

Henry Silberhorn's
INSTRUCTOR
FOR THE
CONCERTINA

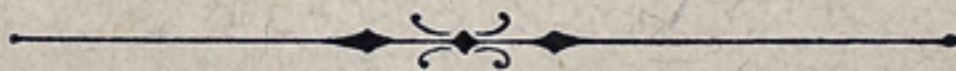
(76, 102 OR MORE KEYS)

To Learn to Play the Concertina without
having Previous Knowledge of Music

Fifth Improved Edition

Book II

Price





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HENRY SILBERHORN
CHICAGO

PREFACE

This work being so comprehensive and complete in all its detail, it was inadvisable to have it all bound into one book. For this reason I have divided same into two separate volumes, this second one to go hand in hand with the first one. There are just a very few but most important exercises given herein: the balance is taken up by easy pieces of all denominations.

Concertina Teachers will find my Method the best means for gradual instruction, step by step, using the easy pieces in this volume in connection with the exercises as given in the first volume.

It may be safely said, that not every student of the Concertina, will go to the trouble to practice all the exercises in Volume I and may also find the Scale studies in this part too dry and uninteresting. Such persons never become good Concertina players.

A few words of advise may herein be indulged in.

There are two ways to devote time in practicing. The first and most common is, that whatever difficulties you may meet, to be content to know or learn enough to give some amusement. The second and most unusual is to study the difficult parts, to stick to the practicing of them and finally master them.

To be an excellent player, you must have your mind continually on your music and persevere with the tenacity of the bulldog, not to let go, until you succeed.

The Concertina is an independent musical instrument, and most suitable for Solo performance, also as an accompaniment to Songs, Duets, Trios and Quartett playing. The normal tuning is in the key of C, same as Piano or Violin. No. 3 draw is C natural. No. 5 press is A. same as tuning fork A and same as the A string on a Violin. According to this tuning all music is arranged. The Concertina in the hands of a musically educated person is a winner for beautiful effects. Most any piece of music can be arranged and performed; even difficult Overtures and Selections.

THE BEST EXERCISES

Practice of Scales in all Major and Minor keys. Students of the Piano, the Cornet, in fact any instrument, derive the greatest benefit for velocity and evenness in expression, by practicing Scales; the same is true with the Concertina.

NOTE: The beauty of Scale playing consists in its equality, roundness and uninteruptible continuity, there should be neither hurrying nor hesitation. Try to acquire a firm, even touch, practice them with different effects of light and shade, particularly with a Crescendo in ascending, and a decrescendo in descending, which is a natural rule in musical expression.

The Scale exercises on the following pages are the best for daily fifteen or thirty minutes practice. They will lead your fingers over the entire keyboard. In hundreds of standard music pieces you will find the same scales or parts of scales, as are given herein and when practiced daily, will make a seemingly difficult piece, come quite easy to you. Master all the exercises in Book I and Book II and you will require but very little more practice to play most any piece suitable to be played on the Concertina.

NECESSARY QUALIFICATIONS FOR CONCERTINA PLAYING

I. A knowledge of signs, indicating the various sounds different degrees of loudness and softness; the ornaments, style and expression: to keep perfect time.— This is attained by hard study.

II. The ability to perform. This requires diligent practice. (See Note)

III. Education, so that you may be able to convey what is in your heart, to the heart of another, by means of your instrument.

NOTE: An essential point of performance is the proper use of the air valve, with which you can learn to regulate the bellows, so that you may always have enough air, whether drawing the bellows or pressing same together; this depends on the number of measures you may have to play in one draw or pressure. It also depends whether the music calls for loud or soft effects, whereby you must learn to use your own judgement in the regulation of the air valve. In certain places the same may be partly kept open for a short period while playing the keys, to allow gaining or loosing air, so as not to spoil the effect of a melody by running short on air (See page 39 Book I.)

In addition to the easy pieces contained in this Volume, I will include herewith a list of suitable music, which I recommend to Teachers and Beginners.

Respectfully, HENRY SILBERHORN.

Daily Scale Practice for the Right Hand

C Major

1

A Minor

G Major

2

E Minor

D Major

3

B Minor

A Major

4

F# Minor

E Major

5

C# Minor

Note: See page 43 in BOOK I, about No. 11 draw on right hand side.

6
 B Major
 G# Minor

Fingering numbers for system 6:
 B Major: 6 5/10 4 8 4 10 5/ 6 5/10 4 8 9 17 15 15 11 5/ 7 6/ 6 2 10 6 5/ 10 5/ 6 3/

7
 Ab Major
 F Minor

Fingering numbers for system 7:
 Ab Major: 5 3/ 3 5/ 10 5/ 3 3/ 5 3/ 3 5/ 10 6/ 2/ 9 4 0 6/ 6 2/ 10 4/ 1 5 3/ 3 3/ 5 1
 F Minor: + 1 4/ 10 3 3/ 5 1/ + 1 4/ 10 2/ 3 7 0 10 5/ 3 3/ 5 1/ + 3/ + 1 4/ 1 +

8
 Eb Major
 C Minor

Fingering numbers for system 8:
 Eb Major: 10 6/ 2/ 9 17 9 2/ 6/ 10 6/ 2/ 9 17 0 14 (17) 14 16 15 11 4 0 6/ 3 10 6/ 2/ 6/ 10 7
 11 * 1/ 5 3/ 5 1/ * 11 * 1/ 5 3/ 3 7 10 3 2/ 10 4/ 1 + 11 + 11 * 1/ * 11 +
 13 3/ 4/ 13 4/ 13 8 13 13 8

C Minor: 3 7 10 6/ 2/ 6/ 10 7 3 7 10 6/ 2/ 12 15 0 15 11 4 0 6/ 3 2/ 2 3 7 10 7 3

9
 Bb Major
 G Minor

Fingering numbers for system 9:
 Bb Major: 10 2/ 3 6/ 0 6/ 3 2/ 10 2/ 3 6/ 0 4 8 15 12 2/ 6/ 10 7 3 3/ 2 10 2/ 3 2/ 10 2
 G Minor: 1 5 10 2/ 3 2/ 10 5 1 5 10 2/ 3 7 5/ 4 0 6/ 7 3 3/ 2 3/ 2 1 5 10 5 1

10
 F Major
 D Minor

Fingering numbers for system 10:
 F Major: + 1 5 10 2/ 10 5 1 + 1 5 10 2/ 3 7 0 4 7 3 3/ 2 1/ + 3/ + 1 5 1 + 4/

D Minor: * 3/ + 1 5 1 + 3/ + 4/ * 1/ 2 6 5/ 7 3 3/ 2 1/ + 3/ * 4/ + 4/ * 4/ +

Fast Exercises for Right Hand.

(Play as fast as you can, without making mistakes.)

Allegro

Left Hand 3 8 4 0 3 8 8

11 $\frac{1}{2}$ 2 6 3 7 4 $\frac{6}{2}$ $\frac{2}{2}$ $\frac{1}{2}$ 2 6 3 7 4 $\frac{6}{2}$ $\frac{2}{2}$ 12 2 $\frac{2}{2}$ $\frac{3}{2}$ $\frac{7}{2}$ $\frac{0}{2}$ $\frac{4}{2}$ $\frac{8}{2}$ $\frac{12}{2}$ 2 3 7 4 $\frac{6}{2}$ $\frac{2}{2}$ 12 15 0

12 $\frac{1}{2}$ 2 6 $\frac{5}{2}$ 7 4 8 $\frac{2}{2}$ 12 2 6 $\frac{5}{2}$ 7 4 8 $\frac{2}{2}$ 15 6 $\frac{6}{2}$ $\frac{3}{2}$ $\frac{7}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{8}{2}$ $\frac{12}{2}$ 9 6 7 4 8 $\frac{2}{2}$ 12 15 13 14

13 $\frac{4}{2}$ 1 5 2 6 $\frac{5}{2}$ 10 4 $\frac{2}{2}$ 1 5 2 6 $\frac{5}{2}$ 10 4 8 1 5 2 6 $\frac{5}{2}$ 10 4 8 9 5 5 2 6 $\frac{5}{2}$ 7 $\frac{11}{2}$ 8 5

6 $\frac{5}{2}$ 10 4 8 9 12 15 6 $\frac{6}{2}$ $\frac{7}{2}$ $\frac{5}{2}$ $\frac{11}{2}$ $\frac{8}{2}$ $\frac{12}{2}$ 9 6 10 4 8 9 12 15 13 17 6 4 8 9 8 12 9 17 13

14 $\frac{1}{2}$ 1 5 $\frac{3}{2}$ 3 7 4 0 $\frac{1}{2}$ 1 5 10 $\frac{2}{2}$ 3 7 0 4 1 2 $\frac{3}{2}$ 3 7 4 $\frac{6}{2}$ $\frac{2}{2}$ 12 2 $\frac{3}{2}$ 3 7 4 $\frac{6}{2}$ $\frac{2}{2}$ 12 15 $\frac{3}{2}$

3 7 4 0 4 8 15 0 3 3 7 0 4 8 15 16 14 7 4 $\frac{6}{2}$ $\frac{2}{2}$ 12 17 0 14 13 7 0 4 8 15 16 14 13 18

Start on Left Hand 2 7 3 3 8 4 9 2 2 7 3 (8 4 9) 2 7 3 8 3 3 8 4 3

15 $\frac{1}{2}$ 1 5 $\frac{2}{2}$ 3 7 $\frac{4}{2}$ 1 5 2 $\frac{3}{2}$ 3 7 $\frac{4}{2}$ 1 5 2 6 3 7 4 8 1 1 5 2 $\frac{2}{2}$ 3 7 $\frac{5}{2}$ 4

Left Hand 16

17

18

Touch each Button twice

19

20

Repeat last four lines and touch each button three times

Gretchen Waltz.

