

Forster Edition

MARCHI GAILLA-RINI

PIANO-ACCORDION SOLO

by **GAILLA-RINI**



Modern Accordion Solos

(Arranged by Galla-Rini)

* Air de Ballet	Chaminade	40c
* Artist's Life	Strauss	40c
Cavatina	Raff	40c
Chant Sans Paroles	Tschaikovsky	40c
Cradle Song	Brahms	40c
* Dancing Doll	Poldini	40c
D ^o Waltz (Minute Waltz)	Chopin	40c
* Elegie	Massenet	40c
* Estudiantina	Waldteufel	40c
* The Flatterer	Chaminade	40c
Gavotte	Gossec	40c
March Galla-Rini	Galla-Rini	50c
* Gold and Silver Waltzes	Lehar	40c
Hungarian Dances G Minor	Brahms	40c
Hungarian Dances D Major	Brahms	40c
I Dreamt I Dwelt in Marble Halls	Balfe	40c
* La Sorella	Borel-Clerc	40c
Minuet	Boccherini	40c
March Militaire	Schubert	40c
Over the Clouds	Galla-Rini	50c
Oh So Pure (From Martha)	Von Flotow	40c
Prayer (From "der Freischutz)	Weber	40c
* Polish Dance No. 1	Schwarwenka	40c
* Roses from the South	Strauss	40c
* Serenata	Moskowski	40c
Swedish Wedding March	Sodermann	40c
Soldiers Chorus (From Faust)	Gounod	40c
Serenade	Schubert	40c
The Heart Bowed Down	Balfe	40c
The Last Rose of Summer (From Martha)	Von Flotow	40c
Then You'll Remember Me (Bohemian Girl)	Balfe	40c
Traumerei	Schumann	40c
Waltz Dreams	Oscar Strauss	40c
Woman Is Fickle (From La Donna e Mobile)	Verdi	40c

* Items to be sold in United States only.

SONGS

FORSTER MUSIC PUBLISHER (INCORPORATED)

216 SO. WABASH AVENUE • CHICAGO ILL.

THAT MAKE HISTORY
MADE IN U.S.A.

MARCH GALLA - RINI

Arrangement by Galla-Rini

For Piano-Accordion

GALLA - RINI

Tempo di Marcia

Sua alta

The musical score consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 6/8. The score includes various dynamics such as *deciso ff*, *f*, *mf*, *mp*, *cresc*, *sf*, and *p*. Chord symbols are provided throughout, including EbM, EbD, BbS, BbM, BbM, Cm, FS, BbM, BbM, BbS, EbM, Fm, BbS, EbM, and Fd. Fingerings are indicated with numbers 1-5. There are also performance markings like accents (>), breath marks (V), and slurs.

- M Means Major Chord
- m Means Minor Chord
- S Means Dominant Chord
- d Means Diminished Chord

First system of musical notation. Treble clef, bass clef, key signature of two flats (Bb, Eb), and 2/4 time signature. The system contains four measures. Chord labels Eb, Ab, Eb, and Bb are placed above the treble staff. Fingerings are indicated by numbers 1-5. A slur covers the first three measures, and another slur covers the last two measures.

Second system of musical notation. Treble clef, bass clef, key signature of two flats, and 2/4 time signature. The system contains five measures. Chord labels Eb, Ab, Eb, Bb7, and Eb are placed above the treble staff. Fingerings are indicated by numbers 1-5. A slur covers the first three measures, and another slur covers the last two measures.

Third system of musical notation. Treble clef, bass clef, key signature of two flats, and 2/4 time signature. The system contains three measures. The first measure is marked *ff*. Chord labels Bb7, Eb7, and Bb7 are placed above the treble staff. Triplet markings (3) are present above the treble staff in all three measures. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats, and 2/4 time signature. The system contains four measures. Chord labels Eb, Bb7, Eb, and F7 are placed above the treble staff. Triplet markings (3) are present above the treble staff in all four measures. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats, and 2/4 time signature. The system contains four measures. The first measure is marked *fz* and has a chord label Bb7. Chord label Eb is placed above the treble staff in the fourth measure. Triplet markings (3) are present above the treble staff in all four measures. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats, and 2/4 time signature. The system contains four measures. Chord labels Bb7 and Eb are placed above the treble staff. Triplet markings (3) are present above the treble staff in all four measures. Fingerings are indicated by numbers 1-5.

Musical notation for the first system of Clayton's Grand March 4. The treble staff features a series of triplets. The bass staff contains chords and fingerings: 4, 2, 2, 4, 2, 3, 3, 2, 4, 3. The word "Fine" is written at the end of the system.

Musical notation for the second system of Clayton's Grand March 4. The treble staff has a triplet and a fermata. The bass staff has a series of chords. Dynamics include *ffz* and *pp*.

Musical notation for the third system of Clayton's Grand March 4. The treble staff has a triplet and a fermata. The bass staff has chords and fingerings: 4, 2. Chords are labeled *Ab*, *Ab dim*, and *Eb7*.

Musical notation for the fourth system of Clayton's Grand March 4. The treble staff has a triplet and a fermata. The bass staff has chords and fingerings: 5, 3, 1, 4, 1, 2, 1. Chords are labeled *Bb7*, *Eb7*, and *Ab dim*.

Musical notation for the fifth system of Clayton's Grand March 4. The treble staff has a triplet and a fermata. The bass staff has chords and fingerings: 1, 2, 1, 1. Dynamics include *f* and *ff*. Chords are labeled *Bb7* and *Eb7*.

Musical notation for the sixth system of Clayton's Grand March 4. The treble staff has a triplet and a fermata. The bass staff has chords and fingerings: 5, 3, 2, 1, 5, 4, 2, 1, 5, 3, 2, 1, 3, 1. Dynamics include *p* and *f*. Chords are labeled *Eb7* and *Ab*.

PIANO ACCORDION

• INSTRUCTION AND SOLO BOOKS •

By *Phil Baker*



PHIL BAKER'S

Modern Piano Accordion Method. Book No. 1

The latest, most modern, complete and the most thoroughly illustrated book on the market.

Practical Keyboard Harmony. How to Play Modern Popular Music: Radio and Recording Style. Can be used by both Piano and Accordion teachers for teaching the Piano Accordion.

PHIL BAKER'S

Modern Piano Accordion Method. Book No. 2

How to Play Popular Songs: Modern Bass Runs; Passing Tones; "Hot" Breaks; Harmonizing; Chord Determination Diminished and Augmented Chords; Circle of Chords; Novelty Solos. This book is a sensation.

PHIL BAKER'S

Modern Piano Accordion Method. Book No. 3

A real great advanced book—contains: Blues; "Hot" Figures; Rhythm and Syncopation; construction of all Modern Chords; Improvising; Rhumba; Sight Transposing; Fill-Ins; Accordion Tricks. This is a marvelous book.

PHIL BAKER'S

Piano Accordion Solos. Book No. A.

Easy, simple but very interesting arrangements. Contains 47 Big Hits such as Over the Waves, Last Rose of Summer, Dark Eyes, La Paloma, El Choclo and 42 others. This is the biggest selling Piano Accordion Solo Book on the market.

PHIL BAKER'S

Piano Accordion Solos. Book No. B.

Contains 28 Sensational Songs.

These solos are arranged for the advanced pupils or players who want some real professional arrangements. With a little study anybody can play them. Contains such songs as Liebestraum, La Cucaracha, Dark Eyes, Two Guitars, Golden Slippers and others.

• Above Books, Retail Price Each . . . \$1.00

SERENADE IN THE NIGHT

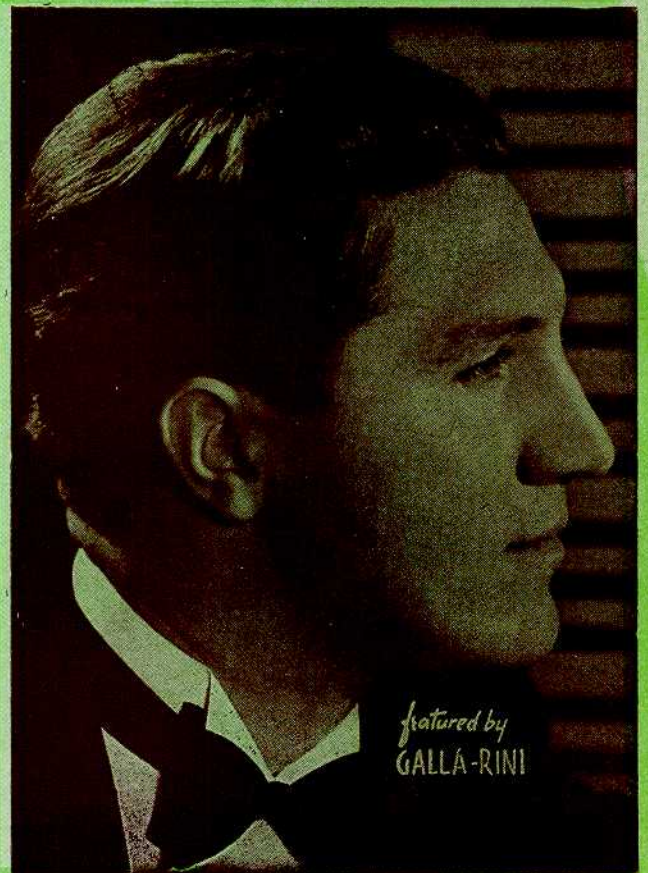
(VIOLINO TZIGANO)

Original Song by C. A. BIXIO & B. CHERUBINI

English Lyrics & Musical Adaptation by JIMMY KENNEDY

Transcribed by GALLA-RINI

PIANO ACCORDION SOLO



BELWIN MILLS 0000000
240



MILLS MUSIC
INC.
Music Publishers
1619 Broadway—New York, N.Y.

MADE IN U.S.A.

21739333

Serenade in the Night

Original Song by
C.A. BIXIO & B. CHERUBINI

(VIOLINO TZIGANO)

English Lyrics & Musical Adaptation
by JIMMY KENNEDY

Piano Accordion

Concert Arrangement

Arr. by Galla-Rini

Andante maestoso (All' Ungherese)



First system of musical notation. Treble clef, key signature of one sharp (F#), common time. Dynamics include *ff* and *con bravura*. Chords are marked as Dm and Gm. Fingerings and slurs are indicated throughout. A circular logo is present on the left side.

Second system of musical notation. Treble clef, key signature of one sharp (F#), common time. Dynamics include *sva* and *ff*. Chords are marked as AM and Dm. Fingerings and slurs are indicated throughout.

Third system of musical notation. Treble clef, key signature of one sharp (F#), common time. Dynamics include *sva*, *marcato*, and *a piacere*. Chords are marked as Gm and ES. Fingerings and slurs are indicated throughout.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), common time. Section labeled "VERSE". Dynamics include *mp* and *ten*. Chords are marked as Dm, DS, Gm, AS, and Gd. Fingerings and slurs are indicated throughout.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), common time. Section labeled "BASS SOLO". Dynamics include *mf* and *rit.*. Chords are marked as Gd and Dm. Fingerings and slurs are indicated throughout.

Copyright 1934 by S.A.M. Bixio (Italian Original)
 Republished Containing New Copyright Matter 1937 by S.A.M. Bixio
 Exclusively Published in the U.S., Canada and South America by MILLS MUSIC, INC., 1619 Broadway, New York, N.Y.
 International Copyright Secured
 All rights reserved, including the right of public performance for profit

5 1 4 4 1

molto meno mosso

mp

ten.

Dm AS Dm DS DS Gm

[S] [F]

Moderato
(A la Serenata)

BASS SOLO

mp DM Bbm Gm

rit.

REFRAIN

Moderato

BASS SOLO

5-4 3-4 5 4 5

DM AS DM Bm DM

mp

AS Ad AS Em AS

[F]

DM AS DM Bm DM AS Ad

4 2 3 2 1 5 2 4 1 1 2 1 2 3 1 2 1 2 1 2 3

AS BS Em AS AS DM Gm DM

con velocità

Andante a piacere (A la Zingara)

4-5 *f con passione* Gm *p dolce* Gd **BASS SOLO**

This system contains the first two measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand provides a bass line with chords. Fingerings are indicated with numbers 1-5. Dynamics range from forte (f) to piano (p).

DM *f* Dd *p dolce* ES

The second system continues the piece. The right hand has more complex melodic patterns with slurs and fingerings. The left hand has chords and a bass line. Dynamics include forte (f) and piano (p).

f allarg. **BASS SOLO** *p* DM ES AS *mp* DM Bm DM **Moderato**

The third system marks the beginning of the 'Moderato' section. The tempo and dynamics change. The right hand has a more rhythmic melody. The left hand features a 'BASS SOLO' section with a walking bass line. Dynamics range from forte (f) to mezzo-piano (mp).

AS Ad AS BS *mf rit.* Fm AS

The fourth system continues the 'Moderato' section. The right hand has a melodic line with slurs and fingerings. The left hand has chords and a bass line. Dynamics include mezzo-forte (mf) and ritardando (rit.).

Moderato (Tango)

sva *f* **BASS SOLO** FM *mf* CS

The fifth system continues the 'Moderato (Tango)' section. The right hand has a rhythmic melody with slurs and fingerings. The left hand has chords and a bass line. Dynamics include forte (f) and mezzo-forte (mf).

FM CS Gm CS

The sixth system concludes the piece. The right hand has a melodic line with slurs and fingerings. The left hand has chords and a bass line. Dynamics include mezzo-forte (mf).

