

On the Fiddle

40 tunes in one finger pattern compiled and arranged by Peter Martin

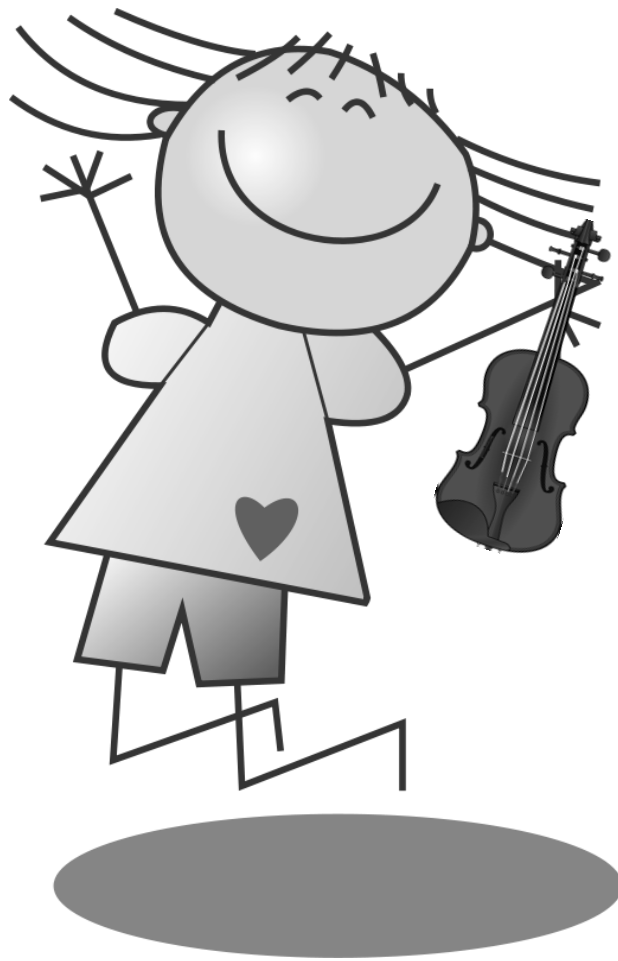


mm

Mainstream Music

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1. Welsh Folk Song

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mf

mf

Intro.

The musical score for '1. Welsh Folk Song' is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The voice part begins with a quarter rest followed by a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. An 'Intro.' section is marked above the piano part, consisting of four measures of chords and eighth-note patterns.

2. Merrily We Roll Along

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mf

mf

The musical score for '2. Merrily We Roll Along' is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is 4/4. The voice part consists of a simple melody of quarter and eighth notes. The piano accompaniment has a bass line of half notes in the left hand and chords in the right hand.

Intro.

This block contains the continuation of the piano accompaniment for '2. Merrily We Roll Along'. It includes an 'Intro.' section with four measures of chords and eighth-note patterns in the right hand, while the left hand continues with half notes.

3. Bells Of Vendome

musical score for "3. Bells Of Vendome". The score is in 2/4 time and D major. The vocal line (treble clef) begins with a *mf* dynamic and consists of a series of eighth notes. The piano accompaniment (grand staff) also begins with a *mf* dynamic. It features a melodic line in the right hand and a bass line in the left hand. An "Intro." bracket spans the first four measures of the piano accompaniment. The piece concludes with a double bar line.

4. The Grand Old Duke Of York

musical score for "4. The Grand Old Duke Of York". The score is in 4/4 time and D major. The vocal line (treble clef) begins with a *mf* dynamic and consists of a series of eighth notes. The piano accompaniment (grand staff) also begins with a *mf* dynamic. It features a melodic line in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

5. Go And Tell Aunt Nancy

musical score for "5. Go And Tell Aunt Nancy". The score is in 4/4 time and D major. The vocal line (treble clef) begins with a *mp* dynamic and consists of a series of eighth notes. The piano accompaniment (grand staff) also begins with a *mp* dynamic. It features a melodic line in the right hand and a bass line in the left hand. The piece concludes with a double bar line.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in D major and 4/4 time, with a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, 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7. London Bridge

The image displays a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of three measures. The voice part begins in the third measure with a melody starting on G4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second system also consists of three measures. The voice part continues the melody. The piano accompaniment includes a crescendo marking in the first measure and a forte (f) marking in the second measure. The score concludes with a double bar line.

8. Jingle Bells

The image displays a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The second system continues the vocal melody and piano accompaniment. The vocal line consists of a continuous eighth-note melody. The piano accompaniment maintains its rhythmic pattern, with some chords and single notes in the right hand and a consistent bass line in the left hand. The score concludes with a final chord in the piano part.

First system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, ending with a whole note C5. A fermata is placed over the final note. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a simple bass line. A crescendo hairpin is shown in the right hand.

Second system of the musical score. The vocal line continues with quarter notes D5, E5, F5, and G5, followed by a half note F5 and a whole note E5. A fermata is placed over the final note. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. A crescendo hairpin is shown in the right hand, and a dynamic marking of *f* (forte) is present.

9. Twinkle, Twinkle Little Star

Third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, ending with a whole note B4. A dynamic marking of *mf* (mezzo-forte) is present. The piano accompaniment features a right hand with a more complex melody and a left hand with a simple bass line. A dynamic marking of *mf* and the instruction *molto legato* are present.

Fourth system of the musical score. The vocal line continues with quarter notes A4, B4, C5, and D5, followed by a half note C5 and a whole note B4. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

First system of music, measures 1-4. The key signature is one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, 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G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364,

12. This Old Man

7

First system of the musical score for 'This Old Man'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest followed by a half note G4, then continues with a series of quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a treble and bass staff. The treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff begins with a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. A forte (f) dynamic marking is present at the beginning of both staves.

Second system of the musical score for 'This Old Man'. The vocal line continues with a half note D4, followed by quarter notes C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment continues with the same melodic line in the treble staff and a bass line in the bass staff. The system concludes with a double bar line.

13. When The Saints

First system of the musical score for 'When The Saints'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest followed by a half note G4, then continues with a series of quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a treble and bass staff. The treble staff starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff begins with a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. A forte (f) dynamic marking is present at the beginning of both staves.

Second system of the musical score for 'When The Saints'. The vocal line continues with a half note D4, followed by quarter notes C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment continues with the same melodic line in the treble staff and a bass line in the bass staff. The system concludes with a double bar line.

14. From The New World (part)

Dvorak

mp

This musical score is for the 14th movement of Dvorak's Symphony No. 9, 'From The New World'. It is in D major and 4/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line begins with a vocalise (marked 'V') and features a long, sweeping melodic line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The tempo is marked 'mp' (moderato piano).

15. Kum-ba-Yah

Dvorak

mf

This musical score is for the 15th movement of Dvorak's Symphony No. 9, 'Kum-ba-Yah'. It is in D major and 3/2 time. The score consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a repeat sign. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The tempo is marked 'mf' (mezzo-forte).

First system of music, measures 1-3. The key signature is one sharp (F#). The top staff is a single melodic line. The bottom staff is a grand staff with treble and bass clefs, featuring a piano accompaniment with chords and moving lines.

Second system of music, measures 4-6. It includes first and second endings for both the top and bottom staves. The key signature remains one sharp (F#). The time signature is 3/2. The first ending leads to a repeat, and the second ending provides an alternative conclusion.

16. Michael Rowed

Third system of music, measures 7-10. The key signature is one sharp (F#) and the time signature is 4/4. The top staff begins with a forte (*f*) dynamic. The bottom staff features a piano accompaniment with chords and moving lines, also marked with a forte (*f*) dynamic.

Fourth system of music, measures 11-15. The key signature is one sharp (F#). The top staff continues the melodic line. The bottom staff provides the piano accompaniment, concluding the piece with a final chord in the bass.

17. Au Clair De La Lune

17. Au Clair De La Lune

First system: Treble and Bass staves. Treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. Bass staff begins with a half note G2, followed by quarter notes A2, B2, C3, and a half note D3. Dynamics: *f* (forte).

Second system: Treble staff continues with a half note E5, followed by quarter notes F5, G5, A5, and a half note B5. Bass staff continues with a half note E2, followed by quarter notes F2, G2, A2, and a half note B2. Dynamics: *f* (forte).

Third system: Treble staff continues with a half note C6, followed by quarter notes D6, E6, F6, and a half note G6. Bass staff continues with a half note C3, followed by quarter notes D3, E3, F3, and a half note G3. Dynamics: *mf* (mezzo-forte).

Fourth system: Treble staff continues with a half note A6, followed by quarter notes B6, C7, D7, and a half note E7. Bass staff continues with a half note A2, followed by quarter notes B2, C3, D3, and a half note E3. Dynamics: *cresc.* (crescendo).

Fifth system: Treble staff continues with a half note F7, followed by quarter notes G7, A7, B7, and a half note C8. Bass staff continues with a half note F2, followed by quarter notes G2, A2, B2, and a half note C3. Dynamics: *cresc.* (crescendo).

Sixth system: Treble staff continues with a half note D8, followed by quarter notes E8, F8, G8, and a half note A8. Bass staff continues with a half note D2, followed by quarter notes E2, F2, G2, and a half note A2. Dynamics: *f* (forte).

18. Rigadoon

Purcell

18. Rigadoon

First system: Treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. Bass staff begins with a half note G2, followed by quarter notes A2, B2, C3, and a half note D3. Dynamics: *f* (forte).

Second system: Treble staff continues with a half note E5, followed by quarter notes F5, G5, A5, and a half note B5. Bass staff continues with a half note E2, followed by quarter notes F2, G2, A2, and a half note B2. Dynamics: *f* (forte).

Third system: Treble staff continues with a half note C6, followed by quarter notes D6, E6, F6, and a half note G6. Bass staff continues with a half note C3, followed by quarter notes D3, E3, F3, and a half note G3. Dynamics: *f* (forte).

Fourth system: Treble staff continues with a half note A6, followed by quarter notes B6, C7, D7, and a half note E7. Bass staff continues with a half note A2, followed by quarter notes B2, C3, D3, and a half note E3. Dynamics: *f* (forte).

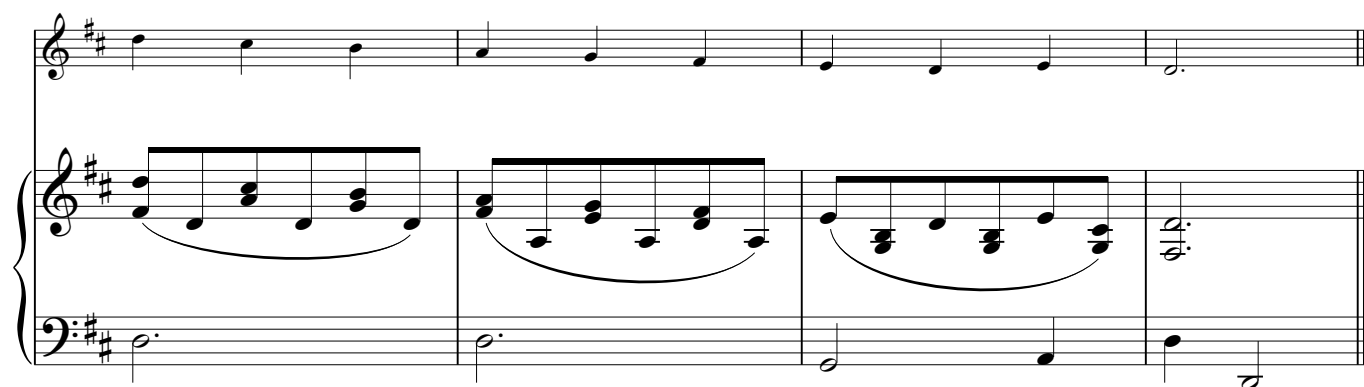
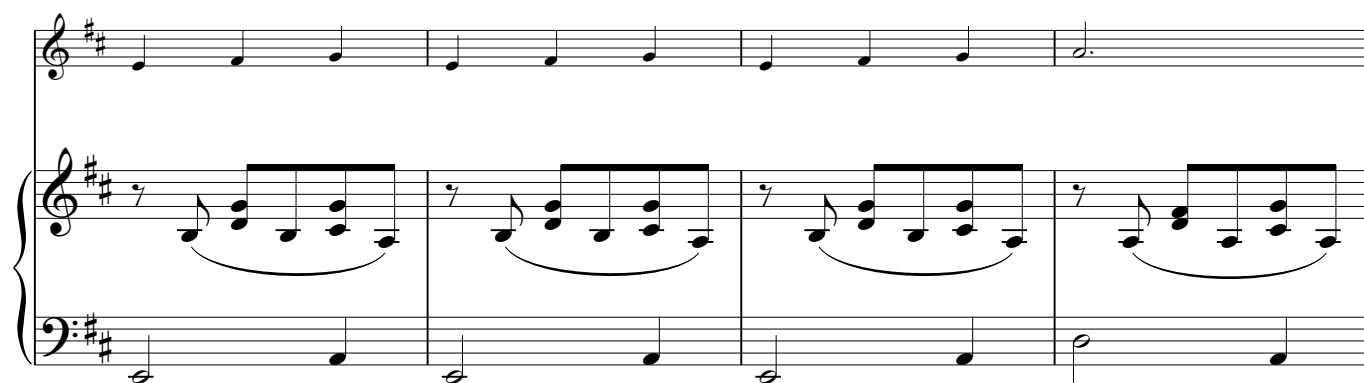
The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. It begins with a quarter rest, followed by a quarter note D, a half note E, a quarter note F#, and a half note G. The second staff is a grand staff (treble and bass clefs) with a key signature of two sharps. The treble staff contains a series of chords and single notes, while the bass staff provides a harmonic accompaniment with a mix of quarter and eighth notes. The system concludes with a double bar line and repeat dots.

