F** **bE** **F** **A** **bB** **F** **=** **=** **F** **bE** **A** **F** **bE** **A**

D **R** **D** **-** **bE** **D** **bE** **D** **G** **R** **C** **-** **D** **C** **D** **C**

bB **F** **=** **=** **bB** **F** **=** **=** **bB** **F** **=** **=** **bB** **F** **=** **=** **G** **bB** **F** **=** **=** **F** **bE** **F** **A** **F** **bE** **A**

F **2** **bB** **A** **G** **F** **bB** **F** **bE** **D** **F** **bE** **D** **bE** **D** **C** **bB**

Rit:

bB **F** **=** **=** **bB** **F** **=** **=** **bB** **F** **=** **=** **bB** **F** **=** **=** **F** **G** **F** **bE** **F** **D** **B**

* See page 17.

SCALE OF E_b MAJOR.

Scale of E_b Major for Concertina. The scale consists of 12 notes: B, E, G, D, A, B, C, F, G, D, E, B. The notes are grouped into measures by vertical bar lines. The first measure starts with B, followed by E, G, D, A, B, C, F, G, D, E, B. The second measure starts with R (rest). The third measure starts with B, followed by E, G, D, A, B, C, F, G, D, E, B. The fourth measure starts with R (rest). The fifth measure starts with B, followed by E, G, D, A, B, C, F, G, D, E, B. The sixth measure starts with R (rest). The seventh measure starts with B, followed by E, G, D, A, B, C, F, G, D, E, B. The eighth measure starts with R (rest).

E_b MAJOR.

CHORDS.

C MINOR.

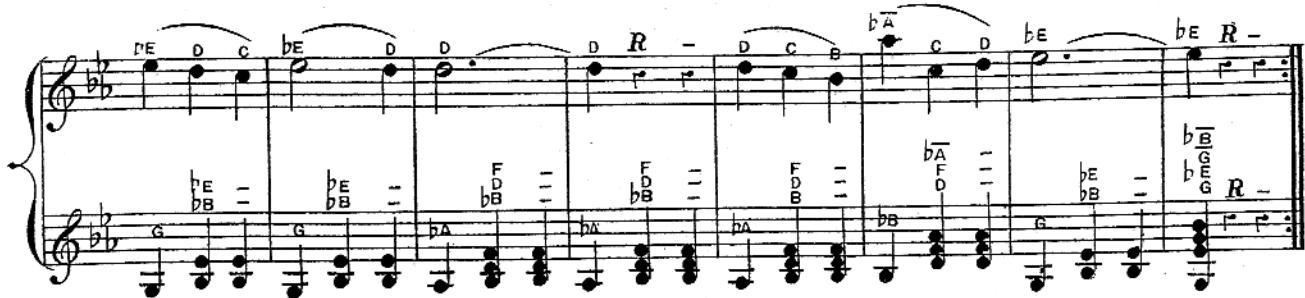
Chords in E_b Major and C Minor. The chords are shown in pairs across two staves. The top staff shows chords in E_b Major: B, E, G / D, G, B. The bottom staff shows chords in C Minor: C, G, B / G, C, E. This pattern repeats three times.

SCALE OF C MINOR.

Scale of C Minor for Concertina. The scale consists of 12 notes: C, D, E, F, G, A, B, C, D, E, F, G. The notes are grouped into measures by vertical bar lines. The first measure starts with C, followed by D, E, F, G, A, B, C, D, E, F, G. The second measure starts with R (rest). The third measure starts with C, followed by D, E, F, G, A, B, C, D, E, F, G. The fourth measure starts with R (rest). The fifth measure starts with C, followed by D, E, F, G, A, B, C, D, E, F, G. The sixth measure starts with R (rest). The seventh measure starts with C, followed by D, E, F, G, A, B, C, D, E, F, G. The eighth measure starts with R (rest).

WALTZ MELODY.

