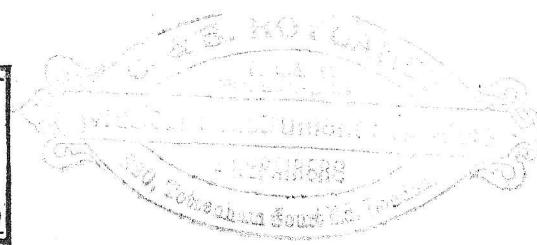


LANCE'S
"Self-Help" Series.
(TITLE REGISTERED)



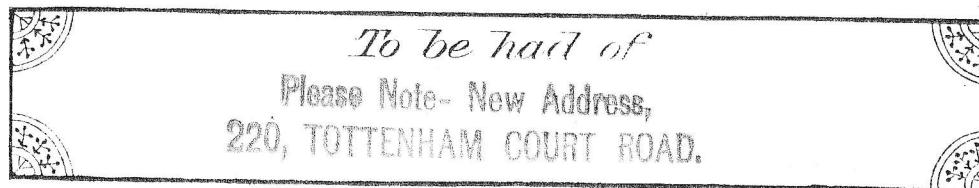
HOW TO LEARN THE CHROMATIC
**ANGLO-GERMAN
CONCERTINA**,

WITH 30 KEYS—SUITABLE ALSO FOR THE 28, 26, 24, 22 & 20, KEY'D INSTRUMENTS

BY
C. ROYLANCE.

CONTAINING
FULL INSTRUCTIONS (FINGERED THROUGHOUT) AND A CHOICE SELECTION
OF SACRED AND SECULAR MELODIES.

ENT. STA. HALL.



PRICE 1/-

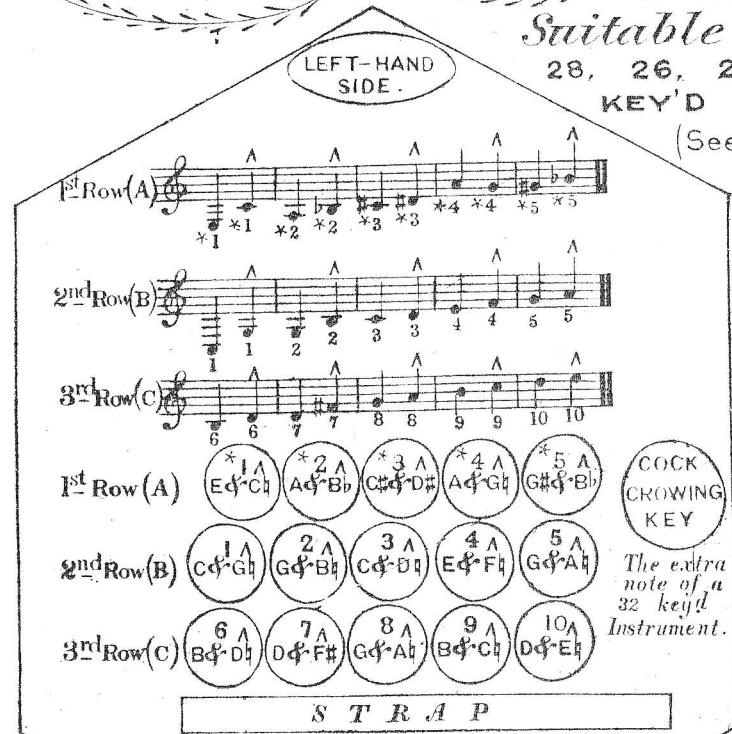
London
Maud Throbb
Carnival of趣
Twist love I duty I she my
sweet heart
Coming the 1st
Fancy Land Folk
Sweet Marie
if you first those alone
isong

DIAGRAM: SHEWING THE SCALE OF THE CHROMATIC ANGLO-GERMAN CONCERTINA.

WITH 30 KEYS.

Suitable also for the
28, 26, 24, 22, AND 20
KEY'D INSTRUMENTS

(See Explanation.)



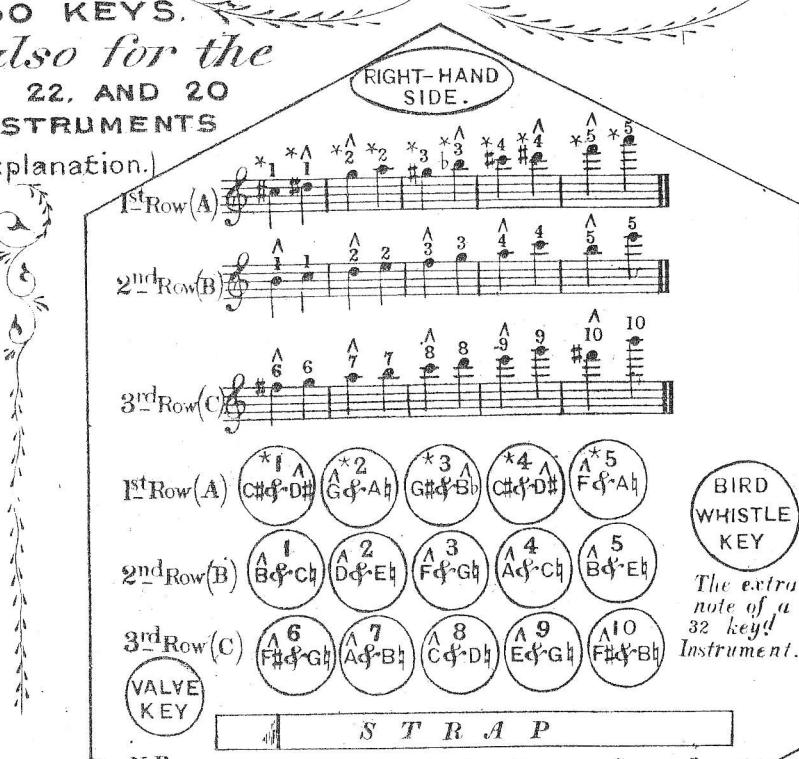
N.B. Should the Student possess an Instrument with the Sharps and Flats arranged differently he must get a tuner to arrange them according to this diagram.

Ent. Sta. Hall.

EXPLANATION.

It will be observed there are three rows of keys marked (A B C) and also three corresponding staves of music - marked (A B C), shewing the actual sounds produced by drawing or pressing the bellows, — The first row marked (A) shews the extra keys Sharps (#) Flats (b) and Naturals (A) and are numbered 1. 2. 3. 4. 5. (as in the second row) but will be distinguished from the other keys, by having a (*) placed at the side of the figure; Figures which are above the staff are to be found on the Right hand side; - and Figures which are below the staff on the left. — The above diagram will be found suitable for a 28 26 24 22 & 20 key'd Instrument. If a 28 key'd one, cover over keys marked (*5 & *1); If for a 26 key'd one cover keys marked (*4 and *2) and so on according to the compass.

N.B. An Instruction book (containing this diagram) for the above Instrument with a choice Selection of Melodies — Price One shilling



N.B. a "Sharp" is shaped thus (#) a "Flat" thus (b) a "Natural" thus (A)
This sign A means you are to draw out the bellows to produce the sound required:
Where no such mark occurs press the bellows in.

1

ROYLANCE'S TUTOR FOR THE CHROMATIC ANGLO-GERMAN CONCERTINA, WITH 30 KEYS.

SUITABLE ALSO FOR THE 28, 26, 24, 22 AND 20 KEY'D INSTRUMENTS.

R E M A R K S.

The recent improvements made in the construction of the Chromatic Anglo-German Concertina, has induced me to write a tutor which I trust will be found useful to the student; and induce him to devote the time necessary to the study of music, (which I shall make as plain as possible,) and with a little application to the following instructions he will be able to perform to his own, and his friends satisfaction. A glance at the preceding diagram will shew the manner of holding the Instrument, likewise the sounds that can be produced from it.

EXPLANATION OF SIGNS USED IN THIS WORK.

This sign (^) shews that the sound required must be produced by drawing the bellows out!— where no such mark occurs over a note the sound required must be produced by pressing the bellows in. This star * will be placed at the side of notes to be made Sharp, Flat, or Natural (as the case may be) of the first row of keys only.

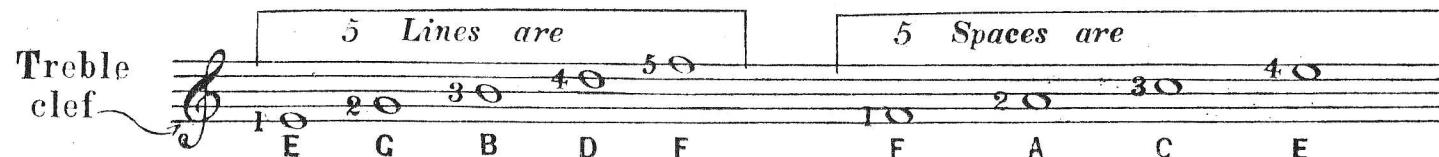
TO THE STUDENT.

Although the signs generally used for german concertina music are used in this tutor; the student is advised (after having thoroughly mastered the names of the notes and their duration) to do away with them, and play the notes as written; and not to depend too much upon their aid, but to acquire the facility of "reading music," whether written for "Violin," "Flute," or any treble Instrument. — He will do well, after having played the following scales to write them out on a sheet of music paper, omitting to place the signs or figures to the notes, and try to play them correctly without their aid. This is the only plan to do away with these "Crutches," — and no one wishing to perform well, ought be fettered by them any longer than he can help. *The Author recommends the 30 Key'd instrument (in preference to a 20 Key'd one) as every kind of music can be played upon it, and greater pleasure derived therefrom.*

MUSICAL NOTATION EXPLAINED.