H. SILBERHORN.

Dolce

2 2/0 3 1 1 - 3 7 4 2 1 - 4 5/0 8 4

p 1 2 - 1 2 - 1 2 - 1 2 - 1 2 - 1 2 - 1 2 - 1 2 -

1 3 - 1 3 - % % % % 1 3 - % % %

4 - 8 - 4 - 4 - 4 - 4 - 4 - 4 -

2/0 8 4 10 8 4 2/0 3 2 2 2/0 3 1 1 -

1 2 - 1 2 - 1 2 - 1 2 - 1 2 - 1 2 - 1 2 - 1 2 -

1 3 - % % % 1 3 - % % % 1 3 - %

8 - 4 - 4 - 4 - 4 - 4 - 4 - 4 -

3 7 4 2 1 - 4 5/0 8 4 8 4 0 4 12 12 3 7

1 2 - 1 2 - 1 2 - 0 4 - 1 2 - 1 2 -

1 3 - % % % % 1 3 - 1 3 -

8 - 4 - 4 - 3 - 4 - 8 -

4 2 6 3 7 3 6 3 4 8 8 14 5/0 7 4 7 5/0 7 12 15 4 14

Fine. 1 2 - 1 2 - 1 2 - 1 2 - 1 2 - 1 2 -

1 3 - % % % % % 1 3 -

4 - 4 - 9 - 9 - 9 - 9 - 4 -

6 3 7 3 6 3 4 8 8 12 8 2 6 7 1 4 2 5/0 17 6 3

1 2 - 1 2 - 1 2 - 5 2 - 1 2 - -

1 3 - % % % % % 1 3 - -

4 - 9 - 9 - 9 - 9 - 9 -

7 1 4 1/0 10 4 4 0 7 3 5 2 3/0

1 2 - - - 0 4 - 1 2 - 1 2 - 1 2 - 0 4 -

1 3 - - - % % % % 1 3 - 0 4 -

9 - - - 3 - 0 - 4 - 3 -

D.C. to

Hold with 1st finger

3 2/0 8 2/0 0 0 4 0 7 3 3/0

0 4 - 0 4 - % 5 7 - 1 2 - 0 4 -

0 3 - 0 3 - % 0 - - - 1 3 - 0 3 -

3 - 3 - % 0 - - - 0 - - - 0 - - -

When The Robins Nest Again.

WALTZ.

II [^]3 I [^]6 II [^]7 III [^]3 [^]5 [^]2 3 - 3 6 7 3 5 2 [^]2 [^]- [^]2 [^]2

1	2 -	%	1	3 -	%	%	%	1	2 -	%
	3 -			8 -					3 -	
	4 -			9 -					4 -	

6 7 3 6 2 [^]1 - [^]2 [^]10 III [^]2 ^{5/8} 7 ^{5/8} [^]2 [^]6 7 - 7 ^{5/8}

^{1/8} 7 -	- -	10 2 -	%	1 2 -	5 2 -	1 2 -	-	-	7 ^{5/8}
11 -	10 -	10 3 -		1 8 -	5 8 -	1 8 -	-	-	z z
13 -	- -	9 -		9 -	9 -	9 -	-	-	

[^]7 [^]3 [^]5 [^]2 3 - 3 6 7 3 5 2 [^]2 [^]- [^]

1	2 -	%	1	3 -	%	%	%	1	2 -	%
	3 -			8 -					3 -	
	4 -			9 -					4 -	

6 6 7 3 6 4 4 ^{IV} [^]4 ^I [^]5 ^{II} [^]7 ^{III} [^]3 [^]2 3 6 2 [^]1 [^]-

5	6 -	%	2	2 -	10 2 -	1 2 -	1 3 -	1 3 -	1 2 -	-	z z
	8 -		(1/2) 3 -	(1/2) 9 -	(1/2) 10 9 -	(1/2) 1 3 -	1 8 -	1 3 -	4 -	-	
	4 -		4 -	1/8 -	(1/2) 4 -	(1/2) 4 -	9 -	4 -	-	-	

Fine.

III [^]2 II [^]6 ^I ^{5/8} III [^]7 IV [^]4 7 [^]3 [^]6 ^{2/8} [^]6 [^]7 [^]6 [^]2 6 2 1 1 5 2 2 6 ^{5/8}

1	2 -	%	5	2 -	%	%	%	1	2 -	%	%
	8 -			7 -					8 -		
	9 -			8 -					9 -		

7 4 8 8 4 6 5 1 2 2 7 5 5 7 1 - - 7 1 - -

10	7 -	10 2 -	%	1 2 -	5 2 -	1 2 -	-	-	1 2 -	-	-
	8 -	10 3 -		1 8 -	5 7 -	1 8 -	-	z z	1 8 -	-	-
	9 -	9 -		9 -	8 -	9 -	-		9 -	-	-

D. C. al

Sweet Violet Waltz.

H. SILBERHORN.

The musical score is presented in eight systems, each consisting of a treble clef staff and a bass clef staff. The treble staff contains the melody with notes, rests, and various ornaments like slurs and accents. The bass staff contains figured bass notation, including numbers 1-7, 9, 10, and 12, along with symbols like % and ÷. Dynamics such as *f* and *p* are used to indicate volume changes. The piece includes repeat signs and first/second endings, with measures 14 and 16 specifically marked. The key signature is one sharp (F#) and the time signature is 3/4.

D.S.

Swinging Waltz

Musical staff 1: Treble clef, 3/4 time, key of D major. Notes are beamed in groups. Fingerings are indicated by numbers 1-5. Chords are indicated by letters 6, 7, 8, 9. A dynamic marking 'mf' is present.

Musical staff 2: Continuation of the first staff. Includes first and second endings marked with 1 and 2. A 'Fine.' marking is present. Dynamics include 'mf' and 'f'.

Musical staff 3: Continuation of the second staff. Includes various fingering and chord markings.

Musical staff 4: Marked "TRIO." in the center. Includes a "D.C.to" marking. Dynamics include "mf".

Musical staff 5: Continuation of the Trio section with various fingering and chord markings.

Musical staff 6: Continuation of the Trio section. Dynamics include "f".

Musical staff 7: Final staff of the Trio section with various fingering and chord markings.

Maytime Waltz

H. SILBERHORN.

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a melody with various ornaments (accents and slurs) and fingerings. Below the staff is a piano accompaniment with fingerings and dynamic markings.

p

Musical notation system 2: Continuation of the melody and piano accompaniment from system 1. Includes dynamic markings *f* and *mf*.

Musical notation system 3: Continuation of the melody and piano accompaniment. Includes dynamic markings *f* and *mf*.

Musical notation system 4: Labeled "TRIO." in the treble clef. The melody and piano accompaniment change. Includes dynamic markings *ff* and *p*.

Musical notation system 5: Continuation of the Trio section. Includes dynamic markings *ff* and *p*.

Musical notation system 6: Continuation of the Trio section. Includes dynamic marking *mf*.

Musical notation system 7: Final system of the Trio section. Includes dynamic marking *mf*.

When The Leaves Begin To Turn.

WALTZ.

The musical score is organized into seven systems, each with a treble clef staff and a bass clef staff. The treble clef staff contains the melody with notes, rests, and various ornaments (accents, slurs). The bass clef staff contains fingering numbers for the left hand. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked "Legato".

System 1: Treble clef staff starts with notes G4, A4, B4, C5, B4, A4, G4. Bass clef staff starts with fingering 5, 8, 9. The word "Legato" is written above the first measure.

System 2: Treble clef staff continues the melody. Bass clef staff continues with fingering 1, 8, 9.

System 3: Treble clef staff continues. Bass clef staff continues with fingering 5, 8, 9.

System 4: Treble clef staff continues. Bass clef staff continues with fingering 1, 8, 9.

System 5: Treble clef staff continues. Bass clef staff continues with fingering 5, 8, 9.

System 6: Treble clef staff continues. Bass clef staff continues with fingering 1, 8, 9.

System 7: Treble clef staff continues. Bass clef staff continues with fingering 5, 8, 9.

See "Grace Note" Exercise on page 45. Book I

Simplex Waltz.

HENRY SILBERHORN.

$\overset{8}{2}$ $\overset{4}{2}$ $\overset{7}{1}$ $\overset{5}{6}$ $\overset{7}{1}$ $\overset{5}{6}$ $\overset{4}{7}$ $\overset{5}{5}$

p

1 2 - % % % % % 5 2 - %
 8 8 - % % % % % 8 8 - %
 9 - % % % % % 9 - %

$\overset{4}{6}$ $\overset{5}{5}$ $\overset{7}{1}$ $\overset{3}{6}$ $\overset{7}{1}$ $\overset{3}{6}$ $\overset{8}{2}$ $\overset{8}{2}$ $\overset{4}{2}$ $\overset{4}{2}$

2 - % % % % % 1 2 - % 1 2 - %
 8 8 - % % % % % 8 8 - % 8 8 - %
 9 - % % % % % 9 - % 9 - %

$\overset{7}{1}$ $\overset{5}{6}$ $\overset{7}{1}$ $\overset{5}{6}$ $\overset{7}{1}$ $\overset{8}{6}$ $\overset{12}{8}$ $\overset{9}{4}$ $\overset{9}{4}$ $\overset{8}{7}$

2 - % % % 7 - % 12 9 - - 9 8 - -
 8 8 - % % % 8 4 - - 8 4 - -
 9 - % % % 9 - - 4 - - 5 - -

$\overset{5}{3}$ $\overset{7}{6}$ $\overset{3}{6}$ $\overset{6}{6}$ $\overset{5}{7}$ $\overset{8}{7}$ $\overset{9}{7}$ $\overset{1}{8}$ $\overset{2}{6}$ $\overset{2}{6}$

7 - % 6 - % 5 7 - - 5 7 - -
 8 8 - % 8 8 - % 8 8 - - 8 8 - -
 9 - % 4 - % 9 - - 9 - -

$\overset{1}{5}$ $\overset{2}{3}$ $\overset{6}{1}$ $\overset{2}{6}$ $\overset{2}{5}$ $\overset{1}{1}$ $\overset{8}{2}$ $\overset{2}{8}$ $\overset{4}{4}$ $\overset{7}{7}$

2 - % % % 1 2 - % % %
 8 8 - % % % 8 8 - % % %
 9 - % % % 9 - % % %

6 4 6 4 6 4 6 3 6 2 2 2 2 2 6 - - - 2 1 1 5

1 4 1 4 1 4 1 1 1 1 8 1 8 1 8 1 - - - 2 1 1 5

5 8 9 - % % % 1 8 9 - % % % 5 8 9 -

2 3 1 - 2 6 2 5 1 1 2 7 4 8 2 - 4 7 1 3 2 - 7 3

2 3 1 - 2 6 2 5 1 1 2 7 4 8 2 - 4 7 1 3 2 - 7 3

5 8 9 - % % % 1 8 9 - % % % 1 3 9 - %

7 2 - 5 6 5 1 1 7 7 - 2 1 7 - 1 5

1 8 9 - % 5 8 9 - % 1 8 9 - % 1 8 9 - % 1 8 9 - %

1. 7 - 2 1 7 - 1 5

2. 7 - 1 5

2 7 3 3 - 2 6 3 8 4 3 3 2 - 2 2 3 12 3

1 3 2 2 - 2 6 3 8 4 3 3 2 - 2 2 3 12 3

1 3 4 - % 1 8 9 - % % % 1 3 4 - % % %

12 4 8 3 4 3 7 3 3 6 2 1 7 3 3 2 - 2 6 3

1 3 9 - % % % 1 3 4 - 4 8 3 1 3 4 - % 1 3 8 - % %

8 4 3 2 - 2 2 3 12 12 - 4 8 4 2 - 4 8

1 3 8 - 1 3 4 - % % % 0 3 2/3 - % 1 3 9 - % 1 3 4 - %

Jolly Party.