MILLS FAMOUS PIANO ACCORDION SOLOS

LEFT HAND IN BASS CLEF

GALLA-RINI SOLO ARRANGEMENTS

STAR DUST	.50
SOPHISTICATED SWING	.50
PAYANNE (Morton Gould)	.50
THE PRIMA DONNA (Morton Gould)	.50
TROPICAL (Morton Gould)	.50
TARANTELLA (Victor Herbert)	.50
SERENADE (Victor Herbert)	.50
CANZONETTA (Victor Herbert)	.50
SCENE DE BALLET	.50
SPANISH DANCE (Op. 12, No. 1) (Moszkowski)	.50
CORAL SUNSET	.50
SERENADE IN THE NIGHT	.50
BLACK AND TAN FANTASY	.50
IN A SENTIMENTAL MOOD	.50
IN SWEET SEPTEMBER	.50
VALSE BRILLIANTE	.50
FLASHIONETTE	.50
ESCAPADA	.50
NIGHT RIDE	.50
MARGIE	.50
SOPHISTICATED LADY	.50
GIVE ME ONE HOUR	.50
MOOD INDIGO	.50
DILL PICKLES	.50
SOLILOQUY	.50
CHAMPAGNE COCKTAIL	.50
I'M GETTIN' SENTIMENTAL OVER YOU	.50
A BLUES SERENADE	.50
BELLS ACROSS THE MEADOWS	.50
(By the Writer of "In a Monastery Garden")	
REGIMENTAL SONG	.50
NOVELETTE	.50
STORMY WEATHER	.50

GALLA-RINI ORIGINAL COMPOSITIONS

BUTTERFINGERS (Novelette)	.50
ENCHANTRESS (Waltz)	.50
NOCHE CUBANA (Tango)	.50

PIETRO DEIRO SOLO ARRANGEMENTS

JEALOUS	.50
NOBODY'S SWEETHEART	.50
KITTEN ON THE KEYS	.50
THE SHEIK	.50
DARDANELLA	.50
FLAPPERETTE	.50
RUN, RABBIT, RUN	.50
BLACK AND WHITE RAG	.50
DOINA ROMANEASCA (Romanian Folk Song)	.50
OHI WHAT A PAL WAS MARY	.50
WHEN YOU'RE SMILING	.50
THAT TUMBLE DOWN SHACK IN ATHLONE	.50
DIZZY FINGERS	.50
WHO'S SORRY NOW	.50
VALSE MIRAGE	.50
TEMPTATION RAG	.50
DINAH	.50
REPASZ BAND	.40
FOR ALL AND FOREVER	.40
FIRE DRILL	.40
FOUR JACKS	.40

PIETRO FROSINI ORIGINAL COMPOSITIONS

FANCY TWISTERS	.50
WINX	.50
SICILIAN SHORES	.50
GAUCHOS ON PARADE	.50
NORTHERN SKIES	.50
AMORE	.50

ANDY ARCARI ORIGINAL COMPOSITIONS

ROLLIN' THE KEYS	.50
MODERNISM	.50
CHANGIN' AROUND	.50
JIG RHYTHM	.50

ANDY ARCARI SOLO ARRANGEMENTS

I LET A SONG GO OUT OF MY HEART	.50
MOONGLOW	.50
POPCORN MAN	.50

NORMAN ELLIS SOLO ARRANGEMENTS

DREAM OF A DOLL	.50
SPRING FEVER	.50
BUGLE CALL RAG	.50
SOLILOQUY	.50

CHARLES NUNZIO SOLO ARRANGEMENTS

LAMBETH WALK	.50
BUGLE CALL RAG	.50
STAR DUST	.50

LEFT HAND IN TREBLE CLEF

JAMES MATTE SOLO ARRANGEMENTS

STAR DUST	.50
KITTEN ON THE KEYS	.50
GIGOLETTE	.50
THE LAMBS GAMBOL	.50
FLAPPERETTE	.50
DINAH	.40
LADY OF THE LAKE	.40
NOBODY'S SWEETHEART	.40

HARRY J. LINCOLN SOLO ARRANGEMENTS

REPASZ BAND	.40
FIRE DRILL	.40
THE FOUR KINGS	.40
FOUR JACKS	.40
HEAVEN'S ARTILLERY	.40
KEYSTONE DIVISION	.40
LOVE'S IDLE HOURS	.40
MIDNIGHT SPECIAL	.40
THE MARCH OF TIME	.40
MANHATTAN PARADE	.40
NATIONAL FEDERATION	.40
NATIONAL HONOR	.40
PARADE OF THE MARIONETTES	.40
OLD HICKORY	.40
TEARS AND SMILES	.40
THE TWELFTH REGIMENT	.40
WARBLES AT EYE	.40
SOCIAL JUSTICE	.40
STILL ALARM	.40
A SOUTHERN DREAM	.40
SOUNDS FROM THE TROPICS	.40
RIVAL KING	.40
RIPPLES OF THE ALLEGHENY	.40
REPASZ ON PARADE	.40
THE YALE	.40
THE AMERICAN EMBLEM	.40
A LITTLE MORE PEPPER	.40
THE AMERICAN LEGION	.40
PEPPER UP	.40
THE AMERICAN PRINCESS	.40
AURORA	.40
BLACK DIAMOND	.40
BLAZE OF HONOR	.40
CIRCUS LIFE	.40
CAVALCADE	.40
CUBAN INDEPENDENCE	.40
THE CRATER	.40
CHRISTMAS CHIMES	.40
DECEMBER MORN	.40
DANCING CLOWNS	.40
FRINGE OF FASHION	.40
EMBLEM OF PEACE	.40
FIORELLA WALTZ	.40
FOR ALL AND FOREVER	.40
FOUR QUEENS	.40
FRISKY	.40
GARDEN OF DREAMS	.40
GENERAL PERSHING	.40

MILLS STUDENT SERIES FOR THE PIANO ACCORDION

(Left hand bass clef)

Especially arranged by GALLA-RINI for the 12-, 24-, and 48-Bass Accordion. Also suitable for the 80- and 120-Bass Accordion.

DINAH	NOBODY'S SWEETHEART
THE SHEIK	MARGIE
TING-A-LING	THAT TUMBLE DOWN SHACK IN ATHLONE
HOME	LEAVE ME WITH A SMILE
MARY LOU	THE BELLS OF AVALON
MICKY	OLD PAL WHY DON'T YOU ANSWER ME
IT MUST BE TRUE	I SURRENDER DEAR
WHO'S SORRY NOW	DOES YOUR HEART BEAT FOR ME
BUGLE CALL RAG	I'M GETTIN' SENTIMENTAL OVER YOU
A BLUES SERENADE	

Price 35c Each

MILLS MUSIC, Inc.

1619 Broadway

New York, N. Y.

MOONGLOW

By WILL HUDSON, EDDIE DE LANGE and IRVING MILLS



PIANO ACCORDION
SOLO
Transcribed by ANDY ARCARI

Original Novelty Solos by
ANDY ARCARI

ROLLIN' THE KEYS
MODERNISMS
CHANGIN' AROUND
JIG RHYTHM

Other Arrangements by ANDY ARCARI

I LET A SONG GO OUT OF MY HEART
CARAVAN
MR. GHOST GOES TO TOWN
ORGAN GRINDER'S SWING
POPCORN MAN
MOONGLOW

Price 60¢ each



1619 BROADWAY, NEW YORK 19, N. Y.



Accordion

SCOOP!



Mills PIANO ACCORDION BAND

Series

Arranged by **PIETRO DEIRO**

12 Mills outstanding compositions expertly arranged by one of America's foremost accordionists for the fast-growing accordion band. An excellent series for the accordion school and piano accordion groups:

- ★ PAVANNE
- ★ STAR DUST
- ★ DIZZY FINGERS
- ★ SOPHISTICATED LADY
- ★ REPASZ BAND
- ★ GARDEN OF DREAMS
- ★ GENERAL PERSHING
- ★ BUGLE CALL RAG
- ★ GIRL OF MY DREAMS
- ★ MARGIE
- ★ THERE'S SOMETHING ABOUT A SOLDIER
- ★ FIRE DRILL

Each arrangement consists of a Conductor's Score and parts for the Solo or 1st Accordion which carries the melody, 2nd, 3rd, 4th, 5th and 6th Accordions which have been scored to feature obbligatos and counter-melodies making the arrangements correspond in style to various instruments in an orchestral ensemble. The 1st Accordion part may be played as a solo and by the addition of the parts in the order numbered, the arrangements may be played as duet, trio, quartet or band of any size.

All left hand parts are arranged in the bass clef.

COMPLETE SCORE and 6 ACCORDION PARTS

1st Accordion (solo)	3rd Accordion	5th Accordion
2nd Accordion	4th Accordion	6th Accordion

\$1.50

CONDUCTOR'S SCORE .75	FIRST SOLO PART .40	ALL OTHER PARTS each .25
-----------------------	---------------------	--------------------------

ACCORDION BAND FOLIOS

THE SILVER FOLIO

for Accordion Band

Arranged by Frank Lucas

Playable as Solo, Duet, Trio, or Accordion Band. Several numbers are playable with twelve bass Accordion.

Published in 3 books: Solo Accordion, Oblig. Accordion, Accomp. Accordion.

PRICE (each book) — 1.00

THE GOLD FOLIO

for Accordion Band

Arranged by Mario

Playable as Solo, Duet, Trio or Accordion Band. Published in 3 books: Solo Accordion, Oblig. Accordion, Accomp. Accordion.

PRICE (each book) — 1.00

THE STERLING FOLIO

for Accordion Band

Choice popular tunes, very easily arranged. Can be played by students with all size accordions. Great for Duet, Trio, Quartette, etc.

Published in six books: 1st Accordion; 2nd Accordion; 3rd Accordion; 4th Accordion and Oblig. Accordion.

PRICE (each book) — 1.00

GALLA-RINI'S LITTLE CLASSICS for the Accordion Ensemble

Arranged for Accordions A, B, C & D

With Conductor's Score

CONTENTS

America, Auld Lang Syne, Sweet And Low, Kingdom Coming, Hymn Of Praise, Gloria In Excelsis, America The Beautiful, All Through The Night, The Merry Farmer and Stand Up For Jesus.

Complete (Score and 4 Parts)	.75
Conductor's Score Only	.40
Separate Parts	.15

PIETRO FROSINI'S GAUCHOS ON PARADE (Paso Doble)

Unusual novelty for Piano Accordion Band, composed and arranged by Pietro Frosini.

Complete (Score and 4 Parts)	2.00
Score Only	1.00
Separate Parts	.35

Mills Music publishes outstanding Accordion music for **STUDY— CONCERTS —** or **HOME ENJOYMENT.**

SOLOS - DUETS - FOLIOS - METHODS - STUDIES - BAND ARRANGEMENTS

MILLS MUSIC, INC. • 1619 Broadway, New York 19, N. Y

Chicago 4, Ill.

Los Angeles 14, Calif.

Moonglow

By { WILL HUDSON
EDDIE DE LANGE &
IRVING MILLS
Arr. for Accordion by A. Arcari

Moderato



First system of musical notation for Moonglow. It consists of a grand staff with treble and bass clefs. The melody is written in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The first measure has a C major chord (Cmaj) and a whole note bass line. The second measure has a G7 chord and a whole note bass line. The third measure has a C major chord (Cmaj) and a whole note bass line. The fourth measure is marked 'rit.' and has a whole note bass line. The word 'Solo' is written below the fourth measure.

Second system of musical notation. It features a grand staff. The melody includes a 'gliss.' (glissando) in the second measure. The first measure has a C major chord (Cmaj) and a whole note bass line, with 'ad lib.' written above the treble clef. The second measure has a C minor chord (Cmi) and a whole note bass line. The third measure has a G minor chord (Gmi) and a whole note bass line. The fourth measure has an A7 chord and a whole note bass line. The word 'Solo' is written below the third measure.

Third system of musical notation. It features a grand staff. The first measure has a C major chord (Cmaj) and a whole note bass line. The second measure has a D7 chord and a whole note bass line. The third measure has a D7 chord and a whole note bass line. The fourth measure has a D7 chord and a whole note bass line. The word 'Solo' is written below the third measure.

Fourth system of musical notation. It features a grand staff. The melody includes a 'gliss.' (glissando) in the second measure. The first measure has a C major chord (Cmaj) and a whole note bass line. The second measure has a C minor chord (Cmi) and a whole note bass line. The third measure has a G major chord (Gmaj) and a whole note bass line. The fourth measure has an A7 chord and a whole note bass line. The word 'Solo' is written below the third measure.

Fifth system of musical notation. It features a grand staff. The first measure has a C major chord (Cmaj) and a whole note bass line. The second measure has a D7 chord and a whole note bass line. The third measure has a G major chord (Gmaj) and a whole note bass line. The fourth measure has a C major chord (Cmaj) and a whole note bass line. The fifth measure has a G major chord (Gmaj) and a whole note bass line. The sixth measure has a G7 chord and a whole note bass line. The word 'Solo' is written below the fifth measure.

Tempo

First system of musical notation. The right hand features a complex rhythmic pattern with many beamed notes. The left hand provides a steady accompaniment. Chords E7 and A7 are indicated above the staff.

Second system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. Chords A7, Cmaj, and Cmi are indicated. The word "Solo" is written below the left hand, and "ad lib." is written above the right hand.

Third system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. Chords Gmaj, A7, Cmaj, and D7 are indicated. The word "Solo" is written below the left hand.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. Chords Gmi, Eb7, and Gmi are indicated. The words "Solo", "rit.", "ad lib.", and "gva." are written above the staff.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. Chords Eb7, Gmi6, Cmi6, and Gmi are indicated. The marking "DIM." is written above the staff.

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. Chords D7 and Gmi are indicated. The words "Cadenza ad lib." and "rit." are written above the staff.

