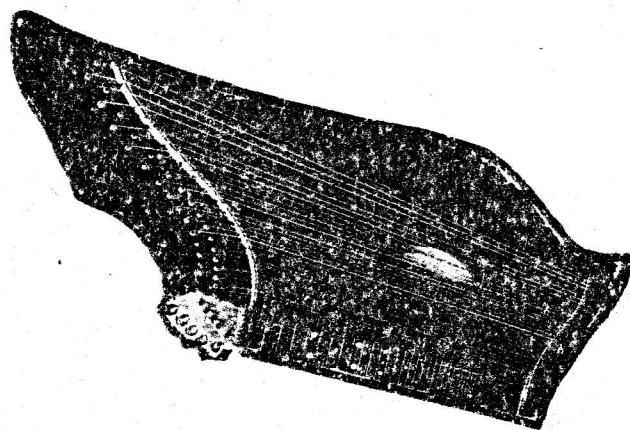


Simplified
American Zither Method

Part. 1-2-3



By Louise C. Taboraky

I

Simplified American ZITHER METHOD.

INTRODUCTION.

In the past a good deal has been said about a School for the Zither in the English language. There are many good ones in the German language, but they are partly too long and not everybody understands that language. I have tried to remedy this, by writing a New School for Beginners and people playing piano or other instruments, which shall be practical and easy to understand, also enable them to learn by themselves if no teacher is available.

This First Part of the School deals with the Right Hand, it does the most work, has to play: Melody - Accompaniment and Bass.

Therefore it is important to practice and follow Instructions carefully. -

Second Part starts on Page 17.

Deals with the left hand on the Fingerboard, the ringed Thumb of the right Hand striking the fretted Strings. Also playing together Fingerboard, Accompaniment and Bass.

Page 23 including through 32 contain Exercises and 16 Melodies written in Flats b and Sharps \sharp for Fingerboard, Accompaniment and Bass.

Page 33 and 34 consist of 2 and 3 Note Combinations in the 1st. Position on Fingerboard.

Third Part starts on Page 35.

Deals with the 1st-2nd and 3d Position on Fingerboard, contain Exercises - up and down Fingerboard.

2- and -3 Note Combinations and

17 familiar Melodies used in Exercises.

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The diagram shows a harp with 30 strings. A fingerboard is located on the left, with notes written on it. The notes are: 1: a; 2: a; 3: c; 4: c; 5: d; 6: d; 7: a; 8: f; 9: f; 10: g; 11: g; 12: a; 13: d; 14: a; 15: a; 16: a; 17: a; 18: a; 19: a; 20: a; 21: a; 22: a; 23: a; 24: a; 25: a; 26: a; 27: a; 28: a; 29: a; 30: a.

The harp strings are numbered 1 to 30 from top to bottom. A circle is drawn around the 13th string. The notes for the strings are: 1: a; 2: a; 3: c; 4: c; 5: d; 6: d; 7: a; 8: f; 9: f; 10: g; 11: g; 12: a; 13: d; 14: a; 15: a; 16: a; 17: a; 18: a; 19: a; 20: a; 21: a; 22: a; 23: a; 24: a; 25: a; 26: a; 27: a; 28: a; 29: a; 30: a.

The accompaniment section is located below the harp. It consists of three staves, each labeled "RED". The notes for the accompaniment are: 1: a; 2: a; 3: c; 4: c; 5: d; 6: d; 7: a; 8: f; 9: f; 10: g; 11: g; 12: a; 13: d; 14: a; 15: a; 16: a; 17: a; 18: a; 19: a; 20: a; 21: a; 22: a; 23: a; 24: a; 25: a; 26: a; 27: a; 28: a; 29: a; 30: a.

The Bass section is located below the accompaniment. It consists of three staves, each labeled "Bass". The notes for the Bass are: 1: a; 2: a; 3: c; 4: c; 5: d; 6: d; 7: a; 8: f; 9: f; 10: g; 11: g; 12: a; 13: d; 14: a; 15: a; 16: a; 17: a; 18: a; 19: a; 20: a; 21: a; 22: a; 23: a; 24: a; 25: a; 26: a; 27: a; 28: a; 29: a; 30: a.

The Contrabass section is located below the Bass. It consists of three staves, each labeled "Contrabass". The notes for the Contrabass are: 1: a; 2: a; 3: c; 4: c; 5: d; 6: d; 7: a; 8: f; 9: f; 10: g; 11: g; 12: a; 13: d; 14: a; 15: a; 16: a; 17: a; 18: a; 19: a; 20: a; 21: a; 22: a; 23: a; 24: a; 25: a; 26: a; 27: a; 28: a; 29: a; 30: a.

Fingerboard

Accompaniment

Bass

Contrabass

1 - - - - - 12 13 - - - - - 24 25 - - - 30

"Fingerboard Frets of the 5 strings in Notes"

Handwritten musical notation for five strings (C, G, B, F, A) showing fret numbers 1-29 and corresponding notes. The notation is organized into five staves, each representing a string. The fret numbers are indicated by a vertical line on the left, with frets 1-12 grouped by a bracket and frets 13-29 by another. The notes are written on a six-line staff for each string, with accidentals (sharps and flats) used to denote specific pitches. The notes for each string are as follows:

- C (Cello):** 1: C, 2: C, 3: C, 4: C, 5: C, 6: C, 7: C, 8: C, 9: C, 10: C, 11: C, 12: C, 13: C, 14: C, 15: C, 16: C, 17: C, 18: C, 19: C, 20: C, 21: C, 22: C, 23: C, 24: C, 25: C, 26: C, 27: C, 28: C, 29: C
- G (Guitar):** 1: G, 2: G, 3: G, 4: G, 5: G, 6: G, 7: G, 8: G, 9: G, 10: G, 11: G, 12: G, 13: G, 14: G, 15: G, 16: G, 17: G, 18: G, 19: G, 20: G, 21: G, 22: G, 23: G, 24: G, 25: G, 26: G, 27: G, 28: G, 29: G
- B (Bass):** 1: B, 2: B, 3: B, 4: B, 5: B, 6: B, 7: B, 8: B, 9: B, 10: B, 11: B, 12: B, 13: B, 14: B, 15: B, 16: B, 17: B, 18: B, 19: B, 20: B, 21: B, 22: B, 23: B, 24: B, 25: B, 26: B, 27: B, 28: B, 29: B
- F (Fiddle):** 1: F, 2: F, 3: F, 4: F, 5: F, 6: F, 7: F, 8: F, 9: F, 10: F, 11: F, 12: F, 13: F, 14: F, 15: F, 16: F, 17: F, 18: F, 19: F, 20: F, 21: F, 22: F, 23: F, 24: F, 25: F, 26: F, 27: F, 28: F, 29: F
- A (Acoustic):** 1: A, 2: A, 3: A, 4: A, 5: A, 6: A, 7: A, 8: A, 9: A, 10: A, 11: A, 12: A, 13: A, 14: A, 15: A, 16: A, 17: A, 18: A, 19: A, 20: A, 21: A, 22: A, 23: A, 24: A, 25: A, 26: A, 27: A, 28: A, 29: A

1965

Handwritten musical notation for Accompaniment and Contra Bass. The notation is organized into two staves. The fret numbers are indicated by a vertical line on the left, with frets 1-12 grouped by a bracket and frets 13-30 by another. The notes are written on a six-line staff for each string, with accidentals (sharps and flats) used to denote specific pitches. The notes for each string are as follows:

- Accompaniment:** 1: A, 2: A, 3: A, 4: A, 5: A, 6: A, 7: A, 8: A, 9: A, 10: A, 11: A, 12: A, 13: A, 14: A, 15: A, 16: A, 17: A, 18: A, 19: A, 20: A, 21: A, 22: A, 23: A, 24: A, 25: A, 26: A, 27: A, 28: A, 29: A, 30: A
- Contra Bass:** 1: C, 2: C, 3: C, 4: C, 5: C, 6: C, 7: C, 8: C, 9: C, 10: C, 11: C, 12: C, 13: C, 14: C, 15: C, 16: C, 17: C, 18: C, 19: C, 20: C, 21: C, 22: C, 23: C, 24: C, 25: C, 26: C, 27: C, 28: C, 29: C, 30: C

MUSIC.

