

No. 6006
Four Polish Dances
4 Polskie Tance

Popular and Standard Music

FOR THE

CONCERTINA



RUDY PATEK

PUBLISHED BY

PATEK'S MUSIC STORE
CHICAGO, ILLINOIS

CONCERTINA

No.1. KUYAWIAK

NO. 6006 FOUR POLISH DANCES

4 POLSKIE TANCE

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Musical score page 10, measures 1-12. The score consists of two staves. The top staff uses a common time signature and includes a measure with a 4/4 signature. The bottom staff uses a common time signature. Measure numbers 1 through 12 are indicated above the notes. The score concludes with a repeat sign and the instruction "Fine to Trio".

Musical score for the Trio section, measures 1-10. The score consists of two staves. The top staff is for the upper voices and the bottom staff is for the lower voices. Measure 1: 3/4 time, key signature 3/0. Measures 2-5: 4/3 time, key signature 4/0. Measures 6-10: 12/0 time, key signature 4/0. Measures 11-12: 3/4 time, key signature 4/0.

A musical score for piano, featuring two staves. The top staff shows a melodic line with various note heads and rests, some with diagonal lines through them. The bottom staff shows harmonic information with Roman numerals and fractions. Measure 11 starts with a 4/4 time signature, followed by 2/0, 8, 2/0, 8, 4, 0, 7, 0, 3, 3/4, and ends with a repeat sign. Measure 12 begins with 4/3, followed by a measure with 0, 3, 2/3, 1/2, 3, 4, 0, 0, 4, 3, 3, and concludes with a 'Fine' instruction.

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No.2. KUYAWIAK

2 7 8 2 7 8 15 12 8 2 7 8 15 12 8 2 7 8 8 4 7 5 6 7 8 7 2 7 8 15 12 8 2 7 8
 1 2 - (1/2) % % 5 2 - 1 2 - %
 9 - 9 - 9 - 9 - 9 - 9 -

8 4 7 5 6 7 1 - 14 7 13 15 12 8 1 7 8 12 8 7 6 7 4 7 7 2 7 8 12
 5 2 - 1 2 - 1 2 - % 5 2 - 1 2 -
 9 - 9 - 9 - 9 - 9 - 9 -

14 7 13 15 12 8 1 7 8 12 8 7 6 7 4 7 7 1 - TRIO 4/0 7 5/0 6 5 6 7 8
 1 2 - (1/2) % 5 2 - 1 2 - D.C. to 5 6 - 5 7 -
 9 - 9 - 9 - 9 - 9 - 9 -

4 4/0 7 5/0 6 5 6 7 4/0 7 5/0 6 5 6 7 5 9 4 8 9 5 8 7
 5 6 - 5 7 - 5 6 - 5 7 - 5 8 - 5 7 - 5 7 - 5 8 -
 4 - 9 - 4 - 9 - 9 - 4 - 9 - 9 -

No.3. MAZUR

12 9 12 15 12 9 12 8 12 9 12 15 4 1 5/0 7 3 6 5 6 7 6 5 6 7
 1 2 - % 1 2 - 5 2 - % %
 9 - 9 - 9 - 9 - 9 - 9 -

4 5/0 4 8 1 7 7 8 12 15 12 8 7 8 12 15 12 8 12 8 4 5/0 7 3
 5 2 - 1 2 - 1 2 - (1/2) % 5 7 -
 9 - 9 - 9 - 9 - 9 - 9 -

DALEKS MUSIC SOURCE

THE MUSIC SOURCE

100

Concertina

Nº 6521

Secita-Polka

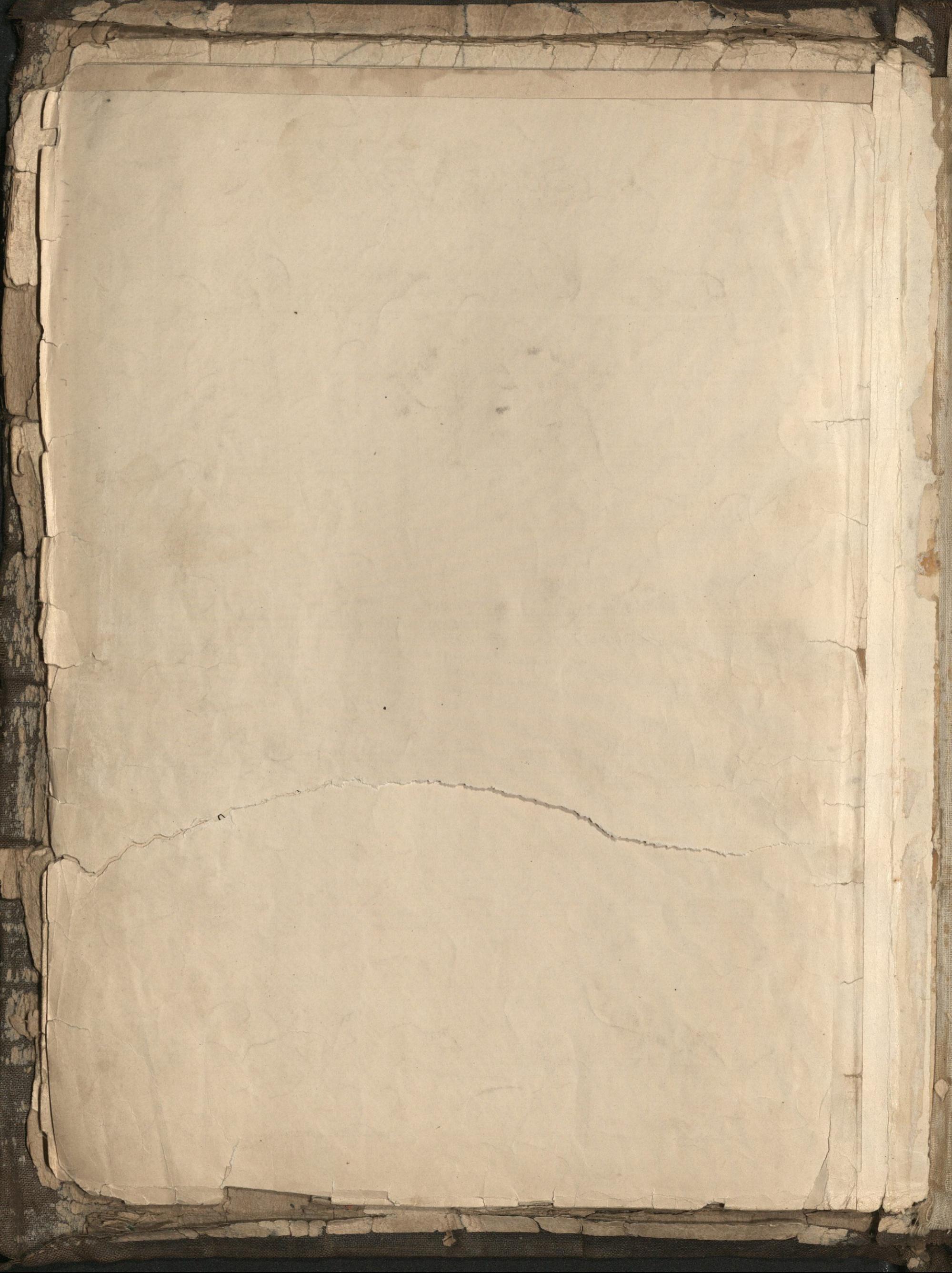
(Lithuanian.)