19. French Folk Song

The second system continues the piece in 3/4 time. The top staff features a melodic line with a half rest followed by a quarter note D, a half note E, and a quarter note F#. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The grand staff below shows a more active accompaniment, with the treble staff playing chords and the bass staff providing a steady rhythmic foundation. The system ends with a double bar line and repeat dots.

The third system continues the melody and accompaniment. The top staff shows a sequence of eighth notes: D, E, F#, G, A, B, C, and D. The grand staff accompaniment features a consistent pattern of chords in the treble and single notes in the bass, maintaining the 3/4 time signature. The system concludes with a double bar line and repeat dots.

The fourth system is the final one on this page. The top staff continues the eighth-note melody: D, E, F#, G, A, B, C, and D. The grand staff accompaniment remains consistent with the previous systems, providing a harmonic and rhythmic support. The system ends with a double bar line and repeat dots.



20. German Folk Song



The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It contains five measures of music, ending with a double bar line. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The piano part features chords and moving lines across five measures, also ending with a double bar line.

21. Les Bouffons (part)

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It begins with two measures of rests, followed by three measures of music starting with a *mf* (mezzo-forte) dynamic marking. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The piano part begins with a *mf* dynamic marking and continues with chords and moving lines across five measures, ending with a double bar line.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains six measures of music, with a *f* (forte) dynamic marking appearing in the final measure. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The piano part continues with chords and moving lines across six measures, ending with a double bar line.

The fourth system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains seven measures of music. The middle and bottom staves are grouped by a brace and represent a piano accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two sharps. The piano part continues with chords and moving lines across seven measures, ending with a double bar line.

22. Morning Has Broken

The first system of musical notation for 'Morning Has Broken' is in G major (one sharp) and 3/4 time. It consists of three staves. The top staff is a single melodic line with a half rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure, marked with a piano (*mf*) dynamic. The middle and bottom staves form a piano accompaniment. The middle staff has a half rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure, also marked with a piano (*mf*) dynamic. The bottom staff has a half rest in the first three measures, followed by a quarter note G3, a quarter note A3, and a quarter note B3 in the fourth measure. The system concludes with a double bar line.

The second system of musical notation continues the piece. The top staff has a half rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure. The middle and bottom staves continue the piano accompaniment. The middle staff has a half rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure. The bottom staff has a half rest in the first three measures, followed by a quarter note G3, a quarter note A3, and a quarter note B3 in the fourth measure. The system concludes with a double bar line.

The third system of musical notation continues the piece. The top staff has a half rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure. The middle and bottom staves continue the piano accompaniment. The middle staff has a half rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure. The bottom staff has a half rest in the first three measures, followed by a quarter note G3, a quarter note A3, and a quarter note B3 in the fourth measure. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. The top staff has a half rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure. The middle and bottom staves continue the piano accompaniment. The middle staff has a half rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure. The bottom staff has a half rest in the first three measures, followed by a quarter note G3, a quarter note A3, and a quarter note B3 in the fourth measure. The system concludes with a double bar line.

First system of music, measures 1-5. The music is in G major (one sharp) and 4/4 time. The vocal line consists of a half note G, followed by quarter notes A, B, C, D, E, F, G. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand, with a melodic line in the right hand.

Second system of music, measures 6-10. The vocal line has a first ending (1.) and a second ending (2.). The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line and repeat signs.

23. Ho-la-hi

Third system of music, measures 1-8. The music is in G major (one sharp) and 2/4 time. The vocal line starts with a half rest, followed by a half note G, then quarter notes A, B, C, D, E, F, G. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and half notes in the left hand, with a melodic line in the right hand.

Fourth system of music, measures 9-16. The vocal line has a first ending (1.) and a second ending (2.). The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line and repeat signs.

First system of the musical score. The upper staff (treble clef) contains a melody in D major, starting with a quarter note G4, followed by a half note A4, a quarter note B4, and a half note A4-G4. The lower staff (bass clef) contains a bass line with a half note G2, followed by a half note F2, and a quarter note E2. Both staves have a *cresc.* (crescendo) marking above the second measure.

Second system of the musical score. The upper staff (treble clef) contains a melody in D major, starting with a quarter note G4, followed by a half note A4, a quarter note B4, and a half note A4-G4. The lower staff (bass clef) contains a bass line with a half note G2, followed by a half note F2, and a quarter note E2. Both staves have a *f* (forte) marking above the second measure.

24. The Old Woman And The Pedlar

Third system of the musical score. The upper staff (treble clef) contains a melody in D major, starting with a quarter note G4, followed by a half note A4, a quarter note B4, and a half note A4-G4. The lower staff (bass clef) contains a bass line with a half note G2, followed by a half note F2, and a quarter note E2. Both staves have a *mf* (mezzo-forte) marking above the second measure.

Fourth system of the musical score. The upper staff (treble clef) contains a melody in D major, starting with a quarter note G4, followed by a half note A4, a quarter note B4, and a half note A4-G4. The lower staff (bass clef) contains a bass line with a half note G2, followed by a half note F2, and a quarter note E2. Both staves have a *mf* (mezzo-forte) marking above the second measure.

First system of the musical score. The treble clef staff contains the melody, starting with a quarter rest followed by eighth notes G4, A4, B4, and A4. The piano accompaniment in the grand staff features chords in the right hand and single notes in the left hand. A *cresc.* marking is present in both staves.

Second system of the musical score. The treble clef staff continues the melody with eighth notes G4, A4, B4, and A4, followed by a quarter rest. The piano accompaniment continues with chords and single notes. A *f* (forte) marking is present in both staves.

25. Old MacDonald

Third system of the musical score. The treble clef staff has a whole rest followed by a quarter rest, then eighth notes G4, A4, B4, and A4. The piano accompaniment includes a triplet in the bass line. A *f* (forte) marking is present in both staves.

Fourth system of the musical score. The treble clef staff continues the melody with eighth notes G4, A4, B4, and A4, followed by a quarter rest. The piano accompaniment continues with chords and single notes, including a triplet in the bass line. A *mf* (mezzo-forte) marking is present in both staves.

First system of music, measures 1-4. The music is in G major (one sharp) and 4/4 time. The upper staff (treble clef) contains a melody that begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The lower staff (bass clef) contains a bass line that begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The dynamic *mf* is marked at the beginning of the lower staff. The word *cresc.* appears above the upper staff in measure 3.

Second system of music, measures 5-8. The music continues in G major and 4/4 time. The upper staff (treble clef) contains a melody that begins with a half note E, followed by quarter notes F, G, and A, then a half note B. The lower staff (bass clef) contains a bass line that begins with a half note E, followed by quarter notes F, G, and A, then a half note B. The dynamic *f* is marked at the beginning of the upper staff. The word *cresc.* appears above the upper staff in measure 6. A triplet of eighth notes is marked with a '3' in measure 7.

26. J'ai Du Bon Tabac

Third system of music, measures 1-4. The music is in D major (two sharps) and 4/4 time. The upper staff (treble clef) contains a melody that begins with a half note D, followed by quarter notes E, F, and G, then a half note A. The lower staff (bass clef) contains a bass line that begins with a half note D, followed by quarter notes E, F, and G, then a half note A. The dynamic *mf* is marked at the beginning of the lower staff.

Fourth system of music, measures 5-8. The music continues in D major and 4/4 time. The upper staff (treble clef) contains a melody that begins with a half note B, followed by quarter notes C, D, and E, then a half note F. The lower staff (bass clef) contains a bass line that begins with a half note B, followed by quarter notes C, D, and E, then a half note F. The dynamic *f* is marked at the beginning of the upper staff. The word *rit.* appears above the upper staff in measure 7. The dynamic *mp* is marked at the beginning of the lower staff in measure 7.

A tempo

First system of music, measures 1-4. The music is in 4/4 time with a key signature of two sharps (F# and C#). The melody is in the treble clef, starting with a *mf* dynamic and a *f* dynamic. The piano accompaniment is in the grand staff (treble and bass clefs), also starting with *mf* and *f* dynamics. The piano part features chords and moving lines in both hands.

27. Hey Little Bull

Second system of music, measures 5-8. The music is in 4/4 time with a key signature of two sharps. The melody is in the treble clef, starting with a *f* dynamic. The piano accompaniment is in the grand staff, starting with a *mf* dynamic. The piano part features chords and moving lines in both hands.

Third system of music, measures 9-12. The music is in 4/4 time with a key signature of two sharps. The melody is in the treble clef, starting with a *f* dynamic. The piano accompaniment is in the grand staff, starting with a *mf* dynamic. The piano part features chords and moving lines in both hands.

FINE

Fourth system of music, measures 13-16. The music is in 4/4 time with a key signature of two sharps. The melody is in the treble clef, starting with a *mf* dynamic. The piano accompaniment is in the grand staff, starting with a *mf* dynamic. The piano part features chords and moving lines in both hands.

D.S. al FINE

The first system of the musical score is in D major (two sharps) and 4/4 time. The vocal line (treble clef) begins with a whole note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the second measure. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a melodic line. The system concludes with a double bar line.

28. Ode To Joy

Beethoven

The second system continues the piece in D major and 4/4 time. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a right hand with chords and a left hand with a melodic line. The system concludes with a double bar line.

The third system continues the piece in D major and 4/4 time. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a right hand with chords and a left hand with a melodic line. The system concludes with a double bar line.

The fourth system continues the piece in D major and 4/4 time. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a right hand with chords and a left hand with a melodic line. The system concludes with a double bar line.

First system of the musical score for 'Mary Had A Baby'. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a 'V' marking above the first measure. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in 4/4 time.

29. Mary Had A Baby

Second system of the musical score. The vocal line has a rest for the first two measures, followed by a melody starting in the third measure, marked with a 'mf' (mezzo-forte) dynamic. The piano accompaniment begins with a 'mf' dynamic in the right hand, featuring a melodic line with slurs, while the left hand provides a steady bass line.

Third system of the musical score. The vocal line continues with a steady melody. The piano accompaniment maintains its harmonic support with chords in the right hand and a moving bass line in the left hand.

Fourth system of the musical score, concluding the piece. The vocal line ends with a final note. The piano accompaniment concludes with a final chord in the right hand and a final note in the left hand.

30. Camptown Races

First system of the musical score for 'Camptown Races'. The music is in 2/4 time with a key signature of one sharp (F#). The melody is in the treble clef, starting with a whole rest for four measures, then a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, and E4. The piano accompaniment is in the grand staff. The right hand starts with a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, and E4. The left hand starts with a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, and E4. The piano accompaniment is marked with a forte *f* dynamic.

Second system of the musical score for 'Camptown Races'. The melody continues with quarter notes D4, C4, B3, and A3. The piano accompaniment continues with quarter notes G4, F#4, E4, and D4. The piano accompaniment is marked with a forte *f* dynamic.

Third system of the musical score for 'Camptown Races'. The melody continues with quarter notes G3, F#3, E3, and D3. The piano accompaniment continues with quarter notes G4, F#4, E4, and D4. The piano accompaniment is marked with a forte *f* dynamic.

31. Old Zip's Tune

First system of the musical score for 'Old Zip's Tune'. The music is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, starting with a whole rest for four measures, then a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, and E4. The piano accompaniment is in the grand staff. The right hand starts with a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, and E4. The left hand starts with a half note G4, followed by quarter notes A4, B4, A4, G4, F#4, and E4. The piano accompaniment is marked with a mezzo-forte *mf* dynamic.

First system of a musical score in D major, 3/4 time. The treble staff features a melody of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Second system of the musical score. It includes dynamic markings *mf* and *cresc.* in both the treble and bass staves of the piano part.

Third system of the musical score, ending with a double bar line. It includes dynamic markings *f* in both the treble and bass staves of the piano part.

32. Musette

Bach

Musical score for the piece "32. Musette" by J.S. Bach. It is in D major, common time. The treble staff has a melody starting with a forte *f* dynamic. The piano accompaniment is in the bass staff.



The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains five measures of music, each starting with a half note followed by a quarter note triplet. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet. The bottom staff is a single bass clef with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet.



The second system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet. The bottom staff is a single bass clef with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet.



The third system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet. The bottom staff is a single bass clef with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet.