Waltz Melody for Concertina. The melody consists of 12 measures. The notes are grouped into measures by vertical bar lines. The melody starts with a series of eighth notes: B, E, D, C, B, E, D, followed by a rest. It then continues with a series of eighth notes: D, F, G, A, B, C, D, followed by a rest. The melody then continues with a series of eighth notes: D, C, B, D, C, C, followed by a rest. The melody concludes with a series of eighth notes: B, G, E, D, C, B, followed by a rest.



G MAJOR.

SCALE OF G MAJOR.

E MINOR.

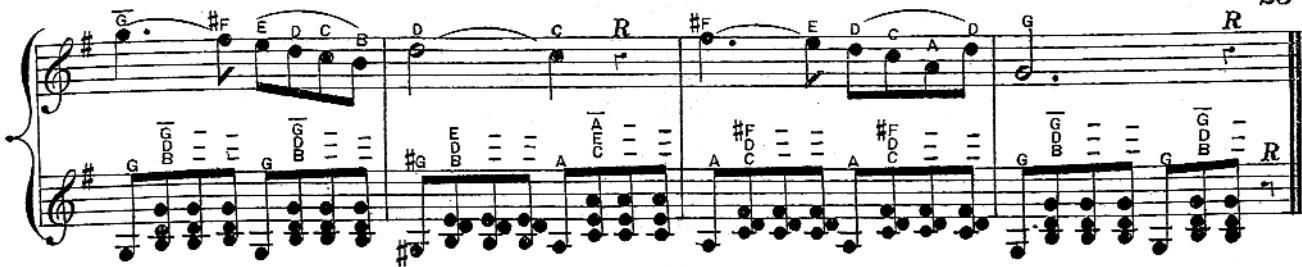
CHORDS.

SCALE OF E MINOR.

CHIMING BELLS.

Moderato.

The sheet music consists of five systems of two-staff music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and G major. The notation uses solid black note heads, white note heads with black dots, and white note heads with black crosses. Horizontal lines connect some notes. The letter 'R' is placed at the end of several measures. The first system begins with a treble clef, the second with a bass clef, and so on. The music is marked 'Moderato.' at the start.



BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS.

MOORE.

Count 6 in a bar.

*Compound
Triple time,
Six quavers
in a bar.*

ALLEGRETTO.

THE RINK WALTZ.

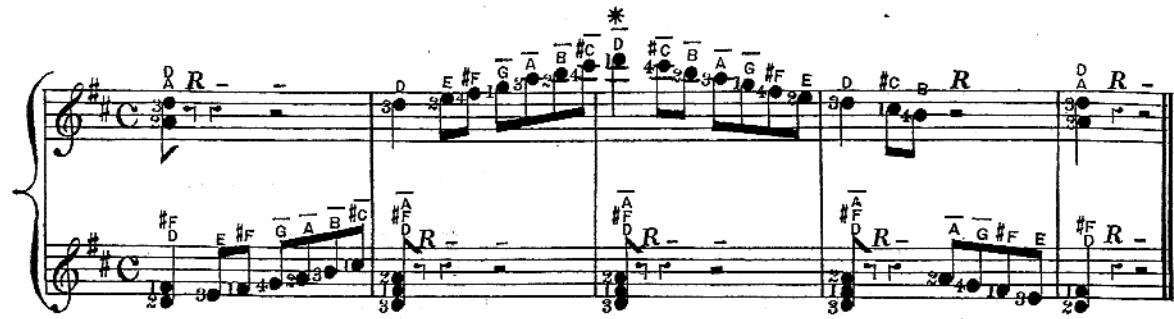
1st *2nd*

LITTLE BROWN JUG - POLKA.

Count 2 crotchets in a bar.

1st *2nd* & &

SCALE OF D MAJOR.



* In the 39 keyed Instruments this D is made with either the 3rd or 4th finger.

CHORDS.

D MAJOR.

This section contains two staves of musical notation. The top staff is for D major and the bottom staff is for B minor. Both staves show chords being played across three measures. The D major staff has chords D-A-F# (measures 1-2), A-C-G (measure 3). The B minor staff has chords F#-D-B (measures 1-2), D-G-B (measure 3). The notes are indicated by dots on the staff, with horizontal lines above them. Measures are separated by vertical bar lines. Measures 1-2 are enclosed in a bracket, and measure 3 is also bracketed.

