

Feist Edition
Solo B♭ Cornet
(B♭ Soprano Sax.)

The Sensational European Success!

O, Katharina!

Music by RICHARD FALL

Lyric by L. WOLFE GILBERT

Walk-Around (One Step) (or Shimmy Fox Trot)

Arr. by O. Sciacca

1766

The musical score is written for a Solo B♭ Cornet (B♭ Soprano Sax.) and Basses. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'Walk-Around (One Step) (or Shimmy Fox Trot)'. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). There are also markings for '1st time Muted' and '2nd time D'. The piece concludes with a double bar line and a final chord marked 'OPEN'.

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Feist Edition

The Sensational European Success!

D $\flat$ Piccolo

O, Katharina!
Walk-Around (One Step)
(or Shimmy Fox Trot)

Music by **RICHARD FALL**
Lyric by **L. WOLFE GILBERT**
Arr. by **O. Sciacca**

1766

f *mf* *f₂* *p-f* *ff* *f₂* *f*

Leo. Feist, Inc., Feist Building, New York, U.S.A.

MADE IN U.S.A.

Oboes

O, Katharina!
Walk-Around (One-Step)
(or Shimmy Fox Trot)

Lyric by L.WOLFE GILBERT

Arr. by O. Sciacca

1766

(or Shimmy Fox Trot)

Arr. by O. Sciacca

3

f

f₂

f₃

a2

mf

2d time only

p-f

f₂

ff

p-f

1

2

MADE IN U.S.A.

Feist Edition
Bassoons

The Sensational European Success! Music by RICHARD FALL
O, Katharina! Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

f *mf* *ff* *p* *f* *f2* *a2* *1* *2*

O, Katharina!

Walk-Around (One Step)
(or Shimmy Fox Trot)Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

E♭ Clarinet

1766

The musical score is written for E♭ Clarinet in 2/4 time. It consists of eight staves of music. The key signature has one flat (B♭). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics include *f* (forte), *fz* (forzando), *p-f* (piano-forte), *fz*, *ff* (fortissimo), and *p* (piano). There are also trills marked with 'tr' and accents marked with '^'. The piece concludes with a double bar line and repeat signs.

Feist Edition

Solo & 1st B♭ Clarinets

The Sensational European Success!

O, Katharina!

Walk-Around (One Step)

(or Shimmy Fox Trot)

Music by RICHARD FALL

Lyric by L. WOLFE GILBERT

Arr. by O. Sciacca

1766

2d time 8va

Solo Clarinet

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Feist Edition

The Sensational European Success!

2nd B♭ Clarinet

O, Katharina!
Walk-Around (One-Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL

