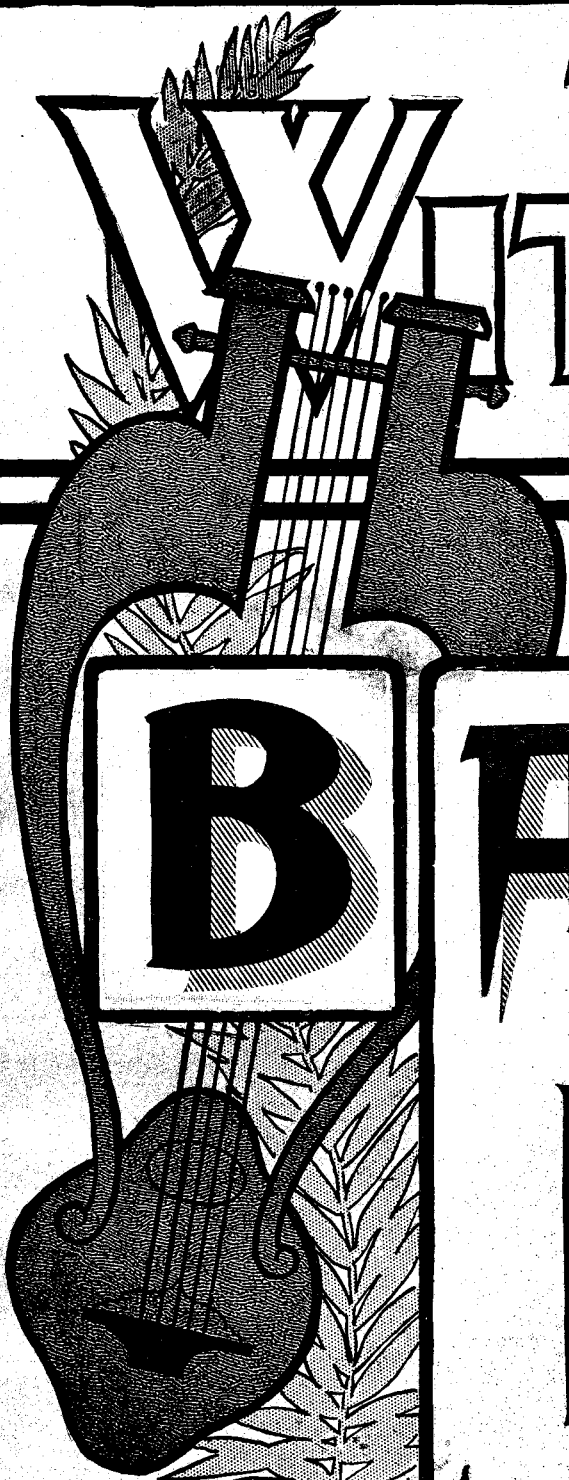


THE **NUMBER**
5
WITMARK



BANJO
FOLIO

ARRANGED
BY

G. S. SANDSING.

M. WITMARK & SONS
NEW YORK CHICAGO LONDON
SAN FRANCISCO

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THE WITMARK BANJO FOLIO.

CONTENTS.

Songs with Banjo Accompaniment.

	Page
1. Ma Starlight Sue	2
2. The Tale of a Seashell. (Prince of Pilsen).	4
3. June, My June	6
4. Hush Thee Now, My Babe. (Lullaby)	8
5. Pretty Mollie Shannon	10
6. Moon, Moon	12
7. When You Were Sweet Sixteen	14
8. Mine. (Ballad.)	16
9. My Japanese Cherry Blossom. (Hoity Toity)	18
10. We're All Good Fellows. (The Chaperons).	20
11. Good Night, Beloved, Good Night	22
12. Dat's De Way To Spell "Chicken"	24
13. Just A Line From Jennie	26
14. Somebody's Waiting 'Neath Southern Skies	28
15. Boys Will Be Boys. (Mr. Pickwick)	30
16. My Sambo. (The Chaperons.)	32

Solos.

17. At Sunrise. (Idylle.)	34
18. Sing Me A Song of the South.	38
19. Stay in your own Backyard.	39
20. In Summer Time, Gavotte.	40
21. Zingala. (Danse Espanole.)	42
22. Juliet. (Petite Serenade).	45
23. Dolly. (from 'Mam'selle 'Awkins.)	46
24. The Flowery Kingdom. (Characteristic March.)	47
25. Absence Makes The Heart Grow Fonder	50
26. Lambs Gambol. (Dance Eccentric.)	51
27. The Tale of a Kangaroo, Two Step	54
28. Gavotte Pompadour	56
29. Dance of the White Rats	60
30. Glide Eccentrique, Caprice	62

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MA STARLIGHT SUE

Song with Banjo Acc.

WM. GOULD.
Arr. by G.L. Lansing

Moderato con moto

mf

Till ready

1. When the moon it am a - gleam - in' On the wa - ters
2. When the bull-frogs am a - croak - in' And the fire flies

blue, too, By the old Bay - ou I'll wait for
Light - in' up the way for you they

you, Mah Star - light Sue. When the night owls screech and hoot
do, Mah Star - light Sue. Moon shines on the wa - ter fall

And the stars be - gin to shoot Down in Lov - ers Lane I'll
Sue's eyes shine the best of all She's my fair - y Star - light

watch and wait for you
 Lit - tle Star - light Sue

CHORUS. Not too slow

Ma Star - light Sue - oo - oo - oo - oo I'll wait for you - oo - oo - oo -

mf *p*

oo, For you're my - la - dy my lit - tle ba - by, And I

love yer, 'deed I do, You are my Queen - een - een - een -

f *p*

een, My fond - est dream - eam - eam - eam - eam And I

loves yer, 'deed I do, Ma Star - light Sue



The Tale of the Seashell

Song with Banjo Acc.