Handwritten musical score for Concertina, numbered 6521. The score consists of three staves of music. The first two staves begin in common time with a key signature of one sharp. The third staff begins in common time with a key signature of one sharp. All staves use a treble clef. Fingerings are indicated above the notes, such as '1 2 3 4' or '1 2 3 4'.

Handwritten musical score for TRIO, numbered 4. The score consists of four staves of music. The first three staves begin in common time with a key signature of one sharp. The fourth staff begins in common time with a key signature of one sharp. All staves use a treble clef. Fingerings are indicated above the notes, such as '1 2 3 4' or '1 2 3 4'.

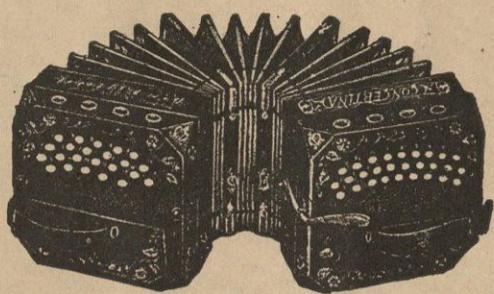
Handwritten musical score for TRIO, numbered 4. The score consists of four staves of music. The first three staves begin in common time with a key signature of one sharp. The fourth staff begins in common time with a key signature of one sharp. All staves use a treble clef. Fingerings are indicated above the notes, such as '1 2 3 4' or '1 2 3 4'.

Handwritten musical score for TRIO, numbered 4. The score consists of four staves of music. The first three staves begin in common time with a key signature of one sharp. The fourth staff begins in common time with a key signature of one sharp. All staves use a treble clef. Fingerings are indicated above the notes, such as '1 2 3 4' or '1 2 3 4'.



Rose Waltz

No. 1319



POPULAR AND STANDARD

MUSIC

FOR THE

CONCERTINA

Arranged & Published

— by —

HENRY SILBERHORN
CHICAGO

ROSE WALTZ

GEORGI & VITAK MUSIC CO.
CONCERTINAS
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269 Milwaukee Ave., Chicago, Ill.

Nº 1319
Rose Waltz

CONCERTINA

mf

1 2 7 6 5 5 2 6 7 1 1 2 7 5% 5 7 1 5% 5 7 1

1 8 - 6 7 - 5 - - 1 8 - - - - 6 8 - 5 - -

9 - 8 - - - 9 - - - 9 - - - 9 - - - 9 - - -

7 1 1 2 7 6 5 5 2 6 7 1 1 2 7 5% 5 7 1

1 8 - 1 8 - 6 7 - 5 - - 1 8 - 1 8 - 6 8 -

9 - 9 - 8 - - - 9 - - - 9 - - - 9 - - -

5% 5 7 1 1 2 7 5 4 5 9 4 8 7 5% 3 7 6 5 6 5

2 - 1 2 - : | f 5 6 - 10 - - 5 7 - 6 - -

5 8 5 - 8 - : | 4 - - - - 5 8 - 9 - - 6 - -

9 - 9 - : | 4 - - - - 9 - - - - - -

4 5 - - - 6 7 6 5 4 5 - - 9 4 8 7 5% 3 6 5

5 6 - 10 - - 5 7 - 6 - - 5 6 - 10 - - 5 7 -

8 - - - - 8 - - - - 8 - - - 8 - - -

6 5 4 5 - - 7 5% 6 1 5 2 5 1 5% 1 1/2

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

5 8 - 5 8 - 5 8 - 5 8 - 5 8 - 5 8 -

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

Musical score for the first violin part, page 10, measures 1-8. The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom staff uses a bass F-clef, a common time signature, and a key signature of one sharp. Measure 1 starts with a forte dynamic (p) and includes a tempo marking of $\frac{2}{1}$. Measures 2-4 show a sequence of eighth-note chords: $\frac{2}{1}$, $\frac{6}{1}$, $\frac{7}{1}$, and $\frac{5}{1}$. Measures 5-8 continue this pattern with $\frac{5}{1}$, $\frac{6}{1}$, $\frac{1}{1}$, and $\frac{6}{1}$. The bass staff provides harmonic support with sustained notes and eighth-note chords.

A musical score page featuring two staves of music. The top staff consists of a single line of musical notes. The bottom staff provides harmonic analysis, with numbers indicating chords or harmonic functions. Measures 1-2: 2, 1, $\frac{1}{2}$, 2. Measures 3-4: $\frac{2}{4}$, 1, $\frac{6}{1}$, 7. Measures 5-6: $\frac{5}{2}$, 6. Measures 7-8: $\frac{6}{5}$, 7. Measures 9-10: $\frac{5}{6}$, 4. Below the staffs, the harmonic analysis is detailed as follows:

2	1	$\frac{1}{2}$	2	$\frac{2}{4}$	1	$\frac{6}{1}$	7		$\frac{5}{2}$	6	$\frac{6}{5}$	7	$\frac{5}{6}$	4				
1	8	-	$\frac{1}{2}$	2	-	14	6	1	8	-	$\frac{1}{2}$	-	6	8	-	5	8	-
9	-		8	-				9	-		-	-	9	-	4	-		

1 [^]
 5 ^ 1 $\frac{1}{2}$ | 2 [^]
 5 : | : | : | : | :
 5 7 - - 8 4 5 7 - - | f 5 2 - 5 2 -
 8 - - 9 - 8 - - | 8 - 8 - 8 -
 9 - - - - 9 - - | - - - - - -

Musical score page 10, measures 5-10. The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of 5 sharps. The bottom staff uses a bass F-clef, a common time signature, and a key signature of 2 sharps. The vocal line includes various rhythmic values such as eighth and sixteenth notes, and rests. The piano accompaniment provides harmonic support with sustained notes and chords. Measure numbers 5 through 10 are indicated below the staves.



POPULAR
And
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MUSIC

FOR

CONCERTINA

W.H.

S.

Published by



Chicago, III.

CIKANKA

(POLKA)

Arr. by W. Adeszko.

Concertina.

ff

p

ff

p

ff

p

ff

p

ff

p

Musical score page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and common time (indicated by a 'C'). The bottom staff uses a bass clef and common time. Measures 1-10 are shown, with measure 10 ending with a double bar line and repeat dots.

Musical score page 10, measures 1-10. The score consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom staff uses a bass F-clef, a common time signature, and a key signature of one sharp. The vocal line includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The piano accompaniment provides harmonic support with chords and bass notes.

Musical score page 10, measures 5/0 to 15. The score consists of two staves. The top staff uses a soprano C-clef and a common time signature. The bottom staff uses a bass F-clef and a common time signature. Measure 5/0 starts with a whole note followed by a half note. Measures 6 and 7 show various rhythmic patterns including eighth and sixteenth notes. Measures 8 through 15 continue with similar patterns, ending with a measure labeled "D.S. al c." (D.S. alla coda). Measure 10 includes a dynamic marking "p" (piano) and a tempo marking "P.M.". Measure 15 ends with a fermata over the bass clef staff.

