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 Prof

# Instructions FOR THE SPANISH GUITAR

Containing  
 The Elementary Principles of Music  
 With an addition of all the suitable Major and Minor  
 Scales carefully fingered, and a Choice Collection of new  
 and admired Songs, Airs, Waltzes & Polkas.

BY  
**FRANCIS WEILAND,**

Professor of the Guitar.



Philadelphia: G. André & Co

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A decorative rectangular border with intricate floral and scrollwork patterns surrounds the central text.

## **PREFACE.**

To be brief in my statements to the Musical Amateurs, I have merely to say, that in writing the following Instructions, I have made use of such books and translations as I have thought would best illustrate the subject. And if the pupil will but carefully peruse the rudiments contained in this little work, he will by that time be well able to form a correct judgment of its merits.

**THE AUTHOR.**

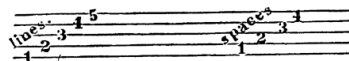
## ELEMENTARY PRINCIPLES OF MUSIC.

Music is the art of combining and expressing sounds; a succession of various agreeable sounds produces **MELODY**.

Sounds so combined, that they are heard simultaneously, produce **HARMONY**.

To express sounds, signs called **NOTES** are used; they are written on five parallel lines, and in the spaces between the lines.

The five lines and four spaces are called the **STAFF**.



As the Staff is not of sufficient extent to express all the sounds in Music, additional or **LEDGER** lines are introduced above and below the Staff when required.




### OF THE NOTES.

Music is composed of seven notes which are named after the first seven letters of the Alphabet; viz: **A, B, C, D, E, F, G, A**: By repeating from the note C a scale of eight notes is formed called a **Gamut**.



### OF THE CLEFS.

The **CLEF** is a sign placed at the commencement of the staff to determine the name of the notes. There are three different Clefs used in music; the **TREBLE** or **G** clef  which is placed on the 2d. line, only, is made use of in compositions for the Guitar.

Example of the Notes on the G clef.



### CHARACTER AND VALUE OF THE NOTES AND RESTS &c:

There are seven different forms of notes each having a different value. It is understood by the value of a note, the duration of sound which it represents; this duration is determined by the form of the note itself. Each of these notes has a Rest or silence, which corresponds with it in value or duration. See, the Time table on the next page.

### THE DOT.

The dot is placed immediately after a note or rest, and increases its value one half. Thus, a dotted Semibreve is equal to three Minims; a dotted Minim is equal to three Crotchets; a dotted Crotchet, to three Quavers; a dotted Quaver, to three Semiquavers &c:

When a second dot is added to the first, following a semibreve, minim, crotchet, quaver, semiquaver &c: its value is equal to one half that of the first. See, examples on next page.

## TIME-TABLE.

1 - Semibreve is equal to Semibreve Rest.

2 - Minims, or Minim rest.

4 - Crotchets, or Crotchet rest.

8 - Quavers, or Quaver rest.

16 - Semiquavers, or Semiquaver rest.

32 - Demisemiquavers, or Demisemi-quaver rest.

64 - Fusa. Fusa rest.

A dotted Semibreve, Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver. 2. 4. 6. 20.

is equal to

Dotted rests 2 bar rest &c: 5. 8. bar.

## OF TIME.

TIME is the division of any piece of music into parts of equal duration.

There are three principal measures; the measure of four beats, of three beats and of two beats in a bar; all the others are derived from these three and are called Compound Measures.

The Measure or Time, is marked at the commencement of every piece of music by signs or by numbers, indicating the subdivisions of the Measure. The Staff is divided by vertical lines called Bars.

The following are Examples of different Measures, the manner in which they are marked at the commencement of each piece of music, and the method of beating Time.

COMMON TIME, or 4 beats in a measure, 2  $\frac{4}{1}$  3

is marked by a C and is beaten thus.

THREE 4 TIME, or three beats in a measure is marked  $\frac{3}{4}$  and is beaten thus.

TWO 4 TIME, or two beats in a measure, is marked  $\frac{2}{4}$  and is beaten thus.



TWELVE 8 TIME, is derived from Common time, is marked  $\frac{12}{8}$  and is beaten in four divisions.