Words by FRANK PIXLEY

Music by GUSTAV LUDERS

Arr. by G. L. Lansing

Moderato

p

1. In days of long a - go A
 2. As year af - ter year rolled by The
 3. The light of the star a - bove Up -

p

moon-beam loved a star but how could he tell her so So
 moon-beam's heart grew sad that star in the far off sky Still
 on the sea was cast the moon-beam be - lieved his love Had

fair, but ah, so far, So fair, but ah, so far, Her
 winked as she al - ways had, She winked as she al - ways had, He
 come to earth at last, She'd come to earth at last, He

twink - ling wink he used to think was a love - sign meant for him So with
 knew each night that the faith - less light was as dis - tant as of old But his
 kissed that wave, it be came his grave for the light was false and cold Still his

heart beat-ing light he would sing all night 'mid wood-land shad-ows dim.
heart still was true so the whole night thro' his love for her he told.
song's ech-o dwells in the sea's pearl-y shells they mur-mur the sto-ry old.

Sweet - heart I'll love you ev - er Oh, doubt me

p

nev - er Love lives for ev - er Till time shall

end naught shall us sev - er With heart and soul.... I

love but you . you

JUNE MY JUNE

Song with Banjo Acc.

COLLIN DAVIS
Arr. by G.L.Lansing

Tempo di Valse

mf

1. In the month of ros - es,
2. Flow - ers have a lan - guage,

p

Trip - ping down the lane, Past my lit - tle
Lov - ers know it well, Words are oft - en

9 # 2

gar - den, June, my sweet heart came,
want - ing, Ros - es red will tell;

Shy - ly glanced up - on me Bid me sweet good -
Mine brought me the mes - sage Plain as words could

day, Dropped a rose, I picked it
say, Gave me cour - age, bade me

up speak as she tripped a - way.
to June an - - oth - er day.

rit.

REFRAIN

The sun does-n't shine on a fair - er rose, than June, my

p-f

June No flow - er as sweet in my gar - den grows, as

June, my June; The night has a thou - sand eyes so

bright, Twink - ling 'round the moon, And each lit - tle star gives its

sil - ver light for June, my June The June,

1 2

Hush Thee now, my Babe.

LULLABY.

Song with Banjo acc.

W. T. FRANCIS.

arr. by G.L. Lansing.

Andante.

1. Slum - ber — on ba - by — dear,
 2. Night is — here, day is — done,

Slum - ber — on and — have no fear,
 So to — sleep my — lit - tle one,

Close thy pret - ty eyes, Brush a - way that tear,
 To the land of dreams Now let ba - by stray,

Hush thee to sleep, ba - by dear,
 While there to rest till the day

dim. *rit.*

Hush thee to sleep ma - ma ma-ma is here. —
 Wak - ens a - gain, my ba - by dear, for play. —

p *dim.*

REFRAIN.

p

Lul - la - by my ba - by Let the dreams be bright,

cres. *molto cresc.*

An - gels their watch are keep - ing near thee day and night,

ff *molto dim.*

An - gels their watch are keep - ing near thee day and

rit e smorz.

night. *D.S.* Hush thee now, my babe. Yes, Lul - la

by. —

Pretty Mollie Shannon

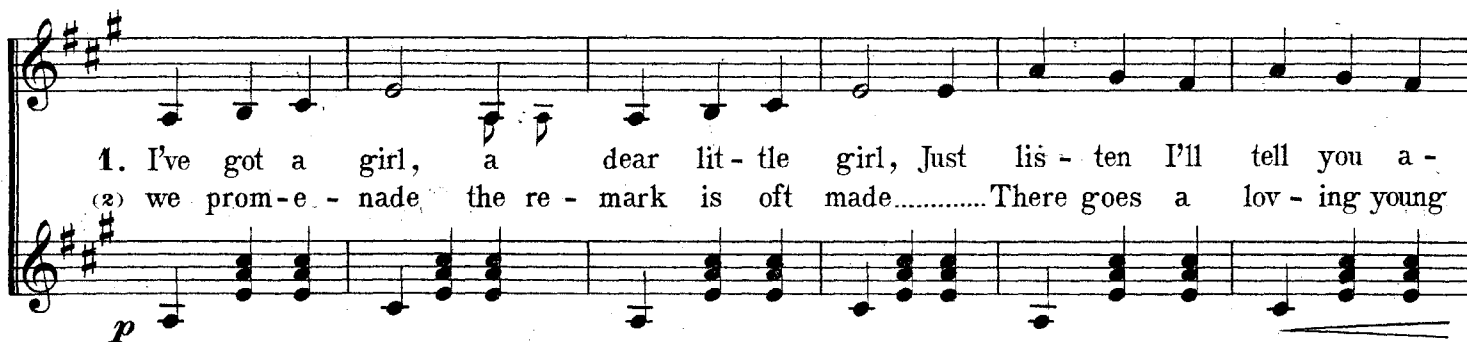
(SHE IS THE REAL, REAL THING.)

Song with Banjo Acc.

Words by GEO. H. RYAN.

Music by WALTER WOLFF.
Arr. by G.L. Lansing

Tempo di Valse, moderato



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trim lit-tle dan-cer, a girl to be proud of you bet..... I'm en - vied by
 a sweet so - pran - o sings all the late pop - u - lar songs,..... My heart swells with

mf

all down at Li - ber - ty Hall When waltz - ing with my lit - tle pet.....
 pride as I sit by her side For I know just to whom she be - longs.....