Lyric by L. WOLFE GILBERT

Arr. by O. Sciacca

1766

The musical score is written for a 2nd B♭ Clarinet. It begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The first staff starts with a measure rest followed by a quarter note G4, then eighth notes A4, B♭4, A4, G4, F4, E4, D4, C4, B♭3, A3, G3, F3, E3, D3, C3, B♭2, A2, G2, F2, E2, D2, C2, B♭1, A1, G1, F1, E1, D1, C1, B♭0, A0, G0, F0, E0, D0, C0, B♭-1, A-1, G-1, F-1, E-1, D-1, C-1, B♭-2, A-2, G-2, F-2, E-2, D-2, C-2, B♭-3, A-3, G-3, F-3, E-3, D-3, C-3, B♭-4, A-4, G-4, F-4, E-4, D-4, C-4, B♭-5, A-5, G-5, F-5, E-5, D-5, C-5, B♭-6, A-6, G-6, F-6, E-6, D-6, C-6, B♭-7, A-7, G-7, F-7, E-7, D-7, C-7, B♭-8, A-8, G-8, F-8, E-8, D-8, C-8, B♭-9, A-9, G-9, F-9, E-9, D-9, C-9, B♭-10, A-10, G-10, F-10, E-10, D-10, C-10, B♭-11, A-11, G-11, F-11, E-11, D-11, C-11, B♭-12, A-12, G-12, F-12, E-12, D-12, C-12, B♭-13, A-13, G-13, F-13, E-13, D-13, C-13, B♭-14, A-14, G-14, F-14, E-14, D-14, C-14, B♭-15, A-15, G-15, F-15, E-15, D-15, C-15, B♭-16, A-16, G-16, F-16, E-16, D-16, C-16, B♭-17, A-17, G-17, F-17, E-17, D-17, C-17, B♭-18, A-18, G-18, F-18, E-18, D-18, C-18, B♭-19, A-19, G-19, F-19, E-19, D-19, C-19, B♭-20, A-20, G-20, F-20, E-20, D-20, C-20, B♭-21, A-21, G-21, F-21, E-21, D-21, C-21, B♭-22, A-22, G-22, F-22, E-22, D-22, C-22, B♭-23, A-23, G-23, F-23, E-23, D-23, C-23, B♭-24, A-24, G-24, F-24, E-24, D-24, C-24, B♭-25, A-25, G-25, F-25, E-25, D-25, C-25, B♭-26, A-26, G-26, F-26, E-26, D-26, C-26, B♭-27, A-27, G-27, F-27, E-27, D-27, C-27, B♭-28, A-28, G-28, F-28, E-28, D-28, C-28, B♭-29, A-29, G-29, F-29, E-29, D-29, C-29, B♭-30, A-30, G-30, F-30, E-30, D-30, C-30, B♭-31, A-31, G-31, F-31, E-31, D-31, C-31, B♭-32, A-32, G-32, F-32, E-32, D-32, C-32, B♭-33, A-33, G-33, F-33, E-33, D-33, C-33, B♭-34, A-34, G-34, F-34, E-34, D-34, C-34, B♭-35, A-35, G-35, F-35, E-35, D-35, C-35, B♭-36, A-36, G-36, F-36, E-36, D-36, C-36, B♭-37, A-37, G-37, F-37, E-37, D-37, C-37, B♭-38, A-38, G-38, F-38, E-38, D-38, C-38, B♭-39, A-39, G-39, F-39, E-39, D-39, C-39, B♭-40, A-40, G-40, F-40, E-40, D-40, C-40, B♭-41, A-41, G-41, F-41, E-41, D-41, C-41, B♭-42, A-42, G-42, F-42, E-42, D-42, C-42, B♭-43, A-43, G-43, F-43, E-43, D-43, C-43, B♭-44, A-44, G-44, F-44, E-44, D-44, C-44, B♭-45, A-45, G-45, F-45, E-45, D-45, C-45, B♭-46, A-46, G-46, F-46, E-46, D-46, C-46, B♭-47, A-47, G-47, F-47, E-47, D-47, C-47, B♭-48, A-48, G-48, F-48, E-48, D-48, C-48, B♭-49, A-49, G-49, F-49, E-49, D-49, C-49, B♭-50, A-50, G-50, F-50, E-50, D-50, C-50, B♭-51, A-51, G-51, F-51, E-51, D-51, C-51, B♭-52, A-52, G-52, F-52, E-52, D-52, C-52, B♭-53, A-53, G-53, F-53, E-53, D-53, C-53, B♭-54, A-54, G-54, F-54, E-54, D-54, C-54, B♭-55, A-55, G-55, F-55, E-55, D-55, C-55, B♭-56, A-56, G-56, F-56, E-56, D-56, C-56, B♭-57, A-57, G-57, F-57, E-57, D-57, C-57, B♭-58, A-58, G-58, F-58, E-58, D-58, C-58, B♭-59, A-59, G-59, F-59, E-59, D-59, C-59, B♭-60, A-60, G-60, F-60, E-60, D-60, C-60, B♭-61, A-61, G-61, F-61, E-61, D-61, C-61, B♭-62, A-62, G-62, F-62, E-62, D-62, C-62, B♭-63, A-63, G-63, F-63, E-63, D-63, C-63, B♭-64, A-64, G-64, F-64, E-64, D-64, C-64, B♭-65, A-65, G-65, F-65, E-65, D-65, C-65, B♭-66, A-66, G-66, F-66, E-66, D-66, C-66, B♭-67, A-67, G-67, F-67, E-67, D-67, C-67, B♭-68, A-68, G-68, F-68, E-68, D-68, C-68, B♭-69, A-69, G-69, F-69, E-69, D-69, C-69, B♭-70, A-70, G-70, F-70, E-70, D-70