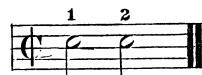
NINE 8 TIME, is derived from Three 4 time, is marked  $\frac{9}{8}$  and is beaten in three divisions.



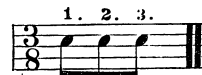
SIX 8 TIME, is derived from Two 4 time, is marked  $\frac{6}{8}$  and is beaten in two divisions.



A Measure of Two beats is called ALLA BREVE, and is marked  $\text{C}$  or 2 and is beaten in two divisions and has the same value as Common time.



THREE 8 TIME is marked  $\frac{3}{8}$  and is beaten in three divisions.



OF THE TRIPLET.

The Triplet is a group of three notes, over which the figure 3 is placed; these three notes are played in the same time that two of the same duration would be played without the figure.



When a 6 is placed over a group of six notes they are played in the time of four of the same duration.



OF THE SHARP, FLAT AND NATURAL.

The Sharp (#) is a sign which raises the note, before which it is placed, a semitone. The Flat (b) lowers it a semitone. The (n) Natural restores it to its primitive sound, from which it had been altered by the # or b.

A Sharp or Flat placed before a note singly, is called Accidental and acts only in the measure in which it happens to be placed.

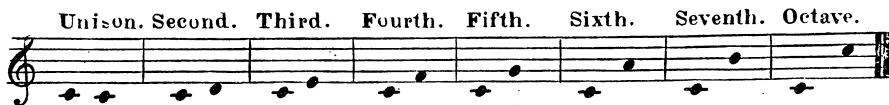
When these Signs are placed at the commencement of a piece of music, that is, next after the Cleff, to point out the Key, all the notes which are on the same line or space are effected by them. There are as many Flats and Sharps as there are notes and placed on the lines and spaces, commencing with F; the Sharps ascend by fifths and descend by fourths; The Flats commence with B in ascending by fourths and descend by fifths.



There is also a double Sharp (x) which raises a note a whole tone and a double (bb) Flat which lowers the note a whole tone.

OF THE INTERVALS.

The distance between two sounds is called an interval.



## OF THE TONE AND MODE or KEY.

A Tone is a sound which determines a fundamental note on which a piece of music is established.

Every note can become a fundamental note or Tonic. The Mode or Key is the character of a tone; they are of two kinds, viz: The Major and Minor mode or key. The key is major when there are two full tones from the tonic to its third (above) and minor, when there is a tone and an half from the tonic to its third above.

Major third.  Minor third. 

The key of a piece of music is indicated by the number of Sharps or Flats which are placed at the Cleff. Each major key has its relative minor key, it is called relative because it is marked at the Cleff by the same number of sharps or flats as its major key, except the key of C major and its relative A minor which have no signature.

The relative key is a minor third below its major key, as the following table shows.

C major.	G major.	D major.	A major.	E major.	B major.	F# major.	C# major.
A minor.	E minor.	B minor.	F# minor.	C# minor.	G# minor.	D# minor.	A# minor.
F major.	Bb major.	Eb major.	Ab major.	Db major.	Gb major.	Cb major.	
D minor.	G minor.	C minor.	F minor.	Bb minor.	Eb minor.	Ab minor.	




To shorten the study of the foregoing table and to know in which key a piece of music is, it is necessary to know that when there are no sharps or flats at the Cleff, it is in C major or A minor: with the # the major key is one semitone above the last sharp placed at the cleff: and the minor key one semitone below it. With the b the major key is four semitones below the last b at the cleff and the minor key two semitones above.

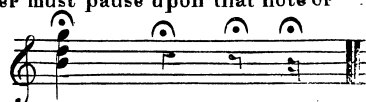
To know whether we are in the major or minor key, it is necessary to examine whether the fifth of the major key is accidentally altered by a sharp or flat; if not, the piece of music is in the major key; if it is altered, then it is in the minor key.


## OF ABBREVIATIONS.

To abbreviate is to represent several notes by a single one or by a single sign.



The Pause  placed over notes or rests indicates that the performer must pause upon that note or rest a longer time than the length of the note or rest.