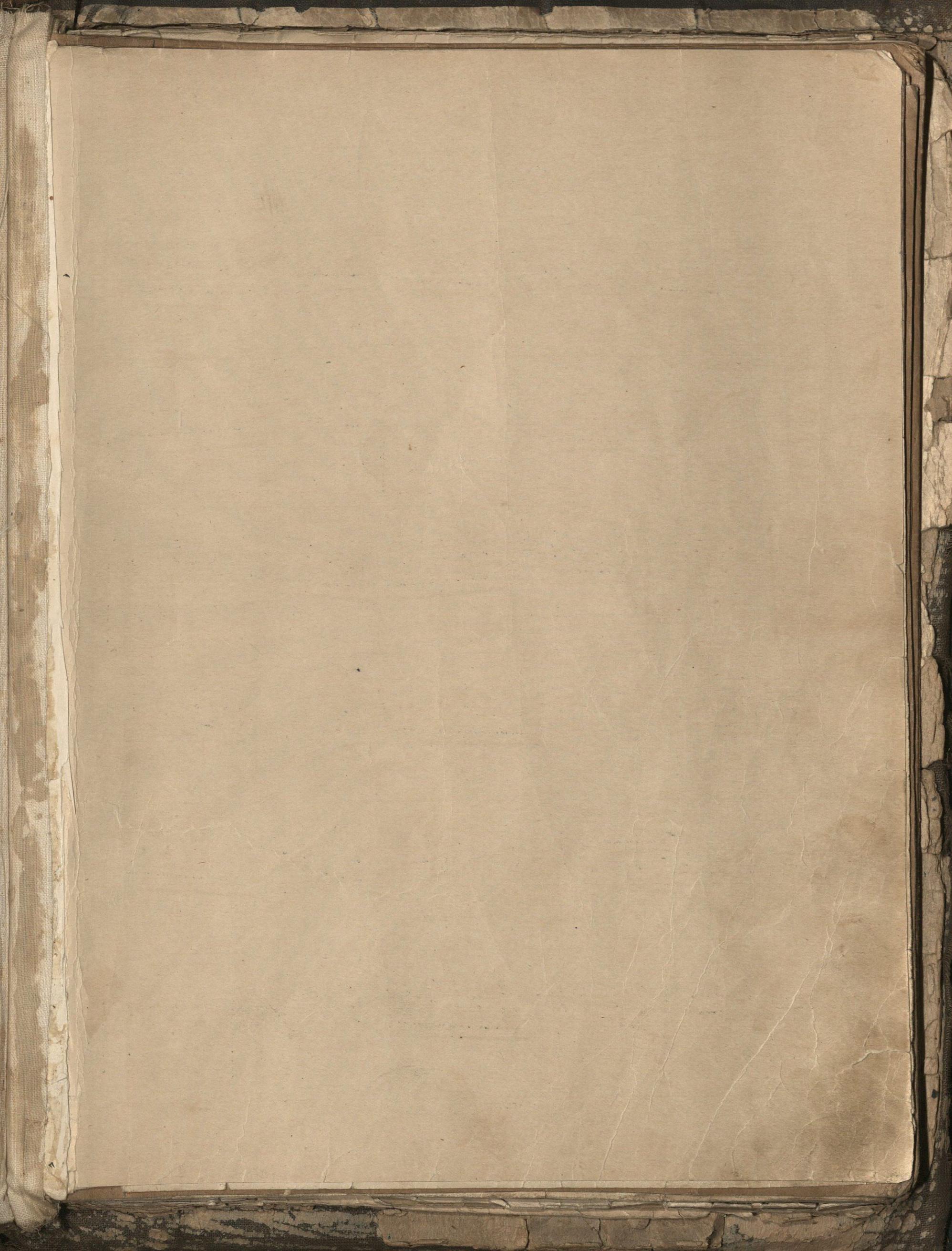
Cikanka = 2

RAYNER - DALHEIM
LITHO. CHICAGO.

Katalog Nut na Koncertyne

Marzenie Polka	.10	Four Polish Dances. (4 pages)	.40
Sprzedał Woły na Jarmaku-Oberek	.10	Jesce Polska Niezginyła	.10
Błękitny i wonny Maj. Walec.	.20	Jesienne Kwiateczki	.20
Bartek z Magdą w stodole. Oberek.	.10	Katarina Polka	.10
Opera z kantowa. Oberek. № 1.	.10	Krakowiak, Polish Dance	.20
Leci zająć do lasu. Oberek.	.10	Krakowiak № 1. and 2.	.20
Kanarek Polka.	.10	Krakowiak Bartoszu-Bartoszu	.20
Andrus Polka.	.20	Krakowiak	.20
Marż Sokołów Ospły i Gnuśny.	.20	Kujawiak. Polish National Dance	.10
Biała Polka	.20	Kaska Z Mazurem	.10
Opera z Kantowa. Kujawiaki. № 2.	.20	Lobaria Polka	.20
Polka Ojra.	.10	Mazu Wesele Krakowski	.10
Dzień dobry Kujawiak	.10	Oj! ten Mazur Czysta Bjeda	.20
Opera z Kantowa Obertas. № 3.	.10	Oberek Wesoby. Polish Dance	.10
A Zawracaj Od Kómina	.20	Polish Wedding March	.10
Ach! Jakzem Ja Nieszeczęśliwa	.10	Weselni Kujawiak	.20
Biały Mazur	.20	Wojt-Mazurka	.20
Boże Coś Polskie	.10	Znalezione Szczęście	.20
Czesław Mazur	.20	Cikanka Polka	.20
Dzień Dobry Kujawiak;	.10	Ludwisia Polka	.20
Opera z Kantowa. № 3.	.10	Zofja Polka	.20

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CHICAGO, ILL.

No. 6024.

Oberek Wesoby.

CONCERTINA.

POLISH DANCE.

Arr. by JOHN SCHULTZ.

Sheet music for Concertina, Polish Dance, No. 6024. The first system shows a melodic line with various note heads and rests, accompanied by a bass line with numbers below the notes.

Sheet music for Concertina, Polish Dance, No. 6024. The second system continues the melodic line and bass line from the first system.

Sheet music for Concertina, Polish Dance, No. 6024. The third system continues the melodic line and bass line from the previous systems.

D.S. al C

Sheet music for Concertina, Polish Dance, No. 6024. The fourth system, labeled "TRIO.", begins with a new melodic line and bass line.

Sheet music for Concertina, Polish Dance, No. 6024. The fifth system continues the melodic line and bass line from the previous systems.

Sheet music for Concertina, Polish Dance, No. 6024. The sixth system concludes the piece with a final melodic line and bass line.

POPULAR
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STANDARD

MUSIC

FOR

CONCERTINA

W.H.

S.

Published by



Chicago, III.

Matus Moja Matus Mazur

CONCERTINA

Arr. by W. Adeszko

A musical score page featuring two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It contains measures 11 and 12, which begin with eighth-note patterns followed by sixteenth-note patterns. The bottom staff is in common time and has a key signature of one sharp (F#). It contains measures 11 and 12, which begin with eighth-note patterns followed by sixteenth-note patterns.

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

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

8 - 8 - 3 8 - 9 - 9 - 4 - 9 - 9 - 4 - 9 - 9 -

Musical score for piano, page 12, measures 9-13. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 9 starts with a bass note followed by a sixteenth-note pattern. Measures 10-11 show eighth-note patterns with various dynamics like forte and piano. Measure 12 begins with a bass note followed by eighth-note pairs. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measures 9-11 correspond to the treble staff's measures. Measure 12 begins with a bass note followed by eighth-note pairs.

