

A Little Bit Of Heaven

Shure They Call It Ireland
From "The Heart Of Paddy Whack"

Piano

By ERNEST R. BALL

arr. by Carl F. Williams

H. R. Beibler

Mod^{to} express

Hotel
Orch
244

mf

rit *atempo*

*Tw. * Tw. * simile*

*Tw. **

*Tw. **

rit

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PAUL E. GOMEZ,
Musical Director.

H. A. Beikstein

Refrain

L.H. *a tempo*

The first system of musical notation for the Refrain, measures 1-4. It is written for piano in G major (one sharp) and common time. The left hand (L.H.) is marked *a tempo*. The music features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

The second system of musical notation for the Refrain, measures 5-8. Measures 5-6 are marked *rit* (ritardando), and measures 7-8 are marked *a tempo*. The musical texture continues with eighth-note patterns in the right hand.

The third system of musical notation for the Refrain, measures 9-12. Measures 9-10 are marked *rit*, and measures 11-12 are marked *a tempo*. A double bar line appears at the end of measure 10. The left hand (L.H.) is indicated above measure 11.

The fourth system of musical notation for the Refrain, measures 13-16. This system continues the eighth-note accompaniment in the right hand and the bass line in the left hand.

The fifth system of musical notation for the Refrain, measures 17-20. Measures 17-18 are marked *a tempo*, and measures 19-20 are marked *rit* and *ff* (fortissimo). The piece concludes with a final chord in measure 20.

H. Q. Beibstein

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A Little Bit Of Heaven

(Shure They Call It Ireland)

From "The Heart Of Paddy Whack"

Clarinet in B $\flat$

PABLO DE SARAZ,

Musical Director by ERNEST R. BALL

Hotel
Orch
244

Mod^{to} espress

mf

rit

Voice *a tempo*

p

rit

Refrain *a tempo*

p

rit

a tempo

rit

a tempo

a tempo

f *rit* *sfz*

A Little Bit Of Heaven
Shure They Call It Ireland
From "The Heart Of Paddy Whack"

Trombone

B $\flat$

Voice

By ERNEST R. BALL

Hotel Mod^{to} espressivo

Orch
244

1 rit atempo 2 2

mf mf

2 rit

Refrain atempo mf rit

atempo 1 rit atempo

atempo f rit sf

H. A. Reinhardt

A Little Bit Of Heaven

Drums, Tympani

Shure They Call It Ireland

B♭ & E♭ & Bells

From "The Heart Of Paddy Whack"

By ERNEST R. BALL

Hotel

Modto espressivo

B♭

Voice

Orch

Bell

rit

a tempo

244

14

1

Refrain

Bells

mf

rit

a tempo

mf

a tempo

Tymp

rit

rit

a tempo

1 Drs

rit

f

sf

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H. Q. Beck

A Little Bit Of Heaven

Shure They Call It Ireland

From "The Heart Of Paddy Whack"

1st Violin

Key of B $\flat$

PAUL E. ROMEZ

By ERNEST R BALL

arr. by Carl F. Williams

Hotel
Orch
244

Mod^{to} espress

Musical Director.

rit

Voice

mf *a tempo* *p* *div.* *p* *rit* *a tempo* *rit* *a tempo* *f* *rit* *sf*

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H. Q. Beberman

A Little Bit Of Heaven
Shure They Call It Ireland
From "The Heart Of Paddy Whack"

Cello

Hotel
Orch
244

Modto espress

B $\flat$ Musical Director!

By ERNEST R. BALL

Handwritten musical score for Cello. The score is written on a single staff in bass clef with a key signature of one flat (B $\flat$) and a time signature of 6/8. It includes various musical notations such as notes, rests, and dynamic markings. The score is divided into sections with tempo and performance instructions: *Modto espress*, *pizz*, *arco*, *mf*, *atempo*, *rit*, *arco*, *pizz*, *rit*, *arco*, *Refrain*, *atempo*, *p*, *rit*, *atempo*, *p*, *rit*, *atempo*, *f*, *rit*, *sfz*. The score ends with a double bar line.

11 $\circ$ 7-10

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H. Q. Beberman

A Little Bit Of Heaven
Shure They Call It Ireland
From "The Heart Of Paddy Whack"

Bass

Hotel
Orch
244

Modto espress

B $\flat$

By ERNEST R. BALL

Handwritten musical score for Bass. The score is written on a single staff in bass clef with a key signature of one flat (B $\flat$) and a time signature of 6/8. It includes various musical notations such as notes, rests, and dynamic markings. The score is divided into sections with tempo and performance instructions: *Modto espress*, *mf*, *rit*, *p*, *Refrain*, *atempo*, *p*, *atempo*, *rit*, *atempo*, *atempo*, *f*, *rit*, *sfz*. The score ends with a double bar line.

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