B MINOR.

SCALE OF B MINOR.

This section shows two staves of musical notation for a B minor scale. The top staff begins with a sharp sign. The notes are: B, A, G, F#, E, D, C, B. The bottom staff also begins with a sharp sign. The notes are: B, A, G, F#, E, D, C, B. The notes are represented by dots on the staff, with horizontal lines above them. The first note on each staff is labeled 'R' (Rest). There is a bracket grouping the first four notes of each staff together.

HOME TO OUR MOUNTAIN.

(IL TROVATORE.)

VERDI.

The musical score consists of four staves of music for two concertinas. The top staff is for the treble clef concertina, and the bottom staff is for the bass clef concertina. The music is in common time and major key. The first staff begins with a treble clef, a key signature of one sharp, and a tempo marking of *ALLEGRETTO MODERATO*. The notes are labeled with letters (A, B, C, D, E, F, G) above the staff, indicating fingerings. The second staff begins with a bass clef, a key signature of one sharp, and continues the melodic line. The third staff begins with a treble clef, a key signature of one sharp, and continues the melodic line. The fourth staff begins with a bass clef, a key signature of one sharp, and concludes the piece with a final cadence. The score is divided into measures by vertical bar lines.

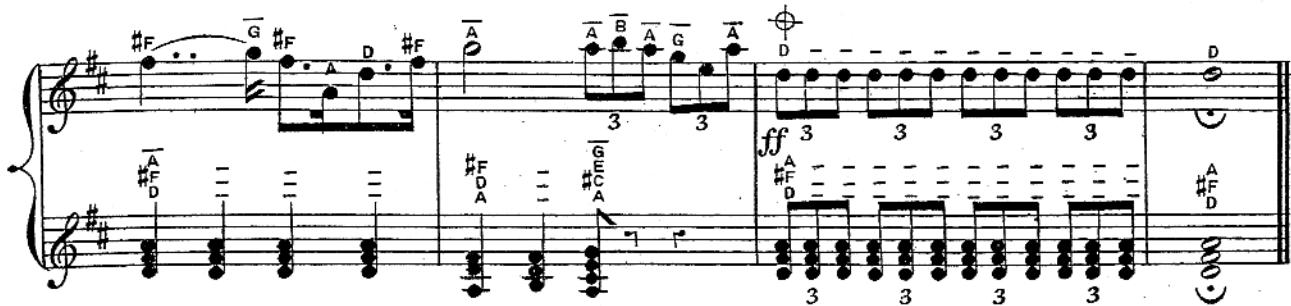
By permission of C. Jeffery, London.

Maccann's Duet English Concertina Tutor.

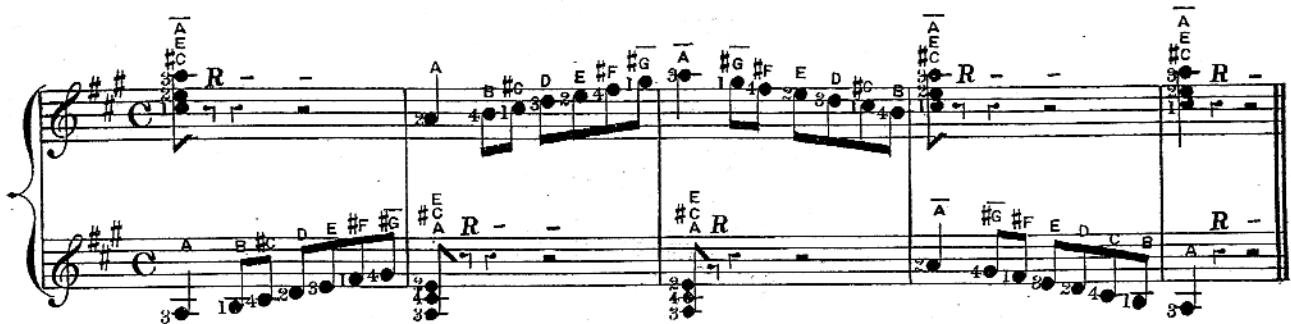
MARCH FROM "I PURITANI."