Music is written on five lines, and in four spaces, and the student must remember, that the notes are always counted from the bottom line (upwards,) and from the lowest space (upwards). It is usual to learn the lines first, and the spaces next, — this sign , means the treble clef, and is always placed at the beginning of Concertina music, and shows that the second line, which passes through the middle of it, is G. hence it is called the G or the treble clef.

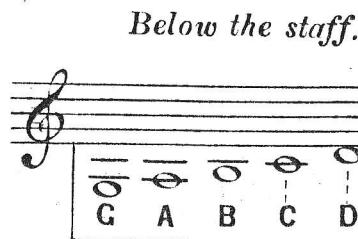
THE MUSICAL STAFF, WITH THE NOTES ON LINES & IN SPACES.



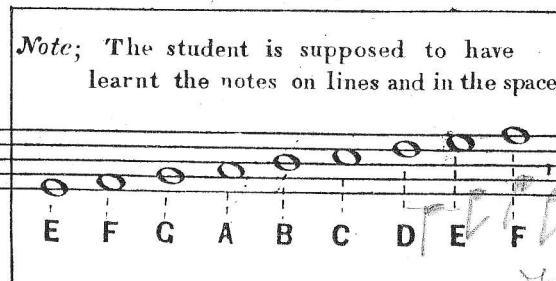
Note — In order to learn to read the above notes easily, the student may commit to memory the

following sentence "Every Good Boy Deserves Feeding"— the beginning of each word will give him the name of the notes on the lines, in their regular order, and for the spaces he has only to remember the word "Face"— and this will give him the names of the notes in the spaces,—Now, as all music which is written, could not be performed, if there were no more notes than those contained on, and between the five lines, and four spaces, we are obliged to make use of what are called "Ledger" (or additional lines) both below, and above the staff, when required— thus—³

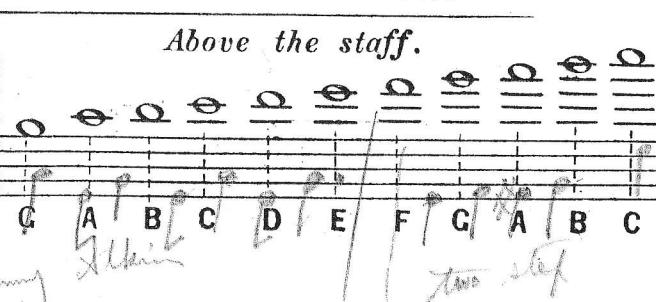
FIRST SECTION.



SECOND SECTION.



THIRD SECTION.

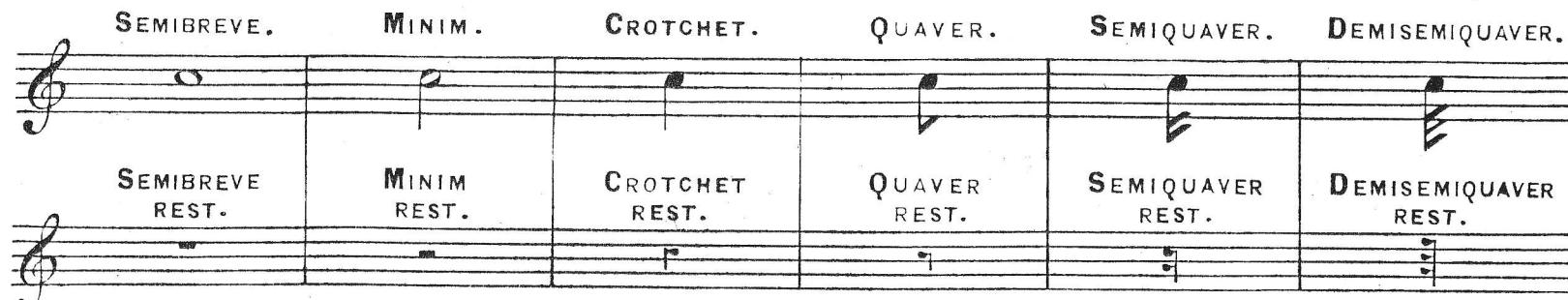


E X P L A N A T I O N .

It will be observed, that the above diagram is divided into sections, in order to assist the student in learning the names of the notes "step by step"— he is supposed to have thoroughly mastered the lines and spaces before commencing the "Ledger lines,"— he will now commence the notes below the staff, This is the usual order of learning them:—G below the second ledger line, A on the second ledger line, B below the first ledger line, C on the first ledger line, and D below the staff; this completes the list of notes below the staff, and a good plan is to divide the notes below the lines from those on the lines in this manner G, B, D, (below lines) A, C, (on lines,) and if he will remember the following sentence "Good Boys Deserve All Credit,"— it will assist him very much, as the three first words will give him the names of the notes below the lines, and the two last words will give him the names of the notes on the lines:—He must now commence to learn the notes above the staff in this order —G above the lines (or staff,) A on the first ledger line, B above the first, C on the second, D above the second, E on the third, F above the third, G on the fourth, A above the fourth, B on the fifth, and C above the fifth, This will complete the list of notes above the staff.

MUSICAL NOTATION EXPLAINED.

There are six kinds of notes used in music shaped thus — and also six "Rests," or marks of Silence.



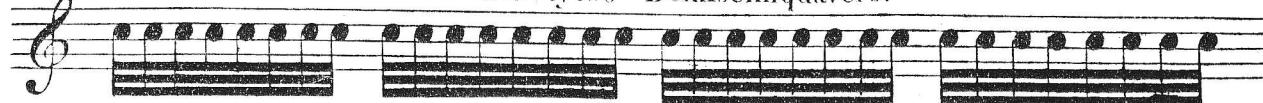
This is the method of distinguishing one note from another, — The Semibreve is an open note, a Minim an open note with a stem, a Crotchet a black note with a stem, a Quaver a black note with a stem and one crook, a Semiquaver a black note with a stem and two crooks, a Demisemiquaver a black note with a stem and three crooks. — And this is the method of distinguishing the "Rests" or marks of silence. A Semibreve rest is a square block placed under a line thus — a Minim rest is a square block placed on a line thus — a Crotchet rest turns to the right thus (r) with one head, the Quaver rest turns to the left thus (l) with one head, the Semiquaver turns to the left with two heads thus (z) and the Demisemiquaver to the left with three heads (zz). Note, it does not matter whether the stems of notes are turned up or down, the value is the same.

THE VALUE OF NOTES.

A Semibreve Two Minims Four Crotchets Eight Quavers Sixteen Semiquavers or
is equal to or or or



Thirtytwo Demisemiquavers.



ROYLANE'S CONCERTINA TUTOR.

THE DOT.

5

A Dot placed after a Note makes that note half as long again in duration.

A dotted Semibreve A dotted Minim A dotted Crotchet A dotted Quaver A dotted Semiquaver

"Rests" with dots placed after them are lengthened just in the same way — that is they are half as long again in duration. When two dots are placed after a note or rest, the second dot is equal to half the value of the first, thus a double-dotted Minim is equal to a .

THE BAR AND DOUBLE BAR.

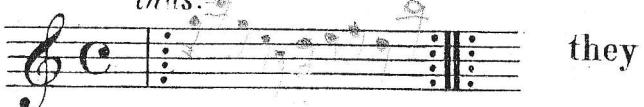
Music is divided by short upright lines called Bars, which divides the music into.

equal portions thus: it will be



observed in this example that the Semibreve is divided by a single bar, and the two Minims by a double bar, this shews that the phrase is finished.

When dots are added to a bar, or double bar,



thus:

they mean that the piece which is on the same side as the dots, is to be played over again.

THE SIGN

This (S.) mark is called a Sign, and when it occurs, means that you are to go on playing till you meet with a second one — and then return to the first and repeat the passage finishing at the double bar marked thus: —   **FINE.**

This mark  or  is called a pause, and if placed over a double bar indicates that the piece of music is finished, but if placed over a single note, means that you are to dwell a little longer upon that note than usual.

DA CAPO OR D.C.

Means that you must commence the piece from the begining, and end on the double bar.

ON TIME.

There are two kinds of Time used in music, — *Viz.* Common Time, and Triple Time, Common Time means an even number as two Minims — or four Crotchets in a bar, Triple Time means an uneven number as three Crotchets or three Quavers in a bar.

The above Time is also sub-divided into Compound Common Time — and Compound Triple Time. — Compound Common Time means that each bar must contain the value of Six Crotchets or Quavers in a bar, called $\frac{6}{4}$ or $\frac{6}{8}$ time.

"Compound Triple Time" means that each bar must contain the value of nine Crotchets, or nine Quavers in a bar called $\frac{9}{4}$ or $\frac{9}{8}$ time.

SHARPS, FLATS, AND NATURALS.

A Sharp marked thus (#) raises a note a semitone — a Flat marked thus (b) lowers a note a semitone — and a Natural marked thus (n) restores a note (so raised, or lowered) to its original position.