Music is written on a series of Lines and Spaces called the
STAFF



Lines above and below the Staff are Called
Ledger Lines



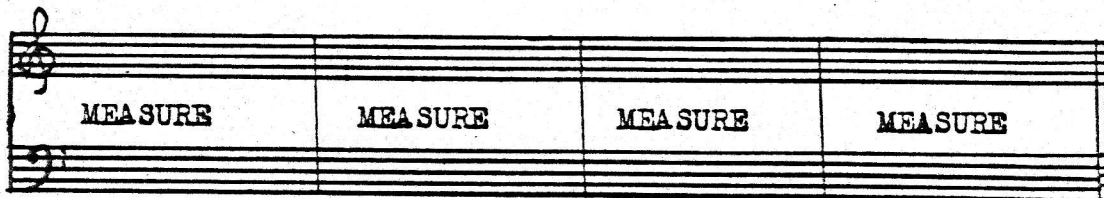
If Notes are higher or lower than the Staff in either Treble C or Bass F Clef, Ledger Lines are used..

The Treble Clef C Sign is placed at the beginning of the top Staff.



The Bass Clef F Sign is placed at the beginning of the bottom Staff.

Music is divided into measures like this

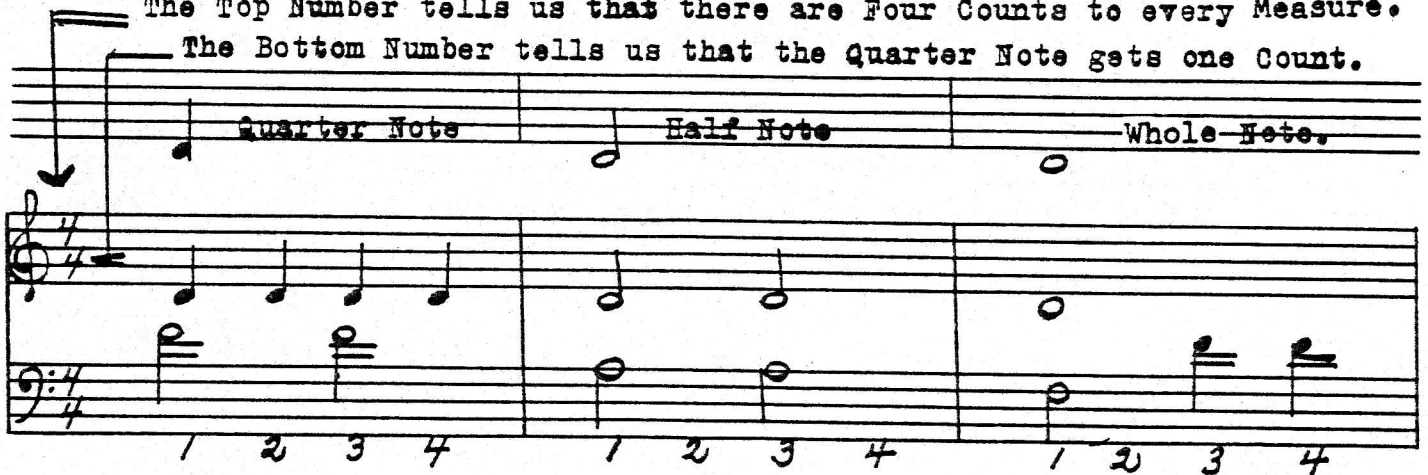


↑
BAR LINE BAR LINE BAR LINE

1965 L.T.

INTRODUCING $\frac{4}{4}$ TIME.

The Top Number tells us that there are Four Counts to every Measure.
The Bottom Number tells us that the Quarter Note gets one Count.



TIED NOTES.

When two Notes with the same Name are joined together, we call them TIED NOTES.



A Tie is a curved line connecting two notes on the same line or space. To play tied notes, play the first one and hold it for the combined count of the tied notes. Do not play the second note.





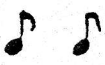





PICK UP NOTES.

Sometimes we have one or more Notes at the beginning of a Song which are not a complete measure. We call them PICK UP NOTES. The number of counts which the Pick up Notes gets, are taken from the last measure of the Song.



EIGHTH NOTES.

One eighth Note is written like this 
two or more eighth Notes are usually written like this 
one quarter Note  one count 
two eighth Notes  one count 
one eighth Note  one half count. 



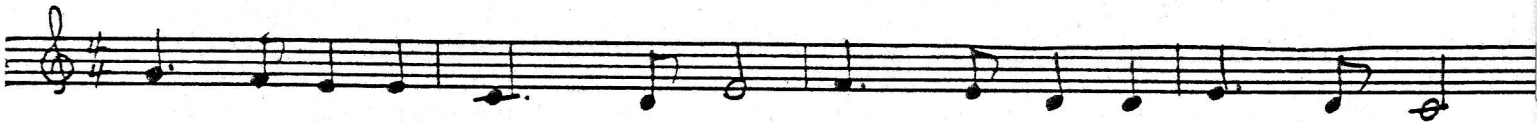
DOTTED NOTES.

▲ Dot after a Note increases its value by one Half.

$$\begin{array}{l}
 \text{d.} = \text{d} + \text{d} = 3 \text{ Counts.} \qquad \text{♩} = \text{♩} + \text{♩} = 1\frac{1}{2} \text{ counts.}
 \end{array}$$

Note that the quarter and eighth Note tied together have the same value as the dotted Note.

Play the melody below, watch the counting carefully.



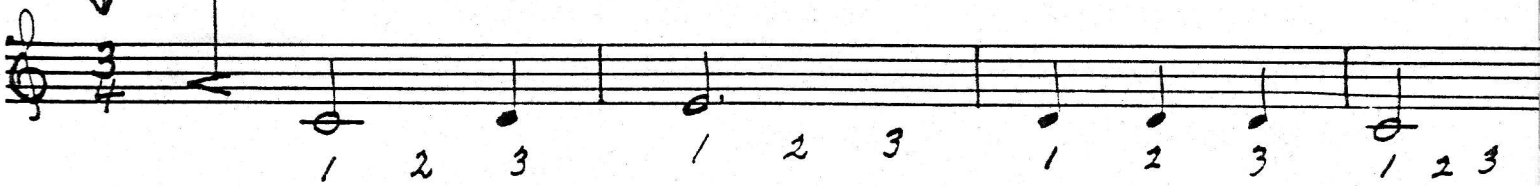
The only difference between this melody and the one above, is in the way it is written.