CHORUS

How would you like to be me, And have a girl as sweet as she;

pp-f

I can tell you boys there's none com - pare with her.....

She is the on - ly one in her class There is no girl she can't sur - pass

f

Pretty Mollie Shannon She is the Real, Real, Thing. Thing.....

1 2

f

MOON, MOON

Song with Banjo Acc.

NAT. D. MANN.
Arr. by G.L. Lansing

Moderato

4P

mf

Till ready

p

In a clo-ver field way South sat a lit-tle yal-ler boy, A
He did-n't look to right, and he did-n't look to left, He

sigh-ing and a moan-ing for his Sue; He told his lit-tle sto-ry in a
did-n't see de moon go 'hind a cloud; He did-n't see dat lit-tle gal come

list-less sort o' way, He did-n't seem to know just what to do..... He
straight out from the house, His thoughts he was a speak-ing jes' a loud..... She

strummed up-on a ban-jo and he played a tune quite sad For he
put her hands right o'er his eyes "a for-feit you must pay!" And

thought he'd lost his sweet-heart 'cause she said dat "she was mad" When he
then she whis-pered to him in a cun-ning sort of way, "Can't you

tried one day to kiss her and oh, my! now don't he miss her, Dat's de
guess who dis is, "Dear- ie?" So jes' don't you have no fear - ie, Shs jes'

rea - son why he sings dis lit - tle tune.
love to hear you sing your lit - tle tune.

mf *rit.*

REFRAIN. Slow.

Moon, Moon, Moon, Moon, Tell me if my la - dy loves her lit - tle yal - ler coon?

p

Moon, Moon, Moon, Moon, Tell me will my ba - by jes' come out here to me soon?

mf *p*

Moon, Moon, Moon, Moon, Shine up - on dis lit - tle coon, Jes' bring some luck to me, But don't

mf

think dat I'm a loon" 'cause I sing dis lit - tle tune, to you Moon, Moon, Moon.

p *D.S.*

When You Were Sweet Sixteen

Song with Banjo Acc.

JAMES THORNTON
Arr. by G.L. Lansing.

Andante espressivo

mf

9B

10P

12P

rall.

1. When first I saw the love-light in your
2. Last night I dreamt I held your hand in

eye,..... And heard thy voice, like sweet-est mel-o - dy Speak
mine,..... And once a - gain you were my hap-py bride,..... I

words of love to my en-rap-tur'd soul,..... The world had naught but joy in store for
kiss'd you as I did in Auld Lang Syne,..... As to the church we wander'd side by

me..... E'en tho' we're drift-ing down life's stream a - part,..... Your
side..... The love I bear for you can nev - er die;..... With-

face I still can see in dream's do - main;..... I know that it would ease my breaking
 out you, I had rath-er not been born;..... And, ev - en tho' we nev-er meet a -

heart To hold you in my arms just once a - gain.....
 gain, I love you as the sun-shine loves the morn.....

CHORUS. Slower

I love you as I nev - er loved be - fore, Since

first I met you on the vil - lage green, Come

to me, or my dream of love is o'er, I

love you as I lov'd you When you were sweet, when you were sweet six-teen.
molto rall. *a tempo*

MINE

Song with Banjo Acc.

Words by ELMER BROWN MASON

Music by MAX BENDIX
Arr. by G.L. Lansing.

Andante semplice *p*

Give me a bit of heav-en, and a flash of light di-

pp

vine, And the soft white heart of a flee-cy cloud, To paint her who is

p *cresc.*

mine. For the first gray light of morn-ing, is not so fair as

p *cresc.*

she, And the wild flow-ers in the wood-lands, Are not so sweet to

p

p *p*

me, Give me a bit of heav-en, And a flash of light di-

p

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vine, And the soft white heart of a fleecy cloud, to paint her who is

mine; Her lips are the gates of Paradise, Her cheek the wing of a

dove, Her breasts are the leaves of a great white rose, And her eyes the light of love.

Give me a bit of heaven, And a flash of

light divine.

My Japanese Cherry Blossom

Song with Banjo Acc.

Words by EDGAR SMITH

Music by JOHN STROMBERG

Arr. by G.L. Lansing

Moderato

mf

I have what you call - ee "sweet-heart," he's U - nite' States man;
Where the cher - ry blos - soms trem - ble 'neath the sil - ver moon,

Big mous - tache like this, It all - ee sam - ee nic - ee, lit - tle
Ev - 'ry night we meet; He sing - ee me a - song - ee lik - ee

Cho Cho San; Tic - kle when he kiss, The
'Mel' - can coon, Call me: "hon - ey sweet?" He

first - ee time I meet - ee him he wink this way, And 'fore I know he
say: "I am a cuc - koo and a beau - ty bright" I don't know if it

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near, wrong, He sitt - ee down be - side me and I
 But I know that I could lis - ten to

hear him say All these nice words in my ear:
 him all night, When he sing - ee me this song:

"I love you, my Jap'-nese cher - ry blos - som, Your lips are
p-f

sweet - er than pone and pos - sum, Nes - tle

close a - gainst your rag - time 'Mel' - can man, You can't

shake me my cho cho San?' San?'

We're All Good Fellows

Song with Banjo Acc.

Lyric by FREDERIC RANKEN.

Music by ISIDORE WITMARK.