"Major and Minor Scales" — with their principle chords, as cadences, which are called Tonic, Subdominant, and dominant — (*See works on the Theory of music recommended below.** The Minor Scale, has the same number of sharps or flats at the commencement as the Major Scale — but, has its Sixth and Seventh note raised a semitone in ascending, and lowered a semitone in descending as follows —
(See all Minor Scales.)

*

"Manual of Music" with a Dictionary of Musical Terms Price 3d — Dr Calcott's Grammar of Music 2/6 — to be had of C. Roylance.

ROYLANCÉ'S CONCERTINA TUTOR.

EXERCISES ON TIME - (WITH INDEPENDENT ACCOMP.)
FOR THE ANGLO-GERMAN CONCERTINA IN THE KEY OF C.
(FOR A 20 KEY'D CONCERTINA) in C, $\frac{2}{4}$, $\frac{6}{8}$, $\frac{3}{4}$ & $\frac{3}{8}$ time.

The upper note of these Exercises must be sounded before the underneath Accompaniment.

Count Four in a bar.

"COMMON TIME
OF A SEMI-BREVE
IN A BAR."

Crotchet rest.

Count Two in a bar.

"COMMON TIME OF A
MINIM IN A BAR."

Crotchet rest.

M.B. The Large figures shew the Melody, and the Small ones the Accompaniment.

ROYLANCE'S CONCERTINA TUTOR.

Count Six in a bar.

**COMPOUND COMMON TIME OF
SIX QUAVERS IN A BAR.**

Count Three in a bar.

TRIPLE TIME OF THREE
CROTCHETS IN A BAR.

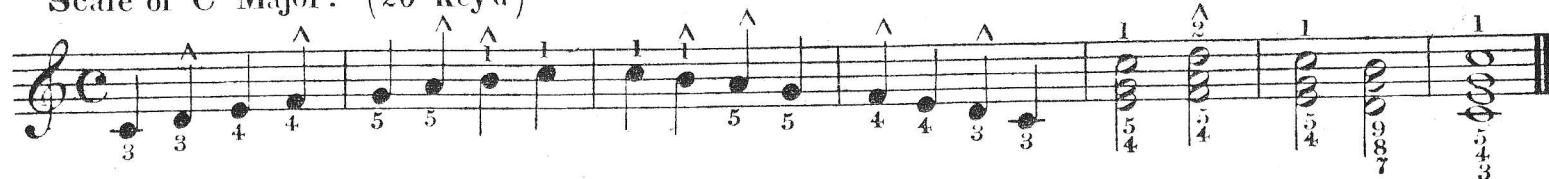
Count Three in a bar.

TRIPLE TIME OF THREE
QUAVERS IN A BAR.

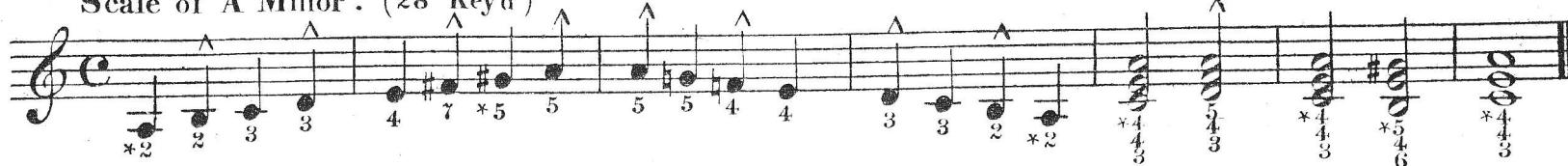
Exercises in all the principal keys; to be practised very slowly, and counted 4 in a bar, (fingered throughout) *N.B.* Where this mark \wedge occurs over a chord of 3 or 4 notes! it must be understood that all the notes are produced by drawing the bellows outwards.

Note. At the commencement of each Exercise or Melody—the compass of Concertina, (necessary to perform the same) will be indicated thus—(20 Key'd) (22 Key'd) &c.

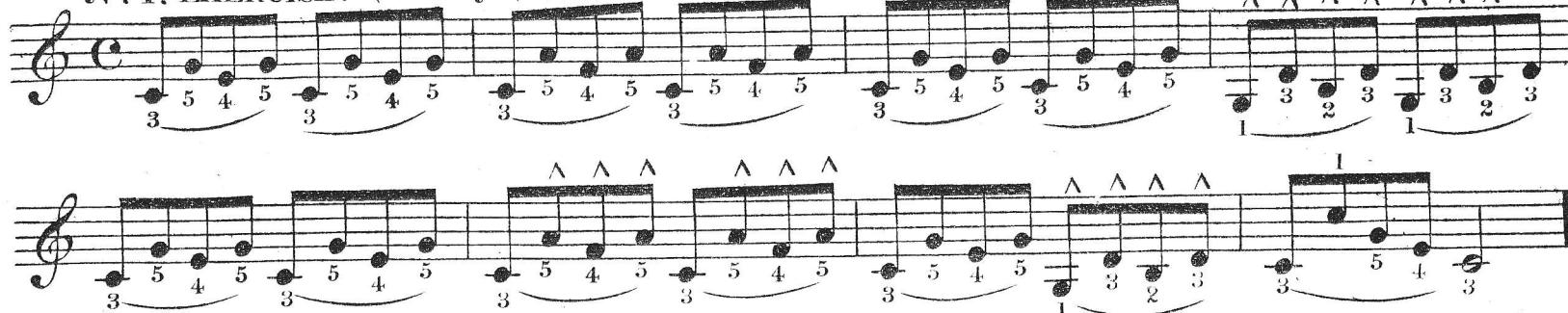
Scale of C Major. (20 Key'd)



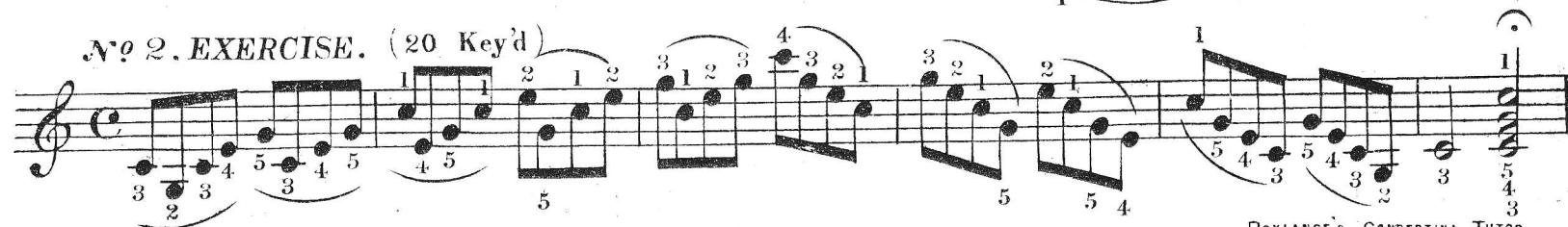
Scale of A Minor. (28 Key'd)



N^o 1. EXERCISE. (20 Key'd) $\wedge \wedge \wedge$ $\wedge \wedge \wedge$



N^o 2. EXERCISE. (20 Key'd)



N.B., The student should practice the melody (top notes) first; before trying to play the Harmony; and the greatest care must be paid to the fingering of the chords, as they are sometimes figured to be played first on the Right side and then on the left — (see bar 2 of "Men of Harlech") this is to obtain smoothness of fingering. II

Tempo di Marcia.

"THE MEN OF HARLECH."

20 Key'd.

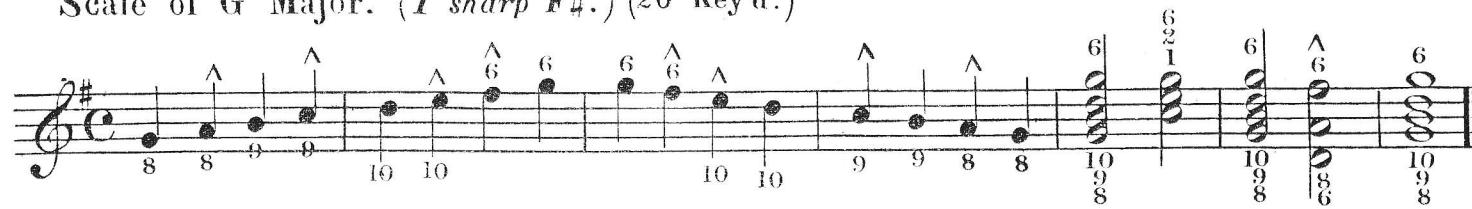
With feeling.

"SILVER THREADS AMONG THE GOLD." Play Sym: Slowly.

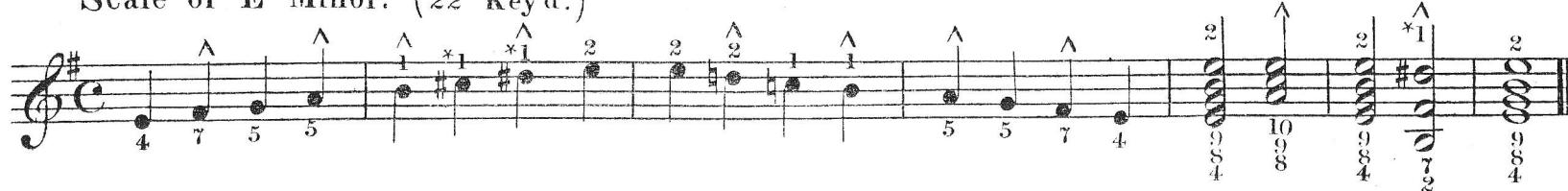
20 Key'd.