With Rhythm

Cmaj Cmi Gmaj A7 Cmaj

Solo

D7 Cmaj Cmi

Solo Solo

Gmaj A7 Cmaj D7

Solo

Gliss. G7 E7 E7 A7

Solo

D7 D7 Cmaj Cmi Gmaj

Solo

A7 Cmaj D7 G6

Solo Solo

NOW!

Available in
3 Books...



- **FIRST COURSE**
 - **SECOND COURSE**
 - **THIRD COURSE**
- \$1.50 each

*America's most dynamic and vital
Method for Accordion*

EASY STEPS for ACCORDION

by **CLIFF SCHOLL** and **MAURICE D. TAYLOR**

**A METHOD BEGINNING WITH THE EASY
12-BASS ACCORDION AND LEADING DIRECTLY
TO THE 120-BASS ACCORDION!**

One of the most rewarding and musically stimulating
Accordion methods ever published. In well-planned
easy steps, **EASY STEPS FOR ACCORDION** enables the
student to play and enjoy the widest range of music.

EASY STEPS FOR ACCORDION, appealing to teachers and students alike:

- Begins at the beginning and always moves forward in easy steps. Each new step is planned to teach some important point in a most readily understood manner. Deals with one problem at a time.
- Is especially designed for class or individual instruction.
- Contains clear photographs and easy-to-understand fingering charts. Bass and Treble notes can be fingered directly on these charts.
- Contains numerous selections arranged as duets or for accordion ensembles.
- Carefully develops good habits of posture, fingering, counting, reading and bellows action.
- Is organized under lesson headings, that assist teacher in making assignments and alerts the student to be more conscious of his progress.

• **A DISTINCTIVE STEP TOWARD ACCORDION PERFECTION** •

A Sparkling Accordion Collection!

YOUR FAVORITE SONGS FOR ACCORDION

Arranged by CLIFF SCHOLL

11 all-time favorites, with words and music — in big notes. Includes Stormy Weather • Caravan • For Me and My Gal • Solitude • Girl Of My Dreams • Take Me in Your Arms • I Surrender, Dear • There's Something About A Soldier • Oh, What A Pal Was Mary • I Can't Give You Anything But Love • I Don't Stand A Ghost Of A Chance With You.

\$1.00



**MILLS
MUSIC, INC.**

1619 BROADWAY
NEW YORK 19, N. Y.



PIANO-ACCORDION

MUSIC
OF THE WORLD'S MOST FAMOUS
SUCCESSSES

ARRANGED BY

PIETRO DEIRO



- | | |
|--|--|
| 1. GLOW-WORM (Idyl) | 8. HONEYMOON (6/8 March) |
| 2. PEANUT VENDOR (Rumba) | 9. AMINA (Serenade) |
| 3. TOYMAKER'S DREAM
(Characteristic) | 10. SPRING BEAUTIFUL SPRING
(Waltz) |
| 4. ESPANITA (Spanish Waltz) | 11. IN THE SHADOWS
(Intermezzo) |
| 5. BY HECK (Novelty) | 12. MARCH OF THE SIAMESE
(Characteristic) |
| 6. IDA, SWEET AS APPLE CIDER
(Fox-Trot) | 13. NIGHTS OF GLADNESS (Waltz) |
| 7. LUNA WALTZ | 14. LA RUMBA (Tango) |

PRICE 40 CENTS NET



EDWARD B. MARKS MUSIC CO.
225 W 46 ST. NEW YORK.



The Honey-Moon

March

By GEORGE ROSEY
Arr. by Pietro Deiro

PIANO ACCORDION

INTRODUCTION

The musical score is written for piano accordion in 6/8 time. It consists of five systems of music, each with a treble and bass staff. The first system is labeled 'INTRODUCTION' and begins with a dynamic marking of *ff* (fortissimo) and a circled 'R' (ritardando). The second system starts with a dynamic marking of *f* (forte). The third system includes a dynamic marking of *p* (piano). The fourth system begins with a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and fingerings (1, 2, 3, 4). There are also dynamic hairpins and a repeat sign with first and second endings in the fourth system.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with several slurs and accents (^) over notes. The lower staff (bass clef) features a more rhythmic accompaniment with fingerings 1, 3, 4, 3, 1, 3, 1 indicated. There are also some slurs and accents in the bass staff.

The second system continues the piece. It includes a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. Fingerings 1, 2, 3, 2, 2, 4, 2, 3 are shown in the bass staff. A circled cross symbol (⊕) is located at the end of the system.

TRIO

The TRIO section begins with a 6/8 time signature. The upper staff (treble clef) has a piano (*p*) dynamic marking and contains a series of chords. The lower staff (bass clef) features a melodic line with a long slur over the first few measures.

The third system of the TRIO section shows the continuation of the chordal accompaniment in the upper staff and the melodic line in the lower staff. The notation includes various chord voicings and rhythmic patterns.

The fourth system concludes the TRIO section. It features a final melodic flourish in the upper staff and a concluding bass line in the lower staff. A circled cross symbol (⊕) and a circled 'R' symbol (Ⓜ) are present at the end of the system.

♩ Legato

f-ff

f

dal ♩ al Fine 8^{va}

B.S.

THE
QUICK-STUDY
ELEMENTARY
(SIMPLIFIED)
PIANO-ACCORDION
METHOD



by

PRICE
\$1.00 (NET)

**ELVERA COLLINS &
FRANK GAVIANI**
of the **PIETRO DEIRO**
PIANO-ACCORDION SCHOOL

EDWARD B. MARKS MUSIC ©
225 W 46 ST., NEW YORK

SAINT LOUIS BLUES

by W. C. HANDY

AN OUTSTANDING SERIES
OF MODERN ARRANGEMENTS

FOR THE

Accordion

IN BASS CLEF

by

Charles

Magnante

No. 9772

Price — 60 c net
036



HANDY BROTHERS MUSIC CO., Inc.
PUBLISHERS

"Genuine American Music"
1650 BROADWAY, NEW YORK, N. Y.



Scott

SAINT LOUIS BLUES

ACCORDION

This arrangement complies with the standard system of notation approved by the A. A. A.

By W. C. HANDY
Arr. by Charles Magnante

Maestoso

9772 *ff* *poco rit.*

B.S.

Moderato

f *dim. poco a poco* *p rit.*

a tempo *cresc. poco a poco*

Slow Blues tempo

f rit. *mf* *M* *M* *sempre staccato*

M *M* *M* *M*

Accordion

The first system of music features a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody includes eighth and sixteenth notes, with some notes beamed together. A first ending bracket is present over a section of the melody. The bass clef staff provides a simple accompaniment of quarter notes, with a 'M' marking above the first measure.

The second system continues the melody in the treble clef, featuring a 'B.S.' (Basso Solo) section in the bass clef staff. This section consists of a series of eighth notes. The treble clef staff includes various ornaments and slurs.

The third system shows a change in dynamics to 'f' (forte) in the treble clef staff. The bass clef staff continues with a steady accompaniment. A circled 'R' is placed in the treble staff, and a 'M' marking is in the bass staff.

The fourth system features a more complex treble clef melody with many slurs and ornaments. The bass clef staff continues with a consistent accompaniment of quarter notes.

The fifth system continues the intricate treble clef melody. The bass clef staff maintains the accompaniment. A 'M' marking is visible in the bass staff.

The sixth system concludes the piece with a final flourish in the treble clef. The bass clef staff includes a 'B.S.' section with a sequence of notes marked with numbers 2, 3, and 4. A '7' is marked in the bass staff at the beginning of the system.

Accordion

Mesto

p

3 4 2 3 3 2 3 1

B.S. > > >

7 7 7 7 7 7 7 7

m M

mf

m 7 B.S. > > >

7 7 7 7 7 7 7 7

p cresc. poco rit.

B.S. 3 2 (4) 4 3 5 2 4 2

Moderato

alla spiritual

più mosso

f *p* *f* *p*

3 5 3-5 2 2 1

B.S. m M m

(Chord solo)

Moderato

più mosso

Allegro moderato

f *p* *f* *p* *p* *m* *m*

3 5 1-5 2 2 1 1 2 3 5

B.S. m M m m

(Chord solo)

PAGANI EDITION

••• P A G A N I •••



offers an interesting list of Outstanding Arrangements by the
Foremost Artist and Accordionist in the World

CHARLES MAGNANTE

CHARLES MAGNANTE

Arranged in Bass Clef

- | | |
|---|--|
| †9819—CONCERTO IN A MINOR (Theme)—E. Grieg .50 | †9682—MOONLIGHT SONATA—L. Van Beethoven .50 |
| †9767—DANCE OF THE COMEDIANS
(The Bartered Bride)—F. Smetana .50 | *9824—NATIONAL EMBLEM (March)—E. E. Bagley .60 |
| †9769—FINLANDIA (A Tone Poem)—
J. Sibelius—Op. 26, No. 7 .60 | *9697—NEAPOLITAN NIGHTS—J. S. Zamecnik .50 |
| †9763—FROLIC (Novelty)—Max Pilzer .50 | †9765—NOCTURNE (F. Chopin)—Op. 9, No. 2 .50 |
| †9779—FUNICULI, FUNICULA (Neapolitan Dance)—
L. Denza .50 | *9694—NOLA—Felix Arndt .50 |
| †9683—KAMENNOI OSTROW—A. Rubinstein .50 | †9777—O SOLE MIO—E. Di Capua .50 |
| †9778—KERRY DANCE (Irish Dance)—Molloy .50 | †9776—LA PALOMA (The Dove)—Mexican
Serenade—Yradier .50 |
| *9698—LADY OF SPAIN—Tolchard Evans .50 | †9770 RONDO CAPRICCIOSO (F. Mendelssohn-
Bartholdy) Op. 14 .60 |
| †9685—LIEBESTRAUM (Dreams of Love)—F. Liszt .50 | *9695—LA ROSITA—P. Dupont .50 |
| †9768—MARCH OF THE DWARFS
(Grotesque March)—E. Grieg—Op. 54, No. 3 .50 | †9822—ROUMANIAN RHAPSODY NO. 1 IN
A MAJOR—G. Enesco .50 |
| †9828—MARINES' HYMN (March Song)—
L. Z. Phillips .50 | †9774—SANTA LUCIA—N. N. .50 |
| †9761—MAZURKA No. 5 (F. Chopin)—Op. 7, No. 1 .50 | *9830—STARS AND STRIPES FOREVER (March)
J. P. Sousa .60 |
| †9829—MERRY WIDOW (Selections)—F. Lehár .50
Contains Vilia, I Love You So—Waltz, Finale
Act I, Maxim's, Oh, the Women. | †9766—SUMMERNIGHT (Nocturne)—E. Grieg—
Op. 9, No. 2 .50 |
| †9764—MINUTE WALTZ (Valse in D _b Major)—Chopin .50 | †9823—SYMPHONY NO. 6—Op. 74 (Pathétique)—
Theme—P. Tschaikowsky .50 |
| *9696—MIDNIGHT IN PARIS—Conrad & Magidson .50 | †9820—SYMPHONY NO 5 (Victory Theme)—
L. Van Beethoven .50 |
| †9827—MOMENTS WITH TSCHAIKOWSKY .50
Introducing bits of 1812 Overture—Andante
Cantabile from Symphony No. 5—Andante
from Romeo and Juliet—Waltz from Sleeping
Beauty. | †9821—SYMPHONY NO. 8 (Themes from the First
Movement) F. Schubert .50 |
| | †9762—TOCCATA (in D minor) J. Bach .50 |
| | †9773—TORNA A SURRIENTO (with variations)
E. De Capua .50 |
| | —L. V. SE—F. Chopin—Op. 64, No. 2 .50 |

DUETS

- | |
|--|
| †7110—CONTRA DANCE . . . —L. Van Beethoven .60 |
| †7109—MARRIAGE OF FIGARO (Overture) W. A. Mozart .75 |
| *7125—NATIONAL EMBLEM (March) E. E. Bagley .95 |
| †7124—PIANO CONCERTO No. 1 (P. I. Tschaikowsky)—Theme Only .60 |
| *7116—STARS AND STRIPES FOREVER (March) J. P. Sousa .95 |

QUARTETTES

- | |
|---|
| †900—FUGUE IN G MINOR (J. Bach) Four accordions with string bass and conductor's score .125 |
| †901—FLIGHT OF THE BUMBLE BEE (N. Rimsky Korsakov)—Four accordions with string bass and
conductor's score .125 |

ACCORDION BAND ARRANGEMENTS

- | |
|---|
| †6622—PIANO CONCERTO NO. 1 (P. I. Tschaikowsky) Theme—Five accordions and score—complete .150 |
| †6623—NATIONAL EMBLEM (March) E. E. Bagley—Four Accordions and score—complete .175 |
| *6624—STARS AND STRIPES FOREVER (March) J. P. Sousa—Four Accordions and score—complete .175 |

Thematic Catalog of above Arrangements sent for 10c Postage.

* Acquired copyrights. † Special Magnante arrangements.
Acc. 2394

MODERN ACCORDION SOLOS

Bubbles

Piano Accordion Solo By PIETRO FROSINI

\$250 PRICED
IN U.S.A.



*PIETRO FROSINI,
the greatest
of all
Accordion composers,
whose
compositions
and
arrangements
have contributed
so much to
Accordion music.*

ALFRED MUSIC CO., INC.
New York

Frosini's Master Series

Accordion

EXPOSITION

Overture

P. FROSINI

Maestoso $\text{♩} = 112$

ff con molto accento
min. min. M accel meno pp S

B.S. 3 4 1 2 4 3 5 3 5

Detailed description: This is the musical score for the Exposition Overture. It is written for accordion in 4/4 time with a tempo of Maestoso (♩ = 112). The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a dynamic of *ff con molto accento* and includes markings for *min.*, *min.*, *M*, *accel*, *meno pp*, and *S*. The bass staff includes fingering numbers (3, 4, 1, 2, 4, 3, 5, 3, 5) and the label *B.S.* at the beginning.