, C-70, B♭-71, A-71, G-71, F-71, E-71, D-71, C-71, B♭-72, A-72, G-72, F-72, E-72, D-72, C-72, B♭-73, A-73, G-73, F-73, E-73, D-73, C-73, B♭-74, A-74, G-74, F-74, E-74, D-74, C-74, B♭-75, A-75, G-75, F-75, E-75, D-75, C-75, B♭-76, A-76, G-76, F-76, E-76, D-76, C-76, B♭-77, A-77, G-77, F-77, E-77, D-77, C-77, B♭-78, A-78, G-78, F-78, E-78, D-78, C-78, B♭-79, A-79, G-79, F-79, E-79, D-79, C-79, B♭-80, A-80, G-80, F-80, E-80, D-80, C-80, B♭-81, A-81, G-81, F-81, E-81, D-81, C-81, B♭-82, A-82, G-82, F-82, E-82, D-82, C-82, B♭-83, A-83, G-83, F-83, E-83, D-83, C-83, B♭-84, A-84, G-84, F-84, E-84, D-84, C-84, B♭-85, A-85, G-85, F-85, E-85, D-85, C-85, B♭-86, A-86, G-86, F-86, E-86, D-86, C-86, B♭-87, A-87, G-87, F-87, E-87, D-87, C-87, B♭-88, A-88, G-88, F-88, E-88, D-88, C-88, B♭-89, A-89, G-89, F-89, E-89, 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A-171, G-171, F-171, E-171, D-171, C-171, B♭-172, A-172, G-172, F-172, E-172, D-172, C-172, B♭-173, A-173, G-173, F-173, E-173, D-173, C-173, B♭-174, A-174, G-174, F-174, E-174, D-174, C-174, B♭-175, A-175, G-175, F-175, E-175, D-175, C-175, B♭-176, A-176, G-176, F-176, E-176, D-176, C-176, B♭-177, A-177, G-177, F-177, E-177, D-177, C-177, B♭-178, A-178, G-178, F-178, E-178, D-178, C-178, B♭-179, A-179, G-179, F-179, E-179, D-179, C-179, B♭-180, A-180, G-180, F-180, E-180, D-180, C-180, B♭-181, A-181, G-181, F-181, E-181, D-181, C-181, B♭-182, A-182, G-182, F-182, E-182, D-182, C-182, B♭-183, A-183, G-183, F-183, E-183, D-183, C-183, B♭-184, A-184, G-184, F-184, E-184, D-184, C-184, B♭-185, A-185, G-185, F-185, E-185, D-185, C-185, B♭-186, A-186, G-186, F-186, E-186, D-186, C-186, B♭-187, A-187, G-187, F-187, E-187, D-187, C-187, B♭-188, A-188, G-188, F-188, E-188, D-188, C-188, B♭-189, A-189, G-189, F-189, E-189, D-189, C-189, B♭-190, A-190, G-190, F-190, E-190, D-190, C-190, B♭-191, A-191, G-191, F-191, E-191, D-191, C-191, B♭-192, A-192, G-192, F-192, E-192, D-192, C-192, B♭-193, A-193, G-193, F-193, E-193, D-193, C-193, B♭-194, A-194, G-194, F-194, E-194, D-194, C-194, B♭-195, A-195, G-195, F-195, E-195, D-195, C-195, B♭-196, A-196, G-196, F-196, E-196, D-196, C-196, B♭-197, A-197, G-197, F-197, E-197, D-197, C-197, B♭-198, A-198, G-198, F-198, E-198, D-198, C-198, B♭-199, A-199, G-199, F-199, E-199, D-199, C-199, B♭-200, A-200, G-200, F-200, E-200, D-200, C-200, B♭-201, A-201, G-201, F-201, E-201, D-201, C-201, B♭-202, A-202, G-202, F-202, E-202, D-202, C-202, B♭-203, A-203, G-203, F-203, E-203, D-203, C-203, B♭-204, A-204, G-204, F-204, E-204, D-204, C-204, B♭-205, A-205, G-205, F-205, E-205, D-205, C-205, B♭-206, A-206, G-206, F-206, E-206, D-206, C-206, B♭-207, A-207, G-207, F-207, E-207, D-207, C-207, B♭-208, A-208, G-208, F-208, E-208, D-208, C-208, B♭-209, A-209, G-209, F-209, E-209, D-209, C-209, B♭-210, A-210, G-210, F-210, E-210, D-210, C-210, B♭-211, A-211, G-211, F-211, E-211, D-211, C-211, B♭-212, A-212, G-212, F-212, E-212, D-212, C-212, B♭-213, A-213, G-213, F-213, E-213, D-213, C-213, B♭-214, A-214, G-214, F-214, E-214, D-214, C-214, B♭-215, A-215, G-215, F-215, E-215, D-215, C-215, B♭-216, A-216, G-216, F-216, E-216, D-216, C-216, B♭-217, A-217, G-217, F-217, E-217, D-217, C-217, B♭-218, A-218, G-218, F-218, E-218, D-218, C-218, B♭-219, A-219, G-219, F-219, E-219, D-219, C-219, B♭-220, A-220, G-220, F-220, E-220