**THE REPEAT,**  indicates that the part is to be repeated; when dots are placed immediately before the double bar, the first part must be repeated and the same with the 2d. part.

**DA CAPO** or **D.C.** means that the piece is to be played again from the beginning or from the sign to to fine.

#### WORDS AND SIGNS INDICATING THE DEGREE OF POWER.

**PIANO** or ***p*** means sweetly or soft.

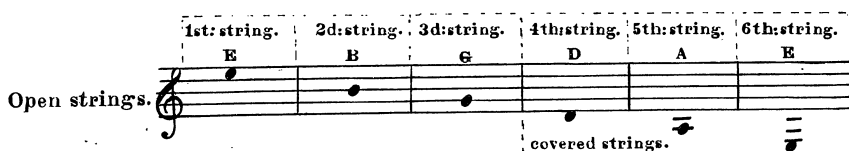
***pp*** " very soft.  
***f*** " loud.  
***ff*** " very loud.

***mf*** means half loud.

***sfz*** " suddenly loud.  
***cres:*** " increase the sound.  
***dim:*** " decrease the sound.

#### GUITAR SCHOOL.

The **GUITAR** has six strings; the three first of which are gut and the three others, of silk wound with silver wire. They are tuned by fourths with the exception of the third, which is tuned a third below the second string.



#### MANNER OF HOLDING THE GUITAR.

To hold the **Guitar** well, it is necessary to sit on a seat a little higher than those in common use; the left foot to rest on a stool of a height proportionate to the seat, throwing out the right leg, drawing back the foot a little; the left leg to preserve its natural position, the body of the instrument to rest on the left thigh. Being thus seated, the **Guitar** is placed transversely on the thigh.

This position is preferable to all others: because it affords support to the instrument and balances it so as not to require the support of the hands, other positions being very inconvenient and uncomfortable often produce stiffness.

#### THE LEFT HAND.

The left hand should lightly press the neck between the thumb and the first finger, the end of the thumb should touch on the side next to the thickest string, between the 1st. and 2d. frets, and the large joint of the first finger between the Nut and 1st. fret on the side next to the thinnest string.

The arm should hang naturally, with the elbow separated from the body, taking care to hold the fore arm and wrist curved; the fingers should be separated and held as hammers ready to strike on the strings between the four first frets.

The fingers in this position will naturally fall upon the three first strings; when they are required to reach the other three strings, the wrist should be still more curved, and the thumb brought more under the neck. The thumb is also used sometimes to press on the sixth string for particular notes; when to be thus used, the word, thumb, will be put under the Note.

#### RIGHT HAND.

The right fore arm should rest on the edge formed by the side and the sound board, in the direction of the Bridge; the little finger should be extended and rest lightly on the Sound board near the

first string and a short distance from the Bridge. The thumb should be extended and rest on one of the covered strings, the other three fingers should be a little curved and held over the uncovered strings; When it is desired to soften the tone of the Guitar, the hand should be moved towards the Rosette.

#### MANNER OF TOUCHING THE STRINGS.

The strings are made to vibrate, with the thumb, 1st, 2d, and 3d, fingers; the 6th, 5th, and 4th, strings, on which are played most frequently, what are called Bass notes, are played with the thumb; the other three strings are played in the gamuts and phrases of melody with the 1st, and 2d, fingers, alternately changing the finger at each note.

The little finger is not used, except in Chords and arpeggios of five and six notes.

To obtain a full and mellow tone, it is necessary to apply some force with the end of the finger, avoiding to touch the string with the nails; the fingers meet the strings so as to cause them to vibrate across the finger board.

The thumb of the right hand, in striking the thick strings, should always slide to, and rest on the string next to the one made to vibrate, and should not be removed but to strike the next note; except in cases where the string on which it has slid, should be made to vibrate by another finger in the bar immediately after, when the thumb ought to strike the string without touching any other.

There are a great many cases in which it is necessary to play on the 3d, and 2d, strings with the thumb, and on the 4th, and 5th, strings with the 1st, and 2d, fingers. These cases present themselves in chords, arpeggios, passages of thirds, sixths, octaves and cantabile phrases, the notes in all these cases, which ought to be played with the thumb are written with a double stem if to be played alone, and with the stem turned down for the thumb, see the following examples.