PILGRIMS' CHORUS

From "Tannhäuser"

WAGNER - FROSINI

Andante maestoso $\text{♩} = 69$

Full mp M m 3 M M M m 7 M M M pp M m M

Detailed description: This is the musical score for the Pilgrims' Chorus. It is written for accordion in 4/4 time with a tempo of Andante maestoso (♩ = 69). The score consists of two staves. The treble staff begins with a dynamic of *mp* and includes markings for *Full*, *M*, *m*, *3*, *M*, *M*, *M*, *m*, *7*, *M*, *M*, *M*, *pp*, *M*, *m*, and *M*. The bass staff includes markings for *Full*, *M*, *m*, *3*, *M*, *M*, *M*, *m*, *7*, *M*, *M*, *M*, *pp*, *M*, *m*, and *M*.

BRITANNIA

SYMPHONIC FANTASY

P. FROSINI

Maestoso sostenuto $\text{♩} = 88$

ff M M M M M M M S M M p

Detailed description: This is the musical score for Britannia Symphonic Fantasy. It is written for accordion in 4/4 time with a tempo of Maestoso sostenuto (♩ = 88). The score consists of two staves. The treble staff begins with a dynamic of *ff* and includes markings for *M*, *M*, *M*, *M*, *M*, *M*, *M*, *S*, *M*, *M*, and *p*. The bass staff includes markings for *M*, *M*, *M*, *M*, *M*, *M*, *M*, *S*, *M*, *M*, and *p*.

RUSSIAN FANTASIE

Based on Theme From Famous Russian Song "Beautiful Moon"

Transcribed by P. FROSINI

Adagio sostenuto $\text{♩} = 108$

Full mf accel. Full B.S. 3 2 3 4 3 2 1 2 3 2 5 3 4 2 2 5 3 4 2

Detailed description: This is the musical score for Russian Fantasie. It is written for accordion in 3/4 time with a tempo of Adagio sostenuto (♩ = 108). The score consists of two staves. The treble staff begins with a dynamic of *mf* and includes markings for *Full*, *mf*, and *accel.*. The bass staff includes markings for *Full*, *B.S.*, and a series of fingering numbers: 3, 2, 3, 4, 3, 2, 1, 2, 3, 2, 5, 3, 4, 2, 2, 5, 3, 4, 2.

Copyright MCMXXXIX by Alfred Music Co., Inc., 145 W. 45th St. New York, N. Y.

Printed in U S A

ALFRED MUSIC COMPANY Inc., 145 W. 45th Street, New York, N. Y.

Bubbles

Novelty Piano Accordion Solo

By P. FROSINI

Allegro moderato

8va

f
Bass Solo

mf

B.S.

M

8va

The musical score is written for piano and bass solo. It consists of five systems of music. The first system is marked 'Allegro moderato' and '8va'. The piano part (treble clef) features a series of triplets and slurs, with dynamics ranging from *f* to *mf*. The bass solo part (bass clef) is marked 'Bass Solo' and includes fingerings and slurs. The second system is marked 'mf' and includes 'B.S.' (Bass Solo) and 'M' (Melody) markings. The third system continues the melodic and bass solo lines. The fourth system also includes 'B.S.' and 'M' markings. The fifth system is marked '8va' and concludes the piece with a final chord marked 'f'.

Copyright MCMXXXIII by Alfred Music Co., Inc. 145 W. 45th St., New York, N.Y.

International Copyright Secured

Made in U. S. A.

ALL RIGHTS RESERVED Including Public Performance For Profit

8va. 3 5 3 1 sf

Trio dolce

5 4 3 5 1 5 4-3

M B.S. M B.S. M 7

B.S. mf 1 3 5 1 2 3 5 1 3 1 5 4

B.S. M B.S. 3 5 1 5 4-3 4 2 4 3

B.S. M 4 3 1 3 1 4 2

M B.S. M 1 2 3 4 5 1 4 3 2 1 2 3 4 5 1 3 3

THE MASTERY OF THE BASSES
 FOR THE PIANO ACCORDION, BY NORM ZELLER
 This is the most complete, constructive and comprehensive method for the first time published for the study of the BASS-LEFT hand department of left hand technique on the PIANO ACCORDION, and for capable players to read SACCHETTI PIANO PARTS and SHEET MUSIC AT SHORTY with almost any keyboard. Price \$2.50

The Music of Pietro Frosini

His Accordion Compositions & Arrangements

Concert Compositions

1901 ACCORDIOMANIA (Novelty).....Frosini	1919 LA MARIPOSITA (Bolero).....Frosini
1932 ACCORDION JITTERS (A Bellows Shaking Scherzo).....Frosini	1918 LOVE SMILES (Tango)(Il Sorriso D'Amore).....Frosini
1900 A MEDIA LUZ (Argentine Tango).....Donato-Frosini	1920 MAZURKA AMABILE.....Frosini
1942 AMERICAN PATROL (American Patriotic Melodies).....Meacham-Frosini	1961 MAZURKA IN B FLAT.....Chopin-Frosini
1902 ANGELINA MAZURKA.....Frosini	1964 MINUTE WALTZ.....Chopin-Frosini
1903 BEAUTIFUL HEAVEN (Cielito Lindo).....Fernandez-Frosini	1972 NORWEGIAN DANCE.....Grieg-Frosini
1904 BEE, THE.....Schubert-Frosini	1921 OLIVE BLOSSOMS (Spanish Waltz).....Frosini
1933 BLUE MOODS (Swing Intermezzo).....Frosini	1922 ON THE AIR WAVES (March).....Frosini
1905 BUBBLES (Novelty).....Frosini	1965 ON TO PARAGON (March).....Frosini
1906 CONCHITA (Habanera).....Antonini-Frosini	1963 POLONAISE IN A MAJOR.....Chopin-Frosini
1907 COQUETTE (Polka).....Frosini	1967 PEMBERTON INN (Waltz).....Frosini
1908 CORDINELLA (Novelette).....Frosini	1966 RAG IN D MINOR (Swing Novelty).....Frosini
1934 COUNTRY DANCE.....Frosini	1958 SEMPER FIDELIS MARCH.....Sousa-Frosini
1909 DIZZY ACCORDION (Novelty).....Frosini	1923 SERENATA PRIMAVERILE (Spring Serenade).....Frosini
1935 ECHOES OF SPRING (Valse Caprice).....Frosini	1924 SILVER MOON WALTZ.....Frosini
1937 ETUDE DE CONCERT.....Wallenhaupt-Frosini	1941 SKIPPIN' ALONG (Novelette).....Frosini
1938 ETUDE IN C MAJOR.....Frosini	1925 SPAGHETTI TANGLE (Novelette).....Frosini
1910 FINGER ACROBATICS (Novelty).....Frosini	1926 SWEDISH ITALIAN MAZURKA.....Frosini
1911 FLASHING FINGERS (Valse Caprice).....Frosini	1936 TAIL SPIN (Scherzo Caprice).....Frosini
1912 FLORETTE (Valse Caprice).....Frosini	1960 THEMES FROM 2nd CONCERTO.....Rachmaninoff-Frosini
1913 FRAGRANT FLOWERS (Waltz).....Frosini	1927 THOUGHTS OF LOVE (Waltz).....Frosini
1914 FROSINI SYMPHONIC MARCH.....Frosini	1928 TU SAIS (Tango).....Frosini
1939 FIESTA CUBANA (Rumba).....Frosini	1929 VALSE CHROMATIQUE (Caprice).....Frosini
1959 GAY 90's (Medley Overture).....Frosini	1962 VALSE IN C SHARP MINOR.....Chopin-Frosini
1915 HOT FINGERS (Novelty).....Frosini	1930 VIENI AMORE (Come My Love) (Waltz).....Frosini
1916 HOT POINTS (Novelty).....Frosini	1931 VISION OF LOVE (Waltz) (Vision D'Amore).....Frosini
1971 HUNGARIAN DANCE No. 5.....Brahms-Frosini	1940 WALTZING DOLL.....Poldini-Frosini
1917 ITALIA NOVA (March).....Antonini-Frosini	1957 WASHINGTON POST MARCH.....Sousa-Frosini

List Price 50¢ Each

MASTER SERIES

1951 BRITANNIA (Symphonic Fantasy).....Frosini	1956 MENDELSSOHN CONCERTO (1st Mov.) \$1.00 Mendelssohn-Frosini
1950 CARNIVAL OF VENICE (With Variations).....Frosini	1968 OMAGGIO A PIETRO (Symphonic Overture).....Frosini
1955 DARK EYES (With Variations).....Budinov-Frosini	1944 PILGRIM'S CHORUS.....Wagner-Frosini
1969 EMPEROR WALTZ.....Strauss-Frosini	1945 RHAPSODIE NO. 1 IN D MINOR.....Frosini
1943 ESPANA (Concert Waltz).....Waldteufel-Frosini	1946 RHAPSODIE NO. 2 IN C MINOR.....Frosini
1952 EXPOSITION OVERTURE (Panama Exposition).....Frosini	1947 RHAPSODIE NO. 3 IN A MINOR.....Frosini
1953 GAY PICADOR (Paso Doble).....Frosini	1948 RUSSIAN FANTASIE.....Frosini
1954 ITALIAN FANTASY.....Frosini	1970 VOICES OF SPRING.....Strauss-Frosini
1949 JOLLY CABALLERO (Paso Doble).....Frosini	

List Price 75¢ Each

ALFRED MUSIC COMPANY, Inc.
145 WEST 45th STREET, NEW YORK 19, N. Y.

MODERN ACCORDION SOLOS

407 E. Pac. Cst. Hwy.
Long Beach 6, Calif.
Ph. 6-4412

The Jolly Caballero

Piano Accordion Solo By PIETRO FROSINI



75c

PIETRO FROSINI,
the greatest
of all
Accordion composers,
whose
compositions
and
arrangements
have contributed
so much to
Accordion music.

ALFRED MUSIC CO., INC.
New York

The Jolly Caballero

PASO DOBLE

For Piano Accordion

Allegro con brio ♩ = 116

P. FROSINI

The musical score is written for piano accordion in 2/4 time. It consists of five systems of music. The first system begins with a *ff* *Spiritoso* dynamic marking and includes a 'B.S.' (Basso Continuo) line. The second system ends with a *dim. poco a poco* instruction. The third system includes a *mp* dynamic marking. The fourth system features a *cresc.* (crescendo) marking. The fifth system is marked 'Ossia' and '(Bellows shake)', also featuring a *cresc.* marking. The score is heavily annotated with fingering numbers (1-5) and includes various musical notations such as slurs, accents, and dynamic markings.

4 3 1 3 1 5 1 3 4 1 3 1 3 1

3 7 3

M

4 5 3 1 4 5 4 2 1 4 3

3 3 3 3

M *p scherzando*

M 7

M 7

M 7

3 1 3 1 3 1 3 1 2 1

7 7

The first system of music consists of two staves. The treble staff contains complex chordal textures with many notes beamed together. The bass staff features a more rhythmic line with notes marked with 'M' and '7'.

The second system continues the piece. The treble staff has a melodic line with some slurs and accents. The bass staff has notes marked with 'M' and '7'.

The third system includes fingerings such as '8', '4', '1', '3', '4', '3', '8', '2', '1', '4' in the treble staff. The bass staff has notes marked with 'M' and 'mp'.

The fourth system shows intricate chordal work in the treble staff with fingerings like '4', '2', '1', '2', '8', '5', '2', '1', '4', '2', '1'. The bass staff has notes marked with 'M' and '7'.

The fifth system features melodic lines in the treble staff with slurs and fingerings like '4', '8', '5', '5'. The bass staff has notes marked with 'M'.

The sixth system concludes the piece with various chordal and melodic elements. The treble staff has fingerings like '4', '5', '4', '3', '2', '1', '4', '5'. The bass staff has notes marked with '7' and 'M'.

THE MASTERY OF THE BASSES

on the Piano Accordion by Norm Zeller endorsed by P. Frosini

The most complete constructive and comprehensive method for the first time published for the study of the Bass-side and development of Left Hand Technique on the Piano Accordion, and to enable players to read Orchestra Piano Parts and Sheet Music at sight with correct bass harmonies

Price \$ 1.50

Musical score system 1, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 3, 1, 3, 2, 1, 2, 1, 3). The bass clef contains a bass line with a '7' marking and a fermata.

Ossia (Bellows shake)

Musical score system 2, labeled 'Ossia (Bellows shake)'. It features a treble and bass clef. The treble clef has a dense texture of notes with fingerings (4, 2, 5, 2, 5, 1). The bass clef has a bass line with a '7' marking and a 'M' marking.

Musical score system 3, continuing the Ossia section. The treble clef has dense textures with fingerings (4, 1, 3, 1, 3, 2, 5, 2). The bass clef has a bass line with '7' and 'M' markings.

Musical score system 4, concluding the Ossia section. The treble clef has dense textures with fingerings (3, 2, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2). The bass clef has a bass line with 'M' and '7' markings, and dynamic markings 'sf'.