, D-220, C-220, B♭-221, A-221, G-221, F-221, E-221, D-221, C-221, B♭-222, A-222, G-222, F-222, E-222, D-222, C-222, B♭-223, A-223, G-223, F-223, E-223, D-223, C-223, B♭-224, A-224, G-224, F-224, E-224, D-224, C-224, B♭-225, A-225, G-225, F-225, E-225, D-225, C-225, B♭-226, A-226, G-226, F-226, E-226, D-226, C-226, B♭-227, A-227, G-227, F-227, E-227, D-227, C-227, B♭-228, A-228, G-228, F-228, E-228, D-228, C-228, B♭-229, A-229, G-229, F-229, E-229, D-229, C-229, B♭-230, A-230, G-230, F-230, E-230, D-230, C-230, B♭-231, A-231, G-231, F-231, E-231, D-231, C-231, B♭-232, A-232, G-232, F-232, E-232, D-232, C-232, B♭-233, A-233, G-233, F-233, E-233, D-233, C-233, B♭-234, A-234, G-234, F-234, E-234, D-234, C-234, B♭-235, A-235, G-235, F-235, E-235, D-235, C-235, B♭-236, A-236, G-236, F-236, E-236, D-236, C-236, B♭-237, A-237, G-237, F-237, E-237, D-237, C-237, B♭-238, A-238, G-238, F-238, E-238, D-238, C-238, B♭-239, A-239, G-239, F-239, E-239, D-239, C-239, B♭-240, A-240, G-240, F-240, E-240, D-240, C-240, B♭-241, A-241, G-241, F-241, E-241, D-241, C-241, B♭-242, A-242, G-242, F-242, E-242, D-242, C-242, B♭-243, A-243, G-243, F-243, E-243, D-243, C-243, B♭-244, A-244, G-244, F-244, E-244, D-244, C-244, B♭-245, A-245, G-245, F-245, E-245, D-245, C-245, B♭-246, A-246, G-246, F-246, E-246, D-246, C-246, B♭-247, A-247, G-247, F-247, E-247, D-247, C-247, B♭-248, A-248, G-248, F-248, E-248, D-248, C-248, B♭-249, A-249, G-249, F-249, E-249, D-249, C-249, B♭-250, A-250, G-250, F-250, E-250, D-250, C-250, B♭-251, A-251, G-251, F-251, E-251, D-251, C-251, B♭-252, A-252, G-252, F-252, E-252, D-252, C-252, B♭-253, A-253, G-253, F-253, E-253, D-253, C-253, B♭-254, A-254, G-254, F-254, E-254, D-254, C-254, B♭-255, A-255, G-255, F-255, E-255, D-255, C-255, B♭-256, A-256, G-256, F-256, E-256, D-256, C-256, B♭-257, A-257, G-257, F-257, E-257, D-257, C-257, B♭-258, A-258, G-258, F-258, E-258, D-258, C-258, B♭-259, A-259, G-259, F-259, E-259, D-259, C-259, B♭-260, A-260, G-260, F-260, E-260, D-260, C-260, B♭-261, A-261, G-261, F-261, E-261, D-261, C-261, B♭-262, A-262, G-262, F-262, E-262, D-262, C-262, B♭-263, A-263, G-263, F-263, E-263, D-263, C-263, B♭-264, A-264, G-264, F-264, E-264, D-264, C-264, B♭-265, A-265, G-265, F-265, E-265, D-265, C-265, B♭-266, A-266, G-266, F-266, E-266, D-266, C-266, B♭-267, A-267, G-267, F-267, E-267, D-267, C-267, B♭-268, A-268, G-268, F-268, E-268, D-268, C-268, B♭-269, A-269, G-269, F-269, E-269, D-269, C-269, B♭-270, A-270, G-270, F-270, E-270, D-270, C-270, B♭-271, A-271, G-271, F-271, E-271, D-271, C-271, B♭-272, A-272, G-272, F-272, E-272, D-272, C-272, B♭-273, A-273, G-273, F-273, E-273, D-273, C-273, B♭-274, A-274, G-274, F-274, E-274, D-274, C-274, B♭-275, A-275, G-275, F-275, E-275, D-275, C-275, B♭-276, A-276, G-276, F-276, E-276, D-276, C-276, B♭-277, A-277, G-277, F-277, E-277, D-277, C-277, B♭-278, A-278, G-278, F-278, E-278, D-278, C-278, B♭-279, A-279, G-279, F-279, E-279, D-279, C-279, B♭-280, A-280, G-280, F-280, E-280, D-280, C-280, B♭-281, A-281, G-281, F-281, E-281, D-281, C-281, B♭-282, A-282, G-282, F-282, E-282, D-282, C-282, B♭-283, A-283, G-283, F-283, E-283, D-283, C-283, B♭-284, A-284, G-284, F-284, E-284, D-284, C-284, B♭-285, A-285, G-285, F-285, E-285, D-285, C-285, B♭-286, A-286, G-286, F-286, E-286, D-286, C-286, B♭-287, A-287, G-287, F-