BELLINI.

The sheet music contains six staves of musical notation for two voices. The key signature is G major (one sharp). The music includes various dynamics such as *r*, *A*, *D*, *E*, *F*, *G*, *#F*, *R*, *sf*, and *3*. Articulations include *p*, *f*, *mf*, *sf*, and *acc*. The music is divided into measures by vertical bar lines.



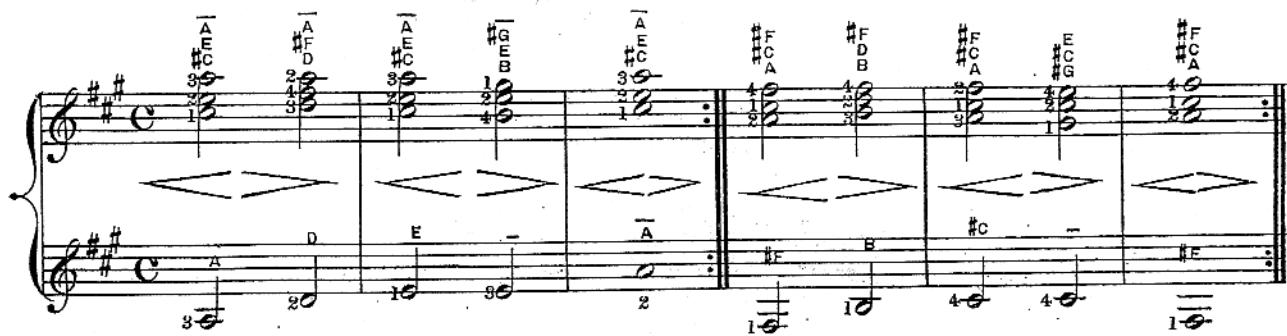
SCALE OF A MAJOR.



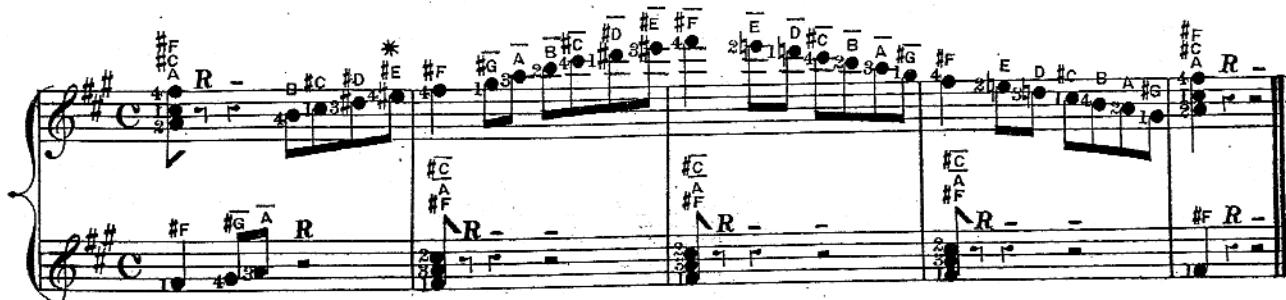
A MAJOR.

CHORDS.

F♯ MINOR.



SCALE OF F♯ MINOR.

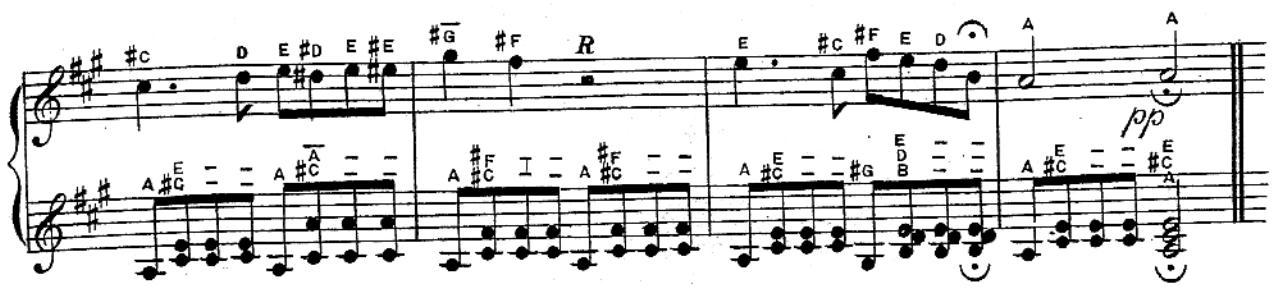


⊕ These notes should be made with a quick press in and draw out of the bellows.