WALTZ.

HENRY SILBERHORN.

Musical notation system 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *mf* (mezzo-forte) and *p* (piano). Fingerings: 7, 8, 9. Accents (^) and slurs are present. A repeat sign with first and second endings is shown.

Musical notation system 2: Treble clef. Fingerings: 8, 4, 7, 5, 2, 6, 7, 2, 2, 6, 5, 4. Dynamics: *p*. Accents (^) and slurs are present.

Musical notation system 3: Treble clef. Fingerings: 3, 6, 2, 10, 2, 5, 2, 2, 5, 2, 7, 8, 4, 7, 2. Dynamics: *p*. Accents (^) and slurs are present.

Musical notation system 4: Treble clef. Fingerings: 5, 1, 12, 8, 2, 7, 2, 5, 7, 5, 7. Dynamics: *p*. Accents (^) and slurs are present.

Musical notation system 5: Treble clef. Dynamics: *f* (forte). Fingerings: 8, 2, 7, 8, 4, 1, 2, 4, 7, 4, 3, 6, 12, 1, 5, 6, 4, 7, 5, 8, 4, 7. Dynamics: *f*. Accents (^) and slurs are present. Ends with *Fine*.

Musical notation system 6: Treble clef. Fingerings: 14, 12, 7, 1, 5, 4, 12, 14, 8, 8, 8, 8, 6, 8, 8, 4, 7, 6, 2, 5, 5, 7, 7, 5, 7, 8, 12, 14. Dynamics: *f*. Accents (^) and slurs are present.

D.S. al

TRIO.

2 7 5/0 3 6 2 1 3 4 10 3 2 1

p

1 2 - 1 2 - % 1 2 - 0 3 - 0 3 3 1 2 - %
 3 - 3 - 3 - 3 - 4 - 4 - 4 13 3 - 4 -
 4 - 8 - % 4 - 4 - 4 13 4 - %

7 3 1 4 8 4 2 2 5 4 8 7 4 7 3 7 3 6 2

1/0 3 - 1 - - 6 2 - % 5 2 - % 1 3 - %
 8 - - - 3 - - 9 - 7 - 8 - 8 - 9 -
 9 - - - 9 - 8 - 9 - %

2 7 5/0 3 6 2 1 3 4 10 3 2 1

1 2 - 1 2 - % 1 2 - 0 3 - 0 3 3 1 2 - %
 3 - 3 - 8 - 3 - 4 - 4 13 3 - 4 -
 4 - 8 - % 4 - 4 - 4 13 4 - %

4 7 6 7 3 1/0 2 2 1 2

5 5 5 2 2 2 1 2

6 - 2 2 - - 1 2 - 1 3 - 1 2 - - %
 8 - % 2 3 - - % 3 - 1 8 - 1 3 - - %
 4 - (1/2) 4 - - (5 3/4 1/2) 4 - 9 - 4 - - %

Fine.

3 7 3 2 3 6 3 7 5/0 4 7 3 6 3 7 4 2/0 8 7 3 12 2/0 8 4 7 3 2 1

f

1 2 - % % 1 2 - % % % % 1 2 -
 3 - % % 3 - % % % % 3 - 3 -
 4 - % % 4 - % % % % 4 - 4 -

3 7 3 2 3 6 3 7 5/0 4 7 8 4 7 6 5 15 12 8 7 2 4 7 6 5 1 3/0 (+)

1 2 - % % 1 2 - 5 2 - 1 2 - 5 2 - 8 %
 3 - % % 3 - 8 - 8 - 8 - 8 - 8 - 1 %
 4 - % % 4 - 9 - 9 - 9 - 9 - 9 - 1 %

Roller Skaters Waltz.

H. SILBERHORN.

Musical notation system 1: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5. Fingerings: 7-1, 7-1, 8-2, 12-2, 14-7. Dynamics: *ff*, *p*, *rit.*, *p*. Performance markings: accents (^), slurs, and a circled asterisk (*). Fingering numbers 1, 2, 3, 4, 5, 7, 8, 9 are shown below the notes.

Musical notation system 2: Treble clef. Notes: D5, E5, F5, G5, A5, B5, C6. Fingerings: 1-5, 2-7, 3-3, 7-1, 1-1, 2-2, 6-3, 8-8. Dynamics: *p*. Performance markings: accents (^), slurs, and a circled plus sign (+). Fingering numbers 1, 2, 3, 4, 8, 9 are shown below the notes.

Musical notation system 3: Treble clef. Notes: G5, F5, E5, D5, C5, B4, A4, G4. Fingerings: 4-7, 2-2, 4-7, 3-2, 1-1, 1-2, 3-3, 4-4, 4-4, 10-4. Dynamics: *p*. Performance markings: accents (^), slurs, and a circled asterisk (*). Fingering numbers 1, 2, 3, 4, 8, 9 are shown below the notes.

Musical notation system 4: Treble clef. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Fingerings: 14-8, 0-4, 15-7, 12-3, 4-2, 3-2, 3-6, 3-3, 7-6, 8-3. Dynamics: *f*. Performance markings: accents (^), slurs, and a circled asterisk (*). Fingering numbers 1, 2, 3, 4, 5, 7, 8, 9 are shown below the notes.

Fine.

Musical notation system 5: Treble clef. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Fingerings: 8-2, 4-2, 5-2, 7-2, 3-2, 3-6, 3-3, 4-2, 2-3, 8-3, 7-0, 15-7, 12-3, 8-3, 4-3, 7-3, 7-5, 7-7. Dynamics: *f*. Performance markings: accents (^), slurs, and a circled asterisk (*). Fingering numbers 1, 2, 3, 4, 8, 9 are shown below the notes.

Musical notation system 6: Treble clef. Notes: G4, F4, E4, D4, C4, B3, A3, G3. Fingerings: 12-3, 7-7, 12-3, 7-7, 14-12, 12-2, 3-12, 8-2, 4-2, 5-2, 7-2, 3-2, 3-2, 3-6, 3-3, 4-2, 3-2, 4-2, 11-2, 12-3. Dynamics: *f*. Performance markings: accents (^), slurs, and a circled asterisk (*). Fingering numbers 1, 2, 3, 4, 8, 9 are shown below the notes.

Musical notation system 1: Treble clef, 3/4 time signature. Notes: 4, 10, 4, 8, 4, 7, 0, 12, 8, 4, 7, 15, 12, 4, 3, 2, 3, 2, 3, 2. Fingerings: 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Chords: 0 4 3, 1 8 3, %, 1 2 3, %, 1 3 8, %, 1 2 3, 4, 1 2 3, 4. Dynamics: *p*. Markings: *D.S. to Fine.*

TRIO. Musical notation system 2: Treble clef, 3/4 time signature. Notes: 1, 1, 2, 3, 4, 8, 10, 4, 4, 0, 12, 1, 1, 1, 5, 1. Fingerings: 1, 1, 2, 3, 4, 8, 10, 4, 4, 0, 12, 1, 1, 1, 5, 1. Chords: 0 4 3, %, %, %, %, %, %, 1 2 3, %, %, 1 3 4, 0. Dynamics: *p*.

Musical notation system 3: Treble clef, 3/4 time signature. Notes: 14, 9, 14, 13, 14, 0, 4, 1, 1, 2, 1, 4, 4, 6, 4, 7. Fingerings: 14, 9, 14, 13, 14, 0, 4, 1, 1, 2, 1, 4, 4, 6, 4, 7. Chords: 1 3 4, %, %, 0 4 3, %, %, %, %, %, 10 6 7, 4. Dynamics: *p*.

Musical notation system 4: Treble clef, 3/4 time signature. Notes: 14, 9, 14, 13, 14, 0, 4, 15, 10, 12, 2, 7, 3, 3, 3. Fingerings: 14, 9, 14, 13, 14, 0, 4, 15, 10, 12, 2, 7, 3, 3, 3. Chords: 2 3 4, %, 5 0 14, %, 0 4 3, 10 11 13, 0 4 3, 1 2 3, 0 4 3, 0 4 3. Dynamics: *p*. Markings: *Fine.*

Musical notation system 5: Treble clef, 4/4 time signature. Notes: 2, 2, 2, 2, 2, 2, 7, 6, 6, 7, 6, 7, 2, 5, 2, 3, 6, 6, 3, 6, 2, 3, 4, 12, 3. Fingerings: 2, 2, 2, 2, 2, 2, 7, 6, 6, 7, 6, 7, 2, 5, 2, 3, 6, 6, 3, 6, 2, 3, 4, 12, 3. Chords: 2 3 4, %, 5 4 0, 2 3 4, 5 6 7, 2 3 4, 5 6 7, 2 3 4, 5 6 7, 2 3 4. Dynamics: *p*.

Musical notation system 6: Treble clef, 4/4 time signature. Notes: 2, 2, 2, 2, 2, 2, 7, 6, 6, 7, 6, 7, 2, 2, 6, 6, 9, 7, 12, 3. Fingerings: 2, 2, 2, 2, 2, 2, 7, 6, 6, 7, 6, 7, 2, 2, 6, 6, 9, 7, 12, 3. Chords: 2 3 4, %, 5 4 0, 2 3 4, 5 6 7, 2 3 4, 5 6 7, 2 3 4, 5 6 7, 2 3 4. Dynamics: *p*.

D. C. Trio to Fine

Sunday Morning.

WALTZ.

HENRY SILBERHORN.

^ 4/30 ^ 2/40 6 2 - 2 5/2 ^ 6/40 ^ - ^ 2/40 ^ 7/40 4/2

p 11 - 10 12 - 13 - 7 - 10 11 - 13 - 10 - 10 - - - 11 - 10 12 - 13 - 7 - 10 11 - 13 -

10 2 5/2 ^ 6/40 ^ 2/40 ^ 4/30 ^ 2/40 6 - 2 5/2 ^ 6/40 ^ -

7 - 10 11 - 13 - 11 - 10 12 - 13 - 7 - 10 11 - 13 - 11 - 10 12 - 13 - 7 - 10 11 - 13 -

^ 2/40 ^ 11/2 ^ 11/6 ^ 5/6 ^ 6/5 10 10 1. 4 5 - - 2. 4 5 - - 3/6 3/6 3/6

11 - 10 12 - 13 - 7 - 5 8 - 9 - 7 - 10 11 - 13 - 6 - 5 7 - 4 - 6 - 5 7 - 4 - 3/6 3/6 3/6

Fine.