INTRODUCING TIME.

Time Signatures: $\frac{3}{4}$ or $\frac{4}{4}$, are found at the beginning of each Song.

The top number tells us that there are Three counts in every measure .

The Bottom number tells us that the quarter Note gets one count.



The Top number tells us that there are Four counts to every measure.

The Bottom number tells us that the quarter Note gets one count.



CHROMATIC SIGNS.

The notes may be raised or lowered by so called CHROMATIC SIGNS set before them.

A SHARP # written before a note raises it by a semi tone and the word SHARP is added to the letter name of the note. C with SHARP is C sharp etc.

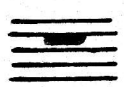
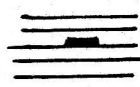
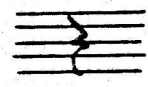

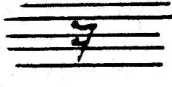
The FLAT b written before a note lowers it by a semi tone, and the word FLAT is added to the letter name of the note. B with FLAT is B FLAT. etc.

The NATURAL ♮ written before a note cancels or annuls any preseding CHROMATIC sign when written before a note. It restores its note to the original position on the staff.

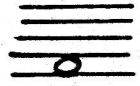
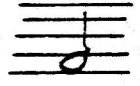



The CHROMATIC signs set at the head of each staff just after the Clef, form the signature and their influence extends throughout the piece.

RESTS.

It also occurs in compositions that for a time no tone is heard, which is expressed by RESTS, likewise written as

Whole	Half	Quarter	Eight	Sixteenth
				

NOTES.

				
Whole	Half	Quarter	Eight	Sixteenth

The following Exercises are only for 14 Strings.

Right Hand.

5 Open Fingerboard Strings



6 Accompaniment and 3 Bass Str.

Name	F	A	F	C	E	C	G	B	G
Strg.	3d	7th	15	4th	8th	16	5th	9	17th
	Acc.-----		Bass	Acc.-----		Bass	Acc.-----		Bass

Fingerboard Strings are played by 1. Finger or Thumb of right Hand.

Acc. Strings by 2nd and 3d Fingers of right Hand.

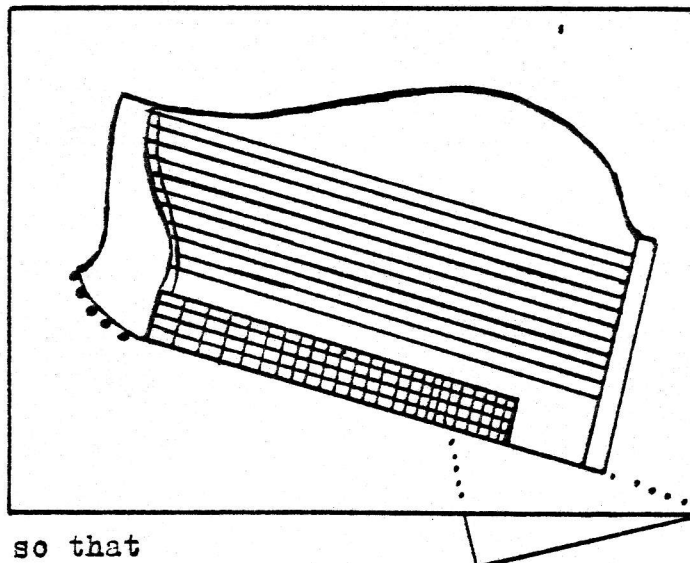
Bass by 4. and 5th Fingers of right Hand.

Do not cramp Hand,

use pressure only when striking the Strings, always keep Finger on next String, so the one played is able to sound clear.

When reaching for a String again, do not lift Finger higher than necessary and only move the one needed, the others remain stationary.

Place Zither
on Table
at a
slight Angle.

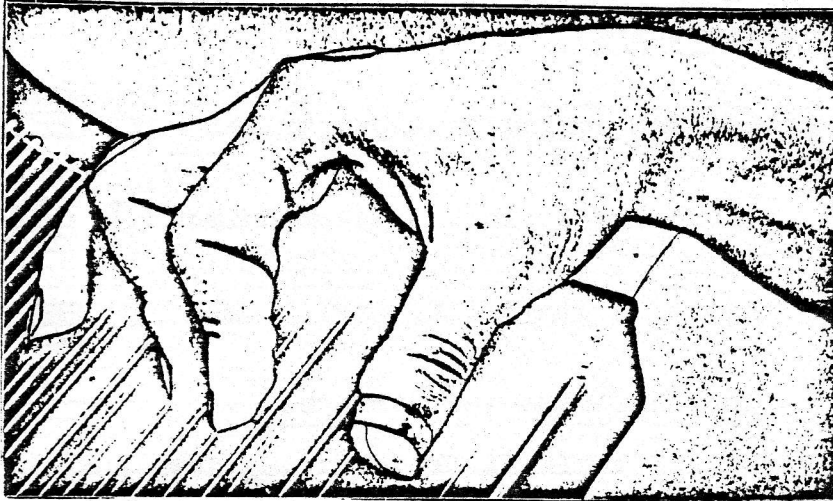


Player
sits at
opposite
Angle.

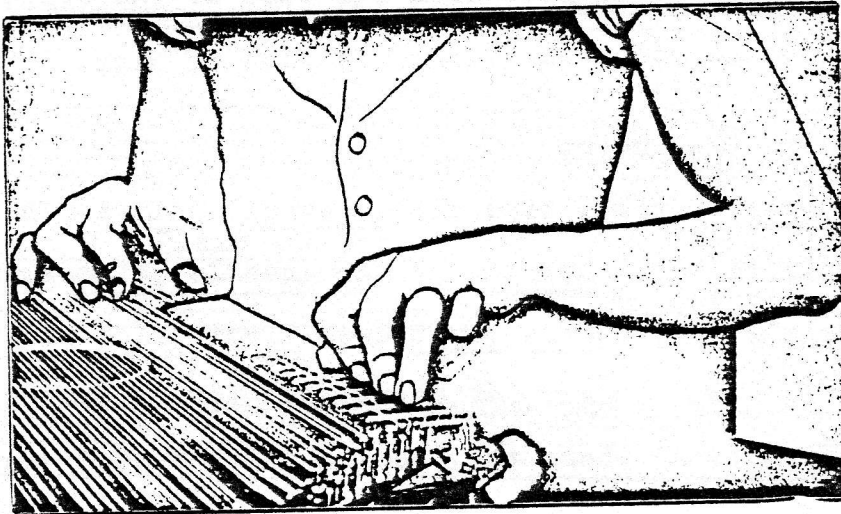
Sit high enough so that
Forearms are in horizontal Position when playing.