ROYLANCE'S CONCERTINA TUTOR.

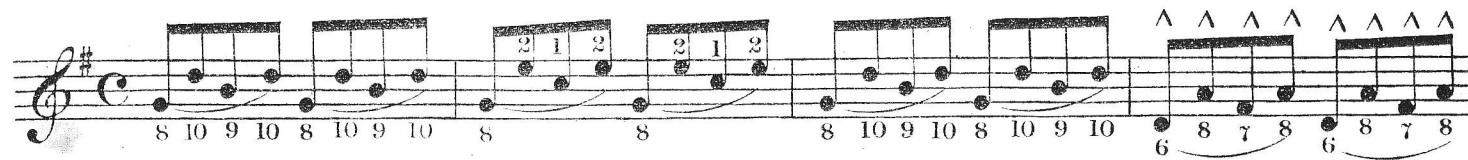
Scale of G Major. (*I sharp F♯.*) (20 Key'd.)



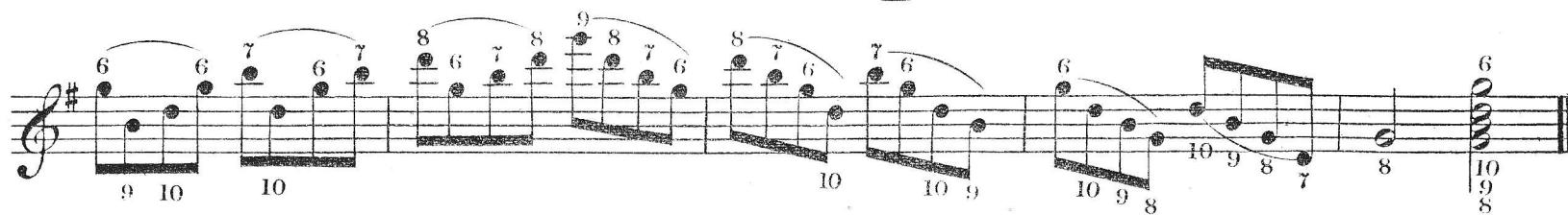
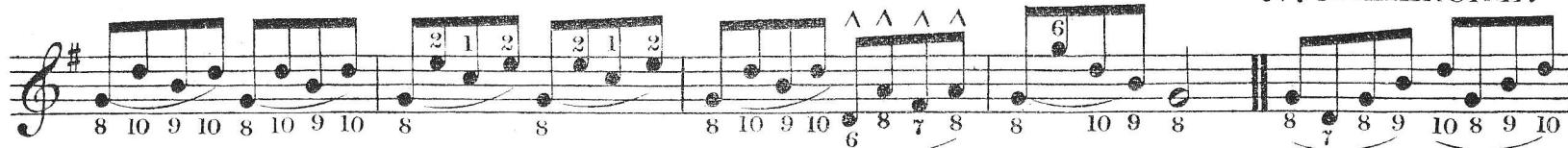
Scale of E Minor. (22 Key'd.)



N^o3. EXERCISE. (20 Key'd.)



N^o4. EXERCISE.



"DRINK TO ME ONLY WITH THINE EYES."

Count Three in a bar. (20 Key'd.)

*By kind permission of Messrs Donajowski, 4, Winsley St: Oxford St: W.

ROYLANCE'S CONCERTINA TUTOR.

Scale of D Major. (2 sharps F♯ & C♯.) (24 Key'd.)

Scale of B Minor.

Nº5. EXERCISE. (28 Key'd.)

Nº6. EXERCISE. (28 Key'd.)

"BELLE MAHONE."

Scale of A Major. (3 sharps F \sharp , C \sharp & G \sharp .) (28 Key'd.)

Scale of F \sharp Minor.

N^o 7. EXERCISE. (28 Key'd.)

N^o 8. EXERCISE. (28 Key'd.)

A musical score for a single melodic line, likely for a woodwind instrument. The key signature is A major (no sharps or flats). The melody consists of eighth-note patterns. Numerous grace notes are indicated by small black dots with various markings: some have a '4' with a diagonal line through it, others have a circled '3', and some have circled '2's or '1's. Some grace notes have a '4' below them. The melody starts on the G4 note.

“FAVORITE HORNPIPE.”

(28 Key'd.)

Note.

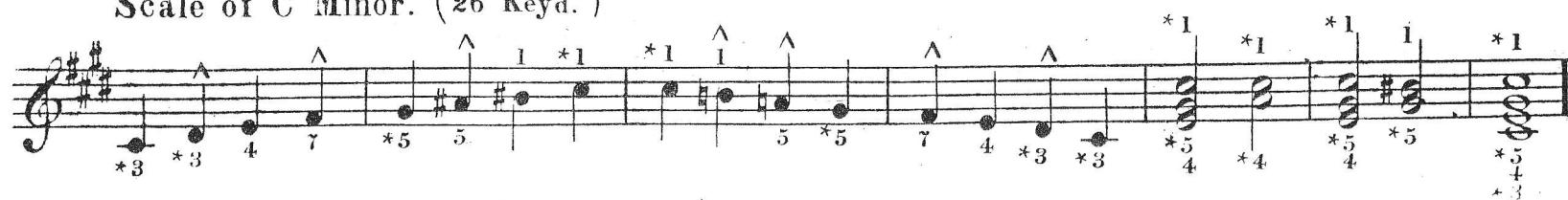
When a figure 3 is placed over a group of three notes thus  shows that each group must be played in time of 1 beat.

ROYLANC'S CONCERTINA TUTOR.

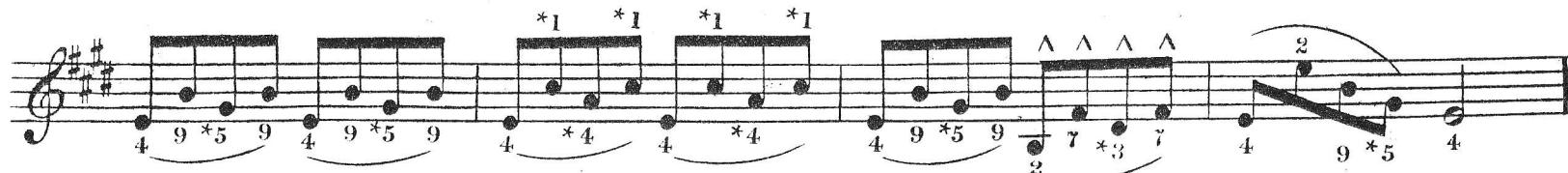
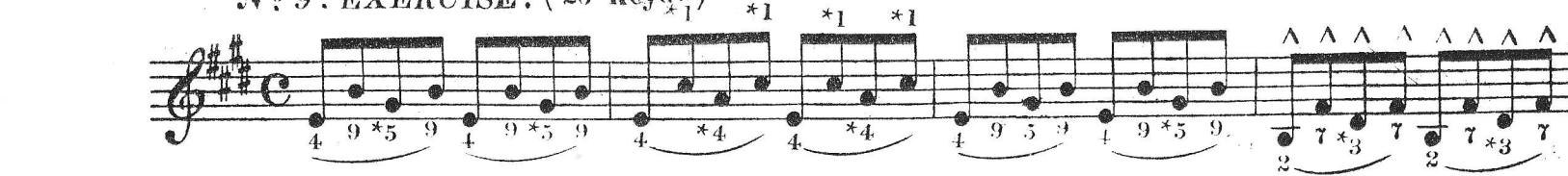
Scale of E Major. 4 sharps (F♯ C♯ G♯ & D♯) (24 Key'd.)



Scale of C Minor. (26 Key'd.)



Nº 9. EXERCISE. (26 Key'd.)



Nº 10 EXERCISE. (26 Key'd.)



"WRITE ME A LETTER FROM HOME."

ANDANTE. (26 Key'd.)

The musical score is handwritten on four staves. The key signature is 26-key (two sharps). The time signature is 3/4. The dynamics include *p*, *pp*, *f*, and *Rall.*. The music features various note heads (solid, hollow, with stems), stems pointing up or down, and rests. Measure numbers are indicated above the notes in some cases. The first staff begins with a *pp* dynamic. The second staff begins with a *f* dynamic. The third staff ends with a *Rall.* dynamic. The fourth staff ends with a *Rall.* dynamic.

REEDICE'S CONCERTINA TUTOR.

Scale of F Major. (1 flat B \flat .) (22 Key'd.)

Scale of D Minor. (24 Key'd.)

Musical score for Exercise 11, showing a single melodic line on a staff with various note heads and rhythmic markings.

N^o II. EXERCISE. (22 Key'd.)

N^o 12. EXERCISE. (30 Key'd.)