The fourth system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet. The bottom staff is a single bass clef with a key signature of one sharp. It contains five measures of music, each starting with a half note followed by a quarter note triplet.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth and quarter notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It contains a piano accompaniment with chords and moving lines. The bottom staff is a single bass clef with a key signature of two sharps, providing a bass line for the piano accompaniment.

The second system of musical notation continues the piece. It features three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature remains two sharps. The melody in the top staff is mostly rests, with some notes appearing in the final measures. The piano accompaniment in the grand staff continues with chords and moving lines.

33. Reel Of Tullochgorm

The third system of musical notation is in 4/4 time. It features three staves. The top staff is a single treble clef with a key signature of two sharps. It begins with a double bar line and a repeat sign, followed by a melody starting with a forte (*f*) dynamic. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It also begins with a double bar line and a repeat sign, followed by a piano accompaniment starting with a forte (*f*) dynamic. The bottom staff is a single bass clef with a key signature of two sharps, providing a bass line for the piano accompaniment.

The fourth system of musical notation continues the piece. It features three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature remains two sharps. The melody in the top staff continues with eighth and quarter notes. The piano accompaniment in the grand staff continues with chords and moving lines.

First system of the musical score. The treble clef staff contains a melody in D major: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter). The piano accompaniment consists of a right hand with chords: D4-F#4 (quarter), E4-G4 (quarter), F#4-A4 (quarter), G4-B4 (quarter), and a left hand with a bass line: D3 (half), E3 (half), F#3 (half), G3 (half).

Second system of the musical score. The treble clef staff continues the melody: E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter). The piano accompaniment continues with chords: E4-G4 (quarter), F#4-A4 (quarter), G4-B4 (quarter), A4-C#5 (quarter), and a bass line: E3 (half), F#3 (half), G3 (half), A3 (half).

34. Russian Dance

Third system of the musical score. The treble clef staff begins with a 2/4 time signature and a key signature of one sharp (F#). The melody starts with a rest, then: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Dynamics: *mf* at the start, *f* at the end. The piano accompaniment starts with a 2/4 time signature and a key signature of one sharp. The right hand has chords: D4-F#4 (quarter), E4-G4 (quarter), F#4-A4 (quarter), G4-B4 (quarter). The left hand has a bass line: D3 (half), E3 (half), F#3 (half), G3 (half). Dynamics: *f* at the start, *mf* at the end.

Fourth system of the musical score. The treble clef staff continues the melody: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter). Dynamics: *mf* at the start, *cresc.* at the end. The piano accompaniment continues with chords: A4-C#5 (quarter), B4-D5 (quarter), C#5-E5 (quarter), D5-F#5 (quarter). The left hand has a bass line: A3 (half), B3 (half), C#4 (half), D4 (half). Dynamics: *mf* at the start, *cresc.* at the end.

First system of the musical score. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part features a series of chords in the right hand and a moving bass line in the left hand. Dynamics include *f* (forte) and *pizz.* (pizzicato). The system ends with a double bar line.

35. Les Bouffons (whole)

Second system of the musical score. It continues the melodic and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *f* (forte).

Third system of the musical score. The melodic line continues with a *mf* (mezzo-forte) dynamic. The piano accompaniment features a *mf* dynamic and includes a large slur over the right hand. The system ends with a double bar line.

Fourth system of the musical score. The melodic line features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The piano accompaniment also features a *cresc.* marking and a *f* dynamic. The system ends with a double bar line.

36. Ukrainian Dance

The musical score for '36. Ukrainian Dance' is written in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of staves, each featuring a vocal line and a piano accompaniment. The piano part is divided into a right-hand (treble) and left-hand (bass) section. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The score includes various musical notations such as rests, eighth and sixteenth notes, chords, and articulation marks like slurs and accents. The piece concludes with a double bar line and repeat dots.

System 1: The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note chord (F#4, C#5) in the right hand and a half note G3 in the left hand. Dynamics: *mf* for the vocal line, *f* for the piano accompaniment.

System 2: The vocal line continues with a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a half note chord (F#4, C#5) in the right hand and a half note G3 in the left hand. Dynamics: *f* for the piano accompaniment, *mp* for the vocal line.

System 3: The vocal line starts with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment begins with a half note chord (F#4, C#5) in the right hand and a half note G3 in the left hand. Dynamics: *f* for the piano accompaniment, *mf* for the vocal line.

System 4: The vocal line continues with a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a half note chord (F#4, C#5) in the right hand and a half note G3 in the left hand. Dynamics: *f* for the piano accompaniment, *mp* for the vocal line.

37. We Have A New Master

29

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment (grand staff) starts with a fortissimo (*f*) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

Second system of musical notation. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with the same rhythmic pattern, maintaining the fortissimo (*f*) dynamic.

Third system of musical notation. The vocal line features a half note F5, a quarter note G5, and a half note A5. The piano accompaniment shifts to a mezzo-forte (*mf*) dynamic in the right hand, while the left hand remains at fortissimo (*f*).

Fourth system of musical notation. The vocal line continues with a half note B5, a quarter note C6, and a half note D6. The piano accompaniment returns to a mezzo-forte (*mf*) dynamic in both hands.

First system of the musical score. The vocal line (treble clef) begins with a melody in A major, marked with a forte (*f*) dynamic. The piano accompaniment (grand staff) features a rhythmic pattern in the right hand and a more active bass line. The system concludes with a repeat sign.

Second system of the musical score. The vocal line continues the melody. The piano accompaniment includes chords and moving lines in both hands. The system ends with a double bar line.

38. Old Folks At Home

Third system of the musical score. The vocal line starts with a rest followed by a melody marked *mf*. The piano accompaniment features a complex, flowing melody in the right hand and a steady bass line. The system ends with a repeat sign.

Fourth system of the musical score. The vocal line continues the melody. The piano accompaniment maintains the complex texture with arpeggiated figures in the right hand. The system concludes with a double bar line.

First system of the musical score for 'Skye Boat Song'. It consists of three staves: a vocal line in treble clef with a key signature of two sharps (F# and C#), and a piano accompaniment in G major with a key signature of two sharps. The piano part has a treble and bass staff. The melody is in 4/4 time, featuring a mix of eighth and quarter notes, with some rests. The piano accompaniment includes chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with a mix of quarter and eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

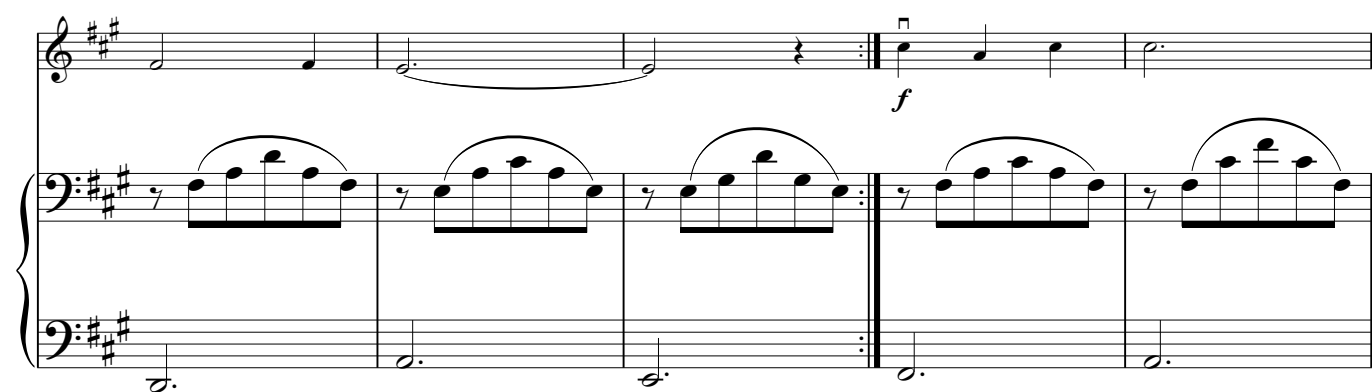
Third system of the musical score, concluding the piece. The vocal line ends with a final note. The piano accompaniment features a final chord in the right hand and a sustained note in the left hand.

39. Skye Boat Song

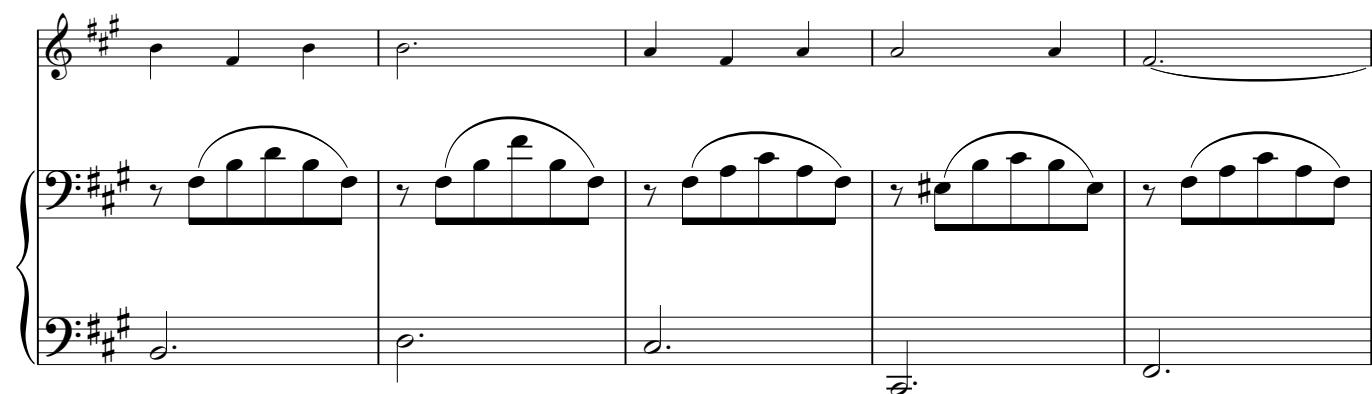
Fourth system of the musical score, which is a separate piece. It is in 3/4 time and features a key signature of three sharps (F#, C#, and G#). The system includes a vocal line in treble clef and a piano accompaniment in G major with a key signature of two sharps. The piano part has a treble and bass staff. The melody is in 3/4 time, featuring a mix of eighth and quarter notes, with some rests. The piano accompaniment includes chords and moving lines in both hands. The piece is marked *mf* (mezzo-forte).



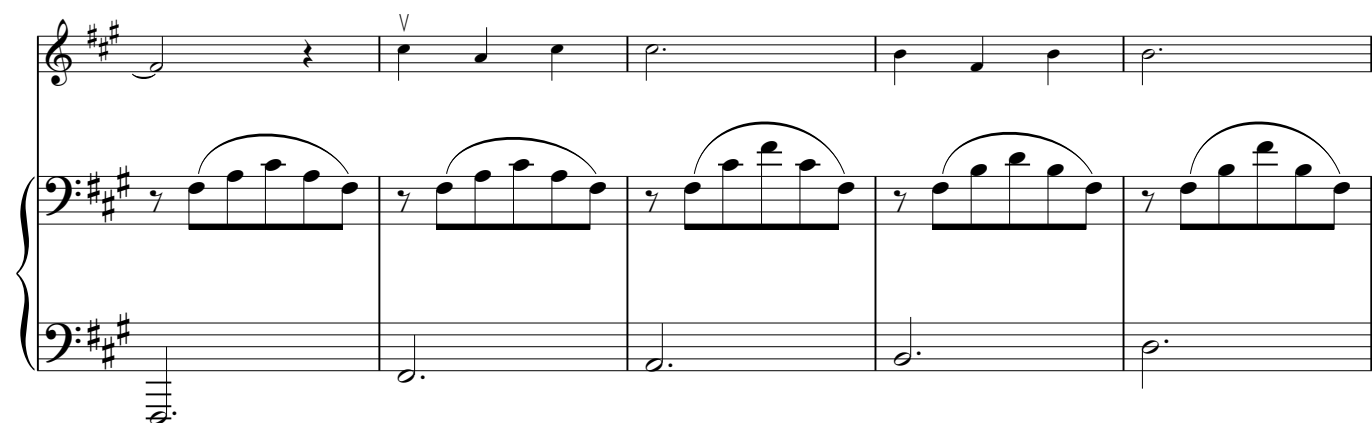
First system of musical notation. The treble clef staff begins with a key signature of three sharps (F#, C#, G#) and a dynamic marking of *mf*. It contains five measures of music. The bass clef staff, which is part of a grand staff system, contains five measures of music, each featuring a triplet of eighth notes beamed together. The bottom-most staff is a single bass clef staff with five measures of music, each containing a single eighth note.