1966
L.T.

CORRECT HAND POSITIONS

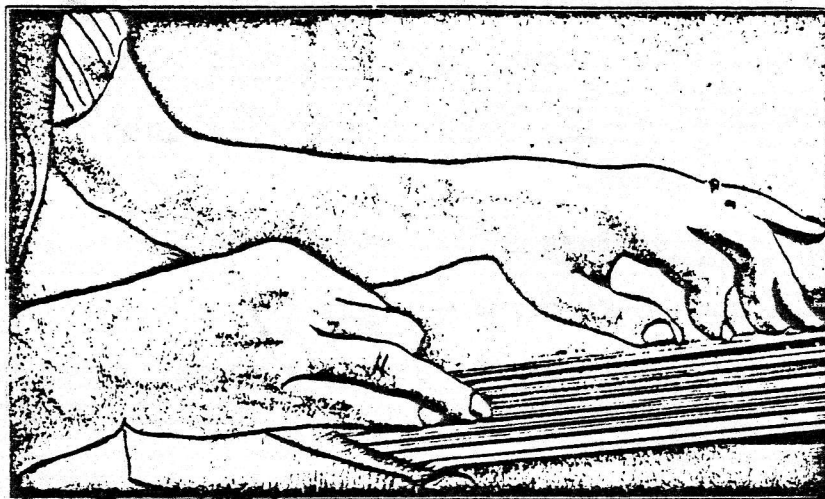


RIGHT
HAND



RIGHT
HAND

LEFT
HAND



RIGHT
HAND

LEFT
HAND

To get RIGHT HAND in Position

place it on Hand Rest turn Fingers downward, put Thumb with Ring on 3d String of Fingerboard.



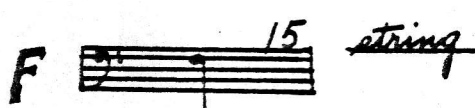
The 2nd Finger on 1st Red String. Accompaniment



The 3d Finger on second Red String. Accompaniment



The 4th and 5th Fingers on 4th Red String. Bass



How to strike the Strings.

Thumb remains stretched while striking String down and towards the 4th String (G) where it lands and remains until needed again.

Impertant: The Thumb should move from its base at the wrist in a horizontal position. with broad side of Ring.

2nd and 3d Finger.

Use extreme right tips of Fingernail joints. The First joint should be moved upwards by the Knuckle joint, slanting slightly towards the right. Keep First joint pressed in, strike down to next string (without moving Hand or letting Fingers turn) where they remain until needed again.

4th and 5th Finger.

Use rubber band (not too tight) to keep the two together. The 5th (little Finger) lays alongside of the 4th and should move with it at all times. Do not point it up or away from the Strings.

First joint of Bass Finger (4th) is bent outwards (unlike the 2nd and 3d Finger) use right tip of first joint, strike downwards to next string strongly, where it remains until needed again.

11.

D. 3d String on Fingerboard.

Right Hand.

D Thumb

f Accompaniment

A Acc.

f Bass

Combine

Thumb and 2nd Finger.

Treble Bass Clef's.

Thumb and 3d Finger.

Thumb and 4th Finger.

RIGHT HAND.

1st. and 2nd A Strings on Fingerboard are tuned alike.
Play on 1st A String then repeat on second A String.

f.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

4th String 8th String 17th String
Acc. *Acc.* Bass

2d Finger 3d Finger 4th Finger

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Thumb & 2nd Fgr. Combine the Treble C and the Bass B Clef.

Thumb & 3d Fgr.

Thumb & 4th Fgr.

13.

4th String on Fingerboard.

Right Hand.

G

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

5th String

9th String

18th String

G Acc. B Acc. G Bass

2nd Finger 3d Finger 4th Finger.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Thumb & 2nd Fgr. Combine the Treble C and the Bass B : Clef.

Thumb & 3d Fgr.

Thumb & 4th Fgr.

Right Hand.

C 5th String on Fingerboard.

c.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Combine the Treble and the Bass Clef.

Exercises

Open Strings on Fingerboard. Also double Strings.

When playing 2 Strings, Thumb strikes quickly and lightly over them.

Keep Thumb stretched use broadside of Ring.

Lift Thumb just high enough to get over Strings remain on landed strings until ready to strike again

Alternate on 1st and 2nd String.

1st-2nd. 2 2 1 1 1 1 2 2 A A 1 2 1 2 1 1 2 2
STRING 2 2 1 1

175961

15.

If you have studied and practiced these Exercises faithfully,
you should have the

Correct----- Right Hand Position,

striking movements of Fingers,

know the Notes by their Name,

and Count in $\frac{4}{4}$ Time while playing.

Explanation for Page 16.

Single, 2 and 3 Note Combinations

for 2nd.- 3d. and 4th. Finger of Right Hand

Resulting in F Major Chord

C " "

A Minor Chord

E " "

G 7th. Chord.

Major Chords -- second Finger plays 2 Strings.

Minor Chords -- third " " 2 " .

Following 15 various COMBINATIONS of NOTES used so far.
 with 2nd, 3d and 4th Finger of Right Hand.

Double Notes

Written above the Staff

Read from Bottom up.

F C E C^{3d.}
 C 2nd. C 2nd.

Major

F A F A F C F C F C
 2nd. 3d. A C C C A

Major

C E E C C G C G C G
 2nd 3d. C G G G

Minor

E A E A C A C A E C A
 3d. A A A A

Minor

E B E B B G E G E B G
 3d. B G G G

7th

F B F B B G F B G
 2nd. 3d. B G G

1966-7

Simplified American ZITHER METHOD.

Second part.

Left Hand on the Fingerboard

Striking Frets with the ringed Thumb of the Right Hand on

--A -- A -- D -- G -- C Strings, the first two - A - are alike.

To give Hand freedom of movements, hold Arm and Hand level, turn slightly inward and hold rather high over the Fingerboard. Let Fingertips touch the String in almost vertical position.

Fourth Finger is more or less stretched and

Fifth or small Finger is held next to it.

Third and Second Fingers are bent inward at the first Joint.

First Finger or Thumb is bent and placed on Fret sideways on Fingernails right edge about the center.

Important:

Always keep Fingers pointed downwards.

Press Fingers down firmly and close to the Frets,
so Tones sound long and clear.

Page 23 including through 32 contain Exercises and 16 Melodies written in Flats *b* and Sharps \sharp for Fingerboard, Accompaniment and Bass.

Page 33 and 34 consist of 2 and 3 Note Combinations in the 1st. Position on Fingerboard.

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18.

Frets from 1----8 of 1st. and 2nd. A Strings on Fingerboard.

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

A B C D E F

4.Finger 3.Finger 2.Finger 1.Finger 1.Finger

Exercise on 2nd A String

Exercise on 1st. A String.

Combine 1st. and 2nd. A Strings.

A Exercise on A String B Combine

Introducing 3/4 Time.

A.

Count: 1 2 3 1 2 3 1 3 3.

B.

0 -- over any Note of the 5 Fingerboard Strings are played open.

Frets from 1--7 on the D 3d string of Fingerboard.

D

1. 2. 3. 4. 5. 6. 7.

E F G A

4.Finger 3.Finger 2.Finger 1.Finger

Count. 1 2 3 4

1 2 3 4

1 2 3 4

A Exercise on D String.

B. Combine



Introducing 3/4 Time.

A

Count: 1 2 3 1 2 3 1 2 3

B

0 -- over any Note of the 5 Fingerboard Strings are played open.

Frets from 1----7 on G 4th String of Fingerboard.