Teachers everywhere are switching to
**THE PALMER-HUGHES
 ACCORDION COURSE!**



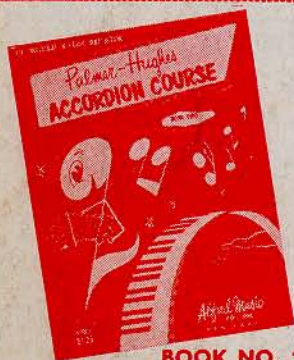
BOOK NO. 1

BOOK NO. 1

introduces all the basses of the 12 Bass Accordion, a complete octave of treble notes, also rhythms involving quarter, half, dotted half and whole notes. Every new note or problem is presented one at a time, with varied selections that emphasize each idea. In this way, the students grasp the problem easily, thor-

oughly and with assurance and enjoyment. Book I completely overcomes the tendency of beginners to read notes from numbers or letter names. Tuneful, familiar material, together with clever, humorous illustrations, maintain student's interest and enthusiasm.

\$1.00



BOOK NO. 2

BOOK NO. 2

introduces the 120 Bass Accordion, although further study is possible, to a point, with the 12 Bass Accordion. The first few pages review the material presented in Book I, so that Book II is perfect as a beginning for students with some music training. Alternating basses, sharps, flats, naturals, major scale building, rhythmic figures in eighth notes and dotted quarter notes, minor and seventh chords in the Bass are brought out.

\$1.25

BOOK NO. 3

is principally concerned with the exploration of new rhythms, the beginning of Counterbasses and the development of technical skill. Never has there been such a thorough presentation of the three most commonly used Counterbasses. The major scale for left hand receives a great deal of concentration and so do triplets, leger lines, sixteenth notes, dotted eighths, and the diminished chord for left hand.

\$1.25



BOOK NO. 3



BOOK NO. 4

BOOK NO. 4

is principally concerned with the following problems: Introducing the upper leger lines of the treble staff, and developing skill in reading the upper and lower leger lines; introducing all the sharp major keys, with special emphasis on the keys of D Major and A Major; developing additional technical skill in both hands.

\$1.25

BOOK NO. 5

introduces all of the flat major keys, with particular emphasis on the keys of B flat Major and E flat Major; the minor keys, with emphasis on the keys of A minor, D minor and G minor; developing additional technique in both hands; new rhythmic patterns. Students are now playing some of the finest compositions in arrangements of professional calibre.

\$1.25



BOOK NO. 5



CHORD BOOK

CHORD BOOK

The purpose of this book is to introduce the study of chords in a practical and enjoyable manner. It deals only with the 3 principal chords of 3 keys (C, G and F Major). The student is given the opportunity to learn these chords thoroughly and put them to practical use.

\$1.00

BAND BOOK

This book is a companion to Book I and is designed to provide the beginning student with practical material for the very first ensemble training. The Band Book offers the following unusual features: Students may begin ensemble work immediately as they play music from their regular lessons in Book I; every selection has at least one harmony part in the first 5 finger position.

\$1.00



BAND BOOK

Alfred Music Co., Inc. 145 WEST 45 STREET • NEW YORK

514

QUICK SILVER

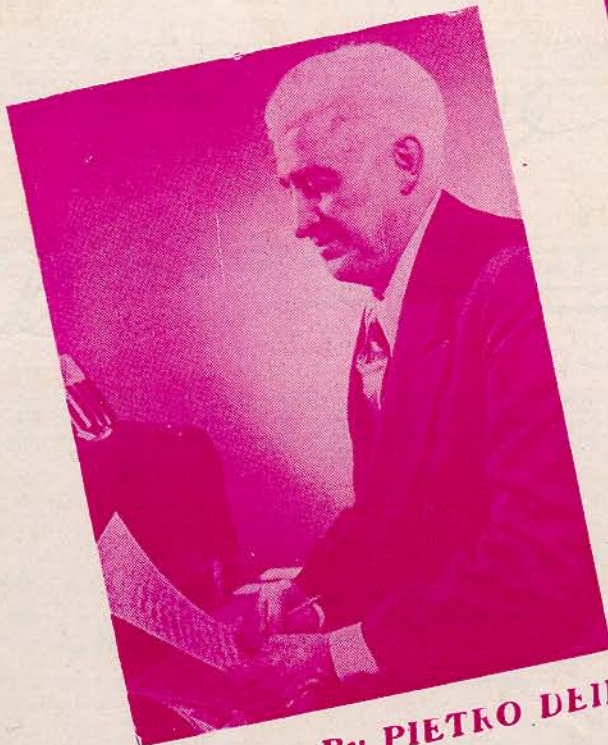
(HOT NOVELETTE)

RENO'S ACCORDION STUDIO

70 - 10th Street

Hermosa Beach, Calif.

EBentier 4-7118



Ampco Arr. By PIETRO DEIRO

No. *127

A. A. A. NOTATION

Price -50c net

6305

Pietro Deiro Publications

133 SEVENTH AVENUE SOUTH · NEW YORK 14, N.Y.

QUICK SILVER

HOT NOVELETTE

PIANO ACCORDION

PIETRO DEIRO

Allegro

127

The musical score is written for piano accordion in G major (one sharp) and 2/4 time. It consists of five systems of two staves each (treble and bass clef). The piece is marked 'Allegro' and begins with a dynamic of *f*. The first system includes a circled 'R' in the bass staff. Dynamics vary throughout, including *dim*, *sf*, and *mf*. Fingerings are indicated by numbers 1-5 above notes. The score concludes with a final chord in the treble staff.

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with fingerings 4, 3, 5, 1, 5. The bass staff contains a bass line with dynamics M, M, M.

Musical notation for the second system, including lyrics 'mi' and 'dim'. The treble staff has fingerings 1 2 1, 4, 1 2 1, 4 3 2, 1 2 3 1, 2 3 4 1, 2 3 2, 1 3. The bass staff has dynamics mi, dim, M, 7.

Musical notation for the third system, ending with 'Last time only' and 'Fine'. The treble staff has fingerings 1 3 1, 3 1, 3 2 1 3, 1 4 3, 1 3, 1 4, 1 2 3 1 2 3. The bass staff has dynamics mi, M, 7. The system concludes with 'To next strain' and 'Fine'.

Musical notation for the fourth system, starting with a repeat sign and 'f (Small note a piacere)'. The treble staff has fingerings 4 2 1, 3. The bass staff has dynamics 7, M, 7.

Musical notation for the fifth system, featuring a treble and bass staff with dynamics M, 7, M.

Musical notation for the sixth system, ending with a double bar line and repeat sign. The treble staff has fingerings 3, 2 3, 1 3, 1 2 3 1. The bass staff has dynamics 7, 7.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a melodic line with fingerings 4, 3, 1, 3, 1, 2, 1, 2, 5, 1, 3, 2, 5. The left hand has a bass line with a 'M' marking. Dynamics include *mf*.

Second system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a melodic line with fingerings 4, 3, 5. The left hand has a bass line with a 'M' marking and a '7' marking. Dynamics include *mf*.

Third system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a melodic line with fingerings 3, 2, 1, 5, 4, 1, 2, 1, 5, 3. The left hand has a bass line with a '7' marking and a 'M' marking. Dynamics include *mf*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a melodic line with fingerings 1, 2, 3, 1, 4, 1, 2, 5, 4, 1, 3, 1, 4, 1, 3. The left hand has a bass line with a '7' marking and a 'M' marking. Dynamics include *f*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a melodic line with fingerings 4, 3, 1, 3, 1, 2, 1, 2, 5, 1, 3, 5, 3. The left hand has a bass line with a 'M' marking and a '2' marking. Dynamics include *mf*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a melodic line with fingerings 4, 3, 5, 1, 5. The left hand has a bass line with a 'M' marking and a 'M' marking. Dynamics include *mf*.

Seventh system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand features a melodic line with fingerings 1, 2, 1, 4, 1, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 3. The left hand has a bass line with a 'mi' marking, a 'dim' marking, a 'M' marking, and a '7' marking. Dynamics include *mi*, *dim*, and *M*.

OPTIONAL ENDING TO
QUICK SILVER

TO BE PLAYED FOLLOWING THE FIRST ENDING OF TRIO.

The musical score consists of six systems of music, each with a treble and bass clef staff. The first system is marked *mf* and includes the instruction *sentito il basso*. The second system includes *B. s.* and *mi*. The third system features a *BELLOWS SHAKE SEMPRE* instruction with a bellows icon. The fourth system includes *M*, *m*, and *d* markings. The fifth system is marked *2nd time 8va*. The sixth system is marked *Loco* and *p*, with the instruction *AT-LIB. SMALL BASS NOTE*. The final system includes *NATURAL BELLOWS*, *ff*, and *Fine* markings. Fingerings and other performance details are indicated throughout the score.

SONG ALBUMS FOR ACCORDION

FINNISH SONGS AND DANCES

Arranged by W. LARSEN

Contains 36 Finnish Schottishes, Polkas, Waltzes and Hambos, many with Finnish words.

No. 801 T.C. \$1.00

NORWEGIAN SONGS AND DANCES

Arranged by S. TOLLEFSEN

Contains 25 Norwegian songs and dances. Polkas, Mazurkas, Waltzes, etc.

No. 821 A.A.A. \$1.25

SWEDISH SONGS AND DANCES

Arranged by J. VELT

An album of authentic Swedish folk music published in this country for the first time. Contains 27 compositions, many with Swedish words.

No. 808 T.C. \$1.00

BRAHMS HUNGARIAN DANCES

Arranged by P. DEIRO, Jr.

The only collection of its kind arranged for the accordion. Twelve of Brahms' most famous Hungarian dances.

No. 804 A.A.A. \$1.00

150 EASY TUNES

Arranged by N. F. Hawkins

An album for 12 or 120 bass accordion. Easy compositions ranging from folk songs to the classics. Excellent material for use in conjunction with beginners methods.

No. 807 (Book I) T.C. \$1.25
No. 825 (Book I) A.A.A. \$1.25

CELEBRATED PIETRO PASO DOBLES

By P. DEIRO

A collection of 10 of Pietro's best known *paso dobles*, numbering among them: El Cabrito, Mancito, Rumbero, Pepita and eight others.

No. *816 A.A.A. \$1.25

SLOVENIAN and POLISH DANCES

Arranged by E. BONKOSKI

Contains 24 pieces including an assortment of Waltzes, Polkas, Obereks, Mazurkas, etc.

No. 823 A.A.A. \$1.25

POLISH SONGS AND DANCES

Arranged by J. Klocek

Contains 49 authentic and traditional examples of Polish music, with words. Includes Polkas, Mazurkas, Waltzes, Obereks, etc.

No. 824 A.A.A. \$1.25

AMPCO POLKA ALBUM

An album of original and standard polkas, both Polish and Italian. Contains 15 selections arranged for the entertainer-accordionist.

No. 809 A.A.A. \$1.00

TANCOW POLSKICH, No. 1

By J. OBUCHOWSKI

Twenty Polish numbers, Polkas, Obereks, etc. Also arranged for small orchestra: Bb trumpet, Bb clarinet, violin, Eb alto sax, trombone, piano accordion.

No. *802 T.C. Each book .50
Piano or accordion each \$1.00

EASY COWBOY and FOLK SONGS

Arranged by N. F. Hawkins

Songs representing every part of the United States from the Gulf of Mexico to the Great Lakes, Maine to California. From Barbara Allen to Home on the Range, with words.

No. 822 A.A.A. \$1.00

THE ACCORDIONAIRES

Arranged by P. DEIRO

Fifty-two standard songs for the beginner. Contains: A Frangesa, Andantino, Pomone, Turkey in the Straw, Dixie, Jingle Bells and others.

No. 803 T.C. \$1.00

ACCORDION MOODS

by
Tito



AMERICAN ACADEMY of MUSIC
INCORPORATED

1619 BROADWAY • NEW YORK CITY

AMERICAN ACADEMY of MUSIC INC.

PRESENTS

TWO OUTSTANDING HIT SONGS OF THE DAY

Words by
EDDIE DE LANGE
& IRVING MILLS

SOLITUDE

Music by
DUKE ELLINGTON

Slowly, (with expression)

In my SOL-I - TUDE — you haunt me With
re-ver-ies — of days gone by — In my SOL-I - TUDE — you

Copyright 1934 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N. Y.
LONDON: J. R. Lafleur & Son, Ltd., Denman St., Piccadilly Circus
International Copyright Secured Made in U. S. A.

Smoke Rings

Lyric by
NED WASHINGTON

Music by
H. EUGENE GIFFORD

Where do they go — The Smoke Rings I blow — each
Where do they end — The Smoke Rings I send — on
night, — What do they do — Those cir-cles of blue — and
high? — Where are they hurled — When they've kissed the world — good -

Copyright 1934 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N. Y.
LONDON: J. R. Lafleur & Son, Ltd., Denman St., Piccadilly Circus
International Copyright Secured Made in U. S. A.
All rights reserved, including public performance for profit

HEAR THESE SONGS RECORDED BY YOUR FAVORITE ARTISTS
COPIES AND RECORDS NOW ON SALE AT YOUR DEALER

Accordion Moods



By TITO

Moderato (smoothly)

Ⓐ Moderato (slight lift)

First system of musical notation. Treble clef, bass clef. Chords: Eb, Ab, Abdim, Eb. Includes a triplet in the treble staff.

(B)

Second system of musical notation, marked (B). Dynamics: fff, ff, f, mf. Includes accents and a fermata.

(C) (Double tempo)

Third system of musical notation, marked (C) (Double tempo). Chords: Eb, Ab, Bb7, Eb, Db7.

Fourth system of musical notation. Chords: Eb, C7, F7, Bb7. Includes triplets and a fermata.

Fifth system of musical notation. Chords: Eb, Ab7, Eb, Ab7. Includes triplets and accents.

First system of musical notation. The treble staff contains chords with accents and eighth notes. The bass staff contains a simple bass line. Chords are labeled: F7, F7, Bb7.