Feist Edition

The Sensational European Success!

O, Katharina !

3rd B $\flat$ Clarinet

Walk-Around (One Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

f *f_z* *mf*

Small notes *2d time*

p-f *f_z* *ff* *p-f* *f_z*

Leo. Feist, Inc., Feist Building, New York, U. S. A.

MADE IN U.S.A.

Feist Edition

The Sensational European Success!

1st Eb Alto Saxophone

O, Katharina!

Music by RICHARD FALL

Lyric by L. WOLFE GILBERT

Walk-Around (One-Step) (or Shimmy Fox Trot)

Arr. by O. Sciacca

1766

The musical score is written for a 1st Eb Alto Saxophone. It begins with a treble clef and a 2/4 time signature. The first staff contains the main melody, marked with a forte (f) dynamic and a half note. The second staff continues the melody with a mezzo-forte (mf) dynamic. The third staff introduces a '1st time Melody' section, marked with a piano (p) dynamic. The fourth staff continues the melody with a mezzo-forte (f2) dynamic. The fifth staff introduces a '2d time' section, marked with a piano (p) dynamic. The sixth staff continues the melody with a mezzo-forte (f2) dynamic. The seventh staff continues the melody with a mezzo-forte (f2) dynamic. The eighth staff continues the melody with a mezzo-forte (f2) dynamic. The ninth staff continues the melody with a mezzo-forte (f2) dynamic. The tenth staff continues the melody with a mezzo-forte (f2) dynamic. The eleventh staff continues the melody with a mezzo-forte (f2) dynamic. The twelfth staff continues the melody with a mezzo-forte (f2) dynamic. The thirteenth staff continues the melody with a mezzo-forte (f2) dynamic. The fourteenth staff continues the melody with a mezzo-forte (f2) dynamic. The fifteenth staff continues the melody with a mezzo-forte (f2) dynamic. The sixteenth staff continues the melody with a mezzo-forte (f2) dynamic. The seventeenth staff continues the melody with a mezzo-forte (f2) dynamic. The eighteenth staff continues the melody with a mezzo-forte (f2) dynamic. The nineteenth staff continues the melody with a mezzo-forte (f2) dynamic. The twentieth staff continues the melody with a mezzo-forte (f2) dynamic. The twenty-first staff continues the melody with a mezzo-forte (f2) dynamic. The twenty-second staff continues the melody with a mezzo-forte (f2) dynamic. The twenty-third staff continues the melody with a mezzo-forte (f2) dynamic. The twenty-fourth staff continues the melody with a mezzo-forte (f2) dynamic. The twenty-fifth staff continues the melody with a mezzo-forte (f2) dynamic. The twenty-sixth staff continues the melody with a mezzo-forte (f2) dynamic. The twenty-seventh staff continues the melody with a mezzo-forte (f2) dynamic. The twenty-eighth staff continues the melody with a mezzo-forte (f2) dynamic. The twenty-ninth staff continues the melody with a mezzo-forte (f2) dynamic. The thirtieth staff continues the melody with a mezzo-forte (f2) dynamic. The thirty-first staff continues the melody with a mezzo-forte (f2) dynamic. The thirty-second staff continues the melody with a mezzo-forte (f2) dynamic. The thirty-third staff continues the melody with a mezzo-forte (f2) dynamic. The thirty-fourth staff continues the melody with a mezzo-forte (f2) dynamic. The thirty-fifth staff continues the melody with a mezzo-forte (f2) dynamic. The thirty-sixth staff continues the melody with a mezzo-forte (f2) dynamic. The thirty-seventh staff continues the melody with a mezzo-forte (f2) dynamic. The thirty-eighth staff continues the melody with a mezzo-forte (f2) dynamic. The thirty-ninth staff continues the melody with a mezzo-forte (f2) dynamic. The fortieth staff continues the melody with a mezzo-forte (f2) dynamic. The forty-first staff continues the melody with a mezzo-forte (f2) dynamic. The forty-second staff continues the melody with a mezzo-forte (f2) dynamic. The forty-third staff continues the melody with a mezzo-forte (f2) dynamic. The forty-fourth staff continues the melody with a mezzo-forte (f2) dynamic. The forty-fifth staff continues the melody with a mezzo-forte (f2) dynamic. The forty-sixth staff continues the melody with a mezzo-forte (f2) dynamic. The forty-seventh staff continues the melody with a mezzo-forte (f2) dynamic. The forty-eighth staff continues the melody with a mezzo-forte (f2) dynamic. The forty-ninth staff continues the melody with a mezzo-forte (f2) dynamic. The fiftieth staff continues the melody with a mezzo-forte (f2) dynamic. The fifty-first staff continues the melody with a mezzo-forte (f2) dynamic. The fifty-second staff continues the melody with a mezzo-forte (f2) dynamic. The fifty-third staff continues the melody with a mezzo-forte (f2) dynamic. The fifty-fourth staff continues the melody with a mezzo-forte (f2) dynamic. The fifty-fifth staff continues the melody with a mezzo-forte (f2) dynamic. The fifty-sixth staff continues the melody with a mezzo-forte (f2) dynamic. The fifty-seventh staff continues the melody with a mezzo-forte (f2) dynamic. The fifty-eighth staff continues the melody with a mezzo-forte (f2) dynamic. The fifty-ninth staff continues the melody with a mezzo-forte (f2) dynamic. The sixtieth staff continues the melody with a mezzo-forte (f2) dynamic. The sixty-first staff continues the melody with a mezzo-forte (f2) dynamic. The sixty-second staff continues the melody with a mezzo-forte (f2) dynamic. The sixty-third staff continues the melody with a mezzo-forte (f2) dynamic. The sixty-fourth staff continues the melody with a mezzo-forte (f2) dynamic. The sixty-fifth staff continues the melody with a mezzo-forte (f2) dynamic. The sixty-sixth staff continues the melody with a mezzo-forte (f2) dynamic. The sixty-seventh staff continues the melody with a mezzo-forte (f2) dynamic. The sixty-eighth staff continues the melody with a mezzo-forte (f2) dynamic. The sixty-ninth staff continues the melody with a mezzo-forte (f2) dynamic. The seventieth staff continues the melody with a mezzo-forte (f2) dynamic. The seventy-first staff continues the melody with a mezzo-forte (f2) dynamic. The seventy-second staff continues the melody with a mezzo-forte (f2) dynamic. The seventy-third staff continues the melody with a mezzo-forte (f2) dynamic. The seventy-fourth staff continues the melody with a mezzo-forte (f2) dynamic. The seventy-fifth staff continues the melody with a mezzo-forte (f2) dynamic. The seventy-sixth staff continues the melody with a mezzo-forte (f2) dynamic. The seventy-seventh staff continues the melody with a mezzo-forte (f2) dynamic. The seventy-eighth staff continues the melody with a mezzo-forte (f2) dynamic. The seventy-ninth staff continues the melody with a mezzo-forte (f2) dynamic. The eightieth staff continues the melody with a mezzo-forte (f2) dynamic. The eighty-first staff continues the melody with a mezzo-forte (f2) dynamic. The eighty-second staff continues the melody with a mezzo-forte (f2) dynamic. The eighty-third staff continues the melody with a mezzo-forte (f2) dynamic. The eighty-fourth staff continues the melody with a mezzo-forte (f2) dynamic. The eighty-fifth staff continues the melody with a mezzo-forte (f2) dynamic. The eighty-sixth staff continues the melody with a mezzo-forte (f2) dynamic. The eighty-seventh staff continues the melody with a mezzo-forte (f2) dynamic. The eighty-eighth staff continues the melody with a mezzo-forte (f2) dynamic. The eighty-ninth staff continues the melody with a mezzo-forte (f2) dynamic. The ninetieth staff continues the melody with a mezzo-forte (f2) dynamic. The ninety-first staff continues the melody with a mezzo-forte (f2) dynamic. The ninety-second staff continues the melody with a mezzo-forte (f2) dynamic. The ninety-third staff continues the melody with a mezzo-forte (f2) dynamic. The ninety-fourth staff continues the melody with a mezzo-forte (f2) dynamic. The ninety-fifth staff continues the melody with a mezzo-forte (f2) dynamic. The ninety-sixth staff continues the melody with a mezzo-forte (f2) dynamic. The ninety-seventh staff continues the melody with a mezzo-forte (f2) dynamic. The ninety-eighth staff continues the melody with a mezzo-forte (f2) dynamic. The ninety-ninth staff continues the melody with a mezzo-forte (f2) dynamic. The hundredth staff continues the melody with a mezzo-forte (f2) dynamic.