1 2 3 4 5 6 7

G A B C D

4.Finger 3.Finger 2.Finger 1.Finger

A. Exercise on G String.

B. Combine ♩ in $\frac{4}{4}$ time.

0 -- over any Note of the 5 Fingerboard Strings are played open.

3/6/66 L.F.

21.

Frets from 1---7 on the C 5th String of Fingerboard.

1 2 3 4 5 6 7

C D 4.Finger E 3.Finger F 2.Finger G 1.Finger

MAY SONG in $\frac{4}{4}$ Time.

C Bass 16th strg. G Bass 17th.strg.

0 -- over any Note of the 5 Fingerboard Strings are played open.

3/6/66 L.T.

The Following

Six Pages

Contain Exercises written in Flats \flat and Sharps \sharp for the Fingerboard, Accompaniment and Bass.

Music written

with

- 1 \flat -- B \flat At the head of Staff is the Key of F major.
- 2 \flat -- B \flat -- E \flat " " " " " " " " " " B \flat major.
- 3 \flat -- B \flat -- E \flat -- A \flat " " " " " " " " " " E \flat major.

Music written

with

- 1 \sharp -- F \sharp At the head of Staff is the Key of G major.
- 2 \sharp -- F \sharp -- C \sharp " " " " " " " " " " D major.
- 3 \sharp -- F \sharp -- C \sharp -- G \sharp " " " " " " " " " " A major.
- No Flats or Sharps " " " " " " " " " " C major.

The last two Pages

Contain Exercises for the Fingerboard in Double and Three Note arrangements.

6/28/66 L.T.

23.

Every B (on Fingerbd.) is lowered one Fret to the left by the One B flat sign at the Head of Staff, just after the Clef.

	B ^b Acc.		F Acc.		D Acc.		B ^b Bass
	2nd Strg.		3d Strg.		5th Strg.		4th Strg.
	2nd Fgr.		2nd Fgr.		3d Fgr.		4th Fgr.

Darling Clementine.

Brightly

LONDON BRIDGE

The first system of music for 'LONDON BRIDGE' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a simple accompaniment of quarter notes.

The second system of music continues the piece. The upper staff features a melody with some notes beamed together. The lower staff continues the accompaniment, ending with a longer note value.

Smoothly

SLEEP BABY SLEEP

The first system of music for 'SLEEP BABY SLEEP' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The melody is composed of quarter and half notes. The lower staff is in bass clef with the same key signature and time signature, featuring a simple accompaniment of quarter notes.

The second system of music continues the piece. The upper staff has a melody with some notes beamed together. The lower staff continues the accompaniment, ending with a longer note value.

The third system of music continues the piece. The upper staff has a melody with some notes beamed together. The lower staff continues the accompaniment, ending with a longer note value.

12-30-68
L.F.

Every B and E (on Fgbd.) is lowered one Fret to the left by the 2 b signs at the head of Staff, just after the Clef.

E^b Accompaniment	B^b Acc.	G Acc.	E^b Bass
b 1st Strng	b 2nd Strng.	5th Strng.	13th Strg.
2nd Finger	2nd Fgr.	3d Fgr.	4th fgr.

Rock of Ages.

27.

Every F (on Fingerboard) is Raised one Fret to the right. by the one # sharp sign at the Head of Staff, just after the Clef.

D Accompaniment	A Acc.	F# Acc.	D Bass
6th String	7th Strg.	10th Strg.	18th Strg.
2nd Finger	2nd Fgr.	3d Fgr.	4th Fgr.

D major. D 7th. G maj.

Darling Clementine.

Brightly

HAPPY BIRTHDAY

28.

The first system of musical notation for 'Happy Birthday' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the treble clef starts on G4 and follows the notes G-A-B-A-G-A-B-A-G. The bass clef accompaniment provides a simple harmonic support with chords and single notes.

The second system of musical notation continues the piece. The treble clef melody continues with notes G-A-B-A-G-A-B-A-G. The bass clef accompaniment continues with chords and single notes, maintaining the harmonic structure of the first system.

Quite Fast

JINGLE BELLS

The first system of musical notation for 'Jingle Bells' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the treble clef starts on G4 and follows the notes G-A-B-A-G-A-B-A-G. The bass clef accompaniment provides a simple harmonic support with chords and single notes.

The second system of musical notation continues the piece. The treble clef melody continues with notes G-A-B-A-G-A-B-A-G. The bass clef accompaniment continues with chords and single notes, maintaining the harmonic structure of the first system.

The third system of musical notation continues the piece. The treble clef melody continues with notes G-A-B-A-G-A-B-A-G. The bass clef accompaniment continues with chords and single notes, maintaining the harmonic structure of the first system.

1/2/69 L.T.

29. Every F and C (on Fingerboard) is raised one Fret to the right

By the two # sharp signs at the Head of Staff, just after the Clef.

Two musical staves in G major (two sharps) and 4/4 time. The first staff contains a sequence of quarter notes with fingerings: 1 2 3 4, 1 2 3 4, 2 3 4, 1 3 4, 1 2. The second staff contains a sequence of quarter notes with fingerings: 4 1 2 3, 1 2 3 4, 2 3 4, 1 3 4, 2 1.

A bass clef staff with notes and fingerings: 2nd Finger, 2nd Fgr., 3d Fgr., 4th Fgr.

A bass clef staff showing chords for A major, Old Black Joe, A 7th, and D major.

A musical staff with notes and chords for A major, Old Black Joe, A 7th, and D major.

A musical staff with notes and chords for A major, Old Black Joe, A 7th, and D major.

A musical staff with notes and chords for A major, Old Black Joe, A 7th, and D major.

Moderately

BAA-BAA- BLACK SHEEP

The first system of music for 'BAA-BAA- BLACK SHEEP' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The bass line starts with a whole note G3. The system concludes with a double bar line.

The second system continues the piece. The upper staff features a melody of quarter notes: D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line includes chords and single notes, with the word 'BAA' written below the notes in the second and third measures. The system ends with a double bar line.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of one sharp and a 4/4 time signature.

Moderately fast.

SING A SONG OF SIXPENCE

The first system of music for 'SING A SONG OF SIXPENCE' consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The bass line starts with a whole note G3. The system concludes with a double bar line.

The second system continues the piece. The upper staff features a melody of quarter notes: D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The bass line includes chords and single notes. The system ends with a double bar line.

The third system continues the piece. The upper staff features a melody of quarter notes: F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The bass line includes chords and single notes. The system ends with a double bar line.

12-39-68 L.F.

Every F--C. and G is raised one Fret to the right (on Fingerboard) by the sharp signs at the Head of Staff, just after the Clef.

3 #

Fingerings for the first staff: 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 2, 1, 2, 4, 2

Fingerings for the second staff: 4, 1, 3, 1, 3, 1, 2, 1, 4, 2, 4, 1, 2, 4, 2, 1

E Accompaniment	B Acc.	G Acc.	E Bass
8th Strng.	9th Strg.	12th Strg.	20th Strg.
2nd Finger	2nd Fgr.	3d Fgr.	4th Fgr.

E major.	Old Virginny.	E 7th.	A maj.
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E major.	Old Virginny.	E 7th.	A maj.
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E major.	Old Virginny.	E 7th.	A maj.
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E major.	Old Virginny.	E 7th.	A maj.
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Note: D# 13th String, 3d Finger.