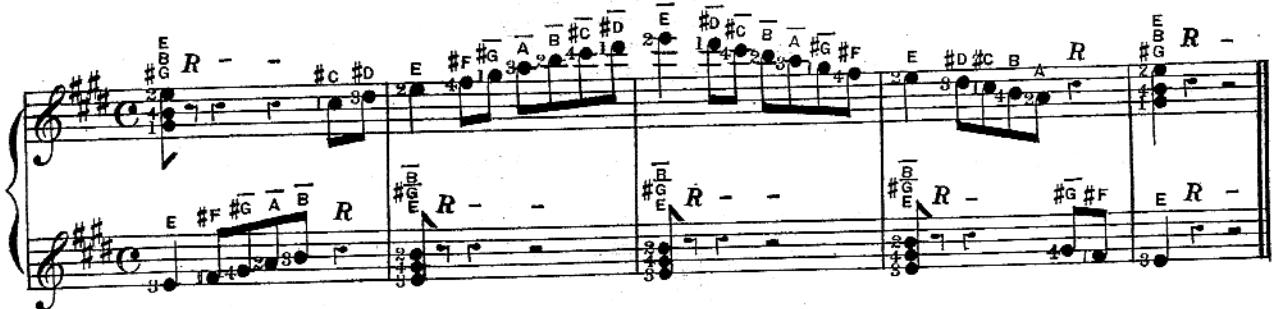
* See page 33.

DON'T BE ANGRY WITH ME DARLING.

The sheet music consists of five staves of musical notation, likely for two players. The top staff shows a treble clef and a key signature of one sharp (F#). The second staff shows a bass clef and a key signature of one sharp (F#). The third staff shows a treble clef and a key signature of one sharp (F#). The fourth staff shows a bass clef and a key signature of one sharp (F#). The fifth staff shows a treble clef and a key signature of one sharp (F#). The music includes various notes, rests, and dynamic markings such as 'p' (piano) and 'R' (riten. or repeat). The lyrics 'DON'T BE ANGRY WITH ME DARLING.' are repeated at the beginning of each section of music.



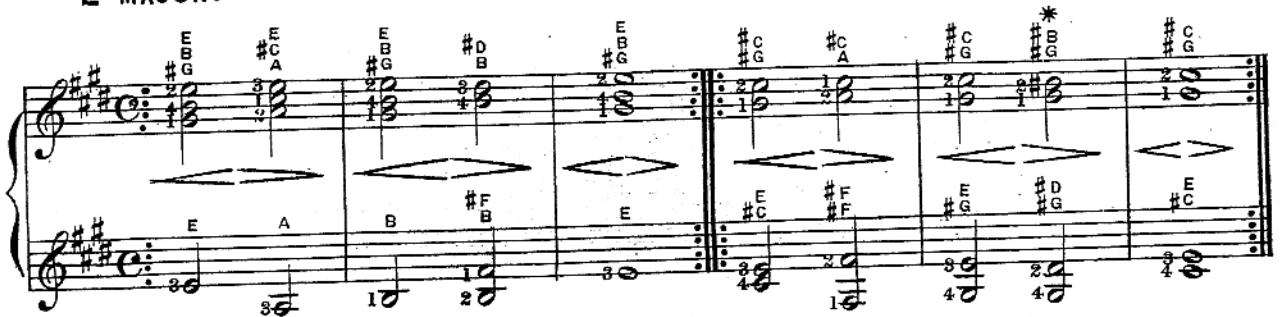
SCALE OF E MAJOR.