Thumb. 1st, 2d, 1st.

#### OF TUNING THE GUITAR.

An A tuning fork is used in tuning the A (5th) string at a distance of two octaves lower; then press the finger on the same string at the 5th fret on the finger board, which will give D, to which note the 4th string is to be tuned in unison; the finger is then to be placed on the 4th (D) string, 5th fret, which will give G, to which the 3d string is to be tuned in unison; then place the finger on the 3d (G) string, 4th fret, which will give B, to which note the 2d string is to be tuned in unison; the



finger is then to be pressed on the 2d: (B) string, 5th: fret, which will give E, to which note, the 1st: string is to be tuned in unison; The 6th: string is then to be tuned to to the 1st: (E) string, but at a distance of two octaves lower. see the following Exercise.

2d:fret. 5th:string. 5th:fret. 4th:string. 5th:fret. 3d:string. 4th:fret. 2d:string. 5th:fret. 1st:string. 6th:string.

After having tuned the guitar it is well to prove it by sounding the octaves, as follows.

The following are the signs used by most authors who have written for the Guitar, to indicate the fingering.

For the left hand.	o, for Open string.	For the right hand.	dot. for the First finger.
	1, for First finger.		.. ,, 2d finger.
	2, ,, 2d: finger.		... ,, 3d finger.
	3, ,, 3d: finger.		+ ,, Thumb.

**THE POSITIONS.**

There are as many positions as there are Frets on the finger-board: It is the First finger which determines the position that the hand is in; for instance, when the First finger is pressed on the First fret, the hand is in the First Position; and so on with the other frets or positions.

**GAMUT** showing the notes and extent of the First Position. The figures placed over the notes indicate the fingers of the Left hand and the frets on which they are to be placed.

The fingers of the Right hand have their Signs placed under the notes.

**Exercises in the First Position.**

12.

Key of C-major.  
3 0 2 3 0 2 0 1 0 2 0 3 2 0 3 3 0 2 3 0 2 0 1 3 1 2 4 1 3 4  
5th position.

A minor. (the relative key to C major.)  
0 2 3 0 2 4 1 2 0 1 3 0 1 3 4 1 3 1 0 3 1 0 2 0 3 2 0 3 2 0  
2d. pos. 1st. pos.

Cadences.

Prelude No. 1.

Prelude No. 2.

abbreviations.

Prelude N°3.

Cadences.

Chords.

Scale of G major.

Scale of E minor (the relative key to G major.)

ii. The Scale of B minor. (relative to D major.)

Musical notation for the B minor scale, relative to D major. Fingerings are indicated by numbers 1-4 above the notes.

2 4 0 2 4 1 3 0 2 3 0 1 3 1 1 2 1 0 2 1 0 1 0 3 1 0 3 1 0 3 0 2 0 3 0 1

4th:pos: 2d:pos:

Prelude for the B minor scale. Fingerings: 0, 1, 3, 2, 1, 1, 2, 1, 1, 2, 1, 1, 3, 2, 1, 1, 0, 4, 3, 2

Prelude for the B minor scale. Fingerings: 1, 3, 2, 1, 1, 3, 0, 4, 1, 1, 2, 1, 1, 1, 2, 1, 3, 1, 2, 4

Cadences for the B minor scale. Fingerings: 2, 0, 3, 1, 3, 1, 4, 1, 1, 1, 1, 1, 1, 1, 1, 2, 1, 3, 2, 1, 3

3rd:pos: 5th:pos. 6th:pos: 7th:pos. 3d:pos.

Scale of A major. Fingerings: 0, 2, 1, 0, 2, 1, 1, 2, 0, 2, 3, 0, 3, 1, 2, 1, 1, 2, 1, 2, 1, 1, 2, 1, 1, 2, 1, 3, 0, 3, 2, 0, 2, 0, 4, 2, 0, 4, 0, 4, 1, 1, 2

9th:pos: 7th:pos:

SOL.