TRIO ~~4~~ *Siedziąta na Lipie.*



Bronisław Leibush
4 Mizerów (19) Ro

Concertina

Roztargniony Walec

~~Jac Roberts
Kobos 744 Eyes
1st year~~

A. KARASINSKI

Ułożył W. Adešzko

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

p 6 2 - 10 11 7 13 - 6 2 - % 6 2 - 10 11 7 13 -

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

11 - % % % 6 2 - % 10 11 7 13 -

2 1/0 1 3/0 | 1 2 3/0 3 | 2 2 3/2 4 2 3/2 8 2

11 - 6 2 - 3 2 - 9 2 - 3 2 - 4 2 - 1 2 - 8 2 -

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

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

12 4 12 2/0 8 1 3 8 1 4 4/0 4 4/0 3 (*) 14 2 2

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

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

2 - 1 2 - 1 3 2 - 1 3 2 - 3 2 - 1 2 - 7 10 6 2 4 6

Bass Solo

f 6 7 10 7 2 1 1/0 1/0 (1)

Handwritten musical score for concertina. The score consists of two staves. The top staff uses a soprano C major tuning (concertina 1). The bottom staff uses a bass F major tuning (concertina 2). The music includes various chords and rhythmic patterns.

Handwritten musical score for concertina. The score consists of two staves. The top staff uses a soprano C major tuning (concertina 1). The bottom staff uses a bass F major tuning (concertina 2). The music includes various chords and rhythmic patterns.

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Uwaga - ① 102 koncertina używa się $\frac{1}{0}$ zamiast $\frac{1}{10}$ ② $\frac{3}{4}$ zamiast 13

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KONCERTYNE.**

	cts.	№		cts.	№
Walc	.20	34. Kwiaty majowe, Walc i Zbior dla po-		.20	70. Chryzantemy Walec № 1
a, i Kanarek	.20	czątkujących		.20	71. Chryzantemy Walec № 3
	.20	35. Polski orzeł — Marsz		.20	72. Więc Marsz, Więc Marsz
łał woły na	.20	36. Zbiór krakowiaków No.2		.20	73. Słobkie Oczka
	.20	37. Echo młodych lat — Walec		.20	74. Zegnam Cię Walec
— Oberek	.20	38. Szalona dziewczyna — Walec		.20	75. Wodne Lilie Walec
Kujawiak	.20	39. Wodna lilja — Polka i Czas do domu		.20	76. Jasiu Nie pij Polka
	.20	— Marsz		.20	77. Wieczory Zimowe Walec
gnuśny	.20	40. Ślubny Wieniec — Walce		.20	78. Unita Polka
owa No.2	.20	41. Na Falach Dunaju		.30	79. Zál Macka Polka
	.20	42. Ebana Mazur		.10	80. Irenka Galop
ta — Polka	.20	43. Maćiuś Mazurek — Wesoly Warscawiak		.20	81. Wośley Kominiarczyk
i Opera	.20	44. Roża Pickna Waltz		.20	82. Rezeda Walec
awiak	.20	45. Marsz Związku Narodowego — Polskiego		.20	83. Cztery Melodye Polskie
uającyck	.20	46. Marsz Związku Młodzieży Polskiej		.20	84. Jesienne Dźwięki Walec
Mazurek	.20	47. Moja Luba Polka		.10	85. Z Polskiej Ziemi
ur Polski	.20	48. Matusz Moja Matusz Mazur		.10	86. Roztargniony Walec
nem — Mazur	.20	49. Dla Tosi Walc		.10	87. Zbior Staro -Polskich K
zo No.1 i 2	.20	50. Rachciachciach Polka		.10	i Oberkow
	.20	51. Pożegnanie Walce No.1 i 2		.20	
	.20	52. Pożegnanie Walce No.3 i 4		.20	
	.20	53. 3 Melodyje Narodowe		.20	
	.20	54. Klara Polka		.10	
	.20	55. Kokietka Polka		.10	
	.20	56. Przez Lasy i Góry Galop		.10	
	.20	57. Polka z Huttą		.10	
	.20	58. Zbior Melodyi Polskiej		.30	
	.20	59. Wiosenne Dźwięnki — Walce		.30	
	.20	60. Tęsknota Za Ojczyzną — Marsz		.20	
	.20	61. Sercem i Ręką — Walec		.20	
	.20	62. Poczta Galop		.20	
	.20	63. Rozalija — Polka Mazurka		.20	
	.20	64. Walec Z Opery "Czeskie Dziewcze"		.20	
	.20	65. Przebudzenie Wiosny — Walec		.20	
	.20	66. Walec Z Opery "Il Trovatore"		.10	
Lalusia	.20	67. Harmonia Walec		.10	
	.20	68. Pierwszy Walec		.10	
Kolomyjki	.20	69. "W Posród Drzew Gęstych w Altanie" Walec	.10		



POPULAR
And
STANDARD

MUSIC

FOR

CONCERTINA

Published by

W. H.

Chicago, I

Koniec Swiata Polka

Koncertyna

W KLUCZU ORKIESTROWYM

Ułożył W. ADESZKO

Handwritten musical score page 14, showing measures 14-19 and measures 16-17. The score includes two staves of music with various note heads, rests, and time signatures. Measures 14-19 are on the top staff, and measures 16-17 are on the bottom staff. Measure 19 ends with a repeat sign and a double bar line. Measure 20 begins with a bass clef and a key signature of one sharp. The score is written on aged paper.

Musical score for piano, Trio section, page 12, measures 2-12. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 2 starts with a fermata over the right hand's eighth note. Measures 3-4 show a melodic line with grace notes and slurs. Measures 5-6 continue the melodic line. Measures 7-8 show a sustained note followed by a sixteenth-note pattern. Measures 9-10 show a sustained note followed by a sixteenth-note pattern. Measures 11-12 show a sustained note followed by a sixteenth-note pattern.

A handwritten musical score for a single melodic line, consisting of two staves. The top staff uses a soprano C-clef and includes measures 1 through 10. Measure 1 starts with a 4/3 time signature and a key signature of one sharp. Measures 2-4 show various rhythmic patterns including eighth and sixteenth notes. Measures 5-7 feature a mix of eighth and sixteenth-note patterns with some rests. Measures 8-10 conclude the section with eighth-note patterns. The bottom staff continues from measure 10, maintaining the soprano clef and C-time signature. Measures 11-12 show eighth-note patterns. Measures 13-14 continue with eighth-note patterns. Measures 15-16 conclude the piece with eighth-note patterns.