Briskly

A HUNTING WE WILL GO

32.

The first system of music for 'A Hunting We Will Go' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally quarter notes B4, A4, and G4. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a quarter rest, and finally quarter notes B2, A2, and G2.

The second system of music continues the piece. The upper staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, and F#3. The lower staff provides accompaniment with quarter notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, and F#1.

Moderate

THREE LITTLE KITTENS

The first system of music for 'Three Little Kittens' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and finally a quarter note G4. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally a half note G2.

The second system of music continues the piece. The upper staff features a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, and F#3. The lower staff provides accompaniment with quarter notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, and F#1.

The third system of music continues the piece. The upper staff features a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, and F#3. The lower staff provides accompaniment with quarter notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, and F#1.

1/1/69 L.T.

Fingerboard.

Following Exercises consist of 2 Notes on 2 Strings played simultaneously.

Top Notes -- play on 1st A String Bottom Notes-- on 2nd A String.

Top Notes -- play on 2nd A String Bottom Notes-- on D String.

Top Notes-- play on D String Bottom Notes--- on G String.

The low Notes on C and G Strings are also written in the Bass Clef.

C D E F G G A B C D

Following: Top Notes play on G String, Bottom Notes on C String.

Same as above in Bass Clef.

Fingerboard.

Following Exercises consist of 3 Notes on 3 Strings played single then together.

Fingers 0 4 2 0 3 2 0 3 2 0 3 1

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

Above two Lines are played on 2nd--3d and 4th Strings.

Below two Lines are played on 3d--- 4th and 5th Strings.

Fingers 4 2 1 4 3 1 2 3 1 1 2 3

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

Last five Lines are played on -1st--2nd--and 3d String.

The highest Note must be played on the 1st A String.

Fgrs. 0 3 1 0 2 1 0 3 1 0 3 1 0 3 1 0 2

1 0 3 1 0 2 1 0 3 1 0 3 1 0 3 1 4 2

The Sharp # raises the Note by one Fret to the Right.

The Flat b lowers " " " " " " " " Left.

Fgrs. 1 4 2 1 4 2 1 4 2 1 3 2 1 4 2 1 4 3

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

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

Simplified American ZITHER METHOD.

Third Part.

Second and Third Position on Fingerboard.

The following Exercises are set up to acquaint you with the Fingering and Possibilities of playing up and down the five Strings, also in 2 and 3 Note Combination.

1st.					Include Frets from 1st. to 7th.
2nd.	"	"	"	"	7th. to 12th.
3d.	"	"	"	"	12th. to 17th.
4th.	"	"	"	"	17th. to 22nd.

Keep Left Arm flexible, move it in and out from Body in order to follow the Hand smoothly up and down the Fingerboard Strings.

Practice each String thoroughly, learn Frets by name and use Fingers as marked.

The following 12 Folk Songs Page 8 thru 18
are to be practiced in Positions as marked.

To get you acquainted with the upper Part of the Fingerboard more easily, I have arranged well known Melodies for Exercises. Starting on page 19 are 5 extra easy songs to play in the 1st. Position.

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Fingerboard.

2nd. Position.

3d. Position.

A detailed fingerboard diagram for a stringed instrument, likely a guitar, showing frets 7 through 17. The diagram is organized into two main sections: '2nd. Position.' (frets 7-11) and '3d. Position.' (frets 12-17). The strings are labeled E, F, G, A, B, C, D from top to bottom. Each fret is represented by a vertical line, and notes are indicated by dots on the strings. The notes for each fret are: Fret 7: E, F, G, A, B, C, D; Fret 8: F, G, A, B, C, D, E; Fret 9: G, A, B, C, D, E, F; Fret 10: A, B, C, D, E, F, G; Fret 11: B, C, D, E, F, G, A; Fret 12: C, D, E, F, G, A, B; Fret 13: D, E, F, G, A, B, C; Fret 14: E, F, G, A, B, C, D; Fret 15: F, G, A, B, C, D, E; Fret 16: G, A, B, C, D, E, F; Fret 17: A, B, C, D, E, F, G.

C String. 2nd. Position. C String. 3d. Position.

Two musical staves showing the C string in 2nd and 3rd positions. The first staff is for the 2nd position, with notes G, A, B, C, D, E, F, G. The second staff is for the 3rd position, with notes A, B, C, D, E, F, G, A. Fingerings are indicated by numbers 1-4 above the notes.

G String. 2nd. Position. G String. 3d. Position.

Two musical staves showing the G string in 2nd and 3rd positions. The first staff is for the 2nd position, with notes A, B, C, D, E, F, G, A. The second staff is for the 3rd position, with notes B, C, D, E, F, G, A, B. Fingerings are indicated by numbers 1-4 above the notes.

D. String 2nd. Position. D String. 3d. Position.

Two musical staves showing the D string in 2nd and 3rd positions. The first staff is for the 2nd position, with notes B, C, D, E, F, G, A, B. The second staff is for the 3rd position, with notes C, D, E, F, G, A, B, C. Fingerings are indicated by numbers 1-4 above the notes.

A String. 2nd. Position. A String. 3d. Position.

Two musical staves showing the A string in 2nd and 3rd positions. The first staff is for the 2nd position, with notes C, D, E, F, G, A, B, C. The second staff is for the 3rd position, with notes D, E, F, G, A, B, C, D. Fingerings are indicated by numbers 1-4 above the notes.

C String. Up and down through 2nd. and 3d. Positions.

Musical notation for the C string exercise. The top staff is in treble clef with a C-clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The exercise consists of four measures. The first measure shows an ascending scale from the 4th fret to the 1st fret. The second measure shows a descending scale from the 4th fret to the 1st fret. The third measure shows an ascending scale from the 4th fret to the 3rd fret. The fourth measure shows a descending scale from the 4th fret to the 3rd fret. Fingerings are indicated by numbers 1-4 above or below the notes.

G String Up and down through 2nd. and 3d. Position.

Musical notation for the G string exercise. The top staff is in treble clef with a G-clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The exercise consists of four measures. The first measure shows an ascending scale from the 4th fret to the 1st fret. The second measure shows a descending scale from the 4th fret to the 1st fret. The third measure shows an ascending scale from the 4th fret to the 3rd fret. The fourth measure shows a descending scale from the 4th fret to the 3rd fret. Fingerings are indicated by numbers 1-4 above or below the notes.

D String Up and down through 2nd. and 3d. Position.

Musical notation for the D string exercise. The top staff is in treble clef with a D-clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The exercise consists of four measures. The first measure shows an ascending scale from the 4th fret to the 1st fret. The second measure shows a descending scale from the 4th fret to the 1st fret. The third measure shows an ascending scale from the 4th fret to the 3rd fret. The fourth measure shows a descending scale from the 4th fret to the 3rd fret. Fingerings are indicated by numbers 1-4 above or below the notes.

A String Up and down through 2nd. and 3d. Position.

Musical notation for the A string exercise. The top staff is in treble clef with an A-clef, and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, and G#). The exercise consists of four measures. The first measure shows an ascending scale from the 4th fret to the 1st fret. The second measure shows a descending scale from the 4th fret to the 1st fret. The third measure shows an ascending scale from the 4th fret to the 3rd fret. The fourth measure shows a descending scale from the 4th fret to the 3rd fret. Fingerings are indicated by numbers 1-4 above or below the notes.