9 9 9 12 8 12 12 - 12 12 ^ 11 9 9

6 - 5 7 - 4 - 7 - 10 11 - 13 - 10 - 10 - - - 11 - 10 12 - 13 - 6 - 5 7 - 4 - 6 - 5 7 - 4 -

9 9 9 ^ 12 ^ 8 ^ 6 ^ 3/5 ^ 2/40 ^ 11/2 15 10 1. 4 5 - - 3/6 3/6 3/6 2. 4 5 - -

6 - 5 7 - 4 - 7 - 5 8 - 9 - 11 - 10 12 - 13 - 7 - 10 11 - 13 - 6 - 5 7 - 4 - 6 - 5 7 - 4 -

D. C. al

Church Bells

13 9 14 14 14 9 7 7 6 5 7 6 5

7 -	%	7 -	- -	- -	- -	7 -	%	%	%
5 8 -		10 8 -	5 - -	10 - -	5 - -	5 8 -			
9 -		4 -	- -	- -	- -	9 -			

4 5 5 8 7 8 10 7 6 5 13 9 9 8 14 14 14

7 -	%	%	%	7 -	%	%	%	7 -	- -	- -	- -
5 8 -				5 8 -				10 8 -	5 - -	10 - -	5 - -
4 -				9 -				4 -	- -	- -	- -

9 7 6 5 7 6 8 7 13 4 15 7 12 8 9 4 8 7 6 14 8 9 7 8 6

7 -	%	7 -	%	2 -	%	7 -	6 -	7 -	-	-
5 8 -		5 8 -		1 8 -		5 8 -	5 8 -	5 8 -	-	-
9 -		9 -		9 -		9 -	4 -	9 -	-	-

Fine.

8 2 6 5 8 2 8 6 4 2 7 1 4 2 5 5 7 1 1 2 12 4 8 5 4 7

2 -	%	2 -	%	%	%	2 -	%	2 -	2 -	2 -
1 8 -		5 8 -				1 8 -		1 3 -	2 -	2 -
9 -		9 -				9 -		4 -	-	-

12 8 8 7 4 5 8 5 4 5 5 7 1 8 2 6 5 8 2 6 4 2 5 6 5 7

2 -	%	6 -	%	2 -	%	2 -	%	2 -	2 -	2 -	8 -	%
1 8 -		5 7 -		5 8 -		1 8 -		5 8 -	5 8 -	1 8 -	1 8 -	
9 -		4 -		9 -		9 -		9 -	9 -	9 -	(+) 1 8 -	

7 7 3 2 2 1 1 8 2 6 8 2 6 5 6 7 1 1

7 -	%	2 -	2 -	2 -	2 -	7 2	6 -	2 -	2 -	-	-
10 8 -		1 3 -	1 3 -	1 8 -	10 8 8	5 7 -	5 8 -	1 8 -	-	-	-
9 -		9 -	4 -	9 -	(2/3) 9	4 -	9 -	9 -	-	-	-

Lovers Waltz.

102 Key

4/0 * 1 1/0 6 2 1/0 4 1/0 1/0 12²/0 4 3 7 1 ² 1 - * 3/0 + 1 2 5 1

0	2/3 -	%	%	%	%	1	3 -	%	%	%
4 -						2 -				

0 1 1 4 6 3 6 3 6/0 4 3 - 4/0 * 1 1/0 6 2 1/0 4 1/0 1/0 12²/0 4

0 -	%	%	%	0	2/3 -	%	%	%	%	%
1	3 -			4 -						
2 -				3 -						

3 7 1 ² 1 - 2 6 3 7 4 8 4 2 ⁵ 10 10 7 + 3 6 2 1 ^

0	2/3 -	0 -	%	8 -	%	4 -	2 -	8 -	%	4 -	-	-
4 -	1	3 -		1	3 -		1/0 -	1	3 -		2 -	-
3 -		2 -		2 -		2 -		2 -		2 -	-	-

4 2/0 4 2/0 4 2/0 4 2/0 12²/0 4 3 2 8 8 8 8 8 8 8 8 12 8 8 0 3 3 12 - - -

0	2/3 -	%	%	1	0 -	%	%	%	%	0	2/3 -	-
4 -				3 -						4 -		-
3 -				2 -						3 -		-

12 4 2/0 4 2/0 4 2/0 4 2/0 12²/0 4 3 16 3 3 3 7 0 8 3 7 0 8 3 7 0 8

0	2/3 -	%	%	2/0	3/4 -	%	%	%	%	0	2/3 -	-
4 -				7 -						4 -		-
3 -				0 -						3 -		-

3 7 4 ^{2/0} 3 7 4 ^{2/0} 3 7 4 ^{2/0} 1 5 2 ^{2/0} 3 7 0 ⁴ 3 0 7 3 3 ^{4/0} 1 ^{1/0} 3 4 ^{2/0} 1. 0 3 ^{1/0} 2 6 3 7 2. 0 3 3

0 ^{2/3} - 1 4 - 0 ^{2/3} -

3 - % 3 - % 3 4 3 -

0 7 5 5 0 7 3/0 7 3/0 4 - - 6/0 - -

0 - 7 - 5 - 5 - 0 - 7 - 3/0 7 3/0 4 - - 6/0 - -

^{2/0} 3/4 - % % % % % 0 4 - % % %

7 - 3 -

4 - - 3/0 - - 3/0 - - 3/0 - - 1/0 - - 4/0 - - 4/0 + 4 0 7 5 5 3 5 6/0 3

4 - - 3/0 - - 3/0 - - 3/0 - - 1/0 - - 4/0 - - 4/0 + 4 0 7 5 5 3 5 6/0 3

0 4 - % % % % 4 8 0 2/0 3/4 - % % % %

3 - 5 1 3 7 -

8 11 4 3 4 2/0 0 4 3 4 7 3 3/0 3 3/0 2 1/0 1. 5 10 3 7 4

8 11 4 3 4 2/0 0 4 3 4 7 3 3/0 3 3/0 2 1/0 1. 5 10 3 7 4

0 - 4 - 1/0 - 3/4 - 0 - 0 4 - % 0 7 2/3 0 8 4

^{2/3} 4 - % % % 2/0 0 - % 0 4 - % 14 5 1/0 3 1 5

7 - 7 - 3 -

7 0 7 3 8 7 3 5/0 12 17 12 2/0 4 12 2/0 0 3 0 7

7 0 7 3 8 7 3 5/0 12 17 12 2/0 4 12 2/0 0 3 0 7

3/4 - 0 - 1/2 4 - % 1/2 14 - % % % 0 -

^{2/0} 0 - 7 - 7 - 7 - 2 - 4 - %

3 14 14 - 16 8 15 8 4 3 4 3 3 1. 0 5 0 7 2. 0 5

3 14 14 - 16 8 15 8 4 3 4 3 3 1. 0 5 0 7 2. 0 5

0 - 4/0 - 3/4 - 0 - 0 4 - 3/4 - 3/4 -

^{7/2} 7 - 10 7 - 2/0 0 - % 1 3 - 0 4 - 2/0 7 - 2/0 0 -

4 - 6 - 7 - % 2 - 3 - 0 - 7 - 7 -

Crazy Man's Waltz.

Fast Exercise.

Musical score for 'Crazy Man's Waltz' in 3/4 time, key of D major. The score consists of three systems of music. Each system contains a treble clef staff with notes and fingerings, and a bass clef staff with fingering numbers. The first system has six measures, the second has six measures, and the third has six measures. The piece ends with a double bar line and repeat dots.

Waltz from Opera "Freischütz."

C.M. VON WEBER.

Fast.

Musical score for 'Waltz from Opera Freischütz' in 3/4 time, key of D major. The score consists of three systems of music. Each system contains a treble clef staff with notes and fingerings, and a bass clef staff with fingering numbers. The first system has five measures, the second has five measures, and the third has five measures. The piece ends with a double bar line and repeat dots.

These two pieces are good Exercises.

D.C. to

Polka Two Step

2 6 2 6 2 8 2 8 1 1 5 1 5 1 7 1 7 1

mf

1 8 9 1/0 - - 1 - 5 8 9 5 - 10 - 5 - 1 - -

2 6 2 6 2 8 2 8 1 8 6 - - - 8 4 5/0 7 1

1 8 9 1/0 - - 1 8 5 - - 10 - 5 - 10 - 1 2 8 9 7

12 8 4 5/0 8 2/0 8 4 3 4 3 8 8 2 6 3 7 7 5/0 7 2 3 2

1 3 4 0 4 3 2/3 1 8 9 1 3 4 2 3 - -

12 12 12 8 4 5/0 8 2/0 8 4 3 - 8 8 2 6 3 1 1 2 1 1 2 1 2 3

1 - 1 - 0 3 4 2/3 1 3 8 1 2 3 - 7 1 3 4 - 7 4 -

3 4 7 3 2 2 3 3 7 3 7 2 7 3 2 3

f 3 4 8 3 1 3 4 7 1/0 8 9 1 3 4 7

3 4 7 3 2 2 3 3 7 3 7 1 2 1 2 3 1 4 2

3 4 8 3 1 3 4 7 1/0 8 9 1 2 3 - 7 2 3 4 7 1 2 3 4


Happy Go Lucky Polka

Musical notation for the first system of the polka, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a staff with various ornaments and slurs. Below the staff, the fingering is indicated by numbers 1, 2, 3, 4, 5, 8, and 9.

Musical notation for the second system, continuing the melody. It includes a repeat sign and a double bar line. The fingering continues with numbers 1, 2, 3, 4, 5, 7, 8, and 9.

Fine.

Musical notation for the third system, continuing the melody. It includes a repeat sign and a double bar line. The fingering continues with numbers 5, 7, 8, 9, and 12.

D. C. to 

Musical notation for the fourth system, starting with the word "TRIO." and a 4/4 time signature. The melody is written on a staff with various ornaments and slurs. Below the staff, the fingering is indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, and 12.