	<i>cts.</i>	<i>Nº</i>		<i>cts.</i>	<i>Nº</i>
Walc	.20	34. Kwiaty majowe, Walc i Zbior dla po-		.20	70. Chryzantemy Walc № 1
ta, i Kanarek		czętkujących		.20	71. Chryzantemy Walc № 3
	.20	35. Polski orzeł — Marsz		.20	72. Więc Marsz, Więc Marsz
dał woły na		36. Zbior krakowiaków No.2		.20	73. Słobkie Oczka
e — Oberek	.20	37. Echo młodych lat — Walc		.20	74. Zegnam Cię Walec
- Kujawiak	.20	38. Szalona dziewczyna — Walc		.20	75. Wodne Lilie Walec
gnusny	.20	39. Wodna lilja — Polka i Czas do domu		.20	76. Jasiu Nie pij Polka
towa No.2		— Marsz		.20	77. Wieczory Zimowe Walec
fa — Polka	.20	40. Slubny Wieniec — Walce		.20	78. Unita Polka
i Opera		41. Na Falach Dunaju		.30	79. Zál Macka Polka
Kawiak	.20	42. Ebana Mazur		.10	80. Irenka Galop
kujących	.20	43. Maćiuś Mazurek — Wesoly Warscawiak	.20		81. Wosley Kominiarczyk
		44. Roża Pickna Waltz		.20	82. Rezeda Walec
Mazurek	.20	45. Marsz Związku Narodowego — Polskiego	.20		83. Cztery Melodye Polskie
zur Polski	.20	46. Marsz Związku Młodzieży Polskiej		.20	84. Jesienne Dźwięki Walec
inem — Mazur	.20	47. Moja Luba Polka		.10	85. Z Polskiej Ziemi
ego No.1 i 2	.20	48. Matusz Moja Matusz Mazur		.10	86. Roztargniony Walec
		49. Dla Tosi Walc		.10	87. { Oberek Wesoly
		50. Rachciachciach Polka		.10	Wesoly Antek Kujawiak.
Obertas	.20	51. Pożegnanie Walce No.1 i 2		.20	(Razne Chłopcy Kujawiak
		52. Pożegnanie Walce No.3 i 4		.20	Nasza Kasia Kujawiak
		53. 3 Melodyje Narodowe		.20	88. (Tysiąc Walecznych
		54. Klara Polka		.10	Trzeci Maj
		55. Kokietka Polka		.10	90. Na Marjance
		56. Przez Lasy i Góry Galop		.10	91. Zawiedziona Walc
		57. Polka z Huttą		.10	92. Biały Mazur
		58. Zbior Melodyi Polskiej		.30	93. Spring Galop
		59. Wiosenne Dźwięki — Walce		.30	94. Czesć Dla Kanady Marsz
		60. Tęsknota Za Ojczyzną — Marsz		.20	95. Marja Walc
		61. Sercem i Ręką — Walc		.20	96. Talizman Szczęścia Walc
		62. Pocztą Galop		.20	97. Porzucona Walc
		63. Rozalija — Polka Mazurka		.20	98. Echa Wiosny Walec
		64. Walc Z Opery "Czeskie Dziewcze"		.20	99. Cieszymy Się Polka
		65. Przebudzenie Wiosny — Walc		.20	100. Dziadunio Polka
		66. Walc Z Opery "Il Trovatore"		.10	101. Plotkarka Polka Mazurka
		67. Harmonia Walc		.10	102. Grochówka Polka
		68. Pierwszy Walc		.10	115. Podkóweczki Dajcie Ogi
		69. "W Pośród Drzew Gęstych w Altanie" Walc		.10	116. Kujawiak z Oberkiem
		109. Oberek z pod Kamionka		.20	117. M... 10
Walc	.20	110. Chicago March and Two Step		.20	
	.10	111. Polonez		.20	
	.10	112. "Przyjaciółka"		.20	
	.10	113. Aniela Walc			

No. 6000

4 Polish Dances

(4 POLSKIE TANCE)

No. 1 KUYAWIAK

CONCERTINA

The musical score consists of five staves of handwritten notation for Concertina. The notation uses a unique system of numbers and symbols, likely representing specific fingerings or techniques for the instrument. The staves are separated by vertical bar lines and some horizontal measures. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of $\frac{3}{4}$. The second staff starts with a bass clef and a time signature of $\frac{2}{4}$. The third staff begins with a treble clef and a time signature of $\frac{4}{4}$. The fourth staff begins with a bass clef and a time signature of $\frac{2}{4}$. The fifth staff begins with a treble clef and a time signature of $\frac{3}{4}$. The score includes several rests and various note heads. The notation is dense and requires specialized knowledge of Concertina playing.

No. 2 KUYAWIAK

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: 2 7 8 2 7 8, bassoon part: 1 2 8 9. Measure 2: 15 12 8 2 7 8, bassoon part: (1/2). Measure 3: 15 12 8 2 7 8, bassoon part: %. Measure 4: 8 4 7 5 6 7, bassoon part: 5 8 9.

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: 2/0 8 7 2 7 8, bassoon part: 1 2 8 9. Measure 2: 15 12 8 2 7 8, bassoon part: %. Measure 3: 8 4 7 5 6 7, bassoon part: 5 8 9. Measure 4: 8 4 7 5 6 7, bassoon part: 1 7 2 8 9 7 3.

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: 14 13 15 12 2/0, bassoon part: 1 2 8 9. Measure 2: 8 7 8 12 8, bassoon part: %. Measure 3: 8 6 7 4 7, bassoon part: 5 8 9. Measure 4: 7 2 7 8, bassoon part: 1 7 2 8 9. Measure 5: 12 2, bassoon part: 1 7 2 8 9.

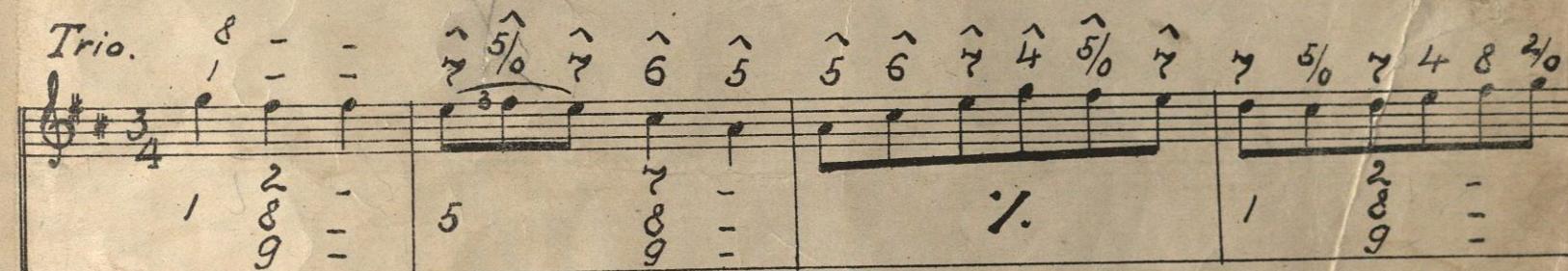
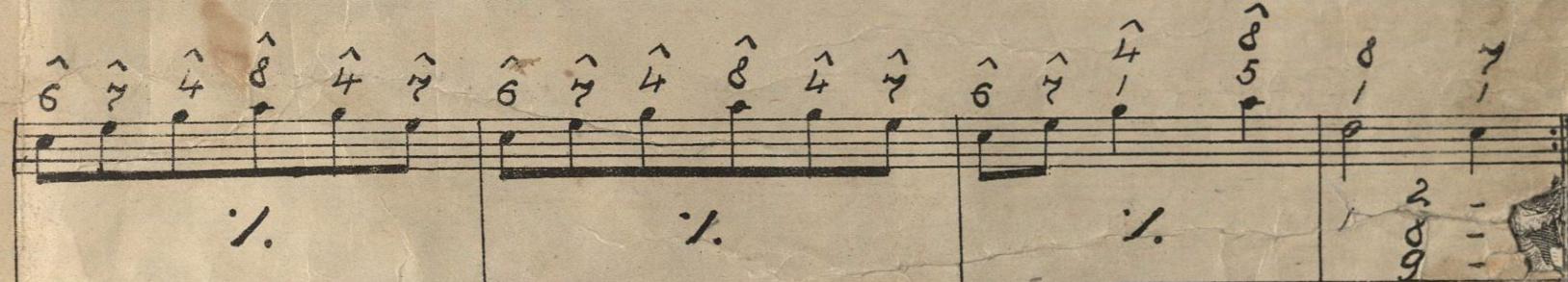
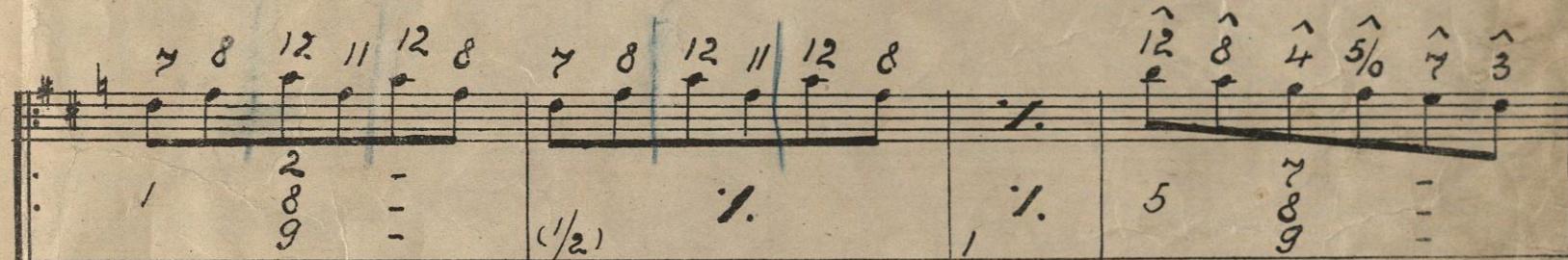
Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: 14 13 15 12 2/0, bassoon part: 1 2 8 9. Measure 2: 8 7 8 12 8, bassoon part: (1/2). Measure 3: 8 6 7 4 7, bassoon part: 5 8 9. Measure 4: 7 2 7 8, bassoon part: 1 7 2 8 9. Measure 5: 12 2, bassoon part: 1 7 2 8 9. D.C. to 12.