Scale of F# minor. (the relative to A major.) Fingerings: 2, 1, 0, 2, 1, 1, 3, 1, 1, 2, 0, 2, 1, 1, 2, 1, 2, 1, 1, 1, 3, 1, 1, 2, 1, 1, 2, 1, 1, 3, 0, 3, 2, 0, 2, 1, 4, 2, 0, 4, 2, 0, 4, 1, 2, 0, 3, 4, 1

9th:pos: 11th:pos: 9th:pos: 1st:pos:

Prelude for the F# minor scale. Fingerings: 2, 1, 3, 2, 1, 2, 1, 1, 1, 2, 3, 1, 1

3d:pos: 5th:pos:

Prelude for the F# minor scale. Fingerings: 1, 2, 1, 2, 3, 4, 1, 2, 3, 4, 2, 1, 1, 3, 2, 1, 1, 1, 1, 1

9th:pos: 5th:pos: barré.

Prelude for the F# minor scale. Fingerings: 1, 3, 2, 1, 1, 3, 1, 1, 3, 1, 1, 1, 3, 4, 2, 0, 1, 3, 1, 4, 1, 1, 2, 0, 2, 1, 3, 2, 1, 1, 3

4th:pos: 2d:pos: 3d:pos: 5th:pos:

Cadences for the F# minor scale. Fingerings: 1, 1, 2, 1, 3, 2, 1, 1, 1, 4, 1, 4, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 1, 2, 1, 1, 1, 1, 2, 1, 1, 3, 4

Scale in E major.

15.

9th pos. 1st pos. glide. 4th 9th:

Scale of C# minor. (the relative to E major.)

6th pos. 4th pos. 1st pos:

Prelude.

barré.

Scale of F major.

10th pos. 1st pos:

Scale of D minor. (the relative to F major.)

sol. 7th pos. 5th pos. 1st pos:

Prelude.

barré.

or grand barré.

16.

WALTZ.

F. Weiland.

Musical score for a waltz in 3/4 time. The piece consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. The second staff includes the instruction "fine." and "dol." (dolce). The third staff has a dynamic marking of "f" (forte). The fourth and fifth staves contain first fingerings (1) above certain notes. The sixth staff includes dynamic markings "cres." (crescendo) and "p" (piano). The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

Nataly Galop.

F. Weiland.

Musical score for a galop in 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is characterized by a driving eighth-note rhythm. The second staff has dynamic markings "f" (forte) and "mf" (mezzo-forte). The third staff includes a dynamic marking of "ff" (fortissimo) and first fingerings (1, 3, 4) above notes. The fourth staff includes first fingerings (3, 1, 4, 3, 2, 0) above notes and the instruction "4th: pos:" (fourth position). The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

Air from the Opera Othello by Rossini.

17. F. Weiland.

Larghetto.

5th:pos:

Detailed description: This block contains the musical score for the first piece, 'Air from the Opera Othello by Rossini'. It is written for guitar in G major and 6/8 time. The tempo is 'Larghetto'. The score consists of five staves. The first staff is the melody, featuring various ornaments and fingerings such as '2 1 0', '4 2 1 0', and '1'. The second staff is the bass line, with fingerings like '1 3', '4 1 3', '3 1 3 4 3', and '4 1 1 0 2'. The third and fourth staves provide harmonic accompaniment with chords and arpeggios. The fifth staff concludes the piece with a double bar line.

Remember the South.

F. Weiland.

Waltz.

fino. p

harm: o o o o

12th:feet:

D.C.

Detailed description: This block contains the musical score for the second piece, 'Remember the South'. It is written for guitar in G major and 3/8 time. The tempo is 'Waltz'. The score consists of five staves. The first staff is the melody, with fingerings like '3', '4 2 1 2', '2', and '4'. The second staff is the bass line, with fingerings like '3 3 1 3', '1 2', and '3'. The third and fourth staves provide harmonic accompaniment. The fifth staff includes a 'harm:' section with four notes and a '12th:feet:' section. The piece ends with a double bar line and the instruction 'D.C.' (Da Capo).

18.

Hyacynth Polka.