Musical notation for the fifth system, continuing the melody. It includes a repeat sign and a double bar line. The fingering continues with numbers 1, 2, 3, 4, 5, 7, 8, and 12.

Musical notation for the sixth system, continuing the melody. It includes a repeat sign and a double bar line. The fingering continues with numbers 1, 2, 3, 4, 5, 6, 7, 8, and 12.

Susie Polka

Musical notation system 1. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains notes with various ornaments (accents and slurs) and fingering numbers (7, 8, 9, 10, 11, 12, 13). Below the staff are two rows of numbers: the first row contains 5, 8, 9, 5, 8, 9, 5, 8, 9, 5, 8, 9, 5, 8, 10, 11, 12, 13; the second row contains 4, -, -, -, -, -, -, -, -, -, -, -, -, -, -, -, -.

Musical notation system 2. Treble clef. The staff contains notes with ornaments and fingering numbers (7, 8, 9, 10, 11, 12, 13). Below the staff are two rows of numbers: the first row contains 10, 15, 10, 7, 10, 11, 12, 13, 7, 9, 7, 8, 6, 6, 6, 6, 6, 8; the second row contains 10, 11, 13, 10, 11, 12, 13, 7, 5, 8, 9, %, %, %, %.

Musical notation system 3. Treble clef. The staff contains notes with ornaments and fingering numbers (7, 8, 9, 10, 11, 12, 13). Below the staff are two rows of numbers: the first row contains 9, 8, 7, 15, 7, 9, 8, 7, 7, 9, 8, 7, 9, 6, 6, 7, 8, 6, 6, 8; the second row contains 6, 5, 8, 4, %, 5, 6, 8, 4, %, 5, 7, 8, 9, %, %, %.

Musical notation system 4. Treble clef. The staff contains notes with ornaments and fingering numbers (7, 8, 9, 10, 11, 12, 13). Below the staff are two rows of numbers: the first row contains 7, 6, 6, 8, 9, 7, 8, 8, 7, 7, 6, 7, 6, 5, 6, 4, 8, 4, 8, 4, 5, 5, 7, 5; the second row contains 5, 7, 8, 9, 5, 6, 8, 4, %, 5, 7, 8, 9, 5, 6, 8, 4, 5, 7, 8, 9, 7, %, 5, 7, 8, 9.

TRIO.

Musical notation system 5. Treble clef, key signature of two sharps, 2/4 time signature. The staff contains notes with ornaments and fingering numbers (7, 8, 9, 10, 11, 12, 13). Below the staff are two rows of numbers: the first row contains 12, 8, 12, 7, 12, 6, 12, 8, 2, 5, 4, 6, 2, 2, 8, 7, 12, 8, 12, 7, 12, 6, 8, 5, 6, 6, 12, 0, 6, 8, 1, 8, 1, 8, 1; the second row contains 7, 1, 8, 9, 5, 8, 9, %, 1, 8, 9, %, 7, 8, 9, 8, 8, 0, 9, 7, %, 9, 7, %.

Musical notation system 6. Treble clef. The staff contains notes with ornaments and fingering numbers (7, 8, 9, 10, 11, 12, 13). Below the staff are two rows of numbers: the first row contains 5, 7, 6, 7, 4, 12, 15, 7, 7, 15, 12, 6, 6, 8, 2, 12, 2, 5, 7, 6, 7, 4, 12, 15, 7, 7, 15, 12, 6, 6, 5, 7, 7, 8, 7; the second row contains 10, 8, 5, 9, 1, 8, 9, 10, 8, 5, 9, 1, 8, 9, 10, 8, 5, 9, 1, 8, 9, 10, 8, 5, 9, 1, 8, 9, 1, 8, 7, 1, 2, 8, 9.

Practice Polka.

H. SILBERHORN.

^ 2 3 2 3 7 3 - 7 - 4 8 ^ 4 8 12 ^ 2 3 2 3 7 3 - 7 - 4 8 ^ 4 8 12 ^ 2 3 2 3 7 3 - 7 - 4 8 ^ 4 8 12

1 2 1 2 6 2 - 6 - 3 7 2 2/0 3 1 2 1 2 6 2 - 6 - 3 3 2 - - - 2 - - -

2 - - 2 - - - - - 2 - - 2 - - 2 - - 2 - - 2 - - 2 - -

1 3 - - 1 3 - - - - - 1 3 - - 1 3 - - 1 3 - - - - - 1 3 - 7

4 - - 8 - - - - - 4 - - 4 - - 8 - - - - - 4 - -

Fine.

^ 4 4 ^ 8 - 7 ^ 9 - 12 15 12 - ^ 4 4 ^ 8 - 7 ^ 4 4 ^ 8 - 7 7 8 7

5 6 5 6 2 2 - 1 5 8 - 4 5 6 5 6 2 2 - 1 6 5 2 6 1 2 1

2 - - 2 - - 2 - - 2 - - 2 - - 2 - - 2 - - 2 - - 2 - - 2 - -

5 8 - - 1 8 - - 5 8 - - 1 8 - - 5 8 - - 1 8 - - 5 - 5 - 1 8 -

9 - - 9 - - 9 - - 9 - - 9 - - 9 - - - - - 9 -

D.C. to ☺

2/0 4 3 2/0 4 3 2/0 3 3 6 3 7 3 6 3 7 2/0 2 1 1 5 2 3 2/0 4 3 2/0 4 3 2/0 3 2 3 6 3

0 4 - - 1 3 - - 1 3 - - 1 3 - - 0 4 - - 1 3 - -

3/8 4 - - 4 - - 8 - - 4 - - 3/8 3/8 - - 4 - -

7 6 3 6 3 7 4 8 ^ 4 2 - - ^ 1/0 1/0 3 3 ^ 2 5 5 4/0 5 ^ 2/0 3 7 0 4 12 2/0 -

1 3 - - 1 3 - 7 0 4 - - 5 7 5 7 1 3 1 - 0 4 - -

8 - - 4 - - 3/8 - - 3/4 3/4 0 0 0 - - 3/8 - -

1/0 1/0 3 3 ^ 5 5 ^ 3 3 ^ 1 5 ^ 2/0 3 7 0 4 3 4 3 12 3 4 12 3 4 0 15 12 9 12 4

0 - 0 - 5 7 - - 1 3 1 - 0 4 - 7 2 3 - - 5 6 2

- - 3/4 - - 0 - - 3/8 - - 2/3 - - (1/2) 4 - 4 4 2 3

^ 0 7 0 8 4 7 3 7 4 7 3 6 3 2 12 3 4 12 3 4 0 4 15 12 9 12 4 7 5/0 7 4 8 2/0 12 15 ^ 4 2 ^ 12 3 ^ 4 2

5 4 2 3 5 6 2 2 2 2 - - 5 6 2 2 1 3 - - 1 3 - 7

(1/2) 0 4 4 4 (1/2) 4 - 4 4 4 9 - - 4 -

D.S. al ☺

Russian Polka

7 6/7 5/7 7 6 2/6 6 3 6 6 3/6 6 5/6 6 2 5 4/5 1/6 3/7 7 6/7 5/7 7

7	-	7	-	7	-	7	-
5	8	-	-	5	8	-	-
9	-	-	-	4	-	9	-

6 2/6 6 3 6 6 3/6 6 5/6 6 5 6 5 6 3/6 6 5/6 6 11 2 7 7/4

-	-	6	-	7	-	7	-
5	5	5	8	5	8	10	11
-	-	4	5	9	7	13	-

10 - - 5/6 - - 6 2 2 11 7 10 5/6 6 2 5 1 4/6 - -

Fine.

7	-	11	-	7	-	7	-
19	11	10	12	10	11	10	11
13	-	13	-	13	-	13	-

TRIO.

D. C. al

8 - - 7 - - 6 2 5 4/5 4 5/7 7 5/7 7 8 15 12 8 - - 7 - -

1	2	-	-	5	2	1	2
1	8	-	-	1	8	1	8
9	9	-	-	9	9	9	-

6 2 1 5 4/5 5 4 5/7 7 1 8 2 7 1 6 2 5 4 5/7 7

2	-	-	-	2	-	-	-
1	8	-	-	1	8	-	-
9	-	-	-	9	-	-	-

7 5/7 7 8 15 12 8 2 7 1 6 2 1 8 11 4 7 6 5 2 6 7 8 7

2	-	-	-	2	-	-	-
1	8	-	-	1	8	-	-
9	-	-	-	9	-	-	-

D. C.

Sailor's Polka

Lively.

mf

Fine.

D.C. to C

TRIO.

D.C.

Pussytail Galop

Musical notation system 1: Treble clef, 2/4 time signature, *mf*. Fingerings: $\overset{\wedge}{3} \overset{\wedge}{2}$, $\overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{6} \overset{\wedge}{3}$, $\overset{\wedge}{7} \overset{\wedge}{2}$, $\overset{\wedge}{3} \overset{\wedge}{2}$, $\overset{\wedge}{2} \overset{\wedge}{1} \overset{\wedge}{3} \overset{\wedge}{6} \overset{\wedge}{3}$, $\overset{\wedge}{12} \overset{\wedge}{3}$, $\overset{\wedge}{4} \overset{\wedge}{2}$, $2 \ 3 \ 6 \ 3$, $\overset{\wedge}{12} \overset{\wedge}{8} \overset{\wedge}{4}$, $\overset{\wedge}{8} \overset{\wedge}{7} \overset{\wedge}{4} \overset{\wedge}{3}$, $7 \ 3 \ 6 \ 2$. Rhythmic notation: $1 \overset{2}{3} \overset{-}{4}$, $\% \%$, $\%$, $1 \overset{2}{3} \overset{-}{8}$, $\% \%$, $\%$.

Musical notation system 2: Treble clef. Fingerings: $\overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{6} \overset{\wedge}{3}$, $\overset{\wedge}{7} \overset{\wedge}{2}$, $\overset{\wedge}{2} \overset{\wedge}{3} \overset{\wedge}{6} \overset{\wedge}{3}$, $\overset{\wedge}{12} \overset{\wedge}{3}$, $\overset{\wedge}{4} \overset{\wedge}{2}$, $1 \ 2 \ 5 \ 2$, $6 \ 2 \ 5 \ 2$, $\overset{\wedge}{8} \overset{\wedge}{4} \overset{\wedge}{5} \overset{\wedge}{7}$, 7 , $\overset{\wedge}{3} \overset{\wedge}{2}$, 7 , $7 \ \overset{\wedge}{5}$. Rhythmic notation: $1 \overset{2}{3} \overset{-}{4}$, $\% \%$, $\%$, $1 \overset{2}{8} \overset{1}{9}$, $\% \%$, $5 \overset{2}{8} \overset{-}{10}$, $\overset{1}{2} \overset{1}{3} \overset{1}{9}$, $1 \overset{1}{2} \overset{1}{3} \overset{1}{9}$.