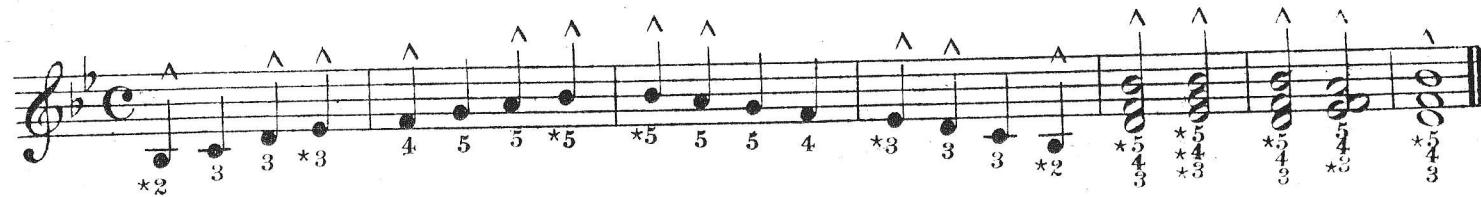
"COME BIRDIE COME"

26 Key'd.

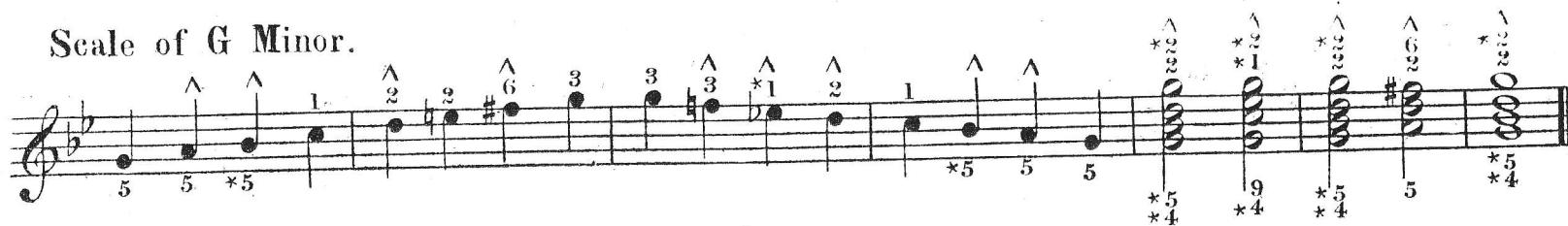
MODERATO.

Rall.

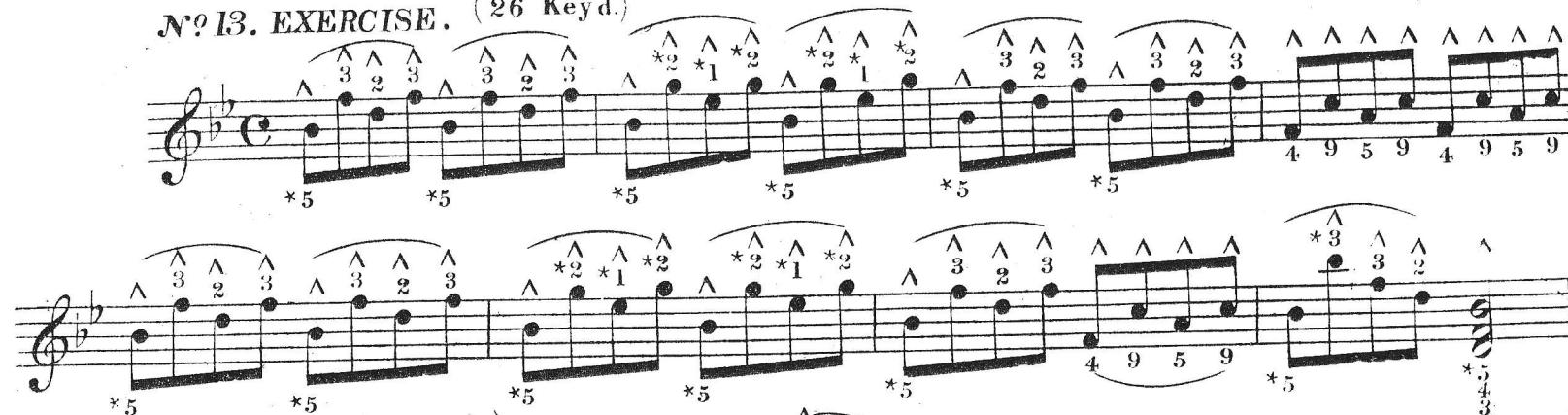
Scale of B♭ Major. (2 flats B♭ & E♭) (28 Key'd.)



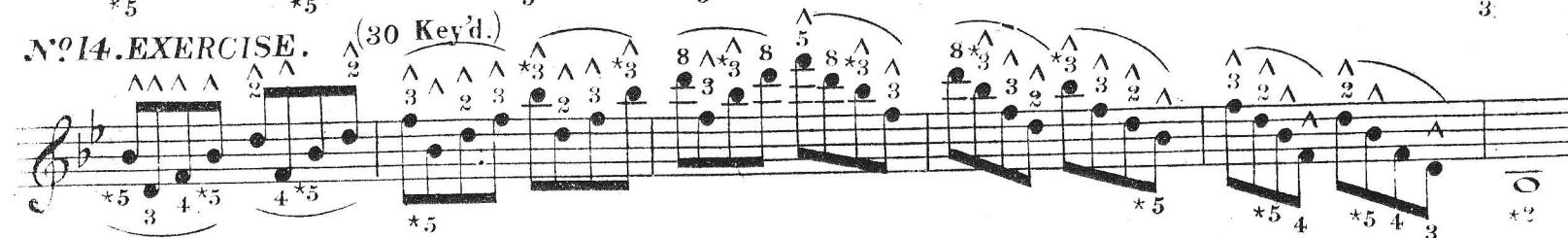
Scale of G Minor.



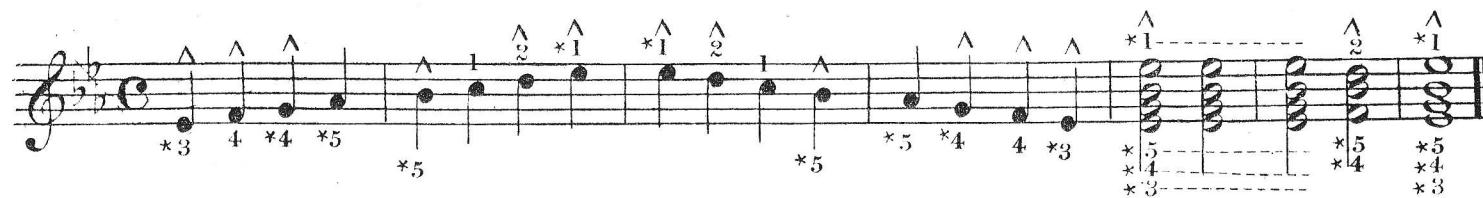
Nº 13. EXERCISE. (26 Key'd.)



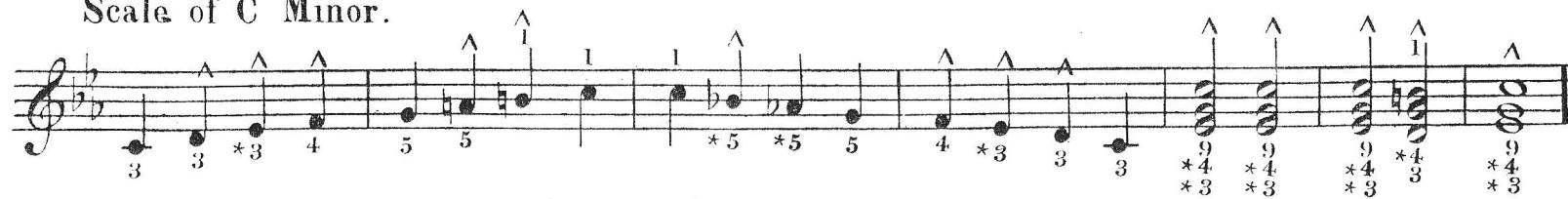
Nº 14. EXERCISE. (30 Key'd.)



Scale of E♭ Major 3 Flats (B♭ E♭ & A♭) (30 Key'd.)



Scale of C Minor.



N° 15. EXERCISE. (30 Key'd.)

N° 16. EXERCISE. (30 Key'd.)

HAD I A HEART FOR FALSEHOOD FRAMED.

(30 KEY'D.)

ANDANTE.

The musical score consists of three identical measures of music for concertina, arranged in three staves. The music is in *ANDANTE* tempo, 2/4 time, and a key signature of two flats. The notation uses a treble clef and includes fingerings such as *1, *2, *3, *4, *5, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z. The music is divided into measures by vertical bar lines.

ROYLANCES' CONCERTINA TUTOR.

AM I NOT FONDLY THINE OWN? (For 2 Concertinas 28 Key'd.)

ANDANTINO.

The sheet music is divided into three sections by brace lines. The first section starts with a dynamic *p* and includes fingerings such as 1, 1, 1, 2, 5, 9, *4, *4, *4, *5, *4, 9. The second section begins with a dynamic *ff* and ends with a dynamic *Fine*. The third section begins with a dynamic *pp*.

Staff 1: Treble clef, key signature of one sharp (F#), common time (indicated by '8'). Fingerings: 1, 1, 1, 2, 5, 9, *4, *4, *4, *5, *4, 9.

Staff 2: Bass clef, key signature of one sharp (F#), common time (indicated by '8'). Fingerings: 2, 8, 6, 2, 6, 2, 8, 6, 2, 6, 2, 8, 6, 2, 6.

Staff 3: Treble clef, key signature of one sharp (F#), common time (indicated by '8'). Fingerings: 1, 1, 2, 5, 9, *4, *5, *4, 9, 8, 6, 2, 8, 6.