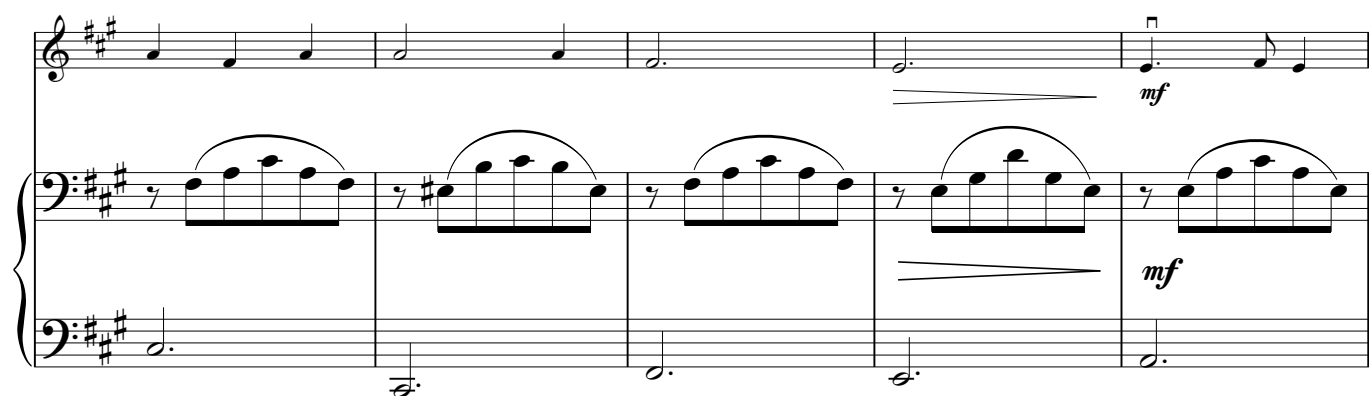
Second system of musical notation. The treble clef staff contains five measures, with a key signature change to two sharps (F#, C#) and a dynamic marking of *f* in the third measure. The bass clef staff continues the triplet eighth note pattern from the first system. The bottom-most staff continues with single eighth notes.



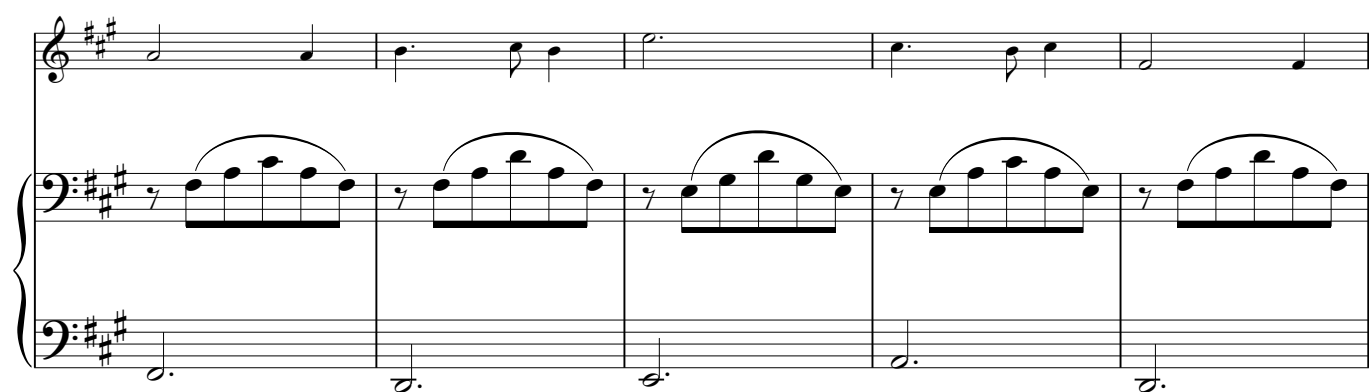
Third system of musical notation. The treble clef staff contains five measures of music. The bass clef staff continues the triplet eighth note pattern. The bottom-most staff continues with single eighth notes.



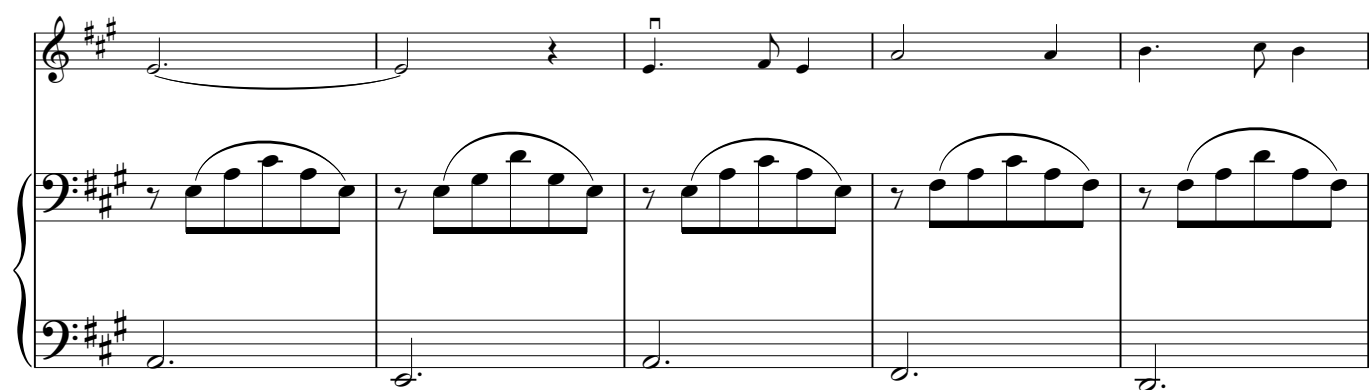
Fourth system of musical notation. The treble clef staff contains five measures, with a key signature change to one sharp (F#) and a dynamic marking of *f* in the second measure. The bass clef staff continues the triplet eighth note pattern. The bottom-most staff continues with single eighth notes.



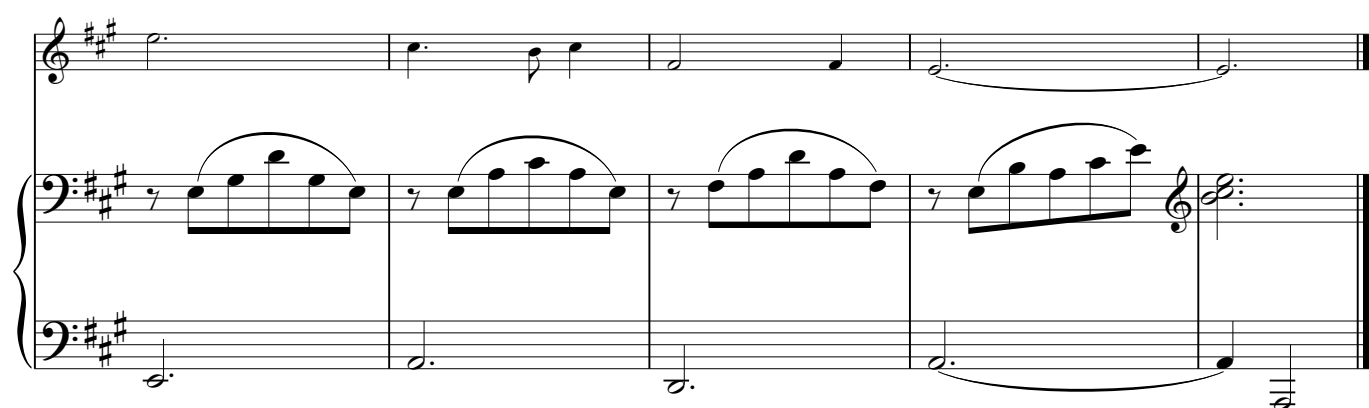
First system of musical notation. The treble clef staff contains a melody in A major (three sharps) with notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment in the bass clef consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4. The right hand of the piano part has a crescendo hairpin and a *mf* dynamic marking.



Second system of musical notation. The treble clef staff continues the melody with notes G5, F#5, E5, D5, C5, and B4. The piano accompaniment remains the same eighth-note pattern. The right hand of the piano part has a crescendo hairpin and a *mf* dynamic marking.



Third system of musical notation. The treble clef staff continues the melody with notes A4, B4, C5, D5, E5, and F#5. The piano accompaniment remains the same eighth-note pattern. The right hand of the piano part has a crescendo hairpin and a *mf* dynamic marking.



Fourth system of musical notation. The treble clef staff continues the melody with notes G5, F#5, E5, D5, C5, and B4. The piano accompaniment remains the same eighth-note pattern. The right hand of the piano part has a crescendo hairpin and a *mf* dynamic marking.

40. Flop-Eared Mule

The first system of musical notation for 'Flop-Eared Mule' consists of three staves. The top staff is a single melodic line in treble clef, starting with a forte (*f*) dynamic. The middle staff is a piano accompaniment in treble clef, featuring a steady eighth-note chordal pattern, also marked *f*. The bottom staff is a bass line in bass clef, providing a simple harmonic foundation with quarter notes.

The second system continues the piece. The top staff features a repeat sign followed by a more complex melodic line. The middle staff continues its eighth-note accompaniment, with some chords marked with sharps. The bottom staff continues the bass line, ending with a half note.

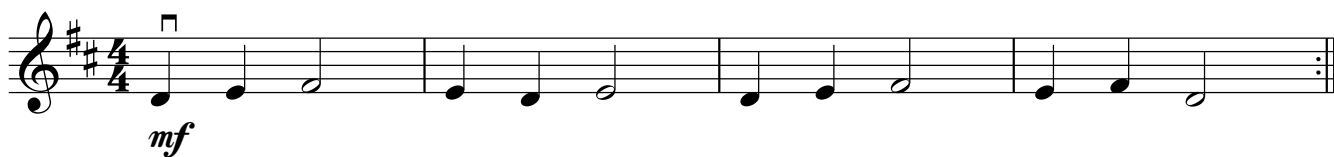
The third system shows the continuation of the musical themes. The top staff has a melodic line with some rests. The middle staff maintains the eighth-note accompaniment. The bottom staff continues the bass line with quarter notes.

The fourth system concludes the piece. The top staff ends with a repeat sign. The middle staff concludes its accompaniment with a final chord. The bottom staff concludes the bass line with a half note and a repeat sign.

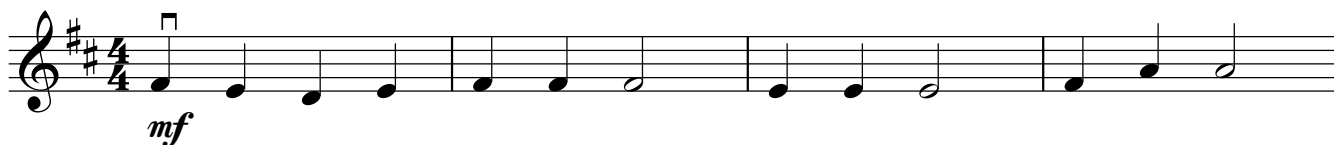
On the Fiddle

40 tunes in one finger pattern compiled and arranged by Peter Martin

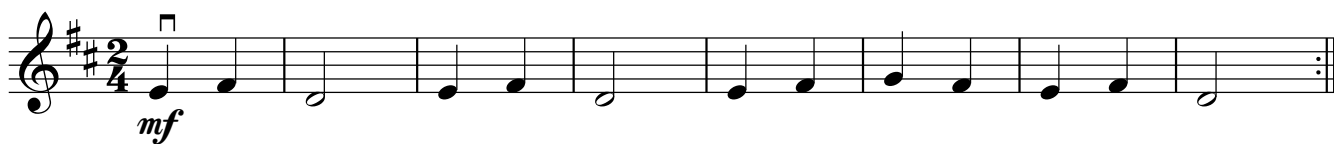
1. Welsh Folk Song



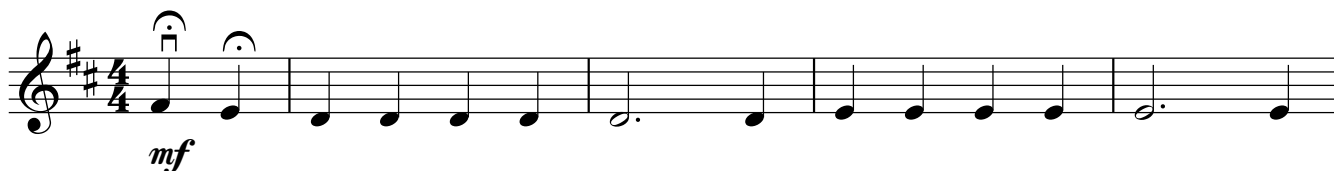
2. Merrily We Roll Along



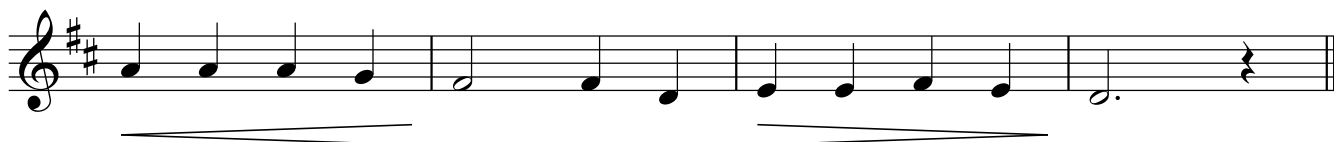
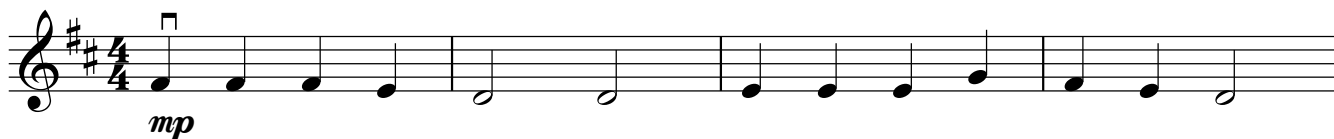
3. Bells Of Vendome



4. The Grand Old Duke Of York



5. Go and Tell Aunt Nancy



6. Lightly Row

Musical score for 'Lightly Row' in treble clef, key of D major (two sharps), and 4/4 time. The score consists of four staves. The first staff begins with a forte (*f*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The third staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth staff concludes the piece with a double bar line.