Second system of musical notation. The treble staff contains eighth notes with slurs. The bass staff contains a simple bass line. Chords are labeled: Eb, Ab, Bb7, Eb, Db7.

Third system of musical notation. The treble staff contains eighth notes with slurs and triplets. The bass staff contains a simple bass line. Chords are labeled: Eb, C7, F7, Bb7.

④ Moderato (swing)

Fourth system of musical notation. The treble staff contains chords with accents. The bass staff contains a simple bass line. Chords are labeled: Eb, Ab, Adim, Eb, Db7.

Fifth system of musical notation. The treble staff contains chords with accents and triplets. The bass staff contains a simple bass line. Chords are labeled: Eb, Ab, Adim, Eb.

For the ACCORDION

Written and Arranged by TITO

CYCLONE • STUFF AND THINGS • ATMOSPHERE • SWINGEROO

(As recorded on Bluebird Records by Tito and his Swingtette)

Written by DUKE ELLINGTON — Arranged by TITO

**CARAVAN • SOLITUDE • PYRAMID • BOY MEETS HORN
IN A SENTIMENTAL MOOD**

Written by WILL HUDSON — Arranged by ANDY ARCARI

ORGAN GRINDER'S SWING • MR. GHOST GOES TO TOWN

Written by DUKE ELLINGTON — Arranged by ANDY ARCARI

CARAVAN

Arranged by GALLA-RINI

SOLITUDE • IN A SENTIMENTAL MOOD

50c each

For the TRUMPET

(with piano accompaniment)

BOY MEETS HORN

As recorded by Duke Ellington and his orchestra (featuring Rex Stewart)
also by Benny Goodman and his orchestra

50c each

For the GUITAR

5 original Masterpieces by the internationally famous VICENTE GOMEZ

ROMANCE DE AMOR • GRANADA ARABE

(Cancion Tema)

(Zambra Mora)

PANADEROS DE LA FLAMENCA

(Baile Andaluz)

LAMENTO GITANO • CANCION DE PRIMAVERA

50c each

Order from your dealer, or direct

AMERICAN ACADEMY OF MUSIC, Inc.

1619 BROADWAY, NEW YORK

An American in Japan

JAPAN

Chromatic Free Bass Accordion

Largo (a piacere)

"TITO" GUIDOTTI
A.S.C.A.P.

8va

♯

8va BASSA

This system contains the first two measures of the piece. The treble staff begins with a circled '8va' and a wavy line above it. The bass staff begins with a circled '8va BASSA' and a wavy line below it. Both staves have a 4/4 time signature. The first measure is followed by a double bar line. The second measure contains a sharp sign (♯) above the treble staff.

LOCO

accel.

RALL.

LOCO

This system contains measures 3 and 4. Measure 3 has a wavy line above it with the word 'LOCO' written above. Below the treble staff, 'accel.' is written. Measure 4 has 'RALL.' written above the treble staff and 'LOCO' written below the bass staff.

MOLTO Rit.

ACCEL.

This system contains measures 5 and 6. Measure 5 has 'MOLTO Rit.' written above the treble staff. Measure 6 has 'ACCEL.' written above the treble staff. There are circled '1' markings above the treble staff and circled '2' markings below the bass staff.

RALL.

MOLTO Rit.

ACCEL.

8va

This system contains measures 7 and 8. Measure 7 has 'RALL.' written above the treble staff. Measure 8 has 'ACCEL.' written above the treble staff. There are circled '1' markings above the treble staff and circled '2' markings below the bass staff. A wavy line above the treble staff at the end of the system is labeled '8va'.

Loco

RALL

STENTADO

LARGAMENTO

a tempo circa 84 = ♩

SUA BASSA

Handwritten musical notation for the first system. The treble staff contains a melodic line with slurs and sharp accidentals (#). The bass staff provides a simple accompaniment with slurs and accents (>).

Handwritten musical notation for the second system. The treble staff continues the melodic line. The bass staff features a circled symbol (a circle with a horizontal line through it) at the end of the system.

Handwritten musical notation for the third system. The treble staff shows a change in key signature with flats (bb, b). The bass staff includes a dynamic marking 'ff' and various accidentals.

Handwritten musical notation for the fourth system. The treble staff has complex slurs and accidentals. The bass staff continues with slurs and accents.

Handwritten musical notation for the fifth system. The treble staff continues with slurs and accidentals. The bass staff concludes the piece with slurs and accents.

Handwritten musical notation for the first system. The treble staff contains a melodic line with several slurs and accidentals (sharps, flats, and naturals). The bass staff provides a harmonic accompaniment with notes and dynamic markings such as accents (>) and slurs.

Handwritten musical notation for the second system. The treble staff continues the melodic line. Below the treble staff, the lyrics "YALL e dian" are written in a cursive, handwritten style. The bass staff continues with accompaniment notes.

Handwritten musical notation for the third system, consisting of a few notes in both the treble and bass staves, possibly representing a final cadence or a short musical phrase.

GINZA STRIP

Scherzando

CIRCA-154 = ♩ (WITH A BEAT)

The musical score is written in 5/4 time and consists of four systems of piano and bass staves. The tempo is marked "Scherzando" with a tempo indication of "CIRCA-154 = ♩ (WITH A BEAT)". The score includes dynamic markings such as *mp*, *mf*, and *p*. The notation features slurs, accents, and triplets. A circled "A" is present in the upper right of the first system. The piece concludes with a key signature change to two sharps (F# and C#) in the final system.

Handwritten musical notation for the first system. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with notes and rests. Dynamic markings include 'p' (piano) and 'x' (likely fortissimo or a specific performance instruction). There are also some handwritten annotations like 'x bp' and 'x bp'.

Handwritten musical notation for the second system. The treble staff has notes with some accidentals (sharps and naturals). The bass staff has notes and rests. Dynamic markings include 'p' and 'x'. There are also some handwritten annotations like 'x bp' and 'x bp'.

Handwritten musical notation for the third system. A circled '2' is written above the treble staff. The treble staff has notes with some accidentals. The bass staff has notes and rests. Dynamic markings include 'p' and 'x'. The word 'Legato' is written above the bass staff. There are also some handwritten annotations like 'x bp' and 'x bp'.

Handwritten musical notation for the fourth system. The treble staff has notes with some accidentals. The bass staff has notes and rests. Dynamic markings include 'p' and 'x'. There are also some handwritten annotations like 'x bp' and 'x bp'.

Handwritten musical notation for the fifth system. The treble staff has notes with some accidentals. The bass staff has notes and rests. Dynamic markings include 'p' and 'x'. There are also some handwritten annotations like 'x bp' and 'x bp'.

Handwritten musical score system 1. It consists of two staves, treble and bass clef. The music is in a minor key with a key signature of two flats. The tempo marking "Poco" is written above the first staff. The notation includes eighth and sixteenth notes with slurs and accents. There are some handwritten corrections and markings throughout the system.

Handwritten musical score system 2. It consists of two staves, treble and bass clef. The music continues from the previous system, maintaining the same key signature and tempo. The notation is dense with many slurs and accents, indicating a complex melodic line.

Handwritten musical score system 3. It consists of two staves, treble and bass clef. The music continues with similar notation to the previous systems. There are some sharp signs in the treble staff, possibly indicating a change in key signature or a specific harmonic effect.

Handwritten musical score system 4. It consists of two staves, treble and bass clef. The music continues with similar notation. There are some handwritten markings like 'f' and 'p' indicating dynamics. The notation is somewhat sparse compared to the previous systems.

Handwritten musical score system 5. It consists of two staves, treble and bass clef. The music continues with similar notation. There are some handwritten markings like 'p' and 'f' indicating dynamics. The notation is somewhat sparse compared to the previous systems.

Handwritten musical score for the first system. The treble staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The bass staff begins with a bass clef and a 3/4 time signature. The music consists of several measures with notes, rests, and dynamic markings like 'p' (piano) and 'x' (pizzicato).

Handwritten musical score for the second system. The treble staff continues with notes and rests. The bass staff includes notes, rests, and dynamic markings such as 'p' and 'x'.

Handwritten musical score for the third system. The treble staff has notes with accents and slurs. The bass staff includes notes, rests, and dynamic markings. Performance instructions include 'f RALL--- Molto' and '8VA BASSA' with a circled '8VA' symbol.

Presto 8VA Loco

Handwritten musical score for the fourth system. The treble staff has notes with slurs and accents. The bass staff has notes with slurs and accents. Performance instructions include 'loco Strepitoso'.

Handwritten musical score for the fifth system. The treble staff has notes with slurs and accents. The bass staff has notes with slurs and accents. A 'RALL' (Ritardando) marking is present above the bass staff.

SHINTO TEMPLE

LARGO (A PIACIARE - MESTO)

Chamber

8VA BASSA

a la Cadenga.

molto rit.

Accel.

LOCO

STENTADO

8VA BASSA

molto rit.

ARCEL *me cresce*
 loco

Lento e rubato - espressivo

loco

MODERATO 96 = MESTO

f

8va

Handwritten musical score for the first system, featuring a treble and bass clef with various notes and rests.

Handwritten musical score for the second system, including dynamic markings *loco* and *mf*.

Handwritten musical score for the third system, featuring a *Tutti* marking and a fermata.

PIU MOSSO CIRCA 116 = d

Handwritten musical score for the fourth system, including the marking *f a tempo-Looco*.

Handwritten musical score for the fifth system, continuing the piece with various notes and rests.

TOKYO (Rush Hour)

PRESTISSIMO CIRCA 304 = ♩



Handwritten musical notation for the first system. The treble clef staff contains a series of eighth notes and sixteenth notes, with some beamed together. The bass clef staff contains a series of quarter notes and eighth notes, with some beamed together. The notation is in black ink on a white background.

Handwritten musical notation for the second system. The treble clef staff contains a series of eighth notes and sixteenth notes, with some beamed together. The bass clef staff contains a series of quarter notes and eighth notes, with some beamed together. The notation is in black ink on a white background.

Handwritten musical notation for the third system. The treble clef staff contains a series of eighth notes and sixteenth notes, with some beamed together. The bass clef staff contains a series of quarter notes and eighth notes, with some beamed together. The notation is in black ink on a white background.

Handwritten musical notation for the fourth system. The treble clef staff contains a series of eighth notes and sixteenth notes, with some beamed together. The bass clef staff contains a series of quarter notes and eighth notes, with some beamed together. The notation is in black ink on a white background.

Handwritten musical notation for the fifth system. The treble clef staff contains a series of eighth notes and sixteenth notes, with some beamed together. The bass clef staff contains a series of quarter notes and eighth notes, with some beamed together. The notation is in black ink on a white background.

Handwritten musical notation for the first system. The treble clef staff contains a melodic line with various accidentals. The bass clef staff contains a bass line with a circled 'G' and the text 'Gyabassa' written below it.

Handwritten musical notation for the second system. The treble clef staff continues the melodic line. The bass clef staff has the word 'hebe' written above it.

Handwritten musical notation for the third system. The treble clef staff continues the melodic line. The bass clef staff has the word 'hebe' written above it.

Handwritten musical notation for the fourth system. The treble clef staff continues the melodic line. The bass clef staff has the word 'hebe' written above it.

Handwritten musical notation for the fifth system. The treble clef staff continues the melodic line. The bass clef staff has the text 'mf non legato' written above it.

Handwritten musical notation for the first system, featuring treble and bass staves with complex rhythmic patterns and accidentals.

Handwritten musical notation for the second system, including dynamic markings such as *sfz* and *simile*.

Handwritten musical notation for the third system, showing various rhythmic values and articulation marks.

Handwritten musical notation for the fourth system, featuring a variety of note values and rests.

Handwritten musical notation for the fifth system, concluding the page with complex rhythmic structures.

Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes with various rests. Dynamic markings include *sfz* (sforzando) in both staves. There are also accents (^) and slurs over some notes.

Handwritten musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes. Dynamic markings include *sfz* (sforzando) and *p* (piano). There are also accents (^) and slurs over some notes.

Handwritten musical score for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth notes. Performance instructions include *CRESC*, *POCO*, *a*, and *POCO*. A circled 'BVA BASSA' marking is present below the bass staff. There are also slurs and accents over some notes.

Handwritten musical score for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note patterns in both staves. There are slurs and accents over some notes.

Handwritten musical score for the fifth system. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with eighth-note patterns in both staves. There are slurs and accents over some notes.

Handwritten musical notation for the first system, consisting of a grand staff with treble and bass clefs. The music features a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. The bass line includes some beamed eighth notes.

Handwritten musical notation for the second system, continuing the melodic and harmonic development. It features similar rhythmic patterns and accidentals as the first system, with some chords in the bass line.

Handwritten musical notation for the third system. It includes dynamic markings such as *ff* (fortissimo) and *rall* (rallentando). The notation shows a transition in the bass line with a wavy line indicating a change in tempo or dynamics.

PRESTISSIMO

Handwritten musical notation for the fourth system, starting with a double bar line. It includes dynamic markings like *f* (forte) and *ff*. The notation shows a change in the bass line with a circled symbol containing a cross.

Handwritten musical notation for the fifth system, featuring a complex rhythmic pattern with many beamed notes and accidentals. The notation is dense and fast, consistent with the *PRESTISSIMO* tempo marking.

Handwritten musical notation system 1, consisting of a grand staff with treble and bass clefs. The music features a sequence of chords and melodic lines. The bass line includes several accidentals: a sharp, a flat, a sharp, a flat, a flat, a sharp, and a flat.

Handwritten musical notation system 2, continuing the piece. The bass line contains accidentals: a flat, a sharp, a flat, a sharp, a flat, a sharp, and a flat.