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: Trio 4/4, bassoon part: 5 6 7 4. Measure 2: 4/4, bassoon part: 5 8 9. Measure 3: 4/4, bassoon part: 5 6 7 4. Measure 4: 4/4, bassoon part: 5 8 9.

Handwritten musical score for a single melodic line. The score consists of four measures. Measure 1: 4/4, bassoon part: 5 6 7 4. Measure 2: 4/4, bassoon part: 5 8 9. Measure 3: 4/4, bassoon part: 5 6 7 4. Measure 4: 4/4, bassoon part: 5 8 9.

Numbers enclosed like this ~~(14)~~ are for 04 or 102 Key Concertina

No. 3 MAZUR



Numbers enclosed like this $(\frac{1}{2})$ are for 94 or 102 Key Concertina.

No. 4 OBEREK

Handwritten musical score for a piece titled "Fareto Trio". The score consists of five staves of music, each with a unique rhythm and note pattern. The first staff uses a treble clef and a 3/4 time signature. The second staff uses a bass clef and a 3/4 time signature. The third staff uses a treble clef and a 12/8 time signature. The fourth staff uses a bass clef and a 12/8 time signature. The fifth staff uses a treble clef and a 3/4 time signature. The music is written in a cursive style with various markings and symbols.

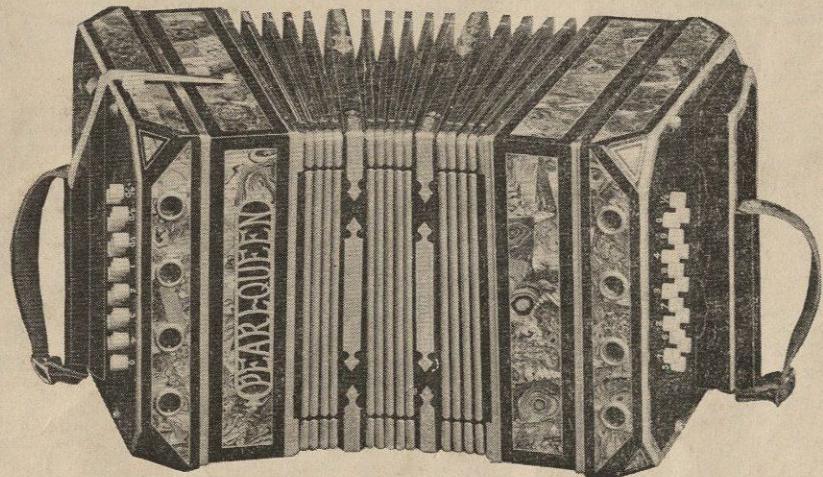
Numbers enclosed like this **(1)** are for 94 or 102 Key Concertina.

DZIADUNIO

No. 2272.

Polka

POPULAR
AND
STANDARD
MUSIC
FOR
CONCERTINA



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GEORGI & VITAK MUSIC CO. CHICAGO.

C. Schick arch.

No. 2272.

Dziedumio-Polka.

Concertina.

Arr. by H. Schnickert.

The musical score is handwritten on five staves. The first staff (top) starts with a treble clef and a key signature of two sharps. Measures 14 and 15 are shown, followed by a repeat sign and measures 17 through 20. The second staff starts with a treble clef and a key signature of one sharp. Measures 14 and 15 are shown, followed by a repeat sign and measures 17 through 20. The third staff starts with a treble clef and a key signature of one sharp. Measures 14 and 15 are shown, followed by a repeat sign and measures 17 through 20. The fourth staff starts with a treble clef and a key signature of one sharp. Measures 14 and 15 are shown, followed by a repeat sign and measures 17 through 20. The fifth staff (bottom) starts with a bass clef and a key signature of one sharp. Measures 14 and 15 are shown, followed by a repeat sign and measures 17 through 20.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 5 through 13 are shown, with measure numbers written above the staves. The music includes various note heads, stems, and rests, with some notes having horizontal dashes or dots below them. Measure 5 starts with a quarter note in the bass, followed by eighth-note pairs in the treble. Measure 6 begins with a half note in the bass. Measure 7 features a half note in the treble. Measure 8 contains a half note in the bass. Measure 9 has a half note in the treble. Measure 10 begins with a half note in the bass. Measure 11 starts with a half note in the treble. Measure 12 begins with a half note in the bass. Measure 13 starts with a half note in the treble.

A musical score page showing measures 11 and 12. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The score includes various dynamics, rests, and a tempo marking of *Tr. 10.*

L. S. a/10 f

^
3
2

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

1 2 - - 1 - 1 - 1 3 8 9 1 - 1 8 9 - -

4 - - - -

A handwritten musical score for two voices. The top staff starts with a forte dynamic (F) and a measure number 12. It includes a grace note pattern (12, 8, 4) and a fermata over the fourth note. The bottom staff begins with a measure number 1 and contains a bass clef, a key signature of one sharp, and a time signature of common time. Measures 12 and 13 end with double bar lines. Measure 14 begins with a measure number 1 and a bass clef, followed by a measure number 2. The score concludes with a final measure ending with a fermata.

POPULAR
And
STANDARD

MUSIC

FOR

CONCERTINA

W.H.

S

Published by

W.H.
Sajewski

101 MILWAUKEE AVE.

Chicago, Ill.

Na Falach Dunaju

CONCERTINA

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12 12 8 1 2 - % 1 2 8 - % 1 2 8 - % 1 2 8 - % 1 2 8 - % 1 2 8 - %

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

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

(3) ff 5/0 4 5/0 4 5/0 8 2/0 8 2/0 8 5/0 - 1/0 1/0 1 1 6 7 1 14 13 15 1 8.

8 4 7 6 4 7 5/0 6 1 6 7 1 8. 14 13 15 1 8. 3 6 2/0 6

6 2 - % 10 7 8 - % 10 1/0 - 10 1/0 - % % % % % % % % % % % %

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

(x) 1/0 9 8 10 7 - 10 8 - 8 - 10 1/0 - 10 1/0 - 1 2 8 - 1 1/0 - 1 2 8 - 5 8 - 9 -

8 4 5/0 4 8 9 12 1 15 6 12 1 2/0 8 6/0 8 2/0 15 6 12 1 2/0 8 6/0 8 2/0

5 2 - 6 % % 1 2 8 - 1 2 8 - % 1 2 8 - % 1 2 8 - %

12 8 1 2 5 4 6 2 10 2 6 7 3 2 5 2 5 4 7 5/0 7 2/0 8 6/0 8 2/0 2

5 8 - 5 - - % 5 8 - 1 1/0 - 1 1/0 - 1 1/0 - 1 1/0 - 1 1/0 - 1 1/0 -

NOWOŚĆ!