7. London Bridge

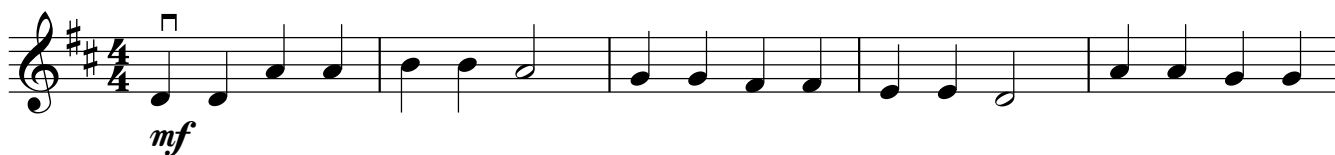
Musical score for 'London Bridge' in treble clef, key of D major (two sharps), and 4/4 time. The score consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and includes a first ending bracket labeled '2'. The second staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic, ending with a double bar line.

8. Jingle Bells

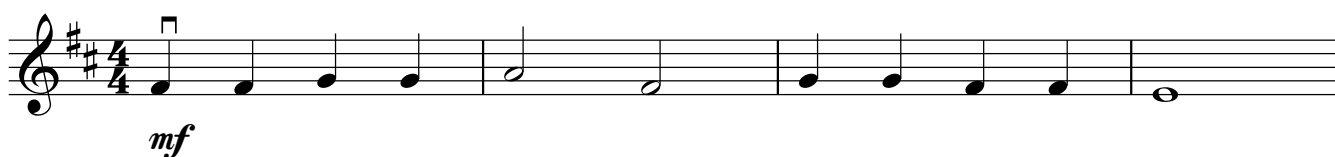
Musical score for 'Jingle Bells' in treble clef, key of D major (two sharps), and 4/4 time. The score consists of four staves. The first staff begins with a mezzo-forte (*mf*) dynamic and includes a first ending bracket labeled '4'. The second staff features a crescendo and a forte (*f*) dynamic. The third and fourth staves conclude the piece with double bar lines.



9. Twinkle, Twinkle Little Star



10. Now The Day Is Over



11. Pease Pudding Hot



12. This Old Man



13. When The Saints

Three staves of music in treble clef, key of D major (two sharps), and 4/4 time. The first staff begins with a forte (*f*) dynamic. The music features eighth and quarter notes, with several measures containing a 'V' (accusative) and a 'P' (pedal) marking. The third staff concludes with a double bar line and a fermata over the final note.

14. From The New World (part)

Dvorak

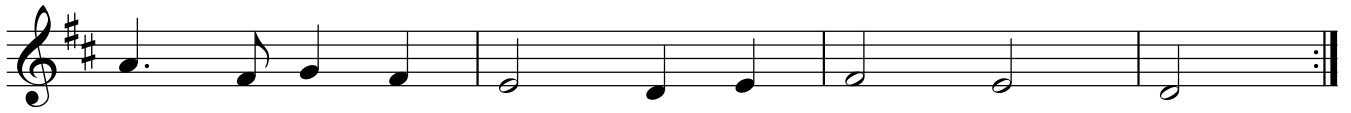
Two staves of music in treble clef, key of D major (two sharps), and 4/4 time. The first staff starts with a mezzo-piano (*mp*) dynamic and includes a first ending bracket labeled '2'. The second staff continues the melody with dotted and eighth notes, ending with a double bar line.

15. Kum-ba-Yah

Three staves of music in treble clef, key of D major (two sharps), and 3/2 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff ends with a 2/2 time signature change. The third staff includes first and second endings, indicated by brackets labeled '1.' and '2.', and concludes with a double bar line.

16. Michael Rowed

5



17. Au Clair De La Lune



18. Rigadoon

Purcell



19. French Folk Song

19. French Folk Song

4

mf

The score for the French Folk Song is written on three staves in treble clef, key of D major (two sharps), and 3/4 time. The first staff begins with a 4-measure rest, followed by a melody starting on G4. The second and third staves continue the melody. The first staff includes a dynamic marking of *mf* (mezzo-forte) under the first measure of the melody.

20. German Folk Song

20. German Folk Song

mf

f

The score for the German Folk Song is written on five staves in treble clef, key of D major (two sharps), and 4/4 time. The first staff begins with a 4-measure rest, followed by a melody starting on G4. The second and third staves continue the melody. The first staff includes a dynamic marking of *mf* (mezzo-forte) under the first measure of the melody. The third staff includes a dynamic marking of *f* (forte) under the first measure of the melody, with a wedge-shaped crescendo leading to it.

21. Les Bouffons (part)

21. Les Bouffons (part)

2

mf

The score for Les Bouffons (part) is written on one staff in treble clef, key of D major (two sharps), and 2/4 time. It begins with a 2-measure rest, followed by a melody starting on G4. The staff includes a dynamic marking of *mf* (mezzo-forte) under the first measure of the melody.



22. Morning Has Broken



23. Ho-la-hi



24. The Old Woman And The Pedlar

Musical score for 'The Old Woman And The Pedlar' in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff begins with a double bar line and a '2' above it, indicating a second ending. The melody starts with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The second staff continues with a half note D5, a half note E5, a half note F#5, and a half note G5. The third staff continues with a half note A5, a half note B5, a half note C6, and a half note D6. The fourth staff concludes with a half note E6, a half note F#6, a half note G6, and a half note A6. Dynamics include *mf* (mezzo-forte) and *f* (forte). A *cresc.* (crescendo) marking is present. A fermata is placed over the final note.

25. Old MacDonald

Musical score for 'Old MacDonald' in G major (one sharp) and 4/4 time. The score consists of four staves. The first staff begins with a double bar line and a '2' above it, indicating a second ending. The melody starts with a half note G4, followed by a half note A4, then a half note B4, and a half note C5. The second staff continues with a half note D5, a half note E5, a half note F#5, and a half note G5. The third staff continues with a half note A5, a half note B5, a half note C6, and a half note D6. The fourth staff concludes with a half note E6, a half note F#6, a half note G6, and a half note A6. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *cresc.* (crescendo) marking is present. A fermata is placed over the final note.

28. J ai Du Bon Tabac



p *mf*

27. Hey Little Bull

The musical score for 'Hey Little Bull' is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece begins with a two-measure rest, indicated by a '2' above the staff. This is followed by a double bar line and a common time signature 'C'. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The next measure contains a quarter note G4, a quarter note F#4, and a half note E4. The final measure consists of a quarter note D4, a quarter note C#4, and a half note B3. A dynamic marking of 'f' (forte) is placed below the first measure of the melody.

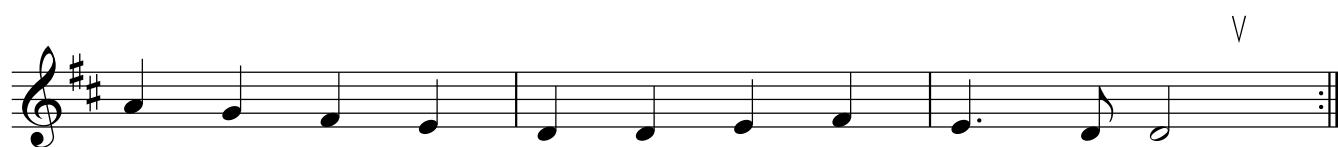
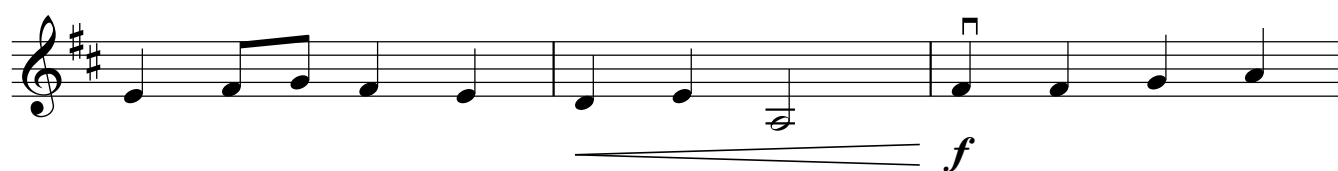
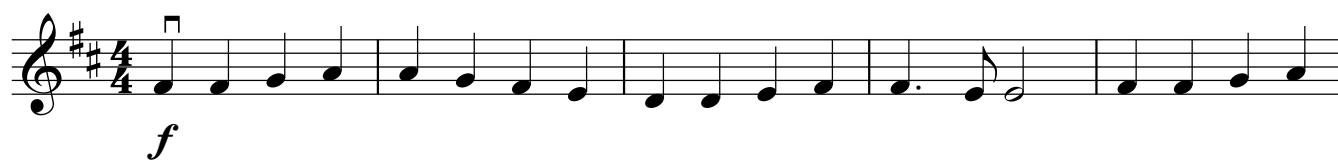
The musical score for the ending of 'The Rose Tree' is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody begins with a series of eighth notes, followed by a quarter note, and then a series of eighth notes. The piece concludes with a double bar line, followed by a quarter rest and a quarter note. The word 'FINE' is written above the staff, and the dynamic marking 'mf' (mezzo-forte) is written below the staff.

D.S. al FINE

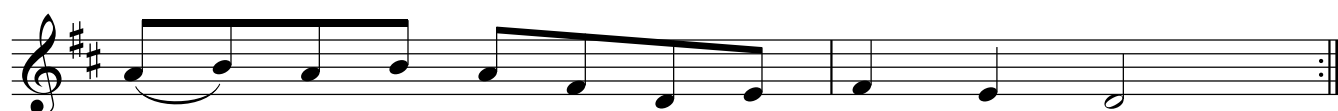


28. Ode To Joy

Beethoven



29. Mary Had A Baby

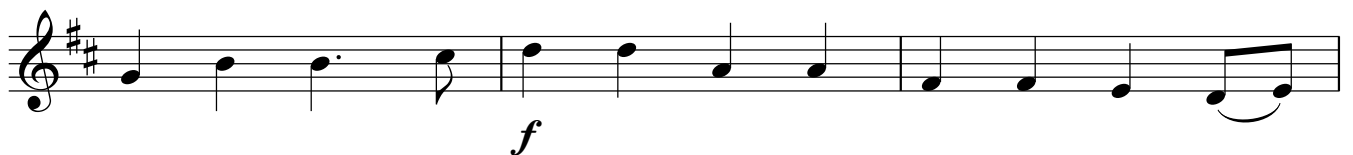
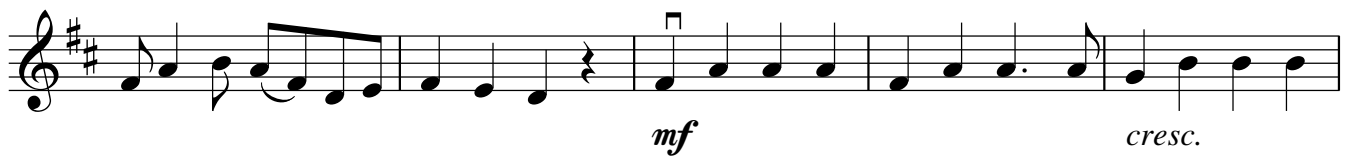
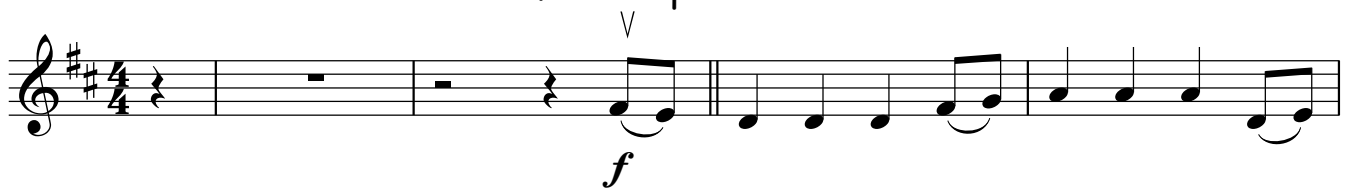


30. Camptown Races

11



31. Old Zip's Tune



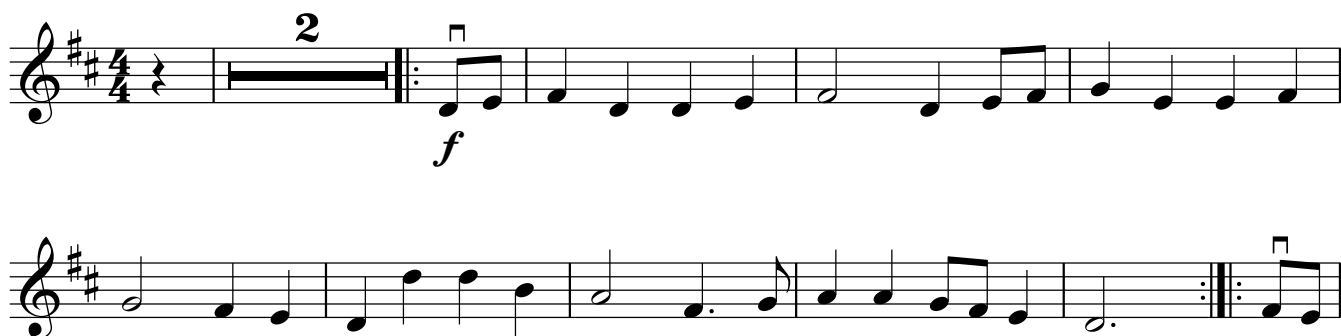
32. Musette

Bach



32. Musette by J.S. Bach. The piece is in D major (two sharps) and common time (C). It begins with a 4-measure rest, followed by a repeat sign. The first measure of the first staff is marked with a forte (*f*) dynamic. The piece consists of 16 measures in total, ending with a repeat sign. The notation includes eighth and sixteenth notes, rests, and a repeat sign.