Arr. by G.L.Lansing

Allegretto

mf sempre legato *dim.*

1. What - e'er our for - tunes may be, What you will,
2. Stu - dents are work - ing by day, Our de - light

good or ill; Jol - ly good com - rades are we,
is at night; We know a good ca - ba - ret,

7B

Friends thro' all, that may fall, Lit - tle care we for the
Where is free com - pa - ny, What tho' a fel - low be

3B

fu - ture's store, Naught of the days that are past;
dull or sad, Mar - celle and Mi - mi are there;

Help - ing each oth - er we count for more
Fill up the glass, let each stu - - dent lad,

Friends of the kind that last. For
Drink to his dam - - sel fair. For

CHORUS. Moderato

We're all good fel - lows, boys, and ev - 'ry moth - er's son of us, Would

share his for - tune, heart and soul; We're

all good fel - lows, boys, and ev - 'ry broth - er's one of us Just

loves his lit - tle pipe and bowl.

22
Good Night, Beloved, Good Night.

Serenade.

Words by JACK EVERETT FAY.

Song with Banjo Acc.

Music by JAMES OLIVER.
arr. by G. L. Lansing.

Moderato.

mf

The flow - ers gent - ly nod their drow - sy heads; The
(All) na - ture seems to speak to me of you; The

p

birds are long since hushed and still While
soft winds whis - per one sweet name That

soft - ly from the wood-land far and near Calls low and sweet the whip-poor -
fills my heart with per - fect peace and rest; Which knew not joy un - til you

will. — The moon-beams seem to nes - tle in your hair, — And
came. — The morn will come a - gain with sun and flow'rs, — And

fill your eyes with love's own light. That
dark - ness soon will take its flight. The

but re - flect the vain re - gret I know. — The
part - ing then will seem as but a dream. — Once

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CHORUS.

hour has come to say good night. Good
 more, my love, a fond good night.

night, be-loved, good night May an gels guard your

rest Un - til the birds at dawn Shall

sing from out their nest. Then ope thy lat-tice

wide And wel - come, love the light, For

I will wait you there. Good night, be-loved, good night.

All night.

Dat's De Way to Spell "Chicken."

Song with Banjo Acc.

SIDNEY L. PERRIN and BOB SLATER.

arr. by G. L. Lansing.

Allegro Moderato.

Till Ready. In a lit - tle coun - try school - house where de lit - tle dar - kies
Parson John - son gave a con - cert in de old church - house one

go, There is a lit - tle pic - an - ni - ny by de name of Rag - time
night, He hired him - self a lot of tal - ent, dat could sing and could re -

Joe, Now when it comes to spell - ing his rag - time brain works
cite, And when they pulled de cur - tain ev - ry - thing went wrong, you

fast, He's de on - ly well learned schol - ar dat holds down his own
know, Till one dar - key loud - ly yelled: "let's hear from Rag - time

class; One day de teach - er called his class to spell one sort of bird, Dat
Joe;" He sang a rag - time, new coon song but it did not take so well, He

kind of bird was chick - en, and they could not spell de word, So de
 said I've went a - frost on dat I guess I'll have to spell, Then he

teach - er called on Rag-time Joe to spell dat word to them, He
 told de au - dience dat he had com - posed a chick - en song, And

did - n't hes - i - tate a bit, this is how he be - gan:
 when he spell'd these words to them he took de house by storm.

CHORUS.

p C, dat's de way to be - gin, H, dat's de next let - ter in,

I, dat am de third, C, dat's to sea - son de word; K dat's a

fill - ing in, E I'm near de end, C - H - I - C -

K - E - N, Dat's de way to spell chick - en. chick - en. *D.S.*

Just a line from Jennie

FROM JENNIE UP IN TOWN.

Song with Banjo Acc.

Words by WILL A. HEELAN.

Music by HENRY W. ARMSTRONG.

arr. by G. L. Lansing.

Andante espressivo.



'Twas scorch-ing hot in town to - day But my old heart was light, You
'Twas bit - ter cold in town to - day But still I had to go, You

see the mail came down to - day, I knew our girl would write. Now
see the mail came down to - day, I wish it had - n't tho! Yes

Nan - cy, brush a - way that tear, Our girl's as safe as she'd be here, Just
Nan - cy dear, just as you say, We put her in temp - ta - tion's way; God

draw your arm chair o - ver near For we've good news to - night.
help our way - ward girl to - day, And help us bear this blow.

CHORUS.

It's just a line from Jen - nie, From Jen - nie, up in town, She
It's just a line from Jen - nie, From Jen - nie, up in town, She

rit.

sends her love to you and me, And says she'll soon be down. Ah!
sends her love to you and me, But she's not com - ing down. Ah!

how it cheers your heart and mine To read it, tho' it's just a line,
how it grieves your heart and mine To read it, tho' it's just a line,

mf

Just a line from Jen - nie dear, From Jen - nie, up in town.
Just a line from Jen - nie dear, From Jen - nie, up in town.

rit.

Somebody's Waiting 'Neath Southern Skies.

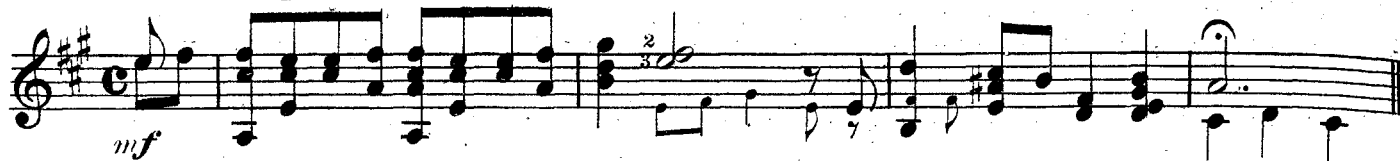
Song with Banjo Acc.