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Feist Edition

The Sensational European Success!

2nd E♭ Alto Saxophone

O, Katharina!
Walk Around (One-Step)
(or Shimmy Fox-Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

The musical score is written for a 2nd E♭ Alto Saxophone. It begins with a treble clef and a key signature of one sharp (F#). The tempo and style are indicated as 'Walk Around (One-Step) (or Shimmy Fox-Trot)'. The score is divided into two main sections: a first section (measures 1-17) and a second section (measures 18-34). The first section includes a first ending (measures 15-17) and a second ending (measures 18-20). The second section includes a first ending (measures 32-34) and a second ending (measures 35-37). The score is marked with various dynamics including *f*, *fz*, *mf*, *p*, *ff*, and *fz*. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The score is arranged by O. Sciacca.

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MADE IN U. S. A.

Feist Edition
Bb Tenor Saxophone

The Sensational European Success!

O, Katharina! Music by RICHARD FALL
Walk Around (One Step) Lyric by L. WOLFE GILBERT
(or Shimmy Fox Trot) Arr. by O. Sciacca

1766

The musical score is written for Bb Tenor Saxophone in 2/4 time. It begins with a treble clef and a key signature of one flat (Bb). The first staff starts with a treble clef and a key signature of one flat. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piece is divided into sections, with the first time and second time endings clearly marked. The score concludes with a double bar line and repeat signs.

3
f
fz
mf

1st time
2d time melody

ff
p
fz
ff
fz

Feist Edition

The Sensational European Success!

E♭ Baritone Saxophone

O, Katharina!

Walk Around (One Step)
(or Shimmy FoxTrot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sclacca

1766

The musical score is written for E♭ Baritone Saxophone in 3/4 time. It consists of nine staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various dynamics including *fz* (forzando), *mf* (mezzo-forte), *p-f* (piano-forte), and *ff* (fortissimo). There are also markings for *Small notes, melody, 1st time ad lib*. The score includes repeat signs and first/second endings. The piece concludes with a double bar line.

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Feist Edition

The Sensational European Success!

O, Katharina!