Musical notation system 3: Treble clef. Fingerings: 7 , 8 , $\overset{\wedge}{12} \overset{\wedge}{2}$, $\overset{\wedge}{12} \overset{\wedge}{2}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$, $15 \ 6$, $8 \ 1$, $15 \ 6$, $12 \ 2$, $\overset{\wedge}{4} \overset{\wedge}{1}$, $\overset{\wedge}{4} \overset{\wedge}{2}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$, $12 \ 3$, $\overset{\wedge}{2} \overset{\wedge}{4}$. Rhythmic notation: $1 \overset{3}{8} \overset{-}{9}$, $\% \%$, $1 \overset{2}{3} \overset{-}{4}$, $1 \overset{-}{-} \overset{-}{-}$, $10 \overset{7}{11} \overset{-}{13}$, $\% \%$, $10 \overset{2}{3} \overset{-}{9}$, $10 \overset{2}{3} \overset{-}{9}$, $0 \overset{4}{3} \overset{-}{(2/3)}$.

Musical notation system 4: Treble clef. Fingerings: $8 \ 7$, $4 \ 3$, $\overset{\wedge}{3} \overset{\wedge}{2}$, $\overset{\wedge}{2} \overset{\wedge}{1}$, $\overset{\wedge}{3} \overset{\wedge}{4} \overset{\wedge}{12}$, $0 \ 4$, $8 \ 3$, $7 \ 8 \ 12$, $\overset{\wedge}{12} \overset{\wedge}{3}$, $\overset{\wedge}{4} \overset{\wedge}{2}$, $\overset{\wedge}{4} \overset{\wedge}{5} \overset{\wedge}{4}$, $\overset{\wedge}{12} \overset{\wedge}{3}$, $\overset{\wedge}{4}$, $8 \ 7$, $4 \ 3$. Rhythmic notation: $0 \overset{4}{3} \overset{-}{(2/3)}$, $1 \overset{2}{3} \overset{-}{4}$, $\% \%$, $1 \overset{3}{8} \overset{-}{9}$, $\% \%$, $1 \overset{2}{3} \overset{-}{4}$, $\% \%$, $0 \overset{4}{3} \overset{-}{(2/3)}$, $\%$.

Musical notation system 5: Treble clef. Fingerings: $\overset{\wedge}{3} \overset{\wedge}{2}$, $\overset{\wedge}{2} \overset{\wedge}{1}$, $\overset{\wedge}{3} \overset{\wedge}{4} \overset{\wedge}{12}$, $\overset{\wedge}{12} \overset{\wedge}{0}$, $8 \ 3$, $7 \ 4 \ 8$, $\overset{\wedge}{1} \overset{\wedge}{4} \overset{\wedge}{2}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$, $7 \ \overset{\wedge}{5}$, $\overset{\wedge}{1} \overset{\wedge}{4} \overset{\wedge}{2}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$. Rhythmic notation: $1 \overset{2}{3} \overset{-}{4}$, $\% \%$, $1 \overset{3}{8} \overset{-}{9}$, $\% \%$, $1 \overset{2}{3} \overset{-}{4}$, $\% \%$, $1 \overset{2}{3} \overset{-}{4}$, $\% \%$.

Musical notation system 6: Treble clef. Fingerings: $\overset{\wedge}{12} \overset{\wedge}{2}$, $\overset{\wedge}{2} \overset{\wedge}{1}$, $\overset{\wedge}{4} \overset{\wedge}{3}$, $\overset{\wedge}{3} \overset{\wedge}{1}$, $4 \ 7 \ 4$, $\overset{\wedge}{0} \overset{\wedge}{3}$, $\overset{\wedge}{2} \overset{\wedge}{1}$, $\overset{\wedge}{3} \overset{\wedge}{6} \overset{\wedge}{3}$, $\overset{\wedge}{4} \overset{\wedge}{1}$, $\overset{\wedge}{3} \overset{\wedge}{4}$, $\overset{\wedge}{2} \overset{\wedge}{4}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$, $0 \ 4$. Rhythmic notation: $0 \overset{4}{3} \overset{-}{(2/3)}$, $\% \%$, $\%$, $\%$, $1 \overset{2}{3} \overset{-}{0}$, $\% \%$, $0 \overset{4}{3} \overset{-}{(2/3)}$, $\% \%$, $\%$.

Musical notation system 7: Treble clef. Fingerings: $\overset{\wedge}{12} \overset{\wedge}{4}$, $\overset{\wedge}{8} \overset{\wedge}{0}$, $\overset{\wedge}{2} \overset{\wedge}{4}$, $\overset{\wedge}{4} \overset{\wedge}{3}$, $4 \ 7 \ 4$, $\overset{\wedge}{0} \overset{\wedge}{3}$, $\overset{\wedge}{2} \overset{\wedge}{1}$, $\overset{\wedge}{1} \overset{\wedge}{5} \overset{\wedge}{2}$, $\overset{\wedge}{3} \overset{\wedge}{4}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$, $\overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-} \overset{\wedge}{-}$, $0 \ 4$. Rhythmic notation: $5 \ 7 \ 0$, $0 \overset{4}{3} \overset{-}{(2/3)}$, $\% \%$, $1 \overset{2}{3} \overset{-}{0}$, $\% \%$, $0 \overset{4}{3} \overset{-}{(2/3)}$, $\% \%$, $0 \overset{4}{3} \overset{-}{(2/3)}$, $\% \%$.

Pittsburgh Schottische

8 12 8 12 7 - 6 7 6 7 2 15 12 9 15 12 8 7 2
 III II 8 12 7 - II II II II II IV II III II IV III II
 f 1 2 - - 1 2 - - 5 2 - - 1 2 - -
 1 8 9 - - 1 3 9 - - 5 8 9 - - 1 8 9 - -

8 12 8 12 7 - 6 7 6 7 2 1 5 6 7 12 8 4 2 6 7 8 7
 III II 8 12 7 - II II II II II II III IV III
 1 2 - - 1 2 - - 5 2 - - 1 2 - -
 1 8 9 - - 1 3 9 - - 5 8 9 - - 1 8 9 - -

Fine.

8 14 14 13 15 8 14 14 13 15 5/0 5/0 4 IV 5/0 7 7 4 6 3 6
 II IV III IV 8 8 8 8 5/0 5/0 IV 5/0 7 7 4 6 3 6
 f 7 - - 10 - - 10 - - 1/0 8 - - 7 8 7
 10 8 9 - - - - - - - - - - 8 9 8
 9 - - - - - - - - - - - - - - 9 1/0 1/0

7 9 9 12 8 7 9 9 12 8 4 8 4 10 4 5/0 7 6 5 1 1/0 3/0
 7 9 9 12 8 4 8 4 10 4 5/0 7 6 5 1 1/0 3/0
 5 7 - - - - 5 7 - - - - 5 7 9 4 7
 8 - - - - 8 - - - - 8 - - - - 8 9 4 7
 9 - - - - 9 - - - - 9 - - - - 9 1/0 1/0

D.C. al

TRIO. 12 0 12 15 12 12 7 12 15 12 7 12 15 4 3 2 3 1 2 3 4
 3 4 8 3 - 4 - 3 6 3 7 7 7 7 4 3 2 3 1 2 3 4
 7 1 2 4 2 2 2 1 3 - - 1 2 - -
 3 3 0 3 3 8 3 8 8 - - 3 3 - -
 4 4 (2/3) 4 1/0 4 9 - - 4 - -

12 14 0 12 15 12 12 7 12 15 12 7 12 15 4 3 2 3 1 2 3 4
 3 8 4 3 6 3 7 7 7 7 4 3 2 3 1 2 3 4
 1 2 4 2 2 2 1 3 - - 1 2 - -
 3 3 0 3 3 8 3 8 8 - - 3 3 - -
 4 4 (2/3) 4 1/0 4 9 - - 4 - -

The Roman Figures I II III IV are the Fingers. See Page 15, in Book I

The Expert Schottisch

4 ⁶/₃ 8 12 ²/₀ 8 ²/₀ 0 ²/₀ 6 ⁰/₄ 4 7 3 6 3 12 8 2 ²/₀ 3 7 0 4 13 14 14 0 6 0 15 12 ²/₀ 4 ⁶/₀ 8 12 ²/₀ 8 ²/₀ 0 ²/₀ 6 ⁰/₄ 4

mf 0 4 5 - 5 7 - - 1 3 1 - 0 4 - 0 4 5 -

2 ²/₃ - - (14 ³/₄ - -)

7 3 6 3 12 8 2 ²/₀ 3 7 0 4 8 12 4 14 - - 14 - 0 12 3 4 2 3 2 2

5 7 - - 1 3 1 - 0 4 - 0 4 - *ff* 3 1 2 3 1 -

(14 ³/₄ - -) 0 3 - 0 3 - 1 8 1/0 - 4

2 6 3 ⁵/₇ 7 3 2 2 ²/₀ 6 3 7 2 14 8 - 0 12 3 4 2 3 7 2 0 15 12 4 12 4 1 2 3 2 2 4 12 4 4 ⁶/₈

1 2 1 - 1 3 1 - 1 8 1 - 1 3 1 - 1 3 1 - 1 3 - 1 2 -

8 - 4 - 9 - 4 - 8 - 4 - 4 -

12 ²/₀ 8 ²/₀ 0 ²/₀ 6 ⁰/₄ 4 7 3 6 3 12 8 2 ²/₀ 3 7 0 4 13 14 14 0 6 0 15 12 ²/₀ 4 ⁶/₀ 8 12 ²/₀ 8 ²/₀ 0 ²/₀ 6 ⁰/₄ 4

0 4 5 - 5 7 - - 1 3 1 - 0 4 - 0 4 5 -

3 - 0 - 0 3 - 3 - 3 -

7 3 6 3 12 8 2 ²/₀ 3 7 0 4 8 12 4 - - 2 ³/₀ 2 ²/₀ 0 7 (10) 4 0 4 3 12 ²/₀

5 7 - - 1 3 1 - 0 4 - 5 7 - 1/0 4 - 0 4 -

0 3 - 3/4 - 1/0 - 1/0 - (1/0) -

4 0 7 3 5 2 ³/₀ 2 ²/₀ 0 7 (10) 4 0 4 ⁶/₀ 2 ²/₀ 12 3 ⁰/₆ 3 ³/₀ 4 0 8 0 2 ³/₀ 0 8 0

5 7 - 5 7 - 1/0 4 - 0 4 - 5 7 - 5 7 -

2 ⁰/₃ - 2 ⁰/₃ - 1/0 - 0 (1/0) - 2 ⁰/₃ - 2 ⁰/₃ -

*) NOTE: See 2^d Measure, left hand. 76 Key plays $\begin{matrix} \wedge & \wedge \\ 5 & 7 \\ 0 & 0 \end{matrix}$ wherever this Chord occurs.