F. Weiland.

Musical score for Hyacynth Polka, composed by F. Weiland. The score is written for a single melodic line on a treble clef staff in 2/4 time, with a key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. A first ending is marked with '1 3 4'. A section marked 'Trio.' begins with a *f* dynamic and includes a '9th:pos:' instruction. The piece concludes with a 'fine.' marking and a *p* dynamic. The score ends with 'D.C.' (Da Capo).

Prayer from Zampa, Opera by Herold.

Andante.

F. Weiland.

Musical score for Prayer from Zampa, composed by F. Weiland. The score is written for a single melodic line on a treble clef staff in 2/4 time, with a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic and features a slower, more lyrical melody. Fingerings are indicated by numbers 1-4. A section marked 'harm:' includes a '0' instruction. Below the staff, fretting and stringing instructions are provided: 'Frets. 5 3 4 5 3 1 5 4 3 3 5 3 4 5 3 1 5 4 3 3' and 'Strings. A E - A E A D A E A'. The score concludes with a *pp* dynamic and a '5th:pos:' instruction.



German Waltz.

19. F. Weiland.

Musical score for German Waltz, F. Weiland. The score consists of five staves of music in 3/8 time, key of D major. It features various fingerings (1-4, 2-3, 0) and dynamic markings (p, f, fine). The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

The Last Rose of summer.

arranged by F. Weiland.

Andante.

Musical score for The Last Rose of summer, arranged by F. Weiland. The score consists of two staves of music in 3/4 time, key of D major. It includes tempo markings (Andante, rallen., a tempo.) and dynamic markings (dim.).

Gabriella Polka. 1 2 4

F. Weiland.

Musical score for Gabriella Polka, F. Weiland. The score consists of three staves of music in 2/4 time, key of D major. It features dynamic markings (mf) and concludes with a double bar line and the instruction "D.C." (Da Capo).

# KATY DARLING

Arranged

GUITAR

For the

BY  
**F. Weiland.**

Philadelphia, G. ANDRE & CO. 225 N. Chesnut.

R. M. Gies.

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Andantino  
con  
espressione.

5th: pos. 7th: pos.

O they tell me thou art dead, Katy Dar - ling; That thy smile I may never more be hold: Did they

tell thee I was false, Katy Dar - ling; Or my love for thee had e'er grown cold? O they

know not the loving Of the hearts of E - - - rin's sons, When a

love like to thine Katy Dar - ling, Is the goal to the race that he runs. Oh

hear me sweet Katy. For the wild flow'rs greet me Ka-ty Dar-----ling, And the

love-birds are singing on each tree; Wilt thou never more hear me Katy Dar---ling Be-

-hold, love, I'm waiting for thee.

2.

3.

I'm kneeling by thy grave, Katy Darling;  
 This world is all a blank world to me,  
 Oh couldst thou hear my wailing, Katy Darling,  
 Or think, love, I am sighing for thee;  
 Oh methinks the stars are weeping,  
 By their soft and lambent light,  
 And thy heart would be melting, Katy Darling,  
 Couldst thou hear thy lone Dermot this night.  
 O listen, sweet Katy!  
 For the wild flowers are sleeping, Katy Darling  
 And the love-birds are nestling on each tree;  
 Wilt thou never more hear me, Katy Darling  
 Or know, love, I'm weeping for thee?

'Tis useless, all my weeping, Katy Darling,  
 But I'll pray that thy spirit be my guide;  
 And that when my life be spent Katy Darling  
 They will lay me down to rest by thy side.  
 Oh! a huge great grief I'm bearing  
 Though I scarce can heave a sigh  
 And I'll ever be dreaming, Katy Darling,  
 Of thy love every day till I die.  
 Farewell then, sweet Katy!  
 For the wild flowers will blossom, Katy Darling,  
 And the love-birds warble on each tree;  
 But in heaven I shall meet thee, Katy Darling,  
 For there love thou'rt waiting for me.

# HARK THE MERRY BELLS

From the Opera  
**STRADELLA**  
VON FLOTOW.

WORDS BY

## GEORGE SOANE,

Arranged for  
the GUITAR by  
**F. WEILAND.**

Phil. Published by G. ANDRÉ & CO 9<sup>a</sup> St. ab. Chésnut.