1st B♭ Cornet

Walk-Around (One Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

The musical score is written for a 1st B♭ Cornet in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked '1766'. The score consists of several staves. The first staff has a dynamic marking of *f* (forte) and includes accents (^) over several notes. The second staff continues the melody with a dynamic marking of *fz* (forzando). The third staff has a dynamic marking of *mf* (mezzo-forte). The fourth staff is marked '1st time MUTED' and '2d time p' (piano). The fifth staff has a dynamic marking of *p* (piano). The sixth staff has a dynamic marking of *fz* (forzando). The seventh staff has a dynamic marking of *f* (forte). The eighth staff has a dynamic marking of *fz* (forzando). The ninth staff has a dynamic marking of *f* (forte). The tenth staff has a dynamic marking of *fz* (forzando). The eleventh staff has a dynamic marking of *f* (forte). The twelfth staff has a dynamic marking of *fz* (forzando). The thirteenth staff has a dynamic marking of *f* (forte). The fourteenth staff has a dynamic marking of *fz* (forzando). The fifteenth staff has a dynamic marking of *f* (forte). The sixteenth staff has a dynamic marking of *fz* (forzando). The seventeenth staff has a dynamic marking of *f* (forte). The eighteenth staff has a dynamic marking of *fz* (forzando). The nineteenth staff has a dynamic marking of *f* (forte). The twentieth staff has a dynamic marking of *fz* (forzando). The twenty-first staff has a dynamic marking of *f* (forte). The twenty-second staff has a dynamic marking of *fz* (forzando). The twenty-third staff has a dynamic marking of *f* (forte). The twenty-fourth staff has a dynamic marking of *fz* (forzando). The twenty-fifth staff has a dynamic marking of *f* (forte). The twenty-sixth staff has a dynamic marking of *fz* (forzando). The twenty-seventh staff has a dynamic marking of *f* (forte). The twenty-eighth staff has a dynamic marking of *fz* (forzando). The twenty-ninth staff has a dynamic marking of *f* (forte). The thirtieth staff has a dynamic marking of *fz* (forzando). The thirty-first staff has a dynamic marking of *f* (forte). The thirty-second staff has a dynamic marking of *fz* (forzando). The thirty-third staff has a dynamic marking of *f* (forte). The thirty-fourth staff has a dynamic marking of *fz* (forzando). The thirty-fifth staff has a dynamic marking of *f* (forte). The thirty-sixth staff has a dynamic marking of *fz* (forzando). The thirty-seventh staff has a dynamic marking of *f* (forte). The thirty-eighth staff has a dynamic marking of *fz* (forzando). The thirty-ninth staff has a dynamic marking of *f* (forte). The fortieth staff has a dynamic marking of *fz* (forzando). The forty-first staff has a dynamic marking of *f* (forte). The forty-second staff has a dynamic marking of *fz* (forzando). The forty-third staff has a dynamic marking of *f* (forte). The forty-fourth staff has a dynamic marking of *fz* (forzando). The forty-fifth staff has a dynamic marking of *f* (forte). The forty-sixth staff has a dynamic marking of *fz* (forzando). The forty-seventh staff has a dynamic marking of *f* (forte). The forty-eighth staff has a dynamic marking of *fz* (forzando). The forty-ninth staff has a dynamic marking of *f* (forte). The fiftieth staff has a dynamic marking of *fz* (forzando). The fifty-first staff has a dynamic marking of *f* (forte). The fifty-second staff has a dynamic marking of *fz* (forzando). The fifty-third staff has a dynamic marking of *f* (forte). The fifty-fourth staff has a dynamic marking of *fz* (forzando). The fifty-fifth staff has a dynamic marking of *f* (forte). The fifty-sixth staff has a dynamic marking of *fz* (forzando). The fifty-seventh staff has a dynamic marking of *f* (forte). The fifty-eighth staff has a dynamic marking of *fz* (forzando). The fifty-ninth staff has a dynamic marking of *f* (forte). The sixtieth staff has a dynamic marking of *fz* (forzando). The sixty-first staff has a dynamic marking of *f* (forte). The sixty-second staff has a dynamic marking of *fz* (forzando). The sixty-third staff has a dynamic marking of *f* (forte). The sixty-fourth staff has a dynamic marking of *fz* (forzando). The sixty-fifth staff has a dynamic marking of *f* (forte). The sixty-sixth staff has a dynamic marking of *fz* (forzando). The sixty-seventh staff has a dynamic marking of *f* (forte). The sixty-eighth staff has a dynamic marking of *fz* (forzando). The sixty-ninth staff has a dynamic marking of *f* (forte). The seventieth staff has a dynamic marking of *fz* (forzando). The seventy-first staff has a dynamic marking of *f* (forte). The seventy-second staff has a dynamic marking of *fz* (forzando). The seventy-third staff has a dynamic marking of *f* (forte). The seventy-fourth staff has a dynamic marking of *fz* (forzando). The seventy-fifth staff has a dynamic marking of *f* (forte). The seventy-sixth staff has a dynamic marking of *fz* (forzando). The seventy-seventh staff has a dynamic marking of *f* (forte). The seventy-eighth staff has a dynamic marking of *fz* (forzando). The seventy-ninth staff has a dynamic marking of *f* (forte). The eightieth staff has a dynamic marking of *fz* (forzando). The eighty-first staff has a dynamic marking of *f* (forte). The eighty-second staff has a dynamic marking of *fz* (forzando). The eighty-third staff has a dynamic marking of *f* (forte). The eighty-fourth staff has a dynamic marking of *fz* (forzando). The eighty-fifth staff has a dynamic marking of *f* (forte). The eighty-sixth staff has a dynamic marking of *fz* (forzando). The eighty-seventh staff has a dynamic marking of *f* (forte). The eighty-eighth staff has a dynamic marking of *fz* (forzando). The eighty-ninth staff has a dynamic marking of *f* (forte). The ninetieth staff has a dynamic marking of *fz* (forzando). The ninety-first staff has a dynamic marking of *f* (forte). The ninety-second staff has a dynamic marking of *fz* (forzando). The ninety-third staff has a dynamic marking of *f* (forte). The ninety-fourth staff has a dynamic marking of *fz* (forzando). The ninety-fifth staff has a dynamic marking of *f* (forte). The ninety-sixth staff has a dynamic marking of *fz* (forzando). The ninety-seventh staff has a dynamic marking of *f* (forte). The ninety-eighth staff has a dynamic marking of *fz* (forzando). The ninety-ninth staff has a dynamic marking of *f* (forte). The hundredth staff has a dynamic marking of *fz* (forzando).