Practice each String thoroughly, learn Frets by Name and use
Fingers as marked.

Practice on C and G String in 3d. Position on Fingerboard.

Practice on G and D String in 3d. Position on Fingerboard.

Practice on D and A String in 3d. Position on Fingerboard.

Practice on A and A String in 3d. Position on Fingerboard.

Play Highest Note on First A String.

4.

Practice on Fingerboard in 2nd. Position.

C String G String C String

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

G String D String G String

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

D String A String D String

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

Practice on the two A Strings, Use first finger on first A string.

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

Play Highest Note on First A String.

Double Notes on Fingerboard Strings in 2nd and 3d. Position.

Top Note Played on G String, Bottom Note on G String.

Top Note Played on D String, Bottom Note on G String.

Play Top Note on 2nd. A.String. Bottom Note on D.String.

Notes in next five Lines are Played in 1st.-2nd. and 3d. Positions,
On all Fingerboard Strings.

Play 1st.Note in the 2nd. Measures on 1st. A.String.

3 Note Combinations in 1st. and 2nd. Positions of Fingerboard.

Play on 1st. 3 Strings, A. A. D., Highest Note on 1st. A. String.

Musical notation for the first section, consisting of three staves. The first two staves are treble clef with a C-clef on the first line, and the third staff is a bass clef. The first two staves contain melodic lines with fingerings (1, 2, 3, 4) and accidentals (sharps, flats). The third staff contains chordal accompaniment with various accidentals.

Musical notation for the second section, consisting of three staves. The first two staves are treble clef with a C-clef on the first line, and the third staff is a bass clef. The first two staves contain melodic lines with fingerings (1, 2, 3, 4) and accidentals (sharps, flats). The third staff contains chordal accompaniment with various accidentals.

Next 3 Lines: Play on D. G. C. Strings in 2nd. and 3d. Positions.

Play Highest Note on D. String.

Musical notation for the third section, consisting of three staves. The first two staves are treble clef with a C-clef on the first line, and the third staff is a bass clef. The first two staves contain melodic lines with fingerings (1, 2, 3) and accidentals (sharps, flats). The third staff contains chordal accompaniment with various accidentals.

3 Note Combinations in the 2nd. Position of Fingerboard.

Play on 1st. 3 Strings, A. A. D. Highest Note on 1st. A. String.

Musical notation for 3-note combinations in the 2nd position on the first three strings (A, A, D). The notation consists of three staves. The top two staves show melodic lines with fingerings (1, 4, 2) and various accidentals (sharps, naturals, flats). The bottom staff shows chord diagrams for each combination, with notes on the 2nd, 3rd, and 4th strings.

Next: Play in 3d. Position on A.A.D. Strings.
Play highest Note on 1. A.String.

Musical notation for 3-note combinations in the 3rd position on the first three strings (A, A, D). The notation consists of three staves. The top two staves show melodic lines with fingerings (1, 4, 2) and various accidentals (sharps, naturals, flats). The bottom staff shows chord diagrams for each combination, with notes on the 3rd, 4th, and 5th strings.

Last: Play in 2nd and 3d Positions on 2nd A.-D.-g Strings.
Play highest Note on the 2nd A. String.

Musical notation for 3-note combinations in the 2nd and 3rd positions on the second, third, and fourth strings (A, D, G). The notation consists of three staves. The top two staves show melodic lines with fingerings (1, 2, 3) and various accidentals (sharps, naturals, flats). The bottom staff shows chord diagrams for each combination, with notes on the 2nd, 3rd, and 4th strings.

D String. Drink To Me Only With Thine Eyes.

Old English Air.

First system of musical notation. Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody consists of eighth notes. Fingering numbers are written below the notes: 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 1. The bass line consists of quarter notes.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody continues with eighth notes. Fingering numbers: 2, 7, 4, 3, 2, 3, 4, 1, 4, 3. The bass line features chords and quarter notes.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody continues with eighth notes. Fingering numbers: 1, 2, 3, 4, 1, 2, 2, 4, 3, 2. The bass line features chords and quarter notes.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody continues with eighth notes. Fingering numbers: 4, 2, 1, 2, 3, 4, 1. The bass line features chords and quarter notes.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 6/8 time signature. The melody continues with eighth notes. Fingering numbers: p 4, 3, 2, 3, 4, 1, 4, 3, 1, 2, 3, 4, 1, 2. The bass line features quarter notes and a final chord marked 'dim.'.

Play in 1st. Position on A, D, and G Strings of Fingerboard. Begin with 3d Finger on the D String.

Then:

Practice in 2nd. and 3d. Position on D, G, Strings, also C String. Starting on the G String with same Fingering thru out.

A String. CARRY ME BACK TO OLD VIRGINNY.

JAMES A. BLAND.

First system of musical notation for 'CARRY ME BACK TO OLD VIRGINNY'. It consists of a treble and bass staff in G major and common time. The treble staff has a melody with fingerings 4, 3, 4, 1, 2, 4, 1, 2, 1, 2, 1. The bass staff provides harmonic accompaniment.

Second system of musical notation. The treble staff continues the melody with fingerings 4, 3, 2, 3, 2, 1. The bass staff continues the accompaniment, including a triplet of eighth notes in the final measure.

Third system of musical notation, concluding the piece. The treble staff has a final melodic phrase. The bass staff features a more complex accompaniment with chords and a final cadence.

D. String.

AMERICA.

HENRY CAREY.

First system of musical notation for 'AMERICA'. It consists of a treble and bass staff in D major and 3/4 time. The treble staff has a melody with fingerings 3, 2, 4, 3, 1, 1, 1, 1, 2, 3, 2, 4. The bass staff provides harmonic accompaniment.

Second system of musical notation. The treble staff continues the melody with fingerings 3, 3, 3, 3, 3, 4, 1, 4, 1, 2. The bass staff continues the accompaniment.

Third system of musical notation, concluding the piece. The treble staff has a final melodic phrase with fingerings 1, 4, 1, 2, 3, 1, 4, 3, 2, 4, 1, 2, 3. The bass staff features a final cadence.

Also Practice in 2nd. and 3d. Positions.

1st. Song: Start on D String with 4th. Finger.
2nd. " " " G " " 3d. "

10.

G. String.

Auld Lang Syne.

Scottish Song.

Play in 1st. Position: On 2nd. A. D. G. Strings on Fingerboard.

Start: with 1st. Finger on G. String, followed by 2nd. Finger on D. String.

Also Practice: in 2nd. and 3d. Position on D.G. and C. Strings.

Start with: 1st. Finger on C. String, followed by 2nd. Finger on G. String.

Use same Fingering thru out.

C String

THE STAR-SPANGLED BANNER.

J.S. SMITH.

1 3 0 3 1 2 4 1 2 3 2 1

C STRING

MY OLD KENTUCKY HOME.

STEPHEN FOSTER.

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

2 1 4

1 4

1 3 2 4 1 3 4 1 3 1

4 1 1 4 3 2 1

Play in 1st. Position.
 Start: on the C String with 1st. Finger.
 Followed on the G String with 4th. Finger.