102 Key may take $\begin{matrix} \wedge & \wedge \\ 14 & 7 \\ & 0 \\ & 3/4 \end{matrix}$

Packeny.

MARCH & TWO STEP.

H. SILBERHORN

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melody with accents (^) and slurs. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *p*. Below the staff is a piano accompaniment with fingerings.

Musical notation system 2: Continuation of the melody and piano accompaniment. Includes slurs and fingerings.

Musical notation system 3: Continuation of the melody and piano accompaniment. Includes slurs and fingerings.

Musical notation system 4: Continuation of the melody and piano accompaniment. Includes first and second endings (1 and 2) and a section labeled "Cornet".

Musical notation system 5: Continuation of the melody and piano accompaniment. Includes slurs and fingerings.

Musical notation system 6: Continuation of the melody and piano accompaniment. Includes slurs and fingerings.

8 6/8 8 15 6 5/8 7 6/8 7 5/8 9 8 4 7 5/8 6

1 7 8 9 5 7 8 9 5 7 8 6 7 5 7 7 7 7 5 7 8 9

Cornet

TRIO. 2 6 5/8 7 2 7 8 15 6 12 8 4 7 6 5 7 4

mf 1 7 8 9 1 7 1 7 10 7 5 7 8 9

9 6 12 8 4 5/8 7 7 15 6 12 8 4 7

5 7 8 9 5 7 8 10 7 1 7 8 9 7 7 7 7 7 7

6 5 7 7 6/8 7 5/8 11 8 12 9 14 7 8 9 6 5 6 5

5 7 8 9 f 5 7 8 10 7 5 7 8 9 5 7 8 9 5 7 8 9

4 3 2 8 7 6 5 7 6 5 1 7 2 1 9 4 12 4 15 4 8 5

2 1/6 1 5 7 8 9 7 7 7 7 7 7 7 7 7 7 7 7

14 8 13 8 15 8 12 8 4 3 2 8 7 6 5 8 7 6 5 7 2 1

1 7 8 9 2 1/6 2 1/6 6 1/6 6 1

2 10 2 4 5/8 7 12 8 4 7 5/8 6 8 5 15 12 9 6 14 7 12 7 14 7

10 7 7 8 5 7 1 7 8 9 5 7 7 10 7 1 2 8 9 7 7 7 7 1 7 7

Travelers March.

TWO STEP.

7 7 7 7 6 7 5/7 7 7 7 9 12 8 9 6/8 8 9 8 - -

p

7 - - - 7 - - - 7 - - - 7 - - - 7 - - - 7 - - -

5 7 8 - 7 - 5 7 - - 7 - 5 7 - - 7 - 5 7 8 - 7 - 5 7 8 - 7 -

9 - - - - - 4 - - - 4 - - -

Count fast 1 2 3 4 5 6 etc.

8 6 5/7 7 10 4 5/7 7 7 7 7 5 2 6 7 7 7 6 7 5/7 7

7 - - - 7 - - - 7 - - - 7 - - - 7 - - - 7 - - - 7 - - - 7 - - -

5 7 - - 7 - 5 7 8 - 7 - 5 7 - - 7 - 5 7 - - 7 - 5 7 8 - 7 - 5 7 8 - 7 -

- - - - - 9 - - - - - - - - - - - 9 - - -

7 9 12 8 9 8 9 12 - 12 9 8 7 - 7 6/8 6 6 10 5/6 6 2 1

5 7 - - 7 - 5 7 8 - 7 - 10 7 7 - 7 - 10 7 11 - 7 - 10 7 7 - 7 -

- - - - - 4 - - - 13 - - - 13 - - - 13 - - - 13 - - -

1 2 4/8 - - 7 7 4/8 4 - - - 7 4 9 8 7 6 3 7 0

5 7 6 - 7 7 5 6 7 7 7 5 7 8 - 7 - 5 7 - - 7 - 5 7 8 - 7 - 5 7 - - 7 -

4 - - - 4 - - - 4 - - - - - 9 - - - - -

f

8 9 12 15 9 6 12 8 11 5/7 7 4 9 8 7

2 - - - 1 7 - - 7 - 5 7 8 - 7 - 5 7 - - 7 - 5 7 8 - 7 - 5 7 - - 7 -

9 - - - - - 9 - - - 9 - - - - - 4 - - - - - 4 - - - - -

"Cecilia" March.

Musical notation system 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melody with various ornaments and slurs. The bass staff contains a piano accompaniment with fingerings and dynamics. Dynamics include *ff* and *mf*. Fingerings are indicated by numbers 1-5. Ornaments are indicated by ^ symbols above notes. Slurs are indicated by curved lines above notes.

Musical notation system 2: Continuation of the melody and piano accompaniment. Dynamics include *mf*. Fingerings and ornaments are clearly marked.

Musical notation system 3: Continuation of the melody and piano accompaniment. Dynamics include *mf*. Fingerings and ornaments are clearly marked.

Musical notation system 4: Continuation of the melody and piano accompaniment. Dynamics include *mf*. Fingerings and ornaments are clearly marked.

Musical notation system 5: Continuation of the melody and piano accompaniment. Dynamics include *mf*. Fingerings and ornaments are clearly marked.

Musical notation system 6: Continuation of the melody and piano accompaniment. Dynamics include *mf*. Fingerings and ornaments are clearly marked.

Musical notation system 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Staff 1 contains notes with fingerings (15, 8, 11, 8, 12, 9, 14, 3, 14, 7, 12, 8, 7, 8, 6, 5, 5, 7, 1, 1, 7, 11, 8, 7, 1, 7, 4, 8) and accents. Staff 2 contains fingering numbers (2, 8, 9, 1/0, 4, 1/0, 1/0, 2, 8, 1, 5, 2, 8, 9, 1, 2, 8, 9, 1, 2, 8, 9, 7) and rests.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Labeled "TRIO. 3". Staff 1 contains notes with fingerings (12, 2, 4, 2, 2, 8, 2, 12, 15, 0, 15, 12, 2, 4) and accents. Staff 2 contains fingering numbers (1, 3, 1, 1, 1, 3, 1, 1, 3, 1, 1, 3, 1, 1, 3, 1, 1, 3, 1) and rests.

Musical notation system 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Staff 1 contains notes with fingerings (3, 2, 4, 2, 2, 12, 3, 4, 2, 5, 2, 4, 3, 2, 12, 15, 0, 12, 3, 3, 2, 7, 8, 3) and accents. Staff 2 contains fingering numbers (1, 3, 1, 1, 3, 1, 3, 0, 4, 3, 0, 1, 3, 1, 5, 8, 1, 8, 4, 9, 9) and rests.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Staff 1 contains notes with fingerings (4, 2, 0, 3, 4, 8, 4, 2, 0, 3, 2, 8, 3, 12, 2, 8, 4) and accents. Staff 2 contains fingering numbers (1, 2, 1, 1, 2, 3, 4, 1, 2, 1, 1, 2, 1, 1, 2, 1, 1, 2, 1) and rests.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Staff 1 contains notes with fingerings (3, 2, 4, 5, 7, 3, 3, 2, 8, 4, 7, 3, 2, 1, 7, 3, 2, 3, 6) and accents. Staff 2 contains fingering numbers (1, 2, 1, 1, 3, 1, 1, 1, 1, 1, 1, 2, 2, 1, 2, 3, 4, 7) and rests.

Musical notation system 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Staff 1 contains notes with fingerings (4, 3, 12, 8, 4, 3, 2, 4, 5, 7, 3, 6, 8, 4, 5, 7) and accents. Staff 2 contains fingering numbers (0, 4, 3, 0, 1, 2, 3, 1, 5, 2, 8, 9) and rests.

Musical notation system 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. Staff 1 contains notes with fingerings (7, 15, 12, 8, 4, 2, 6, 3, 2, 1, 3, 3, 3, 3, 4, 2, 2) and accents. Staff 2 contains fingering numbers (1, 3, 3, 8, 4, 3, 2, 4, 1, 2, 3, 4, 2, 1, 7) and rests.

Musical notation system 1: Treble clef, key signature of one sharp (F#), 6/8 time signature. Includes a first ending bracket. Fingerings and accents are indicated above notes.

Musical notation system 2: Treble clef, key signature of one sharp (F#), 6/8 time signature. Labeled "TRIO" and "f". Includes dynamics like "p-f".

Musical notation system 3: Treble clef, key signature of one sharp (F#), 6/8 time signature. Includes various rhythmic values and accents.

Musical notation system 4: Treble clef, key signature of one sharp (F#), 6/8 time signature. Includes various rhythmic values and accents.

Musical notation system 5: Treble clef, key signature of one sharp (F#), 6/8 time signature. Labeled "ff". Includes various rhythmic values and accents.

Musical notation system 6: Treble clef, key signature of one sharp (F#), 6/8 time signature. Includes various rhythmic values and accents.

Fine

D. S. al

Louise Mazurka.

THREE-STEP.

H. SILBERHORN.

Musical staff 1: Treble clef, 3/4 time signature. Notes: 7, 8, 12, 3, 4, 12, 2, 0, 8, 4, 10, 7. Fingerings: 1, 2, 3, 4, 2, 3, 8, 14, 8. Fingerings below staff: 1, 2, 3, 4, 2, 3, 8, 9.

Musical staff 2: Treble clef. Notes: 4, 3, 0, 4, 3, 2, 12, 3, 3, 3, 3, 3, 3, 3, 5, 7, 4, 5, 7, 3, 8, 12, 8, 5, 7, 6, 7, 5, 4, 7, 1. Fingerings below staff: 1, 2, 3, 4, 1, 2, 3, 4, 5, 2, 7, 8, 1, 2, 8, 9.

Musical staff 3: Treble clef. Notes: 3, 7, 4, 5, 7, 3, 8, 14, 8, 4, 3, 4, 3, 2, 12, 3, 4, 8, 12, 2, 8, 4. Fingerings below staff: 1, 2, 3, 4, 2, 3, 8, 9, 1, 3, 8, 9, 1, 2, 3, 4, 0, 4, 3.