1st time MUTED

2d time p

1 OPEN

2

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Feist Edition

The Sensational European Success!

2nd & 3rd B♭ Cornets

O, Katharina!
Walk-Around (One Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

The musical score is written for 2nd and 3rd B♭ Cornets. It begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The first staff contains the melody with various dynamics including *fz*, *fz*, and *mf*. The second staff continues the melody. The third staff shows a change in texture with more complex rhythmic patterns. The fourth staff features a section marked '2d time only' with a first ending bracket. The fifth staff continues the melody with dynamics like *p-f*, *fz*, and *ff*. The sixth staff shows a section with *p-f* and *fz* dynamics. The seventh staff continues the melody with *fz* and *ff* dynamics. The eighth staff concludes the piece with a first ending bracket and a final cadence. The score is arranged by O. Sciacca.

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The Sensational European Success!

O, Katharina!

1st & 2nd E♭ Altos
(Horns)

Walk-Around (One-Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyrics by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

f *sf* *mf* *p-f* *sf* *ff* *p-f* *sf*

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The Sensational European Success!

3rd & 4th E♭ Altos
(Horns)

O, Katharina!
Walk-Around (One-Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

f *sf* *sf* *mf* *p* *f* *sf* *ff* *p* *f* *sf* *f* *a2* *1* *2*

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The Sensational European Success!

1st & 2nd B $\flat$ Tenors

O, Katharina!
Walk-Around (One-Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

f *mf* *mf* *mf* *mf* *mf* *mf* *mf*

a2 *a2* *a2* *a2* *a2* *a2* *a2* *a2*

p-f *ff* *p-f* *f* *f* *f* *f* *f*

1st time MUTED *OPEN a2*

Feist Edition

1st & 2nd Trombones

The Sensational European Success!

O, Katharina!

Walk-Around (One-Step)

(or Shimmy, Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT

Arr. by O. Sciacca

1766

The musical score is written for 1st and 2nd Trombones in a key of B-flat major (two flats) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of two flats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *fz*, *mf*, *p*, and *ff* are used throughout. There are also articulation marks like accents and slurs. A section of the music is marked "1st time MUTED". The score concludes with a double bar line and repeat signs.

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The Sensational European Success!

3rd Trombone
(or B $\flat$ Bass)

O, Katharina!
Walk-Around (One Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1786

f *ff* *mf* *p-f* *ff* *p-f* *f* *f*

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The Sensational European Success!

O, Katharina!

3rd Trombone basso

Walk-Around (One Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

The musical score is written for a 3rd Trombone in bass clef, 2/4 time. It begins with a key signature of one flat (Bb) and a common time signature. The score consists of nine staves of music. The first staff starts with a treble clef and a key signature change to one flat. The music features various dynamics including *f*, *fz*, *mf*, *p-f*, *ff*, and *p-f*. There are also accents (^) and slurs. The score ends with a double bar line and a repeat sign.

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Feist Edition

The Sensational European Success!

Baritone 

O, Katharina!
Walk-Around (One Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766



Feist Edition

Baritone 

The Sensational European Success!

O, Katharina!
Walk-Around (One Step)
(or Shimmy Fox Trot)

Music by **RICHARD FALL**
Lyric by **L. WOLFE GILBERT**
Arr. by **O. Sciacca**

1766

The musical score is written for Baritone on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The score is divided into two systems. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *mf*, *p-f*, and *ff* are placed throughout the score. The piece concludes with a double bar line and repeat signs.

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The Sensational European Success!

Basses
(Tuba)

O, Katharina!
Walk-Around (One Step)
(or Shimmy Fox Trot)

Music by RICHARD FALL
Lyric by L. WOLFE GILBERT
Arr. by O. Sciacca

1766

f *ff* *mf* *p* *p-f* *ff* *p-f* *f* *f*

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Drums

The Sensational European Success!

O, Katharina!

Music by RICHARD FALL

Lyric by L. WOLFE GILBERT

Walk-Around (One Step) (or Shimmy Fox Trot) Arr. by O. Sciacca

1766

f *fz* *fz* *mf* *fz* *BD*

Bells ad lib

p-f *tog* *ff* *Tri* *Drs* *ff* *Cym*

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