Staff 4: Bass clef, key signature of one sharp (F#), common time (indicated by '8'). Fingerings: 2, 8, 6, 2, 6, 2, 8, 6, 2, 6, 2, 8, 6, 2, 6.

Staff 5: Treble clef, key signature of one sharp (F#), common time (indicated by '8'). Fingerings: 1, 1, 2, 4, 5, 4, 9, 8, 6, 2, 8, 6.

Staff 6: Bass clef, key signature of one sharp (F#), common time (indicated by '8'). Fingerings: 3, 4, 6, 8, *2, 7, 2, 8, 7, 6, 3, 4, 2, 8, 7, 6, 2.

"THE BLUE BELLS OF SCOTLAND."

37

FOR TWO ANGLO-GERMAN CONCERTINAS, (22 KEYS.)

ROYLES'S CONCERTINA TUTOR.

BRINDISI FROM LA TRAVIATA.

FOR TWO ANGLO-GERMAN CONCERTINAS (26 KEYS.)

VERDI.

N.B.
The note marked N°1. all
through this
piece, sound
an octave lower
than written.

The musical score is composed of four staves, each representing a single Anglo-German Concertina. The music is in 3/8 time. The notes are represented by dots on the staves, with specific fingerings indicated by numbers (1 through 10) above or below the dots. Dynamics such as 'p' (piano) and 'f' (forte) are also marked. The score is divided into measures by vertical bar lines. The overall style is that of a traditional musical instrument piece, specifically for two concertinas.

ROYLANCES' CONCERTINA TUTOR.

GRAND MARCH "MASANIELLO."

FOR TWO ANGLO-GERMAN CONCERTINAS(22 KEYS.)

TEMPO DI MARCIA.

First time ff , Second time ff .

First time pp, Second time ff.

ROYLANCE'S CONCERTINA-TUTOR.

Sheet music for concertina, page 31, featuring four staves of musical notation. The music consists of six measures per staff, with a total of 24 measures. The first three staves begin with dynamic *pp*, followed by *ff* in the third staff. The fourth staff begins with *pp*. Fingerings are indicated above the notes, such as *1, 1, 5, 4, 3, 2, 1, and 5. Measure 18 contains the instruction *più mosso ff*. Measure 24 contains the instruction *add (No 1 4/4 Key)* and *Left hand.*

GRAND MARCH (NORMA.)

BELLINI.

FOR TWO ANGLO-GERMAN CONCERTINA. (26 KEYS.)

N.B. The note marked №1, all through this piece, sounds an octave lower than written.

The image displays three staves of musical notation for concertina, arranged vertically. Each staff begins with a treble clef and a dynamic marking. Fingerings are indicated by numbers (1, 2, 3, 4, 5) and arrows above or below the notes. The first two staves are in common time, while the third staff begins with a 2/4 time signature. Measure numbers are present at the start of each staff.

Staff 1:

- Measure 1: p , $\text{*}4 - \text{*}5\ 4$, $\text{5} - \text{5}\ 5$, $\text{4} - \text{4}\ 4$, 5 .
- Measure 2: $\text{5} - \text{4}$, 1 , $\text{5} - \text{4}$, $\text{3} - \text{2}$, 1 , $\text{4} - \text{3}$, $\text{2} - \text{1}$, 1 , $\text{4} - \text{3}$.
- Measure 3: $\text{5} - \text{4}$, 1 , $\text{5} - \text{5}$, $\text{4} - \text{4}$, 5 .
- Measure 4: $\text{5} - \text{4}$, $\text{3} - \text{2}$, 1 , $\text{4} - \text{3}$, $\text{2} - \text{1}$, 1 , $\text{4} - \text{3}$.

Staff 2:

- Measure 1: $\text{5} - \text{4}$, 1 , $\text{5} - \text{5}$, $\text{4} - \text{4}$, 5 .
- Measure 2: $\text{5} - \text{4}$, $\text{3} - \text{2}$, 1 , $\text{4} - \text{3}$, $\text{2} - \text{1}$, 1 , $\text{4} - \text{3}$.
- Measure 3: $\text{5} - \text{4}$, 1 , $\text{5} - \text{5}$, $\text{4} - \text{4}$, 5 .
- Measure 4: $\text{5} - \text{4}$, $\text{3} - \text{2}$, 1 , $\text{4} - \text{3}$, $\text{2} - \text{1}$, 1 , $\text{4} - \text{3}$.

Staff 3:

- Measure 1: $\text{5} - \text{4}$, 1 , $\text{5} - \text{5}$, $\text{4} - \text{4}$, 5 .
- Measure 2: $\text{5} - \text{4}$, $\text{3} - \text{2}$, 1 , $\text{4} - \text{3}$, $\text{2} - \text{1}$, 1 , $\text{4} - \text{3}$.
- Measure 3: $\text{5} - \text{4}$, $\text{3} - \text{2}$, 1 , $\text{4} - \text{3}$, $\text{2} - \text{1}$, 1 , $\text{4} - \text{3}$.
- Measure 4: $\text{5} - \text{4}$, $\text{3} - \text{2}$, 1 , $\text{4} - \text{3}$, $\text{2} - \text{1}$, 1 , $\text{4} - \text{3}$.

ROYLANCES CONCERTINA TUTOR.

AIR FROM "LUCIA DI LAMMERMOOR."

FOR TWO CONCERTINAS (24 KEYS.)

DONIZETTI.

The sheet music consists of four staves of musical notation for two concertinas. The staves are arranged vertically, each representing one of the two concertinas. The notation is in common time (indicated by a 'C') and uses a treble clef. Fingerings are indicated by numbers below the notes, such as '3' or '4'. Dynamic markings include 'Fine' and 'D.C. & to fine.'. The music is an air from the opera "Lucia di Lammermoor" by Donizetti.

"THE DEATH OF NELSON."

BRAHAM.

FOR TWO ANGLO-GERMAN CONCERTINAS (20 KEYS.)

INTRODUCTION.

ALLEGRO MAESTOSO.

The musical score consists of two staves of concertina notation. The top staff is labeled "TRUMPETS." and includes dynamic markings "f" and "ff". The bottom staff is labeled "f". Both staves feature various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and grace notes indicated by small triangles. The notation uses a treble clef and a common time signature. The music is divided into measures by vertical bar lines.

AIR.

Concertina music score for three staves. The first staff has two rows of holes, the second has one row, and the third has two rows. Fingerings are indicated above the holes. Dynamics *f* and the instruction "TRUMPETS." appear under each staff.

Concertina music score for three staves. The first staff has two rows of holes, the second has one row, and the third has two rows. Fingerings are indicated above the holes. Dynamics *f* and the instruction "TRUMPETS." appear under each staff.

Concertina music score for three staves. The first staff has two rows of holes, the second has one row, and the third has two rows. Fingerings are indicated above the holes. The instruction "TRUMPETS." appears under the second staff.

The image shows three staves of musical notation for concertina, likely from a tutor book. The notation uses a treble clef and includes fingerings such as 1, 2, 3, 4, 5, and 6, as well as rests indicated by vertical dashes. The first staff consists of two measures. The second staff begins with a measure ending in parentheses, followed by a measure with a circled 1, a measure with a circled 2, a measure with a circled 3, and a measure with a circled 6. The third staff begins with a measure ending in parentheses, followed by a measure with a circled 1, a measure with a circled 2, a measure with a circled 3, and a measure with a circled 4.

"CALLER HERRIN." (20 KEYS.)

FAVOURITE SCOTCH AIR

Introducing an imitation of the "Bells," and the chimes of "Big Ben" at Westminster.

The musical score consists of five staves of concertina notation. Each staff begins with a treble clef and a common time signature. Fingerings are indicated by small numbers above the notes, such as 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The first staff features a series of eighth-note chords. The second staff includes a dynamic instruction 'rall:' followed by a section of eighth-note chords. The third staff contains a mix of eighth-note chords and sixteenth-note patterns. The fourth staff is primarily composed of eighth-note chords. The fifth staff concludes with a series of eighth-note chords. The music is designed to imitate the sounds of bells and chimes.

THE BELLS. *N.B.* The Concertina (while playing the Bells) must be waved about to produce the effect of the chimes in the distance. 39

The music consists of four staves of notes for a concertina. Each staff begins with a treble clef and a common time signature. Fingerings are indicated above the notes, such as '4', '3', '2', '1', and '5'. Slurs group the notes in eighth-note patterns. The fourth staff concludes with a double bar line and the instruction "Fine." followed by three measures of bell strokes (two vertical dashes) with the note value '3' above them. Below these three measures are the values '10', '9', '8' repeated three times.

The three bars
marked "Firing"
to be counted 4
to each Semibreve.

"BIG BEN."

STRIKES THE HOUR.	QUARTER PAST ONE.	HALF PAST ONE.	QUARTER TO TWO.
-------------------	-------------------	----------------	-----------------

The music for "Big Ben" is divided into four sections: "STRIKES THE HOUR.", "QUARTER PAST ONE.", "HALF PAST ONE.", and "QUARTER TO TWO.". Each section has a treble clef and common time. Fingerings (3, 4, 5) and slurs are used to play the notes. The "HALF PAST ONE." section includes a measure where the notes are grouped by a vertical line with 'A' above them. The "QUARTER TO TWO." section includes a measure with a vertical line and 'A' above it. The entire section concludes with a double bar line and the instruction "Turn over quickly for Changes." Below the first section, the note value '3' is written under the notes.

