



GAD ROBINSON'S
BANJO
INSTRUCTOR.

→BY←

G. ROBINSON.

BOSTON:

Copyright, 1884, by

OLIVER DITSON & COMPANY.

New York: C. H. DITSON & CO.

Chicago: LYON & HEALY.

Phila.: J. E. DITSON & CO.

MUSIC BOOKS

FOR MALE VOICES.

THE MALE VOICE CHOIR. By L. O. Emerson. Price 50 cts.

This is a book containing music of the "Gospel Song" order. Well compiled, in good taste and attractive.

THE AMERICAN MALE CHOIR. By J. H. Tenney. Price in Paper, 80 cts.; Boards, \$1.00.

A large, new collection, containing 106 pieces, of which one-third may be classed among "Gospel" or "Spiritual" songs, another third being Anthems, Hymn Tunes and Chants, and the remainder Glee, Part Songs, &c. There is good music for memorial occasions, and the cause of temperance is well remembered.

DOW'S SACRED QUARTETTES. By Howard M. Dow. Price in Boards, \$2.00; Cloth, \$2.25.

A large and handsome book, intended for Masonic and other Male Voice Choirs. As Masonic music is precisely the same as that used in common choirs, this is an excellent book for church service everywhere. About one hundred pieces.

Masonic Singing Books are, of necessity, for Male Voices. In addition to the above, Ditson & Co. publish:

MASONIC CHOIR. By J. W. Dadman. Price 75 cts.

MASONIC HARP. By G. W. Chase. Price 75 cts.

MUSIC OF THE CHAPTER. By J. B. Marsh. Price \$1.00.

MASONIC ORPHEUS. By H. M. Dow. Price in Boards, \$2.00; Cloth, \$2.25.

The following three collections are published with separate vocal parts, so that a person singing First Tenor, or Second Tenor, or First Bass, or Second Bass, may purchase that one part by itself, and be spared the expense of the whole book.

THE ARION. By John D. Willard. Price of the 5 books, \$4.00; 4 Vocal Parts, \$3.00; Each Vocal Part, \$1.00; Piano Score, \$1.50.

A fine collection of quartettes, to be sung mainly without accompaniment.

THE AMFION. By H. A. Clarke. Price of the 5 books, \$4.00; 4 Vocal Parts, \$3.00; Each Vocal Part, \$1.00; Piano Score, \$1.50.

Contains songs in 4, and 6 parts.

THE HARMONIA. By L. C. Elson. Price of the 5 books, \$2.50; 4 Vocal Parts, \$2.00; Each Vocal Part, 60 cts.; Piano Score, 80 cts.

Contains a good selection of part-songs, with German and English words.

THE APOLLO. Price \$2.00.

Contains 24 first-class male quartets and choruses, averaging from 10 to 12 pages each, in length. The Apollo Club includes a large number of the very best Tenor and Bass singers, and their performances are practically faultless. The present book contains quite a quantity of their favorite pieces, and also includes some of the music of the famous Temple Quartet.

BOYLSTON CLUB COLLECTION. Price \$1.50.

English and German 4-part songs of the best quality, forty in number, being the selections used by this celebrated musical society.

EMERSON'S QUARTETS and CHORUSES for Male Voices. By L. O. Emerson. Price, Paper 60 cts.; Boards 75c. Forty-three fine compositions, in a high degree harmonious and pleasing.

MENDELSSOHN'S FOUR-PART SONGS. Price, arranged for Male Voices, 60 cts.; the same in 5 separate books, \$3.

SANGERFEST, or SINGER'S FESTIVAL. For Male Voices. By Wm. Dressler. Price \$1.38.

A large, varied and really good collection, filling 240 large pages. Trios, Quartets, Glee and Choruses, with words in German, French, Italian and English. Piano (in some cases guitar or violin) accompaniments.

MALE VOICE GLEE BOOK. By W. O. Perkins. Price \$1.

A book containing many new, good, and somewhat brief glees, with translations of the original German words. It has also a number of hymn-tunes (for male voices) and a short elementary course.

PART-SONGS FOR MALE VOICES. By M. H. Cross. Price in Boards, 60 cts.; in Cloth, 80 cts.

Twelve good 4-part songs, prepared for the Orpheus Club of Philadelphia.

YOUNG MEN'S SINGING BOOK. By G. F. Root and Lowell Mason. Price \$1.38.

Part 1. Singing School Course. Part 2. Glee and Part Songs. Part 3. Choir Tunes. Part 4. Congregational Tunes. Part 5. Anthems and Chants. It will be seen that this is a complete church music book, all for male voices.