Handwritten musical notation system 3, continuing the piece. The bass line contains accidentals: a flat, a sharp, a flat, a sharp, a flat, a sharp, and a flat.

Handwritten musical notation system 4, continuing the piece. The bass line contains accidentals: a flat, a sharp, a flat, a sharp, a flat, a sharp, and a flat.

Handwritten musical notation system 5, continuing the piece. The bass line contains accidentals: a sharp, a flat, a sharp, a flat, a sharp, a flat, and a sharp.

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a fermata. The bass clef contains a bass line with slurs. Dynamic markings include *RALL* and *POCO*.

Musical notation for the second system, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a fermata. The bass clef contains a bass line with slurs. Dynamic marking includes *POCO*.

Musical notation for the third system, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a fermata. The bass clef contains a bass line with slurs. Dynamic markings include *RALL* and *POCO*.

Musical notation for the fourth system, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and a fermata. The bass clef contains a bass line with slurs. Dynamic markings include *POCO*, *sfz*, and *ppp*.

ATMOSPHERE

by
Tito



BELW 0000000
MILLS 240

As Recorded by
TITO
and his SWINGTETTE
(Bluebird Record No. 10066)

AMERICAN ACADEMY of MUSIC
INCORPORATED
1619 BROADWAY • NEW YORK CITY

Atmosphere

Piano Accordion Solo

By TITO

Moderato *Not too slow*



Slide

E♭ maj. B♭ dim. F min. A♭ dim. E♭ maj. B♭ dim. F min. B♭ 7th

pp

E♭ maj. F min. B♭ 7th E♭ maj.

F min. B♭ 7th E♭ maj. B♭ dim. F min. B♭ 7th

pp p

E♭ maj.

F min. B♭ 7th E♭ maj. F min. B♭ 7th

Copyright 1939 by American Academy of Music, Inc., 1619 Broadway, New York 19, New York

Sole Selling Agent : Mills Music, Inc., 1619 Broadway, New York, N. Y.

London : J. R. Lafleur & Son, Ltd., Denman St., Piccadilly Circus

International Copyright Secured

All Rights Reserved

Made in U.S.A.

Chords: Eb maj., Bb dim., F min., Bb 7th, Eb maj., Ab maj., Eb maj.

Chords: F min., Bb 7th, Eb maj., F min., Bb 7th, Eb maj.

Chords: Ab min., Db 7th, Gb maj., Bb maj.

Chords: Eb maj., F min., Bb 7th, Eb maj.

Chords: F min., Bb 7th, Eb maj., Bb dim.

Chords: F min., Bb 7th, Eb maj., Db 7th, Eb maj. *molto rit.*



American Academy of Music presents

MODERN PIANO ACCORDION SOLOS

by America's Foremost Composers and Arrangers
Try these — You'll want them for your study and library

CARAVAN
by Mills, Ellington and Tizol
Arr. by ANDY ARCARI

Musical score for Caravan, featuring a piano solo. The score includes a treble and bass staff with dynamic markings like *p* and *dim*, and chord symbols *C7*. A copyright notice at the bottom reads: Copyright 1937 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N.Y.

★
SOLITUDE
by Duke Ellington
Arr. by TITO

Musical score for Solitude, featuring a piano solo. The score includes a treble and bass staff with dynamic markings like *dim* and *triss*, and chord symbols *Gmi*, *Eb*, *Ab*, and *Cmi*. A copyright notice at the bottom reads: Copyright 1934 by American Academy of Music, Inc. 1619 Broadway New York 19, New York

★
THE HARE AND THE HOUNDS
by Phil Lang
Arr. by GALLA-RINI

Musical score for The Hare and the Hounds, featuring a piano solo. The score includes a treble and bass staff with dynamic markings like *f p*, *cresc.*, and *ff dim.*, and chord symbols *CM*, *Ad*, *Dm*, and *A1*. A copyright notice at the bottom reads: Copyright 1941 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N.Y.

★
SWINGEROO
Composed and Arranged by TITO

Musical score for Swingeroo, featuring a piano solo. The score includes a treble and bass staff with dynamic markings like *f p* and *ff*, and chord symbols *Eb maj.*, *Ab maj.*, *Ab min.*, and *Eb maj.*. A copyright notice at the bottom reads: Copyright 1939 by EXCLUSIVE PUBLICATIONS Inc., 1619 Broadway, New York, N. Y.

★
STUFF AND THINGS
Composed and Arranged by TITO

Musical score for Stuff and Things, featuring a piano solo. The score includes a treble and bass staff with dynamic markings like *f p* and *ff*, and chord symbols *F maj.*, *C dim.*, *D 7th*, and *G 7th*. A copyright notice at the bottom reads: Copyright 1939 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N. Y.

Other Favorite Accordion Solos

- PRELUDE TO A KISS.....by Duke Ellington (Arr. by Tito)
- CARAVAN.....by Mills, Ellington and Tizol (Arr. by Tito)
- BOY MEETS HORN.....by Duke Ellington (Arr. by Tito)
- ATMOSPHERE.....Composed and Arranged by TITO
- CYCLONE.....Composed and Arranged by TITO
- SOLITUDE.....by Duke Ellington (Arr. by Galla-Rini)
- JIG RHYTHM.....Composed and Arranged by ANDY ARCARI

Each Accordion Solo
price
50¢

Order from your dealer or direct

AMERICAN ACADEMY OF MUSIC, INC. 1619 Broadway, New York 19, N. Y.
Sole Selling Agent: MILLS MUSIC, Inc.

CYCLONE

by
Tito

Ray Hamerton
212-242-1122
WINNIPEG,
MANITOBA
147 DONALD
AT BELICE
PHONE 22 112



Other
Piano - Accordion
Solos
by TITO
ATMOSPHERE
STUFF and THINGS
CYCLONE
SWINGEROO
PRICE: 50c LIST
65¢

EXCLUSIVE
PUBLICATIONS, INC. MUSIC
1010 BROADWAY, NEW YORK

Karr

Cyclone

Piano Accordion Solo



By TITO

Intro. Fast

③

pp Eb dim A
p Abdim D
f

Gb dim C
ff
 Dbdim G

fff Abdim
 Abdim
 Abdim *ff* Abdim
 Abdim

f Abdim
 Abdim
 Abdim *pp* Abdim
ppp Abdim *sfz*

④ Med. Swing

p Dm Gdim
 Gdim Dm
 Dm Gdim
 Gdim Dm

f Dm
 Dm
 Dm
 Dm

Musical notation for the first system, measures 1-4. The piece is in G minor. The first two measures have chords Gm and Gdim, and the last two have Dm and Dm. The melody features eighth-note patterns with accents.

Musical notation for the second system, measures 5-8. The first two measures have chords Dm and Dm, and the last two have Dm and Dm. The melody features eighth-note patterns with accents and a trill-like figure.

Musical notation for the third system, measures 9-12. The first two measures have chords Gm and Gdim, and the last two have Gm and Gdim. The melody features sixteenth-note runs and accents.

Musical notation for the fourth system, measures 13-16. The tempo is marked *Fast* and the dynamic is *8va*. The first two measures have chords CS and CS, and the last two have FM and FM. The melody features eighth-note patterns with accents.

Musical notation for the fifth system, measures 17-20. The first two measures have chords DS and DS, and the last two have Gm and Gdim. The melody features eighth-note patterns with accents.

Musical notation for the sixth system, measures 21-24. The tempo is marked *Med. Swing*. The first two measures have chords Dm and Dm, and the last two have Dm and Dm. The melody features eighth-note patterns with accents.

Musical score for the first system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords Gm, Gdim, Dm, Gm, Gdim, and Dm.

⑤ Fast

Solo Bass

Musical score for the second system, marked "Fast" and "Solo Bass". The right hand is mostly silent, with a few notes at the end. The left hand has a rhythmic bass line.

Musical score for the third system, continuing the piano accompaniment with slurs and accents in both hands.

Musical score for the fourth system, featuring a triplet in the right hand and a bass line in the left hand.

Musical score for the fifth system, continuing the piano accompaniment with slurs and accents in both hands.

Musical score for the sixth system, featuring dynamic markings *pp*, *p*, *f*, *ff*, and *fff*. It includes triplets and a double bar line.

PIANO SOLOS

Professional Pieces for the Student by foremost composers

These selections have been arranged by foremost composers to develop technical proficiency as well as musical enjoyment.

Your repertoire is not complete without these famous compositions.

By *Will*
HUDSON
MR. GHOST GOES TO TOWN
ORGAN GRINDER'S SWING
HANGOVER IN HONG KONG

CASA LOMA SERIES

S M O K E R I N G S
M A N I A C ' S B A L L
B L A C K J A Z Z

By *Duke*
ELLINGTON
C A R A V A N
S O L I T U D E
I N A S E N T I M E N T A L M O O D

Featured by Radio's Foremost Instrumentalists!

By **PHIL LANG**

H A R E A N D T H E H O U N D
P R O M E N A D E
B R I C - A - B R A C • T H E P L Y M O U T H R O C K

HEAR THESE AT YOUR MUSIC DEALER!

By **FRANK FROEBA**
CHURCHMOUSE ON A SPREE

Praised by piano students!

By *Charles*
HAROLD
LAMENT FOR THE LIVING
(Suite in 4 movements)

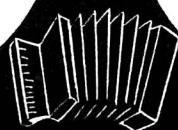
By *Zez* **CONFREY'S MODERNISTIC PIANO SOLOS**

All 10 solos in a special spiral bound folio for the price of one!

—containing—

TAP DANCE OF THE CHIMES
MIDSUMMER'S NIGHTMARE
TIN PAN SYMPHONY
MOTIF DU CONCERT
LULLABY FROM MARS
RAG DOLL DIMPLES
RHYTHM VENTURE
MOUSE'S HOOFS
ARABIAN MAID
BLUE TORNADO
GIDDY DITTY
Folio 75c complete

Endorsed by piano instructors!



BEST SELLING PIANO-ACCORDION SOLOS

Composed and Arranged by **TITO**
CYCLONE • STUFF and THINGS
ATMOSPHERE • SWINGEROO

Arranged by **ANDY ACARI**
MR. GHOST GOES TO TOWN
ORGAN GRINDER'S SWING
CARAVAN

Arranged by **GALLA-RINI**
SOLITUDE
IN A SENTIMENTAL MOOD

EXCLUSIVE PUBLICATIONS, INC.

1619 BROADWAY, NEW YORK

Sole Selling Agents: MILLS MUSIC, INC.

OSTINATO

by

"TITO" GUIDOTTI



Ostinato

For Free Bass Accordion

"TITO" GUIDOTTI

Grave $\text{♩} = 69$

pp

cresc.

poco

poco

ff

sfz *subito p*

pp

cresc.

poco



© Copyright 1968 by NEOFONIC MUSIC AND RECORDING COMPANY
 257 Park Avenue South, New York, New York 10010
 International Copyright Secured Printed In U.S.A.
 All rights reserved including the right of public performance for profit.

First system of musical notation. The treble staff features a melodic line with a slur over the first two measures and a fermata over the last two. The bass staff provides a rhythmic accompaniment. Dynamics include *a* (accanto), *poco*, and *dim.* (diminuendo).

Second system of musical notation. The treble staff contains dense chordal textures. The bass staff continues the accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Third system of musical notation. The treble staff has a long slur over the first two measures. The bass staff has a steady accompaniment. Dynamics include *ff* (fortissimo) and *subito p* (subito piano).

Fourth system of musical notation. The treble staff features a large chord with a circled '3' above it. The bass staff has a steady accompaniment. Dynamics include *sfz* (sforzando), *ff rall.* (fortissimo rallentando), and *poco*.

Fifth system of musical notation. The treble staff has a long slur over the first two measures. The bass staff has a steady accompaniment. Dynamics include *a*, *poco*, and *fff* (fortississimo). The text "molto ri - tar - dan - do" is written below the bass staff.

ACCORDION MASTERWORKS

NEOFONIC RECORDS //THE MOST EXCITING SOUND TODAY

PLAYED ON THE

GIULIETTI BASSETTI // FREE BASS SYSTEM ACCORDION

FEATURING

THE FOLLOWING BASSETTI ACCORDION VIRTUOSI

STEVE DOMINKO



SIDE 1.