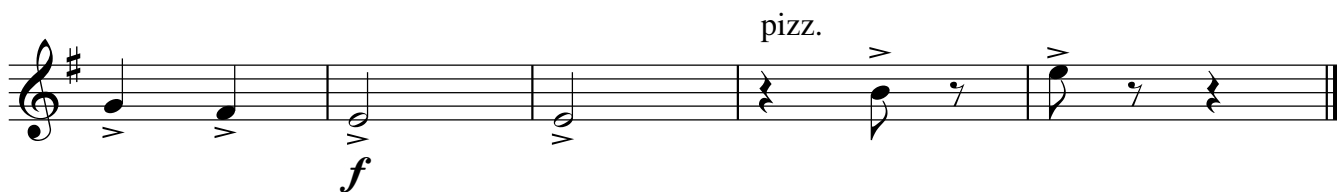
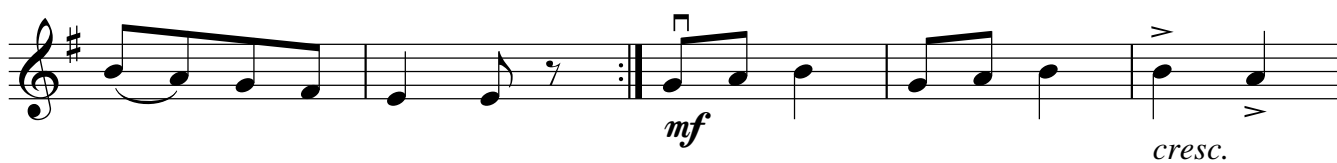
33. Reel Of Tullochgorm



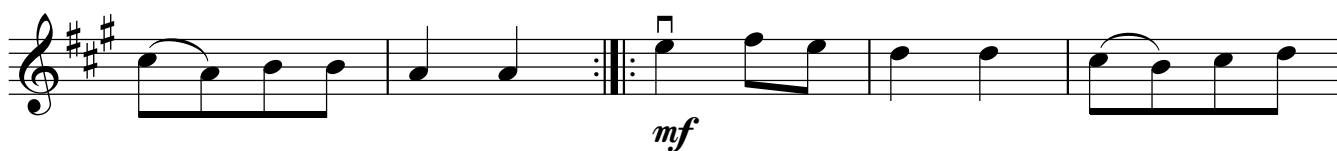
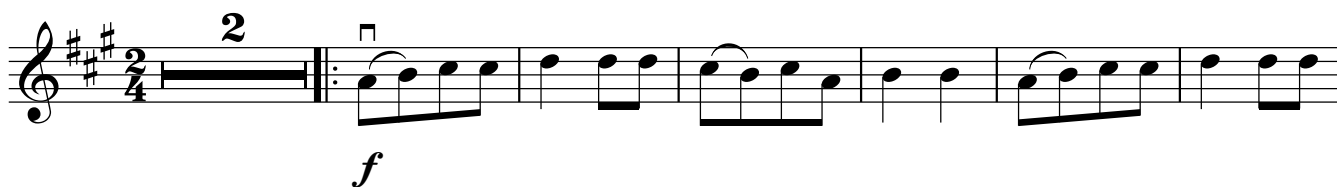
33. Reel Of Tullochgorm by J.S. Bach. The piece is in D major (two sharps) and 4/4 time. It begins with a 2-measure rest, followed by a repeat sign. The first measure of the first staff is marked with a forte (*f*) dynamic. The piece consists of 16 measures in total, ending with a repeat sign. The notation includes eighth and sixteenth notes, rests, and a repeat sign.



34. Russian Dance



35. Les Bouffons (whole)



36. Ukrainian Dance

4

mf *f*

mp *f*

mf

f

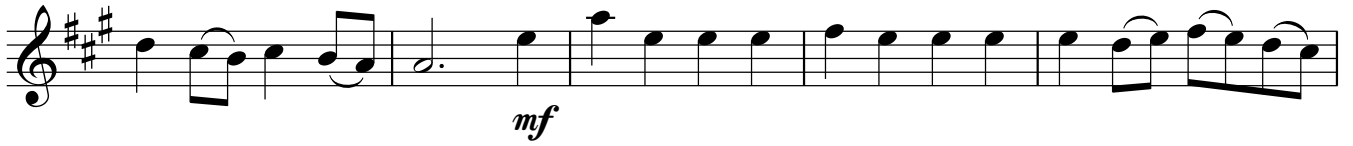
The musical score for '36. Ukrainian Dance' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of four staves. The first staff begins with a 4-measure rest, followed by a repeat sign. The melody starts with a half note G#4, then a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, and a quarter note D4. The second staff continues with a half note C#4, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C#4. The third staff continues with a half note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, and a quarter note B4. The fourth staff continues with a half note A4, a quarter note G#4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, a quarter note B4, and a quarter note A4. Dynamics include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *f* (forte).

37. We Have A New Master

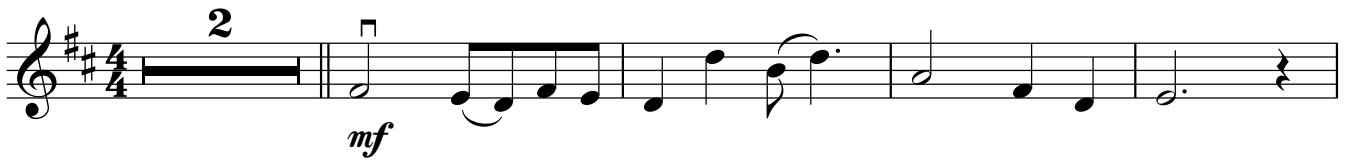
f

mf

The musical score for '37. We Have A New Master' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of three staves. The first staff begins with a 4-measure rest, followed by a half note G#4, a half note A4, a half note B4, a half note A4, a half note G#4, a half note F#4, a half note E4, and a half note D4. The second staff continues with a half note C#4, a half note B4, a half note A4, a half note G#4, a half note F#4, a half note E4, a half note D4, and a half note C#4. The third staff continues with a half note B4, a half note A4, a half note G#4, a half note F#4, a half note E4, a half note D4, a half note C#4, and a half note B4. Dynamics include *f* (forte) and *mf* (mezzo-forte).



38. Old Folks At Home



39. Skye Boat Song

Musical score for "Skye Boat Song" in 3/4 time, key of D major (three sharps). The score consists of six staves. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. It features a repeat sign with a first ending bracket labeled "8". The melody starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The second staff continues the melody with a half note D5, followed by quarter notes C#5, B4, A4, G4, F#4, E4, and D4. The third staff features a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The fourth staff continues the melody with a half note D5, followed by quarter notes C#5, B4, A4, G4, F#4, E4, and D4. The fifth staff features a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The sixth staff continues the melody with a half note D5, followed by quarter notes C#5, B4, A4, G4, F#4, E4, and D4. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning of the first staff, *f* (forte) at the beginning of the second staff, and *mf* (mezzo-forte) at the beginning of the fourth staff. There are also slurs and a crescendo hairpin.

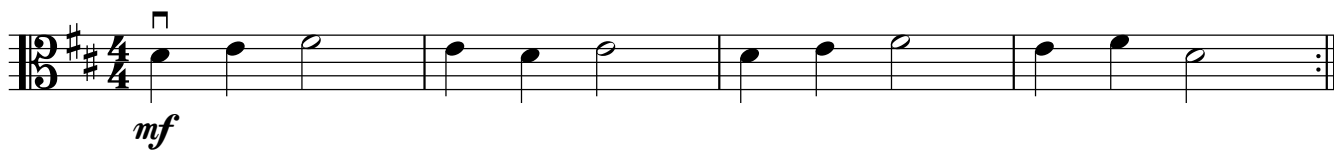
40. Flop-Eared Mule

Musical score for "Flop-Eared Mule" in 2/4 time, key of D major (three sharps). The score consists of four staves. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. It features a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The second staff continues the melody with a half note D5, followed by quarter notes C#5, B4, A4, G4, F#4, E4, and D4. The third staff features a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The fourth staff continues the melody with a half note D5, followed by quarter notes C#5, B4, A4, G4, F#4, E4, and D4. The score includes dynamic markings: *f* (forte) at the beginning of the first staff. There are also slurs and repeat signs.

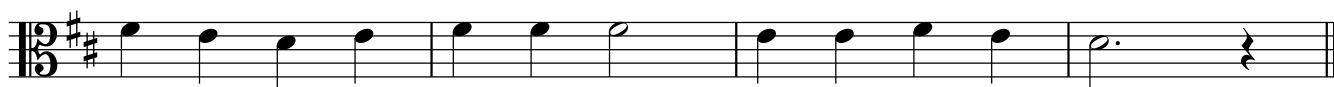
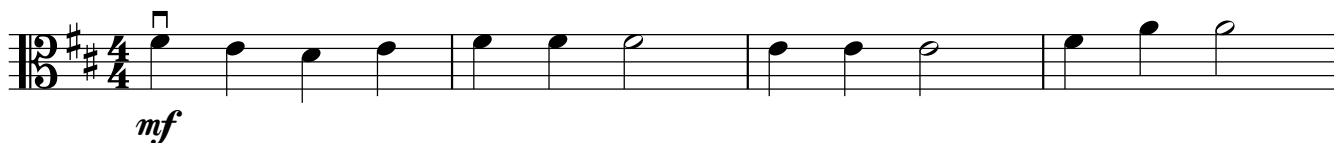
On the Fiddle

40 tunes in one finger pattern compiled and arranged by Peter Martin

1. Welsh Folk Song



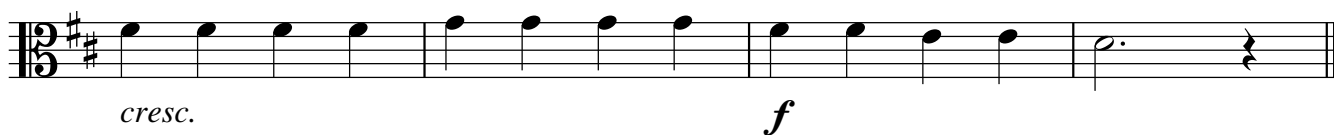
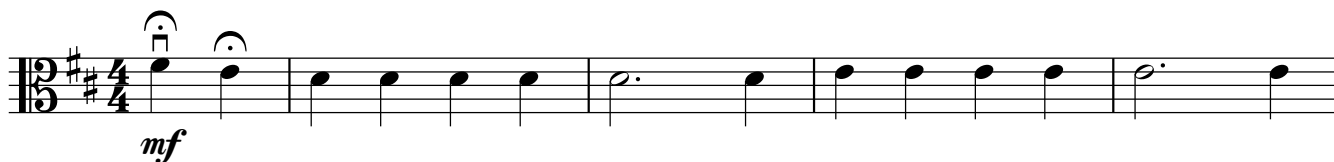
2. Merrily We Roll Along



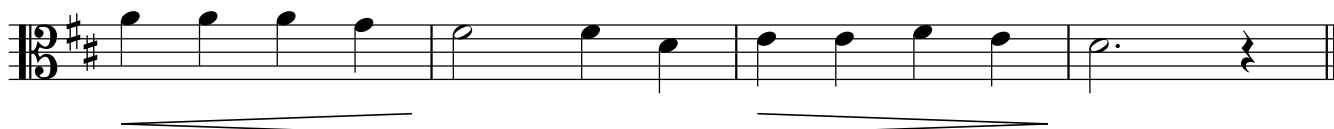
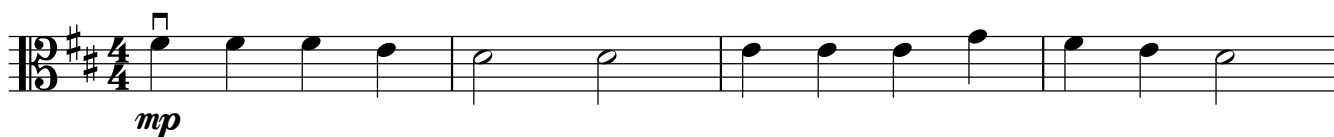
3. Bells Of Vendome



4. The Grand Old Duke Of York



5. Go and Tell Aunt Nancy



6. Lightly Row

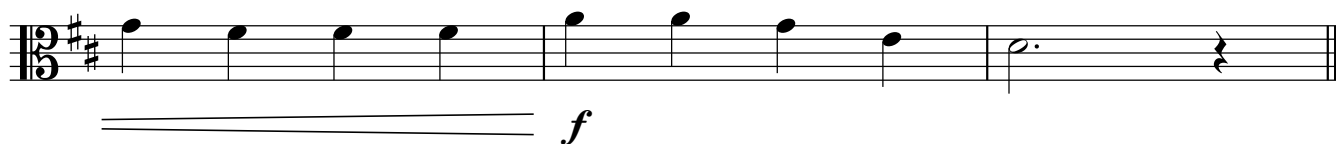
Musical score for "Lightly Row" in 3/8 time, key of D major (two sharps). The score consists of four staves. The first staff begins with a forte (*f*) dynamic and a fermata over the first note. The second staff includes a mezzo-forte (*mf*) dynamic. The third staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth staff concludes the piece.