Count 4 very slowly
in each bar.

ROYLACE'S CONCERTINA TUTOR.

The image shows two staves of sheet music. The top staff is for 'TWO O'CLOCK.' and the bottom staff is for 'BIG BEN STRIKES TWO O'CLOCK.' Both staves use a treble clef and a common time signature. The music consists of eighth-note patterns with various fingerings indicated by numbers (4, 5) and letterheads (A). The first staff has a key signature of one sharp. The second staff has a key signature of one flat. The music is divided into sections labeled 'CHANGES.' and 'TWO O'CLOCK.'

SELECTION OF SACRED MELODIES.

41

"SPANISH CHANT." (20 KEYS.)

"A DAY'S MARCH NEARER HOME." (22 KEYS.)

A musical score for 'The Star-Spangled Banner' in G major and common time. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part consists of a series of eighth-note chords and sustained notes with fermatas. The piano part provides harmonic support with sustained notes and eighth-note chords. The score includes lyrics in parentheses below the notes.

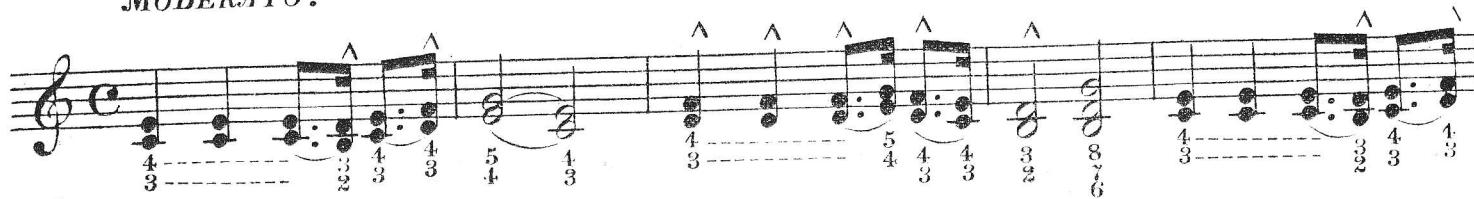
Chorus.

ROYLANCE'S CONCERTINA TUTOR.

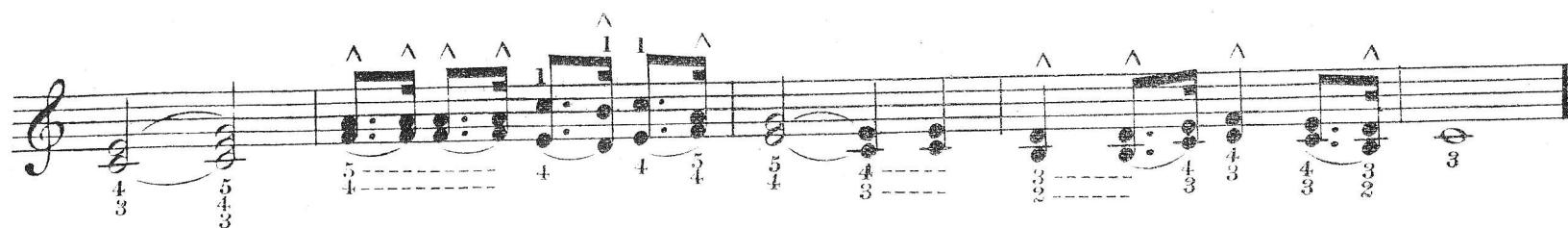
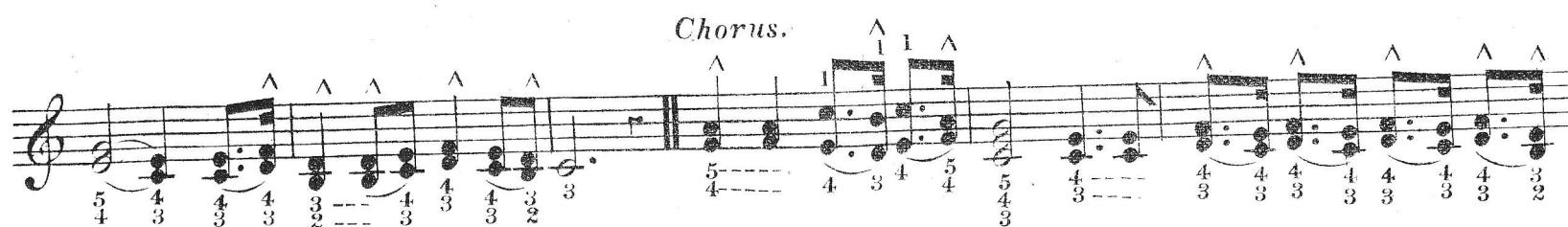
"SHALL WE GATHER AT THE RIVER?"

(20 KEYS.)

MODERATO.



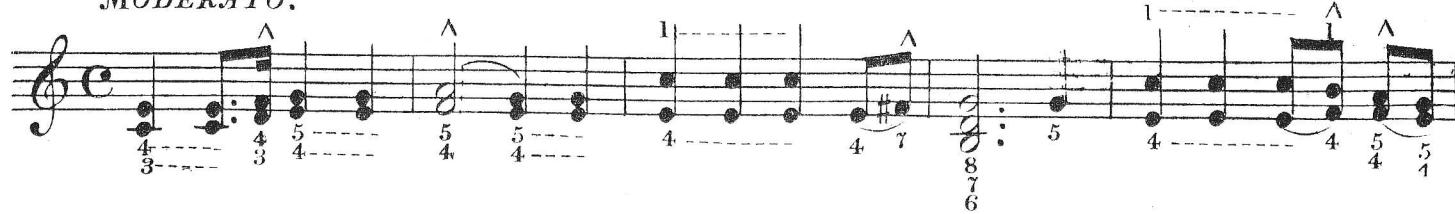
Chorus.



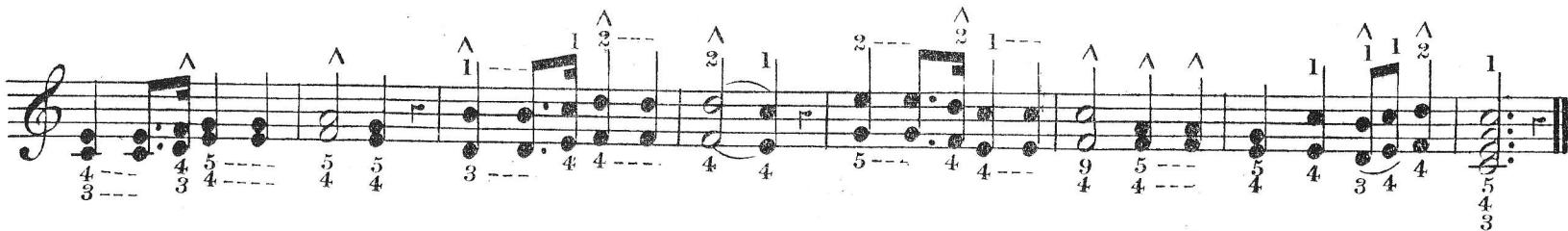
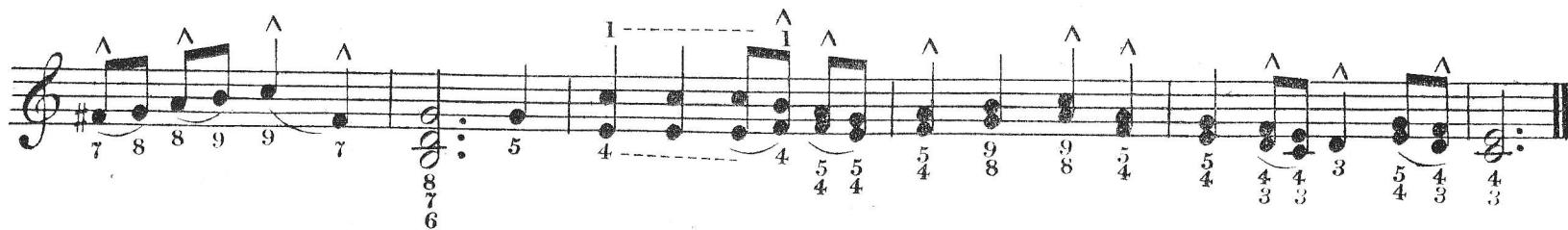
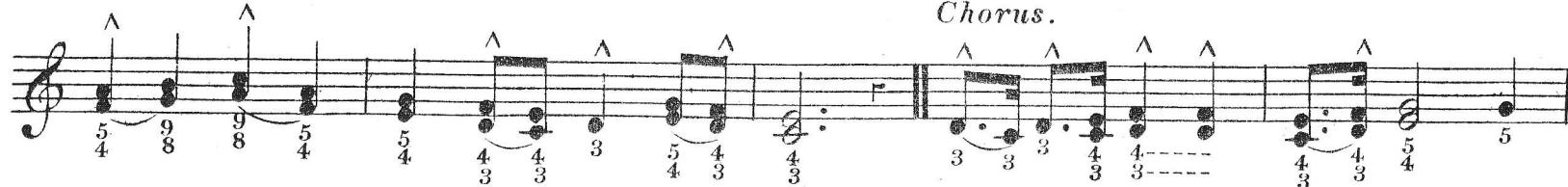
"TELL ME THE OLD, OLD STORY."