1. HUNGARIAN RHAPSODY No.2
Franz Liszt
2. TRAUMEREI - Schumann
3. SONATA No. 7 IN D
Joseph Haydn

SIDE 2

1. FANTASIA - "The Wanderer" - Op. 15 - Franz Schubert
2. POET SPEAKS - (Der Dichter Spricht) - Schumann
3. PRELUDE IN G MINOR - ENGLISH SUITE No.3 - J.S. Bach
4. CAPRICCIO - D - Scarlatti
5. ALLEMANDE - - J.S. Bach

* RECORD LISTING No. NEO - 101 *

SIDE 1

1. AIR & VARIATIONS - - George Frederic Handel
from 'Clavier Suite No. 5,
'The Harmonious Blacksmith'
2. PRELUDE ARABESQUE - - - - Gregory Stone
3. TOCCATA No.2 - - - - - Ole Schmidt
4. THE LITTLE WHITE DONKEY - - - Jacques Ibert
5. CATHEDRAL IN RUINS - - - - - Vaclav Trojan

SIDE 2

1. CONCERTO No.2 - - Peter Ilyich
in G major for piano Tschaikowsky
Op. 44, 1st Movement
2. LE COUCOU - - Louis Claude Daquin
3. FLIGHT of the - - Rimsky - Korsakov
BUMBLE BEE from
"The Legend of
Tzar Saltan"
4. GYPSY SHAWL DANCE - -Gregory Stone

BILL COSBY



* LISTING No. NEO - 100 *

RANDY ARASE



SIDE 1

1. THERE WILL NEVER BE ANOTHER YOU - (Mack Gordon - Harry Warren)
2. SOMEONE TO WATCH OVER ME - (G. Gershwin - I. Gershwin)
3. THREE COINS IN THE FOUNTAIN - (Jule Styne - Sammy Cahn)
4. A FOGGY DAY - (G. Gershwin - I. Gershwin)
5. THE BOY NEXT DOOR - (Ralph Blane - Hugh Martin)
6. HOLLYWOOD FANTASIA - (Tito Guidotti)

SIDE 2

1. AN AMERICAN IN JAPAN (Tito Guidotti)
2. SONATA DI BRAVURA (Tito Guidotti)

* LISTING No. NEO - 102

SIDE A

- EASY TO REMEMBER (2:54)
I REMEMBER NEWPORT (2:58)
AREN'T YOU GLAD YOU'RE YOU (3:25)
PENNIES FROM HEAVEN (2:23)
POLKA DOTS AND MOONBEAMS (4:10)

SIDE B

- MISTY (4:05)
OUR LOVE IS HERE TO STAY (2:58)
THERE WILL NEVER BE ANOTHER YOU (2:51)
LULLABY OF THE LEAVES (3:14)



LEON SASH

"I REMEMBER NEWPORT"
A DELMARK ALBUM

ALL ACCORDION ENTHUSIASTS, STUDENTS AND TEACHERS SHOULD NOT BE WITHOUT
THESE RECORD ALBUMS.

ORDER AT YOUR LOCAL DEALER OR DIRECT from NEOPHONIC RECORDS - -

© division of GIULIETTI ACCORDION CORP., 257 Park Avenue South, New York, N.Y. 10010



SOLITUDE

Accordion Transcription

by DUKE ELLINGTON

*Other Accordion
Transcriptions
Specially Arranged by*

TITO

•
PRELUDE TO A KISS
IN A SENTIMENTAL MOOD
CARAVAN
SOLITUDE
PYRAMID
BOY MEETS HORN

BELWII 0000000
MILLS . 240



AMERICAN ACADEMY of MUSIC
INCORPORATED
1619 BROADWAY • NEW YORK CITY

For the ACCORDION

Written and Arranged by TITO

CYCLONE · STUFF AND THINGS · ATMOSPHERE · SWINGEROO

(As recorded on Bluebird Records by Tito and his Swingtette)

Written by DUKE ELLINGTON — Arranged by TITO

**CARAVAN · SOLITUDE · PYRAMID · BOY MEETS HORN
IN A SENTIMENTAL MOOD**

Written by WILL HUDSON — Arranged by ANDY ARCARI

ORGAN GRINDER'S SWING · MR. GHOST GOES TO TOWN

Written by DUKE ELLINGTON — Arranged by ANDY ARCARI

CARAVAN

Arranged by GALLA-RINI

SOLITUDE · IN A SENTIMENTAL MOOD

50c each

For the TRUMPET

(with piano accompaniment)

BOY MEETS HORN

As recorded by Duke Ellington and his orchestra (featuring Rex Stewart)
also by Benny Goodman and his orchestra

50c each

For the GUITAR

5 original Masterpieces by the internationally famous VICENTE GOMEZ

ROMANCE DE AMOR · GRANADA ARABE

(Cancion Tema)

(Zambra Mora)

PANADEROS DE LA FLAMENCA

(Baile Andaluz)

LAMENTO GITANO · CANCION DE PRIMAVERA

50c each

Order from your dealer, or direct

AMERICAN ACADEMY OF MUSIC, Inc.

1619 BROADWAY, NEW YORK

Solitude

Accordion Solo
Arranged By TITO

By Duke Ellington

Moderato

Ab Eb dim Eb Eb dim Bb

Ⓐ Slowly (with expression)

Gmi Gmi Eb Ab Cmi

Eb Bb dim Gmi Gmi Eb

F7 F7 Eb

(Swing lightly)

Eb Ab Eb dim Eb

Musical staff 1: Treble and bass clefs. Treble clef has a V-shaped accent over the first measure. Chords: Eb7, Ab, Eb dim, Eb.

with expression
gru

Musical staff 2: Treble and bass clefs. Treble clef has a V-shaped accent over the first measure. Chords: Bb7, Gmi, Gmi, Eb, Ab. The word "glass" is written above the treble clef in the final measure.

Musical staff 3: Treble and bass clefs. Chord: Cmi.

(Sock swing)

Musical staff 4: Treble and bass clefs. Treble clef has V-shaped accents over several measures. Chords: Eb, Eb dim, Ab, Eb, Eb dim, Bb7.

Ⓑ

Musical staff 5: Treble and bass clefs. Chords: Gmi, Gmi Eb, Ab, Cmi, Gmi.

Musical staff 6: Treble and bass clefs. Treble clef has a '3' over a triplet in the first measure. Chords: F dim, Eb, Ab, A dim.

Chords: Gmi, Gmi, Eb, F7, F7

Chords: Gmi, Fdim, Eb, Eb7

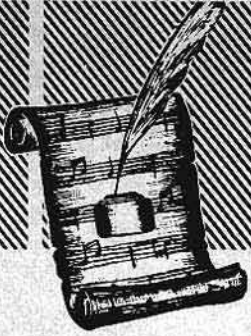
Markings: *gliss*, 3

Chords: Ab, Ab, Eb dim, Eb

Chords: Eb7, Ab, Eb dim, Eb

Chords: Bb7, Gmi, Gmi, Eb, Ab, Eb, Cmi

Chords: Gmi, Fdim, Eb, Ab, Bb7, Eb



American Academy of Music presents

MODERN PIANO ACCORDION SOLOS

by America's Foremost Composers and Arrangers
Try these — You'll want them for your study and library

CARAVAN

by Mills, Ellington and Tizol
Arr. by ANDY ARCARI

Copyright 1937 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N.Y.

SOLITUDE

by Duke Ellington
Arr. by TITO

Copyright 1934 by American Academy of Music, Inc. 1619 Broadway New York 19, New York

THE HARE AND THE HOUNDS

by Phil Lang
Arr. by GALLA-RINI

Copyright 1941 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N.Y.

SWINGEROO

Composed and Arranged by TITO

Copyright 1939 by EXCLUSIVE PUBLICATIONS Inc., 1619 Broadway, New York, N. Y.

STUFF AND THINGS

Composed and Arranged by TITO

Copyright 1939 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N.Y.

Other Favorite Accordion Solos

- PRELUDE TO A KISS.....by Duke Ellington (Arr. by Tito)
- CARAVAN.....by Mills, Ellington and Tizol (Arr. by Tito)
- BOY MEETS HORN.....by Duke Ellington (Arr. by Tito)
- ATMOSPHERE.....Composed and Arranged by TITO
- CYCLONE.....Composed and Arranged by TITO
- SOLITUDE.....by Duke Ellington (Arr. by Galla-Rini)
- JIG RHYTHM.....Composed and Arranged by ANDY ARCARI

Each Accordion Solo
price
50¢

Order from your dealer or direct

AMERICAN ACADEMY OF MUSIC, INC. 1619 Broadway, New York 19, N. Y.

Sole Selling Agent: MILLS MUSIC, Inc.

SOLITUDE

Accordion Transcription

by DUKE ELLINGTON

*Other Accordion
Transcriptions
Specially Arranged by*

TITO

•
PRELUDE TO A KISS
IN A SENTIMENTAL MOOD
CARAVAN
SOLITUDE
PYRAMID
BOY MEETS HORN

BELWII
MILLS 0000000
. 240



AMERICAN ACADEMY of MUSIC
INCORPORATED
1619 BROADWAY • NEW YORK CITY

For the ACCORDION

Written and Arranged by TITO

CYCLONE · STUFF AND THINGS · ATMOSPHERE · SWINGEROO

(As recorded on Bluebird Records by Tito and his Swingtette)

Written by DUKE ELLINGTON — Arranged by TITO

**CARAVAN · SOLITUDE · PYRAMID · BOY MEETS HORN
IN A SENTIMENTAL MOOD**

Written by WILL HUDSON — Arranged by ANDY ARCARI

ORGAN GRINDER'S SWING · MR. GHOST GOES TO TOWN

Written by DUKE ELLINGTON — Arranged by ANDY ARCARI

CARAVAN

Arranged by GALLA-RINI

SOLITUDE · IN A SENTIMENTAL MOOD

50c each

For the TRUMPET

(with piano accompaniment)

BOY MEETS HORN

As recorded by Duke Ellington and his orchestra (featuring Rex Stewart)
also by Benny Goodman and his orchestra

50c each

For the GUITAR

5 original Masterpieces by the internationally famous VICENTE GOMEZ

ROMANCE DE AMOR · GRANADA ARABE

(Cancion Tema)

(Zambra Mora)

PANADEROS DE LA FLAMENCA

(Baile Andaluz)

LAMENTO GITANO · CANCION DE PRIMAVERA

50c each

Order from your dealer, or direct

AMERICAN ACADEMY OF MUSIC, Inc.

1619 BROADWAY, NEW YORK

Solitude

Accordion Solo
Arranged By TITO

By Duke Ellington

Moderato

Ab Eb dim Eb Eb dim Bb

Ⓐ Slowly (with expression)

Gmi Gmi Eb Ab Cmi

Eb Bb dim Gmi Gmi Eb

F7 F7 Eb

(Swing lightly)

Eb Ab Eb dim Eb

Musical staff 1: Treble and bass clefs. Treble clef has a fermata over the first measure. Chords: Eb7, Ab, Eb dim, Eb.

with expression
gru

Musical staff 2: Treble clef has a fermata over the first measure. Chords: Bb7, Gmi, Gmi, Eb, Ab. Treble clef has a wavy line labeled "glass" over the last two measures.

Musical staff 3: Treble clef has a fermata over the first measure. Chord: Cmi.

(Sock swing)

Musical staff 4: Treble clef has a fermata over the first measure. Chords: Eb, Eb dim, Ab, Eb, Eb dim, Bb7.

Ⓑ

Musical staff 5: Treble clef has a fermata over the first measure. Chords: Gmi, Gmi, Eb, Ab, Cmi, Gmi.

Musical staff 6: Treble clef has a fermata over the first measure. Chords: F dim, Eb, Ab, A dim. Treble clef has a triplet of eighth notes over the first measure.

Musical notation for the first system of "Solitude - 3". The system consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with accents and triplets. The second staff contains a bass line. Chords are indicated below the staff: Gmi, Gmi, Eb, F7, F7.

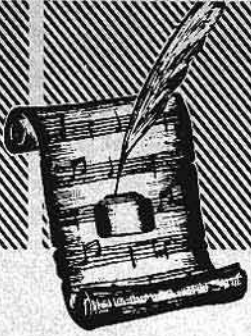
Musical notation for the second system of "Solitude - 3". The system consists of two staves. The first staff contains a melodic line with a "gliss" marking and triplets. The second staff contains a bass line. Chords are indicated below the staff: Gmi, Fdim, Eb, Eb7.

Musical notation for the third system of "Solitude - 3". The system consists of two staves. The first staff contains a melodic line with accents and slurs. The second staff contains a bass line. Chords are indicated below the staff: Ab, Ab, Eb dim, Eb.

Musical notation for the fourth system of "Solitude - 3". The system consists of two staves. The first staff contains a melodic line with slurs. The second staff contains a bass line. Chords are indicated below the staff: Eb7, Ab, Eb dim, Eb.

Musical notation for the fifth system of "Solitude - 3". The system consists of two staves. The first staff contains a melodic line with accents and slurs. The second staff contains a bass line. Chords are indicated below the staff: Bb7, Gmi, Gmi, Eb, Ab, Eb, Cmi.

Musical notation for the sixth system of "Solitude - 3". The system consists of two staves. The first staff contains a melodic line with accents and slurs. The second staff contains a bass line. Chords are indicated below the staff: Gmi, Fdim, Eb, Ab, Bb7, Eb.



American Academy of Music presents

MODERN PIANO ACCORDION SOLOS

by America's Foremost Composers and Arrangers
Try these — You'll want them for your study and library

CARAVAN

by Mills, Ellington and Tizol
Arr. by ANDY ARCARI

Copyright 1937 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N.Y.

SOLITUDE

by Duke Ellington
Arr. by TITO

Copyright 1934 by American Academy of Music, Inc. 1619 Broadway New York 19, New York

THE HARE AND THE HOUNDS

by Phil Lang
Arr. by GALLA-RINI

Copyright 1941 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N.Y.

SWINGEROO

Composed and Arranged by TITO

Copyright 1939 by EXCLUSIVE PUBLICATIONS Inc., 1619 Broadway, New York, N. Y.

STUFF AND THINGS

Composed and Arranged by TITO

Copyright 1939 by AMERICAN ACADEMY of MUSIC Inc., 1619 Broadway, New York, N.Y.

Other Favorite Accordion Solos

- PRELUDE TO A KISS.....by Duke Ellington (Arr. by Tito)
- CARAVAN.....by Mills, Ellington and Tizol (Arr. by Tito)
- BOY MEETS HORN.....by Duke Ellington (Arr. by Tito)
- ATMOSPHERE.....Composed and Arranged by TITO
- CYCLONE.....Composed and Arranged by TITO
- SOLITUDE.....by Duke Ellington (Arr. by Galla-Rini)
- JIG RHYTHM.....Composed and Arranged by ANDY ARCARI

Each Accordion Solo
price
50¢

Order from your dealer or direct

AMERICAN ACADEMY OF MUSIC, INC. 1619 Broadway, New York 19, N. Y.

Sole Selling Agent: MILLS MUSIC, Inc.