THE GENTLEMAN'S GLEE BOOK. By Lowell Mason. Price \$1.38.

A very nice selection of German 4-part songs, made many years ago, when male choruses were almost unknown. It is, to-day, a good and tasteful book, well worth possessing.

SIX 4-PART SONGS FOR MALE VOICES. By W. J. D. Leavitt. Price 50 cts.

BUCK'S SIX SONGS FOR MALE VOICES. By Dudley Buck. Price \$2.50.

In a list of books for Male Voices, it will not do to ignore the popular and genial collections of the songs of the colleges. The simple music can be, and often is sung by mixed voices; but was, of course, originally arranged to be sung by the merry young men of our institutions of learning.

CARMINA COLLEGENSIA. Price in Cloth, \$3.00; Gilt, \$4.

UNIVERSITY SONGS. Price in Cloth, \$2.50; Gilt, \$3.00.

STUDENT LIFE IN SONG. Price \$1.50.

The above three books are all edited by H. R. Waite. The first is very large and complete. The second and third are in effect abridgements of the first, and have very select songs.

AMERICAN COLLEGE SONG BOOK. Price \$2 00.

Contains 200 good songs, contributed by 50 Colleges.

COLLEGE SONGS. By H. R. Waite. Price 50 cts.

An immensely popular collection.

WAR SONGS. Price 50 cts.

The favorite book of the Grand Army. Choruses for Male Voices, and the solos may be sung by any voice. Such songs as "Just before the Battle," "Tenting on the old Camp Ground," "Glory Hallelujah," &c. are dear to everybody; and the fine Memorial Hymns are also most appropriate for decoration days.

Any book mailed, post-free, for Retail Price.

OLIVER DITSON & CO., BOSTON.

C. H. DITSON & Co.,
867 Broadway, New York.

LYON & HEALY,
Chicago.

J. E. DITSON & Co.,
1228 Chestnut St., Phila.

September.

October.

For the Fall Campaign.

November.

December.

DITSON & Co. present the following large list of prominent, new and successful music books. The multitude of music lovers are reminded that during the summer leisure, it is an excellent plan to visit one of the Music Stores that deal with Oliver Ditson & Co., and to examine the books and music to be used during the next musical season. The books here mentioned are confidently named as those that will bear examination, and are sure to be approved. Titles are given without comment; but lists, descriptions, &c., are always gladly sent to those who need them, and letters of enquiry promptly answered.

FOR SINGING CLASSES.

- Singer's Welcome.** Emerson. 75 cts.
Model Singer. Perkins and Towner. 60 cts.

FOR CHOIRS.

- Perkins' Easy Anthems.** \$1.00.
American Anthem Book. \$1.25.
Emerson's Book of Anthems. \$1.25.
Laus Deo. Henshaw. \$1.00.
Santorial. Palmer and Trowbridge. \$1.00.
Vox Laudis. Leslie. \$1.00.
Dow's Responses and Sentences. 80 cts.
Shepherd Church Collection. \$1.00.

FOR HIGH SCHOOLS.

- Song Greeting.** Emerson. 60 cts.

FOR GRADED SCHOOLS.

- Song Reader.** Emerson and Brown. Book I, 50 cts.
 " II, 60 "

FOR COMMON SCHOOLS.

- Song Bells.** Emerson. 50 cts.

FOR SUNDAY SCHOOLS.

- Song Worship.** Emerson and Sherwin. 35 cts.
Songs of Promise. Tenney and Hoffman. 35 cts.
Fresh Flowers. Emma Pitt. 25 cts.
 For Infant Sunday Schools.

FOR KINDERGARTEN.

- Kindergarten Chimes.** Kate Douglas Wiggin. \$1.00.

FOR PRIMARY SCHOOLS.

- Cems for Little Singers.** Emerson & Swayne. 30 cts.

FOR PRAISE MEETINGS.

- American Male Choir.** Tenney. 80 cts.
Male Voice Choir. Emerson. 50 cts.
Singing on the Way. Jewett and Holbrook. 35 cts.

FOR CHORUS or CHORAL SOCIETIES.

- The Apograph.** Zerrahn. \$1.00.
Emerson's Concert Selections. \$1.00.

Also all the Standard Oratorios, Cantatas and Masses, and the newer Cantatas:

- Christoforus.** Rheinberger. \$1.00.
Christmas. Gutterson. 80 cts.
Comala. Gade. 75 cts.
Fall of Jerusalem. Parkhurst. 80 cts.
Herbert and Elsa. Thayer. 75 cts.
Heroes of '76. Trowbridge. \$1.00.
Rebecca. Hodges. 65 cts.
Ruth and Boaz. Andrews. 65 cts.
Three Holy Children. Stanford. \$1.00.