Kompletny Zbior Nut z najpiękniejszych utworów na KONCERTYNE.

Nº		cts.	Nº		cts.	Nº		cts.		cts.
1.	Błękitny i wonny maj — Walc	.20	34.	Kwiaty majowe, Walc i Zbior dla początkujących	.20	70.	Chryzantemy Walc № 1 i 2	.20		
2.	Leci zajęc do lasu — Polka, i Kanarek — Polka	.20	35.	Polski orzeł — Marsz	.20	71.	Chryzantemy Walc № 3 i 4	.20		
3.	Marzenie — Polka, i Przedał woły na jarmarku	.20	36.	Zbior krakowiaków No.2	.20	72.	Więc Marsz, Więc Marsz	.20		
4.	Bartek z Magdą w stodole — Oberek Opera z Kantowa No.1 — Kujawiak	.20	37.	Echo młodych lat — Walc	.20	73.	Słobkie Oczka	.20		
5.	Zofja — Polka	.20	38.	Szalona dziewczyna — Walc	.20	74.	Zegnam Cię Walec	.20		
6.	Marsz Sokołów, Ospały i gnuśny	.20	39.	Wodna lilja — Polka i Czas do domu — Marsz	.20	75.	Wodne Lilie Walec	.10		
7.	Polka Ojra i Opera z Kantowa No.2 Oberek	.20	40.	Slubny Wieniec — Walce	.20	76.	Jasiu Nie pij Polka	.10		
8.	Czy pamiętasz, coś mówiąła — Polka	.20	41.	Na Falach Dunaju	.30	77.	Wieczory Zimowe Walec	.20		
9.	Dzień dobry — Kujawiak i Opera z Kantowa No.3 — Kujawiak	.20	42.	Ebana Mazur	.10	78.	Unita Polka	.20		
10.	Zbior walców dla początkujących	.20	43.	Maćius Mazurek — Wesoly Warszawiak	.20	79.	Zál Macka Polka	.10		
11.	Zdala od świata — Walc	.20	44.	Roża Pickna Waltz	.20	80.	Irenka Galop	.10		
12.	Kwiaciarka — Walc	.20	45.	Marsz Związku Narodowego — Polskiego	.20	81.	Wosley Kominiarczyk	.10		
13.	Kuba Jurek — Mazur	.20	46.	Marsz Związku Młodzieży Polskiej	.20	82.	Rezeda Walec	.10		
14.	Pogotowie Polka i Utuda, Mazurek	.20	47.	Moja Luba Polka	.10	83.	Cztery Melodye Polskie	.20		
15.	Kujawiak: Na lewo! i Mazur Polski	.20	48.	Matus Moja Matus Mazur	.10	84.	Jesienne Dźwięki Walec	.20		
16.	Kokoszka — Polka	.20	49.	Dla Tosi Walc	.10	85.	Z Polskiej Ziemi	.20		
17.	świr, świr, świr, za kominem — Mazur	.20	50.	Rachciachciach Polka	.10	86.	Roztargniony Walec (Oberek Wesoły)	.20		
18.	Mazury, Adama Wronskiego No.1 i 2	.20	51.	Pożegnanie Walce № 1 i 2	.20	87.	(Wesoły Antek Kujawiak.)	.20		
19.	Ludwisia — Polka	.20	52.	Pożegnanie Walce № 3 i 4	.20	88.	(Razne Chłopcy Kujawiak)	.20		
20.	Biała Polka	.20	53.	3 Melodye Narodowe	.20	89.	(Nasza Kasia Kujawiak)	.20		
21.	Andrus — Polka	.20	54.	Klara Polka	.10	90.	(Tysiąc Walecznych Trzeci Maj)	.10		
22.	Cyganka — Polka	.20	55.	Kokietka Polka	.10	91.	Na Marjance	.10		
23.	Wicek — Mazur	.20	56.	Przez Lasy i Góry Galop	.10	92.	Zawiedziona Walc	.20		
24.	Wycieczka cyklistów — Obertas	.20	57.	Polka z Huttą	.10	93.	Biały Mazur	.20		
25.	Łobzowianka — Polka	.20	58.	Zbior Melodyi Polskiej	.30	94.	Spring Galop	.20		
26.	Dawne czasy — Mazur	.20	59.	Wiosenne Dźwięnki — Walce	.30	95.	Czesć Dla Kanady Marsz	.20		
27.	Marsyljanka — Marsz	.20	60.	Tęsknota Za Ojczyzną — Marsz	.20	96.	Marja Walc	.20		
28.	Polonez, Pożegnanie ojczyzny	.20	61.	Sercem i Ręką — Walc	.20	97.	Talizman Szczęścia Walc	.20		
29.	Po balu — Walc	.20	62.	Poczta Galop	.20	98.	Porzucona Walc	.20		
30.	Zbior krakowiaków No.1	.20	63.	Rozalija — Polka Mazurka	.20	99.	Echa Wiosny Walec	.20		
31.	Kubus, Kujawiak, i Polka Lalusia	.20	64.	Walc Z Opery "Czeskie Dziewcze"	.20	100.	Cieszymy Się Polka	.20		
32.	Bukiet róż — Walc	.20	65.	Przebudzenie Wiosny — Walc	.20	101.	Dziadunio Polka	.20		
33.	Edward, Polka, i 2 oryginal, kolomyjki	.20	66.	Walc Z Opery "Il Trovatore"	.10	102.	Plotkarka Polka Mazurka	.10		
			67.	Harmonia Walc	.10	103.	Grochówka Polka	.10		
103.	Oczekiwanie Walc	.20	68.	Pierwszy Walc	.10	104.	"Podkóweckie Dajcie Ognia" Mazur	.20		
104.	Na Szańcach Mandżurji Walc	.20	69.	"W Pośród Drzew Gęstych w Altanie" Walc	.10	105.	Kujawiak z Oberkiem	.20		
105.	Zyd w Beezce, Polka	.10	109.	Oberek z pod Kamionka		106.	"Mazur 13 (Album numer 1szy)"	.10		
106.	"Monopol" Polka	.10	110.	Chicago March and Two Step		107.	Berlin Polka	.10		
107.	"Kocie Oczy" Polka	.10	111.	Polonez		108.	Do Upadłego, Oberek	.10		
108.	Do Upadłego, Oberek	.10	112.	"Przyjaciółka"						
			113.	Aniela Walc						
			114.	Czarne Oczka Polka						

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 1011 Milwaukee Ave., Chicago, Ill.

marin

$\frac{12}{2} = \frac{2}{0}$

$\frac{12}{2} = \frac{2}{0}$

$8 - 3\frac{1}{2} 8 4 7$ $6 - 6 5 6 7$ $7\frac{1}{2} 7 4 8 \frac{1}{2} 0$

$1 \frac{1}{2} 8 9 : | 1 \ddot{\text{m}} \ddot{\text{m}} | 5 \frac{1}{2} 8 : | 1 \frac{1}{2} 8 9 : |$

$1 \frac{1}{2} 8 9 : | 1 \ddot{\text{m}} \ddot{\text{m}} | 5 \frac{1}{2} 8 : | 1 \frac{1}{2} 8 9 : |$