Musical staff 4: Treble clef. Notes: 3, 12, 8, 4, 5, 7, 7, 5, 3, 2, 4, 1, 1, 1, 5, 12, 8, 5, 4, 2, 15, 12, 2, 8. Fingerings below staff: 1, 2, 3, 4, 1, 2, 3, 8, 2, 3, 4, 1, 2, 1, Fine., mf, 10, 2, 7, 8, 1, 2, 8, 9.

Musical staff 5: Treble clef. Notes: 6, 3, 7, 5, 4, 8, 15, 12, 8, 5, 12, 8, 5, 4, 2, 15, 12, 2, 8, 6, 7, 12, 8, 4, 6, 7, 7. Fingerings below staff: 5, 2, 7, 8, 1, 2, 8, 9, 10, 2, 7, 8, 1, 2, 8, 9, 5, 2, 7, 8, 1, 7, 8, 9.

Musical staff 6: Treble clef, TRIO. 1/4 time signature. Notes: 3, 2, 6, 5, 3, 2, 5, 1, 4, 4, 4, 12, 4, 0, 3, 8, 0, 8, 0, 8, 12. Fingerings below staff: 0, 4, 3, 5, 0, 1, 2, 3, 0, 0, 4, 3, 1, 2, 3, 0, 1, 2, 3, 0, 1, 2, 3, 0.

Musical staff 7: Treble clef. Notes: 12, 2, 1, 3, 6, 5, 3, 2, 5, 1, 4, 4, 4, 12, 14, 8, 0, 2, 0, 1, 7, 3, 3. Fingerings below staff: 0, 4, 3, 0, 4, 3, 5, 0, 1, 2, 3, 0, 0, 4, 3, 0, 5, 0, 1, 2, 3, 0, 0, 4, 3.

D.C. to

Short touch

Soft
mf
with feeling

Chimes Three Step

H. SILBERHORN.

Musical notation for the first system, including notes and fingering numbers (1, 2, 3, 4, 7, 12).

Musical notation for the second system, including notes, fingering numbers (1, 2, 3, 4, 8, 10, 11, 13, 14, 15), and dynamic marking *f*.

Musical notation for the third system, including notes, fingering numbers (1, 2, 3, 4, 5, 7, 8, 9, 12, 14), and dynamic marking *mf*.

Musical notation for the fourth system, including notes and fingering numbers (0, 1, 2, 3, 4, 5, 7, 8).

Musical notation for the fifth system, including notes, fingering numbers (0, 1, 2, 3, 4, 5, 7, 10, 12, 14, 16), and the section label **TRIO.**

Musical notation for the sixth system, including notes, fingering numbers (0, 1, 2, 3, 4, 5, 7, 8, 10, 12, 14, 16), and dynamic marking *p*.

Musical notation for the seventh system, including notes and fingering numbers (0, 1, 2, 3, 4, 5, 7, 8, 10, 12, 14, 16).

The Encore Fox Trot

H. SILBERHORN

Not too fast

Musical notation system 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes fingerings (e.g., 15, 6, 2, #, 10, 12, 2, 4, 1, 2, 12, 2, 5, 12, 2, 5, 12, 2, 5, 7, 5/7, 7, 3, 2, 12, 3, 2) and dynamics (f). Below the staff are rhythmic patterns: f 5 6 2 / 5 7 10 8 1/0 / 1 3 6 2 / 8 1/0 6 3 9 / 5 2 10 - / 5 - - 2 / 1 3 1 - / 4 8 1/0 -

Musical notation system 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes fingerings (e.g., 12, 15, 0, 15, 12, 4, 2, 3, 6, 2/0, 2, 4, 2, 7, 2, 8, 12, 4, 3, 3, 3, 7, 8, 15, 12, 8, 4) and dynamics (mf). Below the staff are rhythmic patterns: 1 3 1/2 - / 3 3 1/0 7 / 2 9 4 8 / 3 1/0 5 1 / mf 1 3 1 - / 1 3 1/2 - / %

Musical notation system 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes fingerings (e.g., 3, 2, 3, 7, 5/0, 2, 4, 3/0, 7, 2/0, 4, 8, 7, 4, 8, 15, 7, 12, 8, 4, 3, 2, 7, 3, 4, 2, 7, 2) and dynamics (p). Below the staff are rhythmic patterns: 1 3 1/2 - / % / % / % / 1 2 3 / 4 9 - / 1 3 1 - / 4 8 3 7 2

Musical notation system 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes fingerings (e.g., 8, 12, 4, 3, 8, 6, 10, 8, 15, 12, 4, 7, 8, 6, 12, 7, 8, 6, 8, 12, 7, 6, 8, 12, 8, 4, 5/0, 7) and dynamics (p). Below the staff are rhythmic patterns: 1 3 1/2 - / 10 2 - / 10 2 - / 5 2 10 - / % / % / 13 (3/4) -

Musical notation system 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes fingerings (e.g., 14, 0, 15, 9, 12, 14, 0, 4, 15, 12, 5/0, 4, 14, 3, 12, 16, 12, 12, 8, 11, 8, 7, 7, 8, 4, 7, 6, 3, 2, 2, 3, 7, 3, 6, 8, 2) and dynamics (p). Below the staff are rhythmic patterns: 1 2 8 9 - / f 1 3 1/0 - / % / 1 2 1/2 - / p % / 10 2 5 - / 8 8 -

Musical notation system 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Includes fingerings (e.g., 15, 12, 8, 4, 10, 13, 14, 12, 4, 14, 0, 4, 15, 9, 12, 14, 0, 4, 15, 12, 5/0, 4, 14, 3, 12, 16, 12, 12, 8, 11, 8, 7, 7, 8, 4, 7, 6, 3, 2, 2, 3, 7, 3, 6, 8, 2) and dynamics (p). Below the staff are rhythmic patterns: 1 3 - 2 / 1 2 - - / - - - / 1 3 1/0 - / % / 1 2 1/2 - / 8 9 - 13 / 4 - -

First system of musical notation with fingerings and dynamics. The staff contains notes with fingerings (e.g., 12, 16, 12, 12, 8, 15, 12, 4, 4, 4, 14, 0, 15, 4, 2). The dynamic is *p*. Below the staff are two rows of fingerings: $2 - -$, $1 \ 3 \ 4$ and $5 \ 7 \ 8$, $10 - -$; $1 \ 3 \ 8 \ 9$, $1/0 - -$; $2 - -$, $3 - -$, $4 - -$; $3 \ 3 \ 4$.

Second system of musical notation with fingerings and dynamics. The staff contains notes with fingerings (e.g., 14, 12, 14, 15, 6, 8, 15, $+ \ 4/0 \ 1 \ 1/0$, 2, 6, 3, 5/0, 7, 4, 8, 2/0, 12, 15, 0, 13). The dynamic is *f*. Below the staff are two rows of fingerings: $- -$, $- -$, $- -$, $- -$; $10 - -$, $7 - -$, $8 - -$, $1/0 - -$; 8 , 1 .

Third system of musical notation with fingerings and dynamics. The staff contains notes with fingerings (e.g., 14, 13, 0, 15, 12, 14, 13, 0, 15, 12, 12, 7, 5/0, 4, 8, 12, 7, 12, 15, 12). The dynamic is *mf*. Below the staff are two rows of fingerings: $3 - -$, $1 \ 3 \ 8 \ 9$, $1/2 - -$; $1 \ 3 \ 1 - -$; $1 \ 3 \ 1 \ 8 \ 1/0$.

Fourth system of musical notation with fingerings and dynamics. The staff contains notes with fingerings (e.g., 0, 8, 2/0, 12, 15, 0, 8, 7, 4, 8, 4, 5/0, 4, 13, 12, 13, 14, 12, 15, 12, 14, 13, 0, 15, 12). Below the staff are two rows of fingerings: $1/2 \ 3 \ 1 - -$, $8 \ 8 \ 9 - -$; $1 \ 2 \ 1 - -$, $3 \ 3 \ 4 - -$; $1 \ 2 \ 2 \ 2$, $3 \ 8 \ 8 \ 3$, $4 \ 1/0 \ 4$; $1 \ 3 \ 1/2 - -$, $8 \ 9 - -$.

Fifth system of musical notation with fingerings and dynamics. The staff contains notes with fingerings (e.g., 14, 13, 0, 15, 12, 12, 7, 5/0, 4, 8, 12, 7, 4, 5/0, 0, 4, 12, 15, 0, 15, 12, 14, 13, 14, 12, 8, 4). Below the staff are two rows of fingerings: $1 \ 3 \ 1/2 - -$, $8 \ 8 \ 9 - -$; $1 \ 2 \ 1 - -$, $3 \ 3 \ 9 - -$; $1 \ 2 \ 1 \ 2$, $3 \ 3 \ 9$; $0 \ 4 \ 3 \ 2/3 - -$; $1 \ 2 \ 1 - -$, $3 \ 4 - -$.

Sixth system of musical notation with fingerings and dynamics, including first and second endings. The staff contains notes with fingerings (e.g., 12, 4, 15, 2/0, 12, 3, 4, 2, 8, 4, 10, 4, 14, 0, 4, 15, 7, 4, 10, 3, 10, 4, 2). The dynamic is *mf*. Below the staff are two rows of fingerings: $5 \ 2 \ 1 \ 3$, $7 \ 8 \ 8 \ 9$; $2 \ 3 \ 4$, $(1/0 \ 5 \ 3/4)$; $2 \ 3 \ 4$; $2 \ 3 \ 4$; $3 \ 2 \ 8 \ 3 \ 2$, $1/0 \ 3 \ 4$.

Maryland, My Maryland.

(O' TANNENBAUM.)

Musical score for 'Maryland, My Maryland'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of two staves of music. The first staff has a melody line with various ornaments (accents and slurs) and a bass line with fingerings (numbers 1-5). The second staff continues the melody and bass line. The music is divided into measures, with some measures containing complex rhythmic patterns and ornaments.

Hail Columbia.

Musical score for 'Hail Columbia'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a forte (*f*) dynamic marking and features a melody with many ornaments and a bass line with fingerings. The second and third staves continue the melody and bass line, with the third staff including a fortissimo (*ff*) dynamic marking. The fourth staff concludes the piece with a final flourish. The music is highly ornate and characteristic of 19th-century popular music.

Red, White and Blue.

Maestoso.

Star Spangled Banner.

102 Key.
Maestoso.

CHORUS.

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