Words by ARTHUR J. LAMB.

Music by JOHN W. BRATTON.

arr. by G.L. Lansing.

Andante espressivo.



1. I had wanderredown a qui-et lane one eve-ning, When the world lookedfair in sun-set's gold-en
 2. I re - membered too my sweetheartsdarling moth-er, And I called to mind the ten-derwords she

a tempo.

glow; And my thoughtswere soon to Ten - nes - see re - turn - ing Where I
 said: "You're the on - ly one to whom I'd trust my daugh - ter, And may

left my lit - tle sweetheart years a - go; I re - member how the moonbeamed on the
 Hea-ven bless the day you two are wed. Then I kissed my lit - tle sweetheart as she

riv - er, And how her eyes so soft and ten - der shone, I re -
 told me, When all the world seems cold and friends un - true There's a

member how she kissed me in the moonlight And said, "I will be true while you are gone."
 Southern home to which you're always wel-come And where a Southern heart will wait for you."

CHORUS.

p Some - bo - dy's wait - ing 'neath South - ern skies, By a

riv - er in Ten - nes - see, Some - bo - dy's wait - ing with

love - lit eyes, Wait - ing for none but me.

There where sweet flow-ers for - ev - er bloom And earth seems a Par - a - dise,

Think - ing of me, I know that she Is wait - ing 'neath South - ern skies.

mf *rit.*

"Boys Will Be Boys"

from

"Mr. Pickwick"

Song with Banjo Acc.

Lyric by GRANT STEWART.

Music by MANUEL KLEIN.
arr. by G. L. Lansing.

Allegretto.

f

Now I main-tain in this here land, Which as we know's a free one, That
 Now in this world for ev - 'ry one En - joy - ment should be plen - ty It's

ev - 'ry one should un - der-stand A boy has a right to be one. So
 good to think of all the fun We had when we were twen - ty. When

when he's a man he will en - joy The thought of the time when he
 ev - 'ry man was your dear - est friend, And mon - ey was on - ly a

was a boy. Then
 thing to spend. Then

12 Bar. *mf* *f*

ho! for the days of the cob-ble's wax That we put in the teach-er's seat. And the
 O! for the days that we turned in - to night And the night in - to day in - stead. When we

fruit we stole God bless my soul What oth-er was half so sweet? The
drank and fought with nev-er a thought Of the ear - ly morn - ing head. The

run-a - way ring and the purse on a string That we used on all Fool's Day. The
rat-tle of dice and the lot of ad-vice What we nev-er, nev-er took. And the

pies in the dirt! and the squirt! how it hurt to put them all a - way. Well!
girl we met and we fret And for-get en - tire - ly how she'd look. Well!

REFRAIN.

Boys will be boys, — Boys will be boys, — The

world may change and things seem strange But boys will still be boys. —

Boys will be boys, — Boys will be boys, — The *dim.*

world may change and things seem strange, But boys will still be boys. —

My Sambo.

Song with Banjo Acc.

ISIDORE WITMARK
arr. by G. L. Lansing.

Moderato.



Till Ready. I got a beau, I love him so
He's nev - er slow, He's with a min-strel show

He's my sweet las-ses Sam I love him like ras-per jam, I
Sweet belles from Coon - town They sneak and they hang a - round There's

nev - er cared for a man but Sam - - bo. He
on - ly one Li - za Brown for Sam - - bo.

3P

said I'm the on - ly one To mar - ry his fa - ther's son, I'm
No more he'll roam, He'll get a home

hap - py as I can be, No oth - er coon I can see, He's
 When I'm his hon - ey wife, Not e - ven the sharp - est knife, Will

all this big world to me is Sam - - bo.
 part me, not on your life, from Sam - - bo.

(Calling.)
 Sambo! Sambo! Sambo! Sambo! Nev - er, nev - er had a beau like Sam - bo!

SLOWLY. *rall.*

He's a dan - dy is my Sam - bo, Sam - bo,

p-f

He's so han - dy with the tam - bo, is my Sam - bo, Sam - bo,

All the oth - er coons have no show, no show,

But one, and dat's my Sam - - bo. bo.

1 2

AT SUNRISE

IDYLLE

BANJO SOLO

J. W. BRATTON

Arr. by G. L. Lansing

American Notation

English Notation

Andante con moto

pp Andante con moto

12 Har Bells

Har.

a la Danza

rall.

mf a la Danza

string.

a tempo

string.

a tempo

accel.

12B

rall.

12B

a tempo

string.

a tempo

string.

a tempo

accel.

rall.

Più mosso

6P

7P

f 6P

7P

First system of musical notation, consisting of two staves. The upper staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff begins with a bass clef and contains a bass line with chords and eighth notes. Dynamics include *f* (forte) and *P* (piano). Markings "6P" and "7P" are placed above the staves.

Second system of musical notation, consisting of two staves. It features triplet markings over groups of three notes in both staves. The notation continues with eighth and sixteenth notes. Dynamics include *f* and *P*. Markings "6P" and "7P" are present.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line with chords. Dynamics include *P* (piano). Markings "6P" and "7P" are present.

Fourth system of musical notation, consisting of two staves. It includes a *rall.* (rallentando) section followed by a *mf* (mezzo-forte) section. The notation features various note values and rests. Dynamics include *rall.* and *mf*.