(20 KEYS.)

MODERATO.



Chorus.



ROYLANCE'S CONCERTINA TUTOR.

"COME TO THE SAVIOUR". (20 KEYS.)

ANDANTE.

Sheet music for "Come to the Saviour" in G major (C key signature). The music is in common time. The first two staves show the melody, and the third staff shows the Chorus. Fingerings and dynamics are indicated throughout.

Chorus.

ROYLANCE'S CONCERTINA TUTOR.

ANDANTE.

"RING THE BELLS OF HEAVEN". (22 KEYS.)

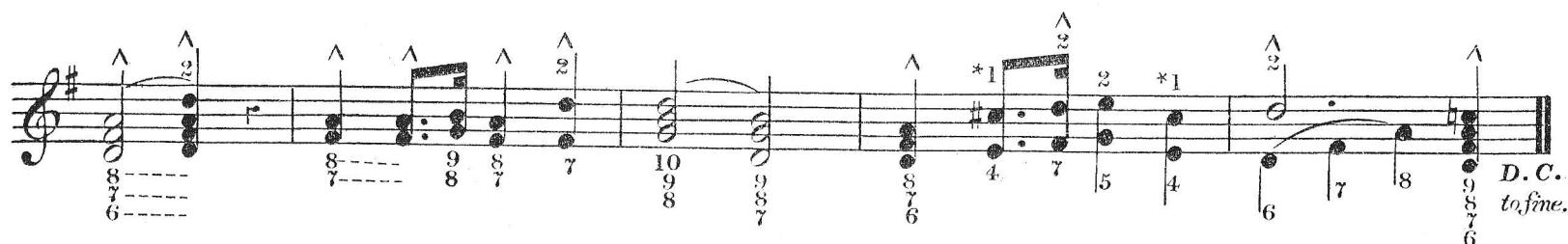
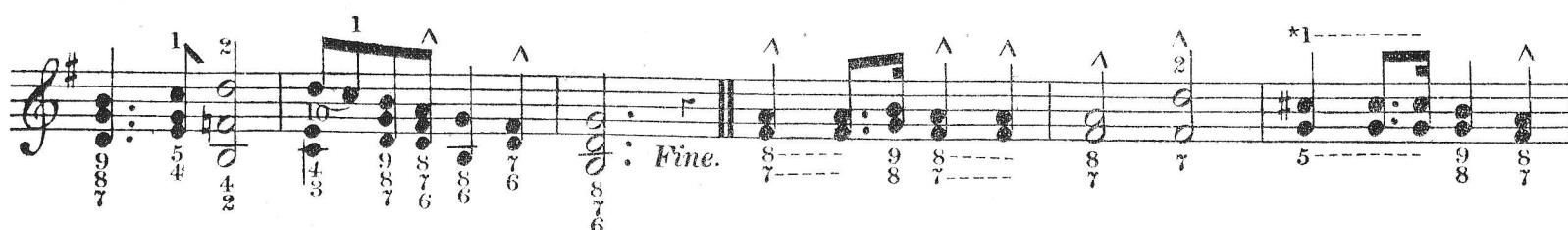
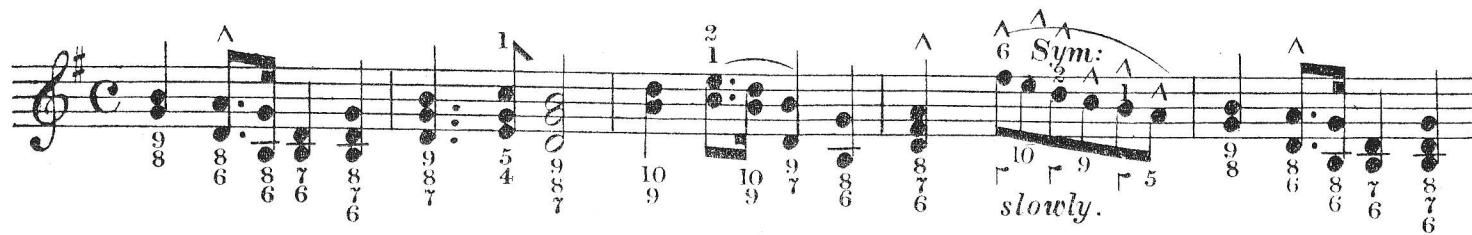
Chorus.

Sheet music for "Ring the Bells of Heaven" in G major (C key signature). The music is in common time. The first two staves show the melody, and the third staff shows the Chorus. Fingerings and dynamics are indicated throughout.

Sym:

"SAFE IN THE ARMS OF JESUS."

(22 KEYS.)



"HOLD THE FORT!" (20 KEYS.)

CHEERFULLY.

Chorus.

"GOD SAVE THE QUEEN." (24 KEYS.)

MAESTOSO.

A musical score page from 'The Mikado' featuring two staves of music. The top staff is in treble clef and common time (indicated by '3'). The bottom staff is also in treble clef. Both staves contain a series of notes and rests, some of which are marked with small numbers or symbols above them, such as '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', and '11'. There are also several rests marked with '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', and '11'. The notes and rests are distributed across both staves, creating a complex rhythmic pattern.

ROYLANCE'S CONCERTINA TUTOR.

ROYLANCE'S SELF-INSTRUCTORS,

FOR LEARNING VARIOUS INSTRUMENTS THE EASIEST WAY.

ROYLANCE'S	How to Learn the English Concertina	1/-	By Post 13/-
ROYLANCE'S	Studies for the English Concertina	1/-	13 "
ROYLANCE'S	English Concertina Player's Companion. Containing Thirty-Two Favorite Melodies, Arranged with effective Accompaniments, Interludes and Cadenzas.	2/6	33 "
ROYLANCE'S	Gems for English Concertina and Piano (Sixteen Numbers) with Introduction and Brilliant Variations by Haydn Millars. Each Number.	1/6	19 "

N.B. The above may be had complete bound in two Volumes (Separate Concertina and Piano parts) for 10/- nett.

ROYLANCE'S	English Concertina Band Journal. Arranged for Treble Second Treble Tenor & Bass Concertinas	1/6	19 "
------------	---	-----	------

Nº 1. —	The Celebrated Banjo March, "Eva" Waltz, and "Gipsy" Schottische.		
" 2. —	The "Horse Shoe" Galop, "Boccaccio" March, and "Shamrock" Polka.		
" 3. —	The "May-Flower" Gavotte, and "Constancy" March.		Extra parts 3d each.
" 4. —	Operatic Selection "Maritana" (Wallace.)		
" 5. —	The Queen's "Jubilee" March.		

ROYLANCE'S	The "Moss Rose" Soló for English Concertina, with beautiful underneath accompaniment.	1/-	13 "
------------	---	-----	------

ROYLANCE'S	Twenty-Seven easy Duets for Two Flutes, (Flute and Violin,) or Two English Concertinas, with effective Cadenzas leading from one Tune to the other	2/6	33 "
------------	---	-----	------

ROYLANCE'S	Chromatic Anglo-German Concertina Tutor (20 to 40 Keys)	1/-	13 "
------------	--	-----	------

ROYLANCE'S	How to Learn the German Concertina (20 Keys)	6d	7 "
------------	---	----	-----

ROYLANCE'S	Melodion or German Accordion Tutor.	6d	7 "
------------	--	----	-----

ROYLANCE'S	How to Learn the Rudiments of Music.	6d	7 "
------------	---	----	-----

ROYLANCE'S	How to Learn Busson's Organ Accordion, (for One or Two hands) each Book...	1/-	13 "
------------	--	-----	------

ROYLANCE'S	How to Learn the Dulcimer. Containing a Diagram to fit under the Strings....	2/-	25 "
------------	--	-----	------

ROYLANCE'S	How to Learn the Chromatic Dulcimer. Containing a Diagram to fit under the Strings....	2/-	25 "
------------	--	-----	------

ROYLANCE'S	Self-Instructor for the Violin, by Herbert Masson....	2/6	33 "
------------	---	-----	------

ROYLANCE'S	Flute and Piccolo Tutor, by Edmund Forman. A most complete work....	2/6	33 "
------------	---	-----	------

ROYLANCE'S	Piccolo-and Flageolet Tutor, by Edmund Forman. (cheap edition)	1/-	13 "
------------	---	-----	------

ROYLANCE'S	Self-Instructor for the Banjo (Two Books), Containing full Instructions for Thimble Playing.	1/-	13 "
------------	---	-----	------

ROYLANCE'S	Self-Instructor for the Violin, by Herbert Masson. (cheap edition)	6d	7 "
------------	---	----	-----

ROYLANCE'S	Banjo Finger-Board Diagrams for 5, 6 or 7 Strings	6d	7 "
------------	--	----	-----

JUST PUBLISHED,	The "Anglo-German Concertina Players Companion" Containing "Vamps" in all keys (for accompanying Songs.) "Marches", "Polkas", Waltzes, "Hornpipes", "Quadrilles", "Lancers" &c.	2/6	33 "
-----------------	--	-----	------

ROYLANCE'S	How to Learn the "Prince of Wales" or "Zither Harp"	1/-	13 "
------------	--	-----	------

ROYLANCE'S	"The Amateur Violinist's Companion" for 1, 2 or 3 Violins and Piano ...	2/-	27 "
------------	---	-----	------