C String.

YANKEE DOODLE.

2 3 3 2 1 3 1 2 2 3 3 2 1

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

2 2. 4 3 4 1 4 3 2 1 4 1 2

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

2 2. 3 2 3 4 3 2 1 4 1 2 3

4 3 2 2. 1 2 4 3 2 1 3 4 1 2 1 2 2.

Played in 1st./2nd. 3d. - - Positions.

Start on C String with 2nd. Finger in 1st. Position followed by 3d. Finger on G String and so on.

C String.

OLD FOLKS AT HOME.

STEPHEN FOSTER.

3 4 0 3 4 0 2 4 2 1 3 0 4

3 4 0 3 4 0 2 4 2 1 3 0 4 0

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

1 3 4 1 4 2 1 2 1 2 4 2 1 1 0 4 0

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

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

Start: 9th. Measure on G String in 2nd. Position.
 " 13th. " " A (2nd) String in 1st. Position.
 " 17th. " " G " in 1st. "

2nd A String.

Polly Wolly Doodle.

2nd and 3d. Position. 15

Musical score for the 2nd A String part of 'Polly Wolly Doodle' in 2nd and 3rd positions. The score consists of four systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line. The third system features a triplet in the treble staff. The fourth system concludes the piece with a final melodic phrase and bass line.

D.String.

Musical score for the D String part of 'Polly Wolly Doodle'. The score consists of two systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line.

Also Practice: an Octave lower in 1st. and 2nd. Positions.
Start: on the D String, same Fingering.
" 2nd. Part on G String, same Fingering.

D. String. MASSA'S IN DE COLD, COLD GROUND.

STEPHEN FOSTER.

The musical score is written for the D. String of a violin. It consists of five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The time signature is common time (C). Fingerings are indicated by numbers 1-4 above notes. The score includes various musical notations such as notes, rests, and slurs.

Played in 1st. and 2nd. Position on 2nd. A.D. G. C. Strings of Fingerboard.

Start on D. String with 3d. Finger. In 1st. Position.

Chorus: Starts on G. String 4th. Finger in 1st. Position.

D. String.

TURKEY IN THE STRAW.

AMERICAN FOLK TUNE.

First system of musical notation for 'TURKEY IN THE STRAW'. It consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melodic line with various note values and rests. Below the treble staff, there are two rows of fingering numbers: the first row contains '1 2', '3 2 2 3', and '2 1 2 4 2'; the second row contains '4 3', '2 1 2 4 2', and '4 3'. The bass staff contains a simple accompaniment line.

Second system of musical notation for 'TURKEY IN THE STRAW'. It continues the melodic and accompaniment lines from the first system. The treble staff has a melodic line with notes and rests. The bass staff has a simple accompaniment line. There are no fingering numbers in this system.

Third system of musical notation for 'TURKEY IN THE STRAW'. The treble staff features a melodic line with notes and rests. The bass staff has a simple accompaniment line. Fingering numbers are present: '1 2.', '4 2', '4 2.', '4 2', '4 2', '3 1', '3 1', '3 1'.

Fourth system of musical notation for 'TURKEY IN THE STRAW'. The treble staff has a melodic line with notes and rests. The bass staff has a simple accompaniment line. Fingering numbers are present: '4 2', '4 2.', '2 1', '1', '1', '4 4', '1 1', '2', '3 1', '4 2', '1 2 4 2 1'.

Fifth system of musical notation for 'TURKEY IN THE STRAW'. The treble staff has a melodic line with notes and rests. The bass staff has a simple accompaniment line. Fingering numbers are present: '4 1 2.', '4 2', '4 2 2', '4 2', '4 2', '4 2', '4 2 2'.

Sixth system of musical notation for 'TURKEY IN THE STRAW'. The treble staff has a melodic line with notes and rests. The bass staff has a simple accompaniment line. Fingering numbers are present: '4 2', '4 2 2 1', '1', '1', '3 3', '4 4', '2 1', '4 2', '1 2 4 2 1', '4 1 2'.

Play in 1st. and 2nd. Position on 2nd. A. D. G. C. Strings of Fingerboard. Start on D. String 1st. Finger, Chorus: G. String 4th. Finger. Last 3 measures: contain Notes to be played on C. String.

18.

G. String.

SHORT 'N BREAD.

SOUTHERN MOUNTAIN TUNE.

The musical score is written for the G-string of a guitar. It consists of five systems, each with a treble and bass staff. The music is in 4/4 time. The first system starts with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Fingering numbers (1-4) are placed above many notes to indicate fingerings. The bass staff provides a harmonic accompaniment with chords and single notes. The second system begins with a treble clef and a key signature of one sharp. The third system continues with a treble clef and one sharp. The fourth system uses a treble clef and one sharp. The fifth system uses a treble clef and one sharp. The piece concludes with a final cadence in the fifth system.

Start: 1st Measure on G String in 1st. Position.

" 5th. " " D " " 2nd. "

Double Notes: Play Highest One on the 1st. A String.

THE LAST ROSE OF SUMMER.

OLD IRISH AIR.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a series of chords in the left hand, followed by a melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the piece with two staves. The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with a steady bass line.

The third system shows the progression of the melody and accompaniment. The upper staff has a melodic line with some grace notes. The lower staff provides a consistent harmonic support.

The fourth system continues the musical development. The upper staff has a melodic line with a slight rise in pitch. The lower staff maintains the accompaniment.

The fifth system features a melodic line with a quintuplet of eighth notes in the upper staff. The lower staff continues the accompaniment.

The sixth system concludes the piece with a final melodic phrase in the upper staff and a final bass line in the lower staff.

ZITHER.

YOU ARE MY SUNSHINE.

By: J. Davis Chas. Mitchel.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a melody of eighth and quarter notes. The lower staff is in bass clef and contains a bass line with chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melody with a long note in the fourth measure. The lower staff continues the bass line with chords and single notes.

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line with chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line with chords and single notes.

The sixth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line with chords and single notes.

MY BONNIE.

College Song.

First system of musical notation for 'My Bonnie'. It consists of a treble clef staff and a bass clef staff. The time signature is 3/4. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with chords and single notes.

Second system of musical notation. The treble staff continues the melody with some notes beamed together. The bass staff features a prominent chord progression with some notes beamed across measures.

Third system of musical notation. The treble staff has a melodic line with some notes tied across measures. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff features a series of dotted notes. The bass staff has a simple accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with some notes tied. The bass staff has a simple accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with some notes tied. The bass staff has a simple accompaniment.

SHE'LL BE COMING ROUND THE MOUNTAIN.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the melody and accompaniment. The upper staff features a mix of eighth and quarter notes, while the lower staff provides a steady harmonic support with chords and moving lines.

The third system shows the progression of the melody. The upper staff has a series of eighth notes, and the lower staff continues with a consistent accompaniment pattern.

The fourth system includes a double bar line in the upper staff. The melody continues with eighth notes, and the lower staff features a more active accompaniment with some triplets.

The fifth system features a long note in the upper staff, possibly a vocal line, while the lower staff continues with a steady accompaniment.

The sixth system concludes the piece with a final melody line in the upper staff and a concluding accompaniment in the lower staff, including a double bar line.