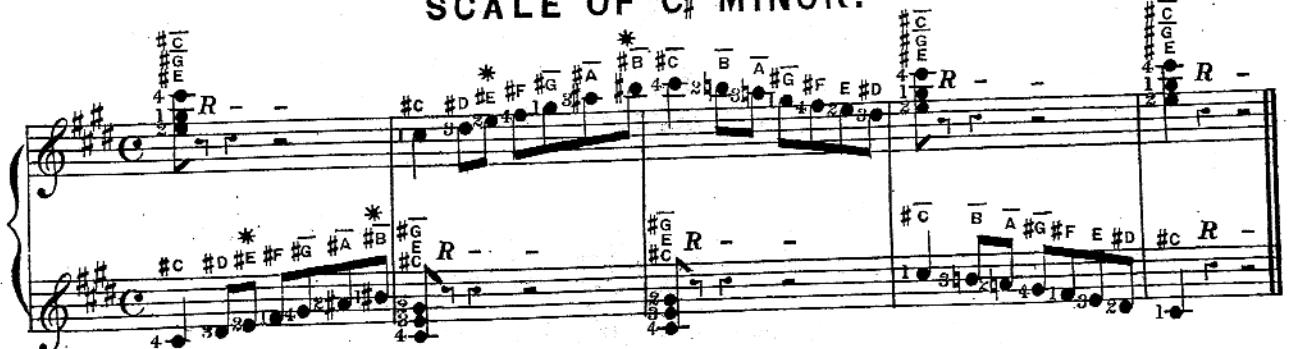
CHORDS.

E MAJOR.

C \sharp MINOR.



SCALE OF C \sharp MINOR.



* Play C \sharp , which is the same note as B \sharp , and F \sharp for E \sharp as on Page 31, and use the same whenever the B \sharp or E \sharp occurs.

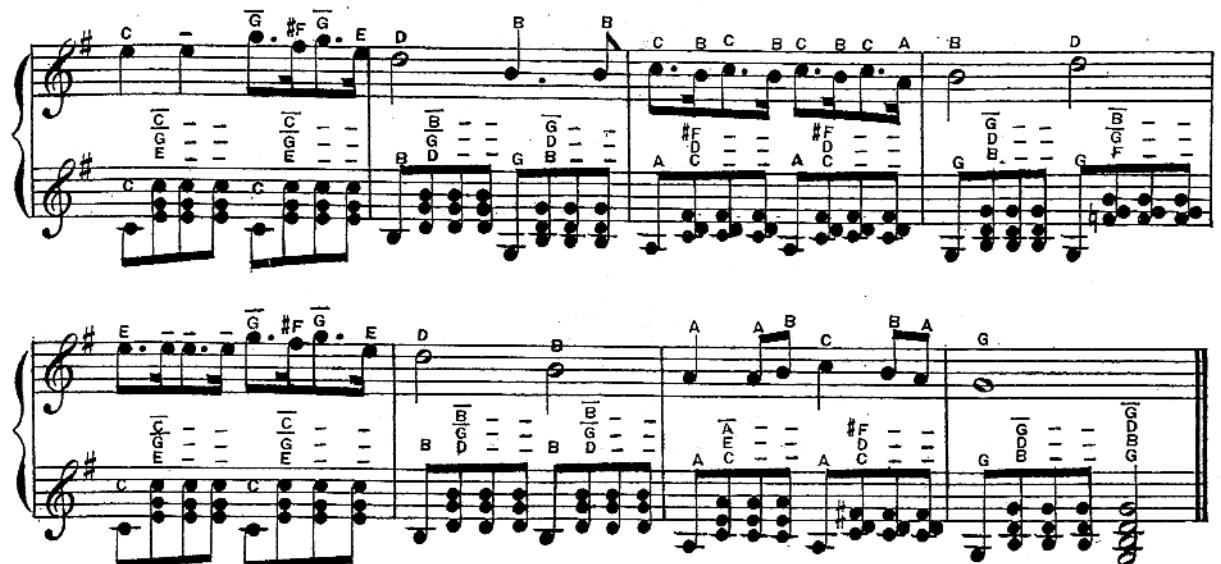
SACRED MELODIES.
SAFE IN THE ARMS OF JESUS.