7. London Bridge

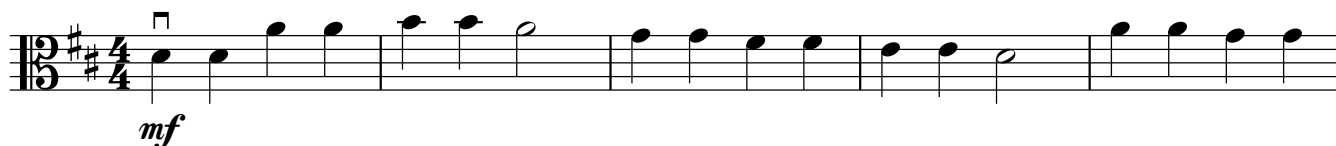
Musical score for "London Bridge" in 3/8 time, key of D major (two sharps). The score consists of two staves. The first staff begins with a mezzo-forte (*mf*) dynamic and a fermata over the first note. The second staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic, ending with two accented notes.

8. Jingle Bells

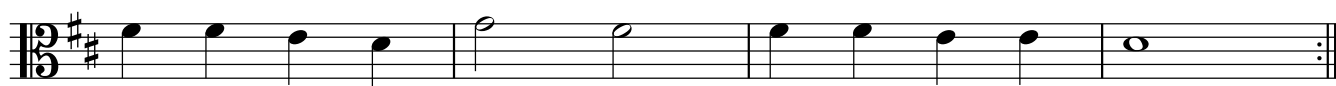
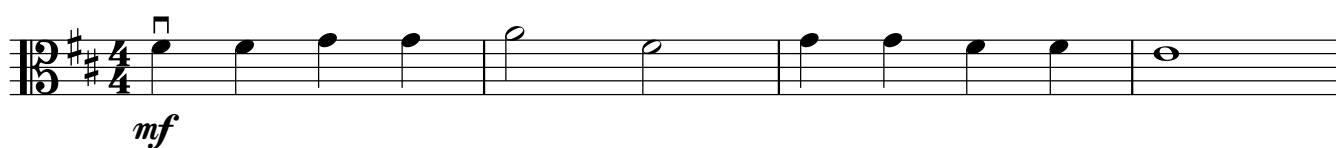
Musical score for "Jingle Bells" in 3/8 time, key of D major (two sharps). The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic and a fermata over the first note. The second staff features a crescendo and a decrescendo. The third staff concludes the piece.



9. Twinkle, Twinkle Little Star



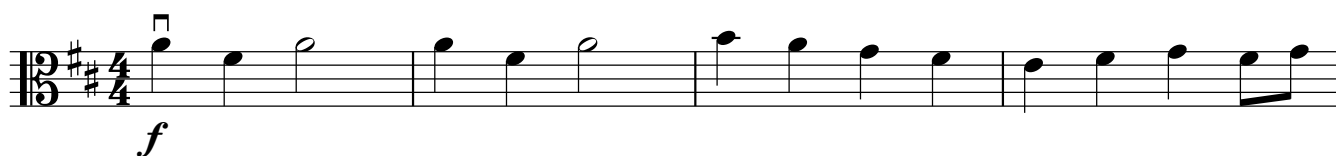
10. Now The Day Is Over



11. Pease Pudding Hot



12. This Old Man



13. When The Saints

Three staves of music in 12/8 time, key of D major. The first staff begins with a forte (*f*) dynamic and a first ending bracket. The second staff continues the melody. The third staff concludes with a first ending bracket and a final note marked with an accent (>).

14. From The New World (part)

Dvorak

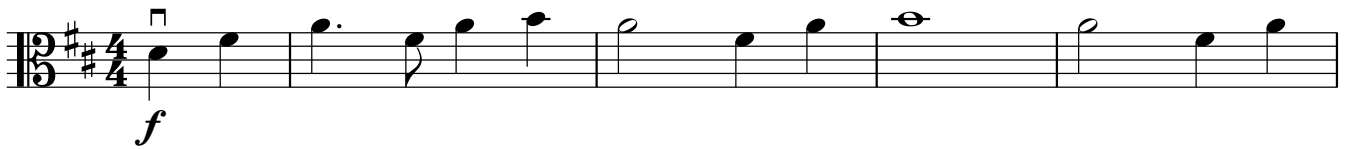
Two staves of music in 12/8 time, key of D major. The first staff starts with a second ending bracket and a mezzo-piano (*mp*) dynamic. The second staff continues the melody.

15. Kum-ba-Yah

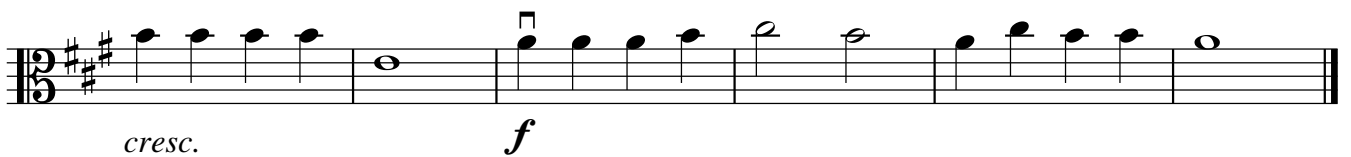
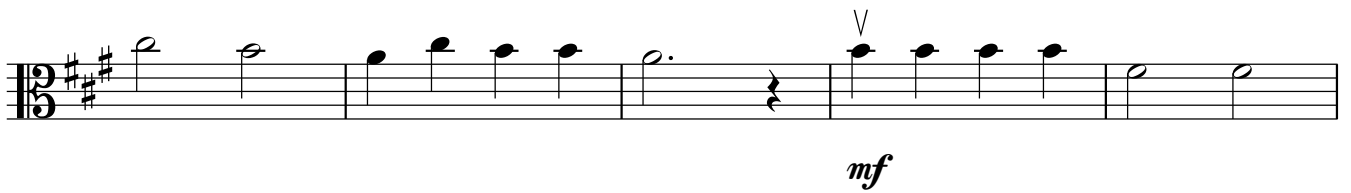
Three staves of music in 12/8 time, key of D major. The first staff begins with a mezzo-forte (*mf*) dynamic and a first ending bracket. The second staff continues the melody. The third staff features a first and second ending bracket, with the first ending leading back to the beginning of the piece.

16. Michael Rowed

5



17. Au Clair De La Lune



18. Rigadoon

Purcell



19. French Folk Song

4

mf

Musical score for French Folk Song, 19. The score is in 3/4 time, key of D major (two sharps). It begins with a 4-measure rest. The melody consists of eighth and quarter notes, with a dynamic marking of *mf* (mezzo-forte). The piece concludes with a double bar line.

20. German Folk Song

mf

f

Musical score for German Folk Song, 20. The score is in 3/4 time, key of D major (two sharps). It begins with a dynamic marking of *mf* (mezzo-forte). The melody features eighth and quarter notes, with a crescendo leading to a dynamic marking of *f* (forte). The piece concludes with a double bar line.

21. Les Bouffons (part)

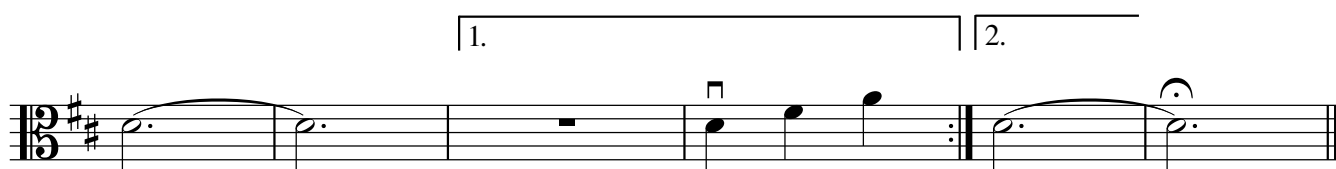
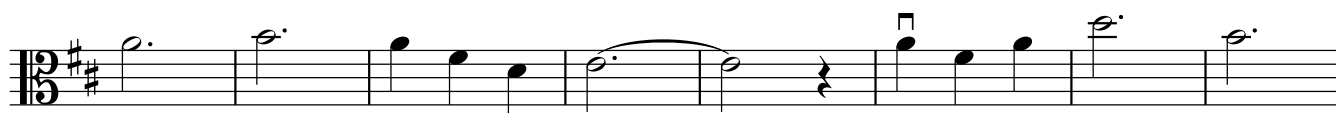
2

mf

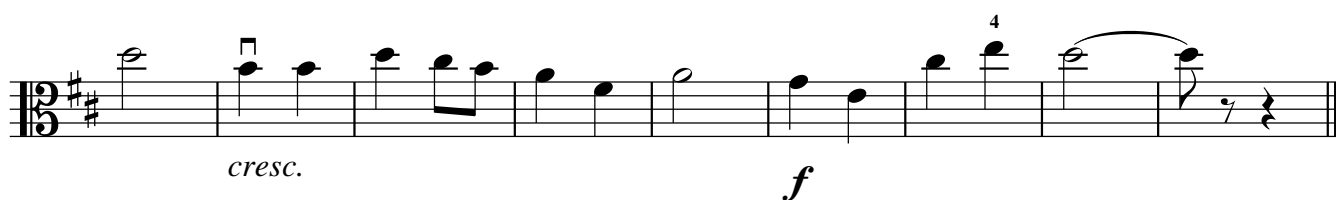
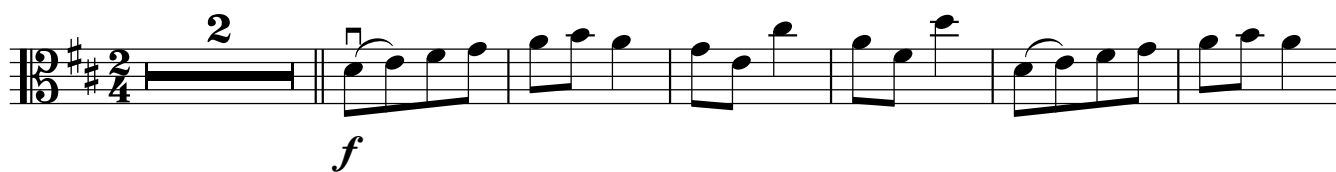
Musical score for Les Bouffons (part), 21. The score is in 2/4 time, key of D major (two sharps). It begins with a 2-measure rest. The melody consists of eighth and quarter notes, with a dynamic marking of *mf* (mezzo-forte). The piece concludes with a double bar line.



22. Morning Has Broken



23. Ho-la-hi



24. The Old Woman And The Pedlar

Musical score for 'The Old Woman And The Pedlar'. The piece is in 3/4 time with a key signature of one sharp (F#). It begins with a double bar line and a '2' above it, indicating a second ending. The first staff starts with a *mf* dynamic. The melody consists of eighth and quarter notes, with some slurs. The second staff continues the melody. The third staff features a *cresc.* marking and ends with a *f* dynamic. The fourth staff concludes the piece with a double bar line.