Fifth system of musical notation, consisting of two staves. It includes markings for *a tempo* and *string.* (string accompaniment). The notation features eighth and sixteenth notes. Dynamics include *a tempo* and *string.*

Sixth system of musical notation, consisting of two staves. It includes markings for *stacc.* (staccato), *a tempo*, *accel.* (accelerando), and a final *rall.* (rallentando). The notation features eighth and sixteenth notes. Dynamics include *stacc.*, *a tempo*, *accel.*, and *rall.*

a tempo *string.* *a tempo* *string.*

a tempo *accel.*

Meno mosso

p *p*

mf

rall.

Tempo rubato

pp *rall.* *a tempo* *f*

p *rall. e dim.* *sva. ad lib.* *pp* *sva. ad lib.*

poco a poco - cres - cendo *f* *rall.* *ff*

Grandioso

ff

Più mosso

rall. *morendo*

Sing Me a Song of the South

Banjo Solo

J.W. CASEY.
Arr. by G.L. Lansing

Moderato espressivo

The main body of the solo consists of five staves of music. It begins with a treble clef, a key signature of two sharps (G major), and a common time signature (C). The tempo is marked 'Moderato espressivo'. The music is primarily composed of eighth and sixteenth notes, often beamed together. Chordal accompaniment is provided by the left hand, with some notes marked with a '7' (likely indicating a 7th fret). The fifth staff concludes with a double bar line and repeat dots.

CHORUS

The chorus section consists of three staves of music. It maintains the G major key signature and 3/4 time signature. The accompaniment is a steady eighth-note pattern. The third staff includes a 'trem.' marking over a chord and ends with a double bar line.

Andante

The final section is marked 'Andante' and consists of one staff of music. It is in G major and 3/4 time. The tempo is slower than the previous sections. The music features a mix of eighth and sixteenth notes. It concludes with a 'dim. e rall.' marking.

Stay In Your Own Backyard

Banjo Solo

LYN UDALL
Arr. by G.L. Lansing

Tempo di Schottische

mf *rall.*

p

CHORUS

12 Har.

IN SUMMER TIME

Gavotte

Banjo Solo

R. H. BARKER
Arr. by G. L. Lansing

The musical score is written on ten staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a dynamic marking of *mf* and ends with *p*. The notation includes various musical symbols such as slurs, ties, and accents. Fingerings are indicated by numbers 1-4. Specific techniques are marked with 'II P' (double pick) and '9 P' (9th fret pick). A *dolce* marking appears in the second measure of the second staff. A circled '2' is present in the seventh staff, likely indicating a second ending. The score concludes with a final chord marked '5 P'.

The first three staves of the musical score. The first staff contains a melodic line with a 4/4 time signature and a key signature of one sharp (F#). The second and third staves provide harmonic accompaniment with chords and bass lines. Fingerings are indicated with numbers 1-3. A measure in the second staff is marked with a circled cross symbol.

Grazioso

TRIO

p

3P

The TRIO section begins with the tempo marking 'Grazioso' and a piano dynamic '*p*'. The first staff of the TRIO section shows a melodic line with a circled cross symbol at the beginning. A measure is marked with '3P' and has fingerings 1, 3, 0, 1, 3.

10B

15B

The second and third staves of the TRIO section. The second staff has a measure marked '10B' with a circled cross symbol. The third staff has a measure marked '15B' with a circled cross symbol.

10B

3P

8P

4P

rall.

a tempo

p

The fourth and fifth staves of the TRIO section. The fourth staff has measures marked '10B' and '3P'. The fifth staff has measures marked '8P' and '4P'. The tempo changes from 'rall.' to 'a tempo', and the dynamic is '*p*'.

9P

The sixth staff of the TRIO section, with a measure marked '9P'.

4B

suu ad lib.

D.C. al \oplus

The seventh staff of the TRIO section, ending with the instruction 'D.C. al' and a circled cross symbol. A measure is marked '4B'.

CODA

pp

Lento

The CODA section begins with a circled cross symbol and the word 'CODA'. The tempo is '*Lento*' and the dynamic is '*pp*'. The section ends with a double bar line.

ZINGALA

DANSE ESPANOLE

EDUARD HOLST

Arr. by Fred E. Dunn

Allegretto

Solo Banjo
American Tuning
2d. Banjo

mf *p*

5B

Solo Banjo
English Tuning
2d. Banjo

mf *p*

5B

Two systems of piano accompaniment. The first system consists of two staves with a *mf* dynamic marking. The second system also consists of two staves with a *mf* dynamic marking. The music is in a key with two sharps (D major) and a 2/4 time signature.

Two systems of piano accompaniment. The first system consists of two staves with a *p* dynamic marking. The second system also consists of two staves with a *p* dynamic marking. The music continues in the same key and time signature.

Two systems of piano accompaniment. The first system is marked *Presto* and *f*. The second system is marked *ff* and ends with *Fine.* The music concludes with a final chord.

Two systems of piano accompaniment. The first system is marked *Presto* and *f*. The second system is marked *ff* and ends with *Fine.* This system appears to be a duplicate or continuation of the previous system.

JULIET

(Petit Serenade)

Banjo Solo

EDUARD HOLST
Arr. by G.L. Lansing

Andante con espressione

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Andante con espressione' and the dynamic is 'p'. The second staff includes a '5P' fingering. The third staff has a '5B' fingering and a dynamic of 'mf'. The fourth staff has a dynamic of 'mf'. The fifth staff has a dynamic of 'mf'. The sixth staff has a dynamic of 'p' and includes a '5P' fingering. The seventh staff has a dynamic of 'pp rit.' and includes a '3P' fingering. The eighth staff has a dynamic of 'a tempo'. The ninth staff has a dynamic of 'mf' and includes a '5P' fingering. The tenth staff has a dynamic of 'pp rall.' and includes a 'ppp' marking at the end.