M. 11. 600 3.

*Allegretto con moto.* Copyright secured from Weiland's Instruction Book

Hear the tark and  
Hark the mer-ry

llu-net singing Dance the flowers on the breeze, All is full of life and pleasure  
bells are calling To the ho-ly al-tar there Let us wander To the temple

To the buds up--on the trees. hark &c.

Where they kneel, the happy pair. Hark the merry bells are calling To the ho-ly  
al-tar there Let us wander to the temple Where they kneel the happy pair.

GA 99

Hark the mer-ry bells are calling, To the ho-ly al-tar there, Let us wander

Ab, clear ly flow The streams be-low, And  
to the tem-ple Where they kneel, the happy pair. With song and dance The crowds advance, A

bright the skies a --- bove, But Oh! not half so clear and bright As youthful eyes of  
gay and laughing thron, And all take part, with joyous heart, The old as well as

love.  
young. Hark the mer-ry bells are calling To the ho-ly

al-tar there, Let us wander to the temple Where they kneel, the happy pair.

# WHEN ARE MEAD AND WATER FAIREST

Arranged for the

## GUITAR

By

### F. WEILAND.

Words by  
GEO. SOANE, B.A.

Music from  
NORMA.

Philad.<sup>a</sup> Pub. by G. ANDRE & CO. 9<sup>th</sup> St. ab. Chesnut.


Moderato.

*(See right second from Weiland's Instruction Book)*


Voice. 

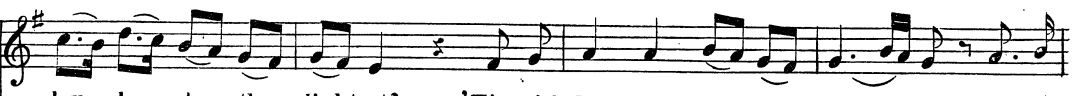
When are mead and wa---ter fairest, Ope---ning

Guitar. 





bud and blos-som ra--rest? When is hea ven's blue the brightest, Night most



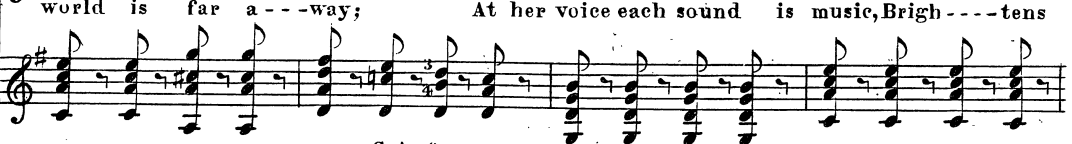


love-ly day the lightest? 'Tis with her we love be--side us, When the





world is far a---way; At her voice each sound is music, Brigh----tens



at her smile the day. When is

wing-ed time. the fleetest? When does ev'-ry pause seem sweetest? When does

e---ven win---ter's wildness Please us more than sum-mer's mild-ness? 'Tis when

she, we love, first whis--pers That we have not lov'd in vain; 'Tis when

mer ry--bells are tolling Hours too dear--- to come a---gain.

# AH' MAY HEAVEN NEER REQUITE YOU.

*ARIA. from*  
**MARTHA**  
*by FLOTOW.*  
 Arranged for the  
**GUITAR**  
 by  
**F. WEILAND.**

*R.M. Goss, Jr.*

*Philad.<sup>a</sup> Pub. by G. ANDRE & CO. 9<sup>th</sup> St. at Chestnut.*

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Ah! may Hea-----ven neer re--quite you,                      may you ne'er my suff'ring

know; Tho' my break----ing heart de-light you,                      Tho' you mock me in my

woe..... All my bril---liant dreams must van-ish All my hopes to ru---ins



fall... From my life all joy I ban---ish and to you..... I owe it

all,... yes, to you I owe it all ——— Ah! Ah may

Hea----- ven ne'er re---quite you, may you ne'er my suff'ring

know Tho' my break-----ing heart de-light you,

*ritenuto.* Tho' you mock me in my woe.