25. Old MacDonald

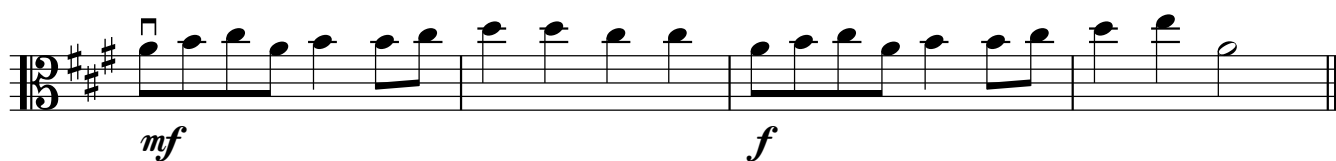
Musical score for 'Old MacDonald'. The piece is in 3/4 time with a key signature of one sharp (F#). It begins with a double bar line and a '2' above it, indicating a second ending. The first staff starts with a *f* dynamic. The melody consists of eighth and quarter notes, with some slurs. The second staff continues the melody and ends with a *mf* dynamic. The third staff features a *cresc.* marking. The fourth staff concludes the piece with a *f* dynamic and a double bar line.

26. J'ai Du Bon Tabac

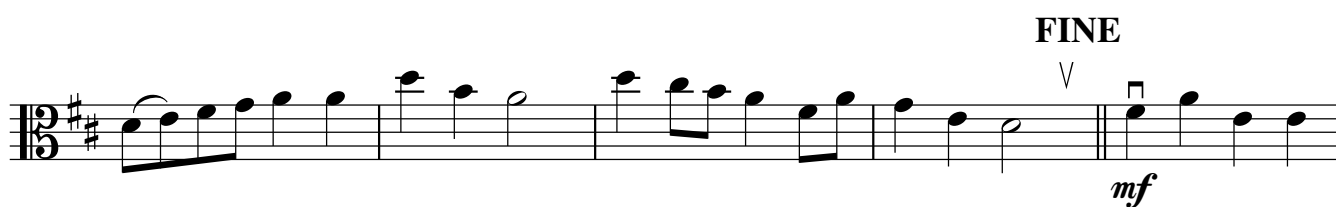
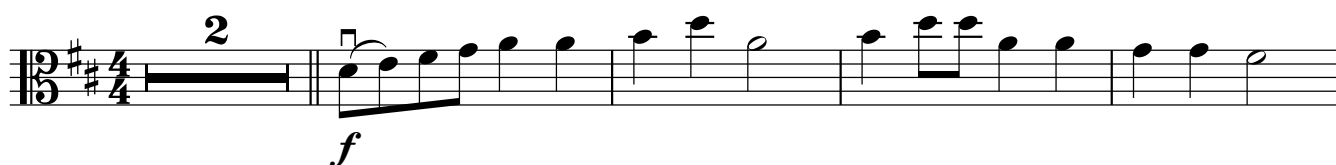
9



A tempo



27. Hey Little Bull

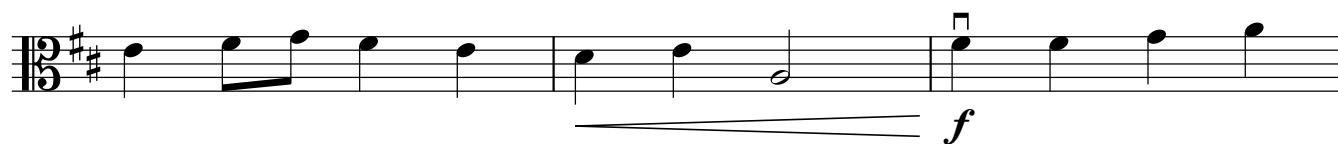


D.S. al FINE

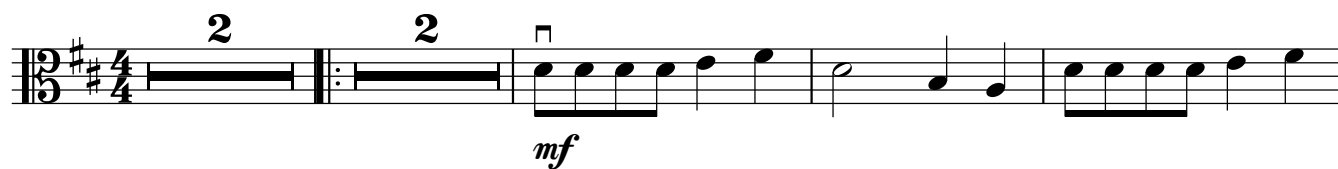


28. Ode To Joy

Beethoven



29. Mary Had A Baby



30. Camptown Races

11

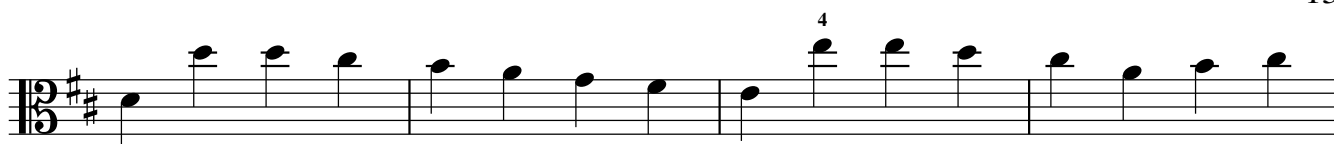


31. Old Zip's Tune

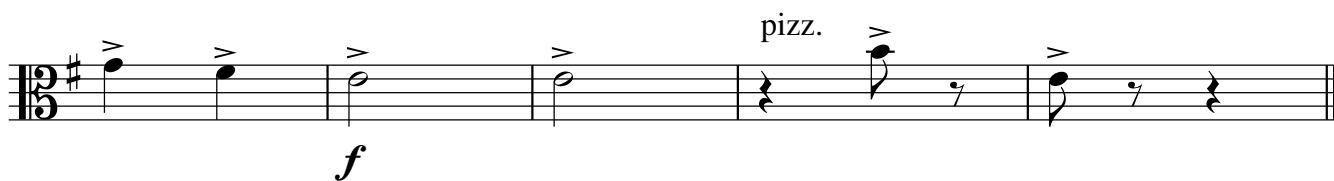
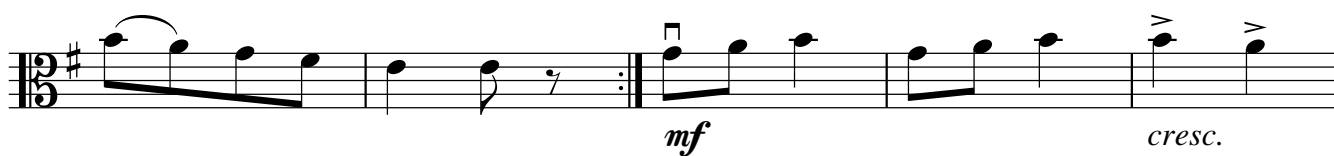


The image displays a musical score for the song "The Rose Tree". The score is written in 3/8 time and consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The score begins with a treble staff containing a whole note chord (F#4, C#5, G#4) followed by a repeat sign. The bass staff starts with a whole note chord (F#2, C#3, G#2) and a forte dynamic marking (*f*). The melody in the treble staff is composed of eighth notes, while the bass staff provides a harmonic accompaniment with eighth notes and rests. The score concludes with a final chord in the treble staff and a repeat sign in the bass staff.

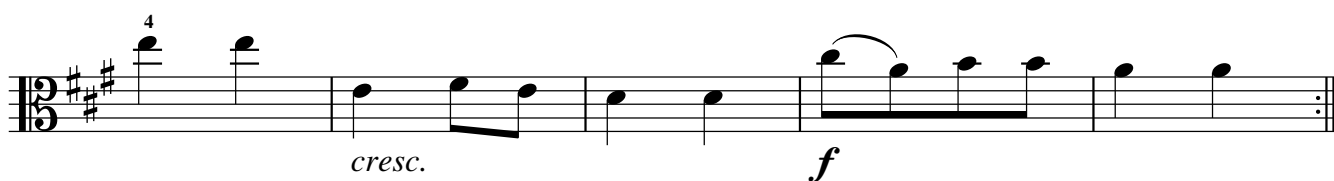
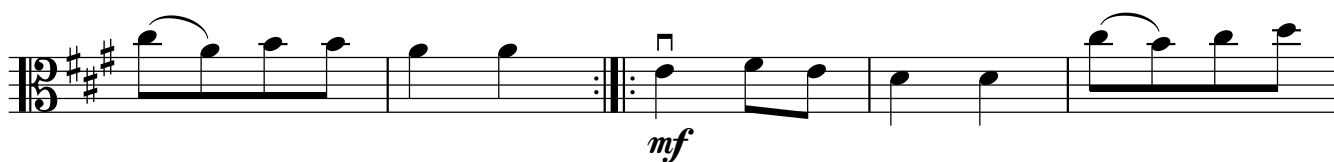
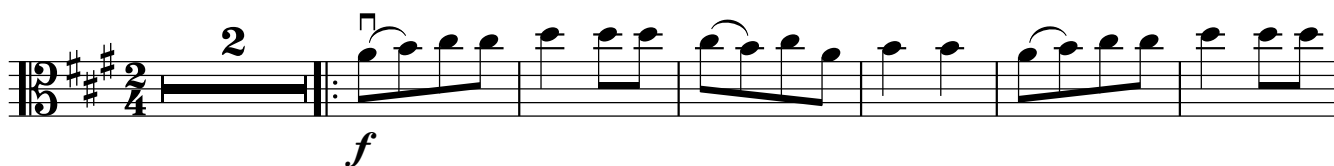
33. Reel Of Tullochgorm



34. Russian Dance



35. Les Bouffons (whole)



36. Ukrainian Dance

36. Ukrainian Dance

4

mf *f*

mp *f*

mf

f

The musical score for '36. Ukrainian Dance' is written in 3/8 time with a key signature of three sharps (F#, C#, G#). The piece consists of four staves. The first staff begins with a 4-measure rest, followed by a repeat sign. The melody features eighth and sixteenth notes, with a 4-measure rest in the second measure. Dynamics include *mf* and *f*. The second staff continues the melody with eighth notes, marked *mp* and *f*. The third staff includes a 4-measure rest and a 4-measure rest in the second measure, marked *mf*. The fourth staff concludes the piece with a 4-measure rest and a 4-measure rest in the second measure, marked *f*.

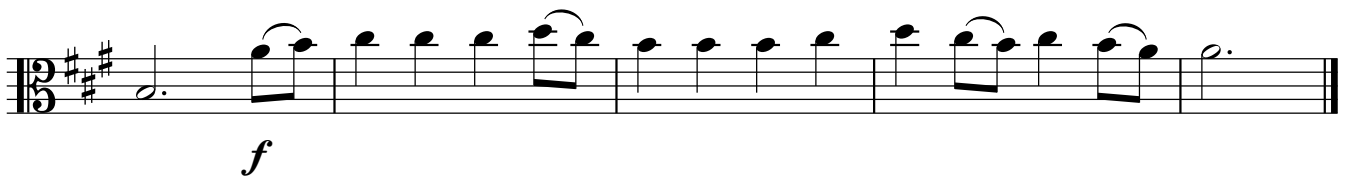
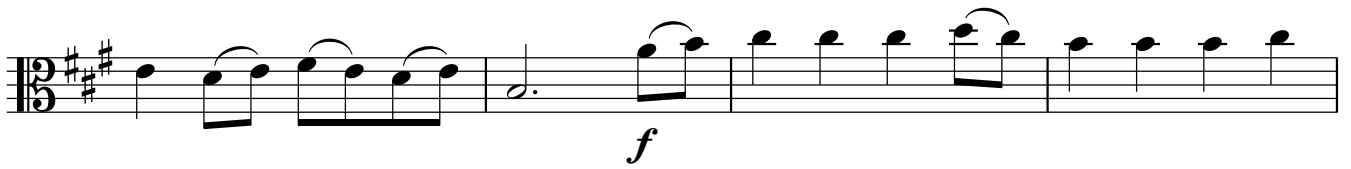
37. We Have A New Master

37. We Have A New Master

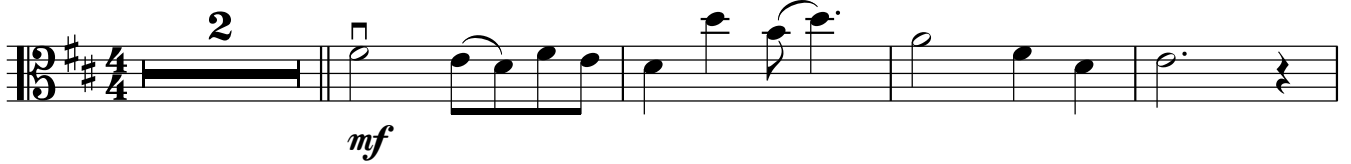
f

mf

The musical score for '37. We Have A New Master' is written in 3/8 time with a key signature of three sharps (F#, C#, G#). The piece consists of three staves. The first staff begins with a 4-measure rest, followed by a 4-measure rest. The melody features eighth and sixteenth notes, with a 4-measure rest in the second measure. Dynamics include *f*. The second staff continues the melody with eighth notes, marked *mf*. The third staff concludes the piece with a 4-measure rest and a 4-measure rest in the second measure, marked *mf*.



38. Old Folks At Home



39. Skye Boat Song

8

mf

f

mf

4

40. Flop-Eared Mule

f

4