DOLLY

From "Mam'selle 'Awkins"

Banjo Solo

CARLE and PERLET
Arr. by G.L. Lansing

Allegretto

f

p

p

rall.

rall.

lento

REFRAIN

p-f

mf

D.S.

THE FLOWERY KINGDOM

ORIENTAL CHARACTERISTIC MARCH

BANJO SOLO

CHARLES BURTON
Arr. by G.L. Lansing

Tempo di Marcia commodo (♩ = 108)

American
Notation

English
Notation

7P.

ff 7P.

p

mf 8P

7P

8P

7P

8P

mf

1

2

12P

12P

10P 12B 8P
p *ff* *p*

ff *p*

cresc.

f

TRIO

p *mf* *p* *mf* *p*

8va. ad lib. 1 2

mf

ff

6P

ff

Absence Makes The Heart Grow Fonder

LONGING TO BE NEAR YOUR SIDE

Banjo Solo

HERBERT DILLEA
Arr. by G.L. Lansing.

Andante con moto

mf 5P 4P *rit.*

p

rit.

Detailed description: This section contains the first five staves of the Banjo Solo. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Andante con moto'. The first staff includes a dynamic marking of *mf* and a 'rit.' (ritardando) instruction. Above the staff, '5P' and '4P' are written, likely indicating fret positions. The second staff starts with a dynamic marking of *p* (piano). The third and fourth staves continue the melodic and harmonic development. The fifth staff concludes with a 'rit.' instruction and a double bar line.

CHORUS

mf *trem.*

3 3 3

3

Detailed description: This section contains the Chorus, spanning six staves. It begins with a treble clef, the same key signature of two sharps, and a common time signature (C). The dynamic marking is *mf*. The first staff includes a 'trem.' (trémolo) instruction. The second staff features three circled '3's, indicating triplet rhythms. The third and fourth staves continue the melodic line. The fifth staff includes a circled '3' and a '2' below a note, possibly indicating a triplet or a specific fingering. The sixth staff concludes with a circled '3' and a '1' below a note. The section ends with a double bar line.

THE LAMBS GAMBOL

(Dance Eccentrique)

Banjo Solo

THEO. BENDIX
Arr. by G.L. Lansing

Allito scherzando

Intro. *mf stacc.* *cresc.*

f

DANCE *mf-f* 12B 5P 7B

Energico *ff* *cresc.* *ff* *mf legato* *cresc.*

The musical score is written for a Banjo Solo in the key of D major (two sharps) and 2/4 time. It begins with an 'Intro.' section marked 'Allito scherzando' and 'mf stacc.', followed by a 'DANCE' section marked 'mf-f'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'cresc.', 'ff', and 'mf legato'. Fingerings are indicated by numbers 1-4 above notes. Specific techniques are labeled as 12B, 5P, and 7B. The piece concludes with a 'cresc.' marking and a final flourish.

The musical score is written for a single melodic line on a treble clef staff. The key signature is G major (one sharp). The tempo and mood are indicated by *mf* (mezzo-forte) at the beginning and *Vigoroso* (vigorous) later in the piece. The score includes several triplet figures and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Performance techniques are marked as 5P, 10P, and 9P. The piece concludes with first and second endings.

mf *cresc.*

f

mf

1

2 *12P*

f

54
The Tale of the Kangaroo

Intro. The Liberty Girl
POLKA (TWO STEP)
From "The Burgomaster"

by GUSTAV LUDERS
Arr. by G.L.Lansing

Tempo di Marcia

Solo Banjo

2nd Banjo

(The Tale of the Kangaroo)

mf

5P

10 B

5P

9P

10P

6P

10P

1 2

(The Liberty Girl)

p *ff*

10 P

4 P

1

1

1 2 *Sva*

GAVOTTE POMPADOUR

A STATELY SOCIETY DANCE

BANJO SOLO

L. G. LANGFORD
Arr. by G. L. Lansing

Introd. Moderato

American Notation

English Notation

p *rit.* *a tempo* *rit.*

Tempo di Gavotte

mf *mf* *rit.* *a tempo* *rit.*

5B 4P 12P 6P

cresc. *f* *cresc.* *f*

mf *mf* *3P* *8B* *5P*

cresc. *f* *cresc.* *f*

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Interlude

8va. ad lib.

mf rit. rit. 8va. ad lib. rit.

mf 12P 12P mf

1 cresc. f cresc. f

2 f f

Interlude

mf rit. rit. mf rit. rit.

p 5P p 5P

f *HP*

Interlude

f *rit.* *p* *rit.*

mf *10P4*

ff con forza *8P* *rit.*

Interlude

mf rit. rit.

mf mf

1 cresc. f cresc. f

2 3 40B. 1 1 0 3 rit. 40B. 1 1 1 0 3 rit.

Finale

p rit. p rit.

Dance of the White Rats

EFFIE F. KAMMAN
 Arr. by G. L. Lansing.

Allegro moderato

Solo Banjo

2nd Banjo

p

mf

f

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5P 4P

f *p*

f *ff* *ff*

mf

⊕

5P 3P

mf *p*

mf 1 2 *D.S.*

⊕

Coda

p *ff* *ff*

GLIDE ECCENTRIQUE

CAPRICE

BANJO SOLO

ISIDORE WITMARK

Arr. by G.L. Lansing

Allegretto

American
Notation

English
Notation

6P

Tempo di Caprice

7P

7P

This system contains the first two staves of music. The treble staff begins with a triplet of eighth notes, followed by a quarter note and a half note. The bass staff mirrors this with a triplet of eighth notes, a quarter note, and a half note. Circled numbers 3 and 4 indicate fingerings for the triplet notes. The system concludes with a measure marked '7P'.