$7 6 7$ $7 - 3 6 2 5$ $5 - 5 4 \frac{1}{2} 5 6$ $5 4 0 5 2 6 3$

$5 \frac{1}{2} 8 9 : | 5 \ddot{\text{m}} \ddot{\text{m}} | 5 \frac{1}{2} 8 : | 5 \frac{1}{2} 8 9 : |$

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

$5 \frac{1}{2} 8 9 : | 5 \ddot{\text{m}} \ddot{\text{m}} | 5 \frac{1}{2} 8 : | 5 \frac{1}{2} 8 9 : |$

trio

$\frac{14}{3} \frac{12}{2} \frac{14}{3}$ $0 15 12 \frac{1}{2} 0$ $8 - 8 7 4 8$ $4 \frac{1}{2} 4 1 2 14$

$\frac{1}{2} \frac{1}{2} 1 \frac{3}{4} : | 1 \frac{3}{4} : | 1 \ddot{\text{m}} \ddot{\text{m}} : | 1 \frac{3}{4} : |$

$\frac{14}{3} \frac{12}{2} \frac{14}{3}$ $0 15 12 \frac{1}{2} 0$ $8 - 8 7 4 8$ $\frac{2}{4} =$

$1 \frac{3}{4} : | 1 \frac{3}{4} : | 1 \frac{3}{8} : | 1 \frac{3}{4} : |$

Louka Zelená

Waltz

Handwritten musical score for a waltz titled "Louka Zelená". The score consists of six staves of music, each with a different rhythm pattern indicated by numbers and symbols like '2', '3', '4', '8', '1/4', '1/8', and '=:'. The first staff is in G major, 3/4 time. The subsequent staves show various time signatures and key changes, including 2/4, 3/8, 5/8, and 7/8. The notation includes vertical stems and horizontal dashes to represent the rhythmic values. The score is written on aged, yellowed paper.

No. 6522

Concertina

Lastucka Polka

Lithuanian

Arr. by H. Silberhorn.

Arr. by H. Silberhorn.

The score consists of six staves of handwritten musical notation. The first five staves are in common time (indicated by a '4' with a '2'). The sixth staff begins with a '7' and a colon, followed by a '12/8' signature. The notation uses a variety of note heads (circles, triangles, squares) and stems. Measure numbers are written above the staves. The first five staves have a bass clef, while the sixth has a treble clef. Performance instructions include 'Fine' and 'Trio.' at the bottom. The score is arranged for a band or orchestra, with parts for different instruments indicated by the staves.

Trio.

D.C. al Fine

12 3% 6% 4 ^7 3 3 6 3 12 8 4 0 12 3% 3% 8 3% 12 3% 3% 4

4 2 4
0 4
3 0 =
2/3 0 =

1 2 =
3 0 =
0 =

1 =
= 1 =
= 0 =

0 4
3 0 =
2/3 0 =

0 = 0 =
0 = 0 =

7 3 3 6 3 12 8 0 ^2 3 4 3 ^2 3 4 2 7 8 ^2 3 4 ^4 2

1 2 =
3 0 =
0 =

1 =
= 1 =
= 0 =

0 4
3 0 =
2/3 0 =

1 2 3 1 2 8 9 1 2 3 1 2 8 9 1 2 3 1 2 8 9 1 2 3 1 2 8 9

7 8 12 12 3 3 4 12 3 2 3 4 2 7 8 2 3 4 4 2 7 8 12 4 0 8 4 ^2 1

2 =
8 =
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2 =
3 =
4 =

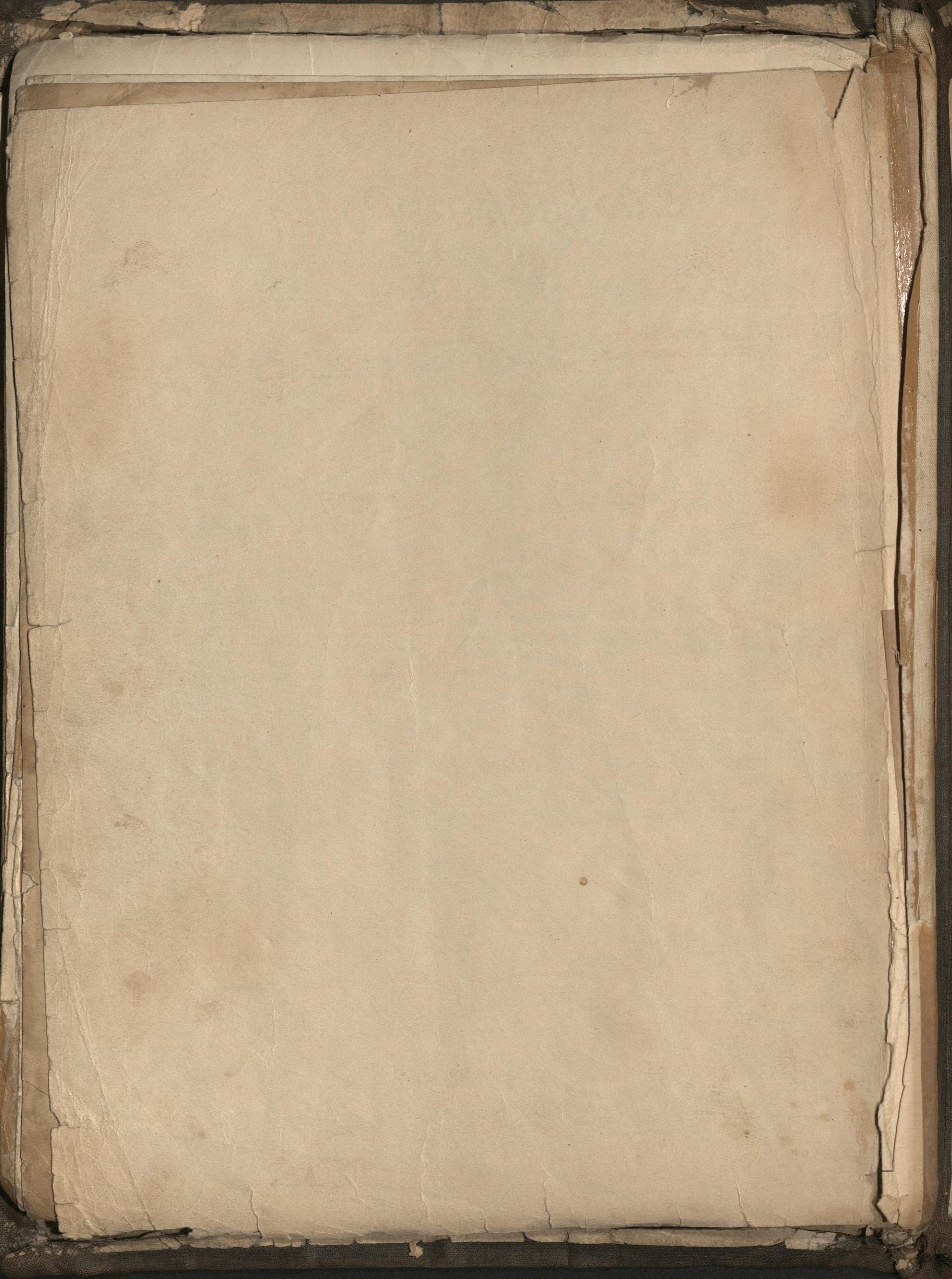
1 =
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2 =
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1 =
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2 =
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4 =

D.C. *tral la* 7



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