W.H.DOANE.

Musical score for three staves, treble, bass, and alto. The music consists of three systems. The first system starts with a treble clef, a common time signature, and a key of C major. The lyrics "SAFE IN THE ARMS OF JESUS" are written above the notes. The second system starts with a bass clef, a common time signature, and a key of C major. The lyrics "R" are written above the notes. The third system starts with an alto clef, a common time signature, and a key of G major. The lyrics "D.C." are written above the notes. The music features various chords and rests, with some notes having letter names written above them.

SHALL WE GATHER AT THE RIVER.

Musical score for two staves, treble and bass. The music consists of two systems. The first system starts with a treble clef, a common time signature, and a key of G major. The lyrics "SHALL WE GATHER AT THE RIVER" are written above the notes. The second system starts with a bass clef, a common time signature, and a key of G major. The lyrics "R" are written above the notes. The music features various chords and rests, with some notes having letter names written above them.



COME TO THE SAVIOUR.

G. F. ROOT.

TELL ME THE OLD, OLD STORY.

The music is arranged in five systems, each starting with a treble clef and a key signature of one sharp (G major). The notes are labeled with letters (A through G) above them. The first system has a tempo of 120 BPM. The second system starts with a repeat sign (R). The third system starts with a repeat sign (R). The fourth system starts with a repeat sign (R). The fifth system ends with a repeat sign (R).

SPANISH CHANT.

87

The music consists of two staves of eight measures each, in common time, with a key signature of one sharp (F#). The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. Below each note is its corresponding letter name, such as D, C, G, F, E, etc., indicating a specific note or pitch.

HOLD THE FORT.

P.P. BLISS.

The music consists of three staves of eight measures each, in common time, with a key signature of one flat (B-flat). The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. Below each note is its corresponding letter name, such as C, D, E, F, G, R, etc., indicating a specific note or pitch.

RING THE BELLS OF HEAVEN.

The sheet music consists of four systems of musical notation for two English Concertinas. Each system is divided into two staves by a brace. The top staff represents the Treble Concertina and the bottom staff represents the Bass Concertina. The music is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The notes are represented by dots and dashes, with some notes having stems and others being stems. Some notes are labeled with letters such as A, B, C, D, E, F, G, and R. The music is divided into measures by vertical bar lines. The first system starts with a measure of two notes on the Treble staff followed by a measure of three notes on the Bass staff. The second system starts with a measure of two notes on the Treble staff followed by a measure of three notes on the Bass staff. The third system starts with a measure of two notes on the Treble staff followed by a measure of three notes on the Bass staff. The fourth system starts with a measure of two notes on the Treble staff followed by a measure of three notes on the Bass staff.

**ONWARD
CHRISTIAN SOLDIERS.**

SULLIVAN.

By permission of Mess: Novello, Ewer & Co.

OH PARIDISE.

The sheet music consists of four systems of music. Each system has two staves for voices and one staff for piano. The vocal parts are in common time. The piano part is also in common time and provides harmonic support. The lyrics are as follows:

System 1:

- Vocal Part 1: bB B - - bE D C - bA bA G bA c bB - G - bB
- Vocal Part 2: bE bB G - - bE C A bA F D B A bE bG

System 2:

- Vocal Part 1: bB bE F bE D C - - c - F c D - - bB
- Vocal Part 2: bE bB G - - bE C A bA F E A bB F O bB

System 3:

- Vocal Part 1: bB - D C bB bE - bB bB - D C bB bE - -
- Piano Part: * bA bD D bB bE G bB bA bD bB bE G bB

System 4:

- Vocal Part 1: bE - D C bB G - F E F C bB bE -
- Piano Part: bA F bB bE G bB bE F C A bA bF D bB bB G bE

* The lower Ab can be used, and in all cases the lower notes can be substituted.

GOD SAVE THE QUEEN.

3/4

3/4

3/4

3/4

Rit:

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