This system continues the piece with rhythmic patterns and triplets in both staves. The treble staff features a sequence of eighth notes with triplets, while the bass staff provides a steady accompaniment with similar rhythmic motifs.

f *divisi*

f

This system introduces dynamic markings. The treble staff has a forte (*f*) dynamic and a 'divisi' instruction. The bass staff also has a forte (*f*) dynamic. The music continues with complex rhythmic patterns.

ff

ff

This system features fortissimo (*ff*) dynamics in both staves. The treble staff has a fortissimo (*ff*) marking, and the bass staff also has a fortissimo (*ff*) marking. The music is characterized by strong, rhythmic patterns.

This system continues the rhythmic patterns and triplets in both staves. The treble staff features a sequence of eighth notes with triplets, while the bass staff provides a steady accompaniment with similar rhythmic motifs.

f

f

Fine.

Fine.

This system concludes the piece. The treble staff has a fortissimo (*f*) dynamic, and the bass staff also has a fortissimo (*f*) dynamic. Both staves end with a 'Fine.' marking.

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Arranged by... **G. L. Lansing**

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<p>Songs with Banjo Acc. All Coons Look Alike to Me. Only Me. My Gal is a High Born Lady Sadie, My Lady. Mr. Johnson Turn Me Loose. I Love You in the Same Old Way (Darling Sue.) Kate O'Donoghue. Yer Baby's a Comin' to Town. Lucky Jim—Mock Ballad. I Want dem Presents Back. Isabelle. Sweet Inniscarra. Pumpkin Pies that Mother Used to Make. Sunshine of Paradise Alley You'll Never Find Another</p>	<p>Love Like Mine. Her Eyes Don't Shine Like Diamonds. Henrietta. Do Do, My Huckleberry Do She's The Daughter of Officer Porter. Pretty Polly Palmer.</p> <p style="text-align: center;">Solos.</p> <p>Zenda Waltzes. Gay Coney Island—March. Frolic of the Coons. The Viceroy March. Dance of the Marionettes. Off to Camp—March. Wedding Chimes. For Love of War—March. Lawn Dance. Lucinda's Serenade—Descriptive.</p>
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CONTENTS No. 3.

<p>Songs with Banjo Acc. Always. Sing me a Song of the South Kiss Me, Honey Do (Dinah) Pride of the Pier. Cake-Walk in the Sky. Say You Love Me, Sue. My Wild Irish Rose. Honey, You'se My Turtle Dove, Just Suppose. When Chloe Sings a Song. Sweet, Sweet Love. Mandy from Mandalay. Dear Old Soul. The Colonel. My Josephine. Oh! Such a Business. She Knew a Lobster When She Saw One.</p>	<p>Olcott's Lullaby. A Large Front Room on Broadway. Who dat say Chicken in dis Crowd. My 'Lasses Candy Coon. Stay in Your Own Back-yard. Tell It To Me.</p> <p style="text-align: center;">Solos.</p> <p>Witmark Coon Medley. Rambling Ebenezer—Cake-Walk, Two-Step. Rag-Time Pickings Medley. Belle of the Season—March and Two-Step. Darktown is out To-Night—March and Cake-Walk.</p>
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CONTENTS No. 2.

<p>Songs with Banjo Acc. Just One Girl. Just as the Sun Went Down Because. Zizzy Ze Zum Zum. Miss Helen Hunt. Bom-Ba-Shay. De Captain of de Coontown Guards. My Coal Black Lady. I'm de Warmest Baby in de Land. Had Enough of Bluffin', Go Way, Man. Dat Yaller Gal O' Mine. Give Me Your Eye. Her Memory Brings Me No Regret. Don't Say No, Daddy.</p>	<p>Honey, You'se My Lady Love. Sister Flossie's Bright Red Hair.</p> <p style="text-align: center;">Solos.</p> <p>Queen of Hearts—March, Two-Step. Xylophone Dance. Nutmeg Dance. Watermelon Brigade. Louisiana Pastime. Dream of the Ballet. Dance of the Pirates. Fillbuster—March, Two-Step. Gayest Manhattan—March, Two-Step. Down Ole Tampa Bay.</p>
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CONTENTS No. 4.

<p>Songs with Banjo Acc. Ma Tiger Lily. A Large Cold Bottle and a Small Hot Bird. Dolly—From Mam'selle 'Awki s Lina—My Jet Black Queen. Ma Blushin' Rosie—My Posie Sweet. Sadie Say You Won't Say Nay. Absence Makes the Heart Grow Fonder. Ma Lady. If I Dared to Tell My Love for You. I'm Not Coming Back. I'm Looking for an Angel. Since Then There's Been no Light about the Place. The Good Old Way.</p>	<p>You am de One. I'm a Respectable Working Girl. Dainty Miss Mignonette. Rosie Who? My Mobile Gal. Ma Rainbow Coon. Side by Side. My May Day. Mah Butterfly. Bridge of Sighs. She was One of the Working Girls. The Lass I Love—From Garrett O'Magh.</p> <p style="text-align: center;">Solos.</p> <p>American Citizen Waltz. Hindoo Patrol. While Old Glory Waves. My Sunflower Sue. Garrett O'Magh March.</p>
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