FOR PIANISTS.

- Piano Classics.** \$1.00.
Four-Hand Treasure. (New Piano Duets.) \$2.00.
American Dance Music Collection. 50 cts.
American Piano Music Collection. 50 cts.
Leaves of Shamrock. 80 cts.

FOR ORGANISTS

- Selected Cems and Modern Themes.** \$1.50.
 For Church or Parlor Organ.

FOR BANJO PLAYERS.

- Vocal Banjoist.** \$1.00. (A new and superior Instruction Book for the Banjo is in press and nearly ready.)

FOR TEMPERANCE ORGANIZATIONS.

- The Temperance Song-Herald.** Macy. 35 cts

FOR SOCIAL SINGING.

- War Songs.** 50 cts.
Minstrel Songs. \$2.00.
College Songs. 50 cts.
American Ballad Collection. 50 cts.
American Song and Chorus Collection. 50 cts.

The above are but a few of the many hundreds of solidly good music books of Ditson & Co.'s publication.

Send for Lists and Catalogues.

C. H. DITSON & CO.,
 857 Broadway, New York.

OLIVER DITSON & COMPANY, BOSTON.

LYON & HEAVY, Chicago.

J. E. DITSON & CO.,
 1228 Chestnut St., Phila.

GAD ROBINSON'S

BANJO INSTRUCTOR.

Containing a large collection of

VOCAL AND INSTRUMENTAL MUSIC.

Gems from the latest Operas, New Marches, Waltzes,
Jigs, Hornpipes, Etc.

BY

G. ROBINSON,

TEACHER OF BANJO,

171 1-2 Tremont Street.

BOSTON:

Copyright 1884 by

OLIVER DITSON & COMPANY.

New York: C. H. DITSON & CO. Chicago: LYON & HEALY. Philadelphia: J. E. DITSON & CO.

PART I.

First Principles of Music.

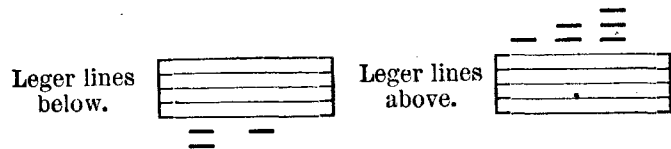
The first seven letters of the alphabet are used to name the different tones, viz. A B C D E F G.



Every sound produced on a musical instrument, has a representative sign, called a note. The first thing necessary for notation, is the staff or stave, consisting of five horizontal straight lines and four spaces. The intervals between the lines are called spaces.



THE STAFF.



These five lines, however, are not sufficient to represent all sounds an instrument is capable of producing; hence a number of lines are added, called leger lines, or added lines.









Notes are distinguished by their position on the staff. To establish their names it is necessary that a sign, called a Clef should be used. There are two kinds of clefs used in music, The Treble or G Clef  and the Bass or F Clef .


The treble or G Clef  only is used in composition for the Banjo, and is placed at the beginning; thus, Treble or G Clef. 

THE VALUE OF NOTES.

We have looked upon our notes as representing musical sounds; but now we will consider the value of them in regard to time or their relative duration.

The sound of the note depends on the position of its head on the staff; but the value is denoted by the shape of that head; the stem and the hook.

- 1st. The open or white note,  called whole note.
- 2nd. The open note with a stem  " half
- 3rd. The black or closed note,  " quarter "
- 4th. The black note with one hook,  " eighth "
- 5th. The same with two hooks,  " sixteenth "
- 6th. With three hooks,  " thirty-second "

It is often considered more difficult to learn time than it really is. The student has first to impress upon his mind the shape of the notes as I have given them above, and take the first or whole note as a unit of time, this  = equal to four counts.

NOTES






EXAMPLE.

RESTS.



THE DOT.

A dot placed after a note or rest, increases the value of length of that note or rest one half; for example; We play a whole note in the time of counting four; but should a dot be added thus, () we add one half more; which is two making six ( • 1 2 3 4 5 6). Sometimes two dots are used.

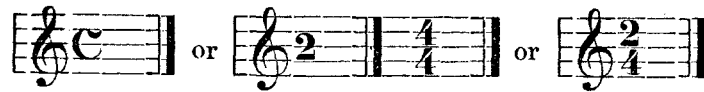
In such a case the second dot is valued at one half of the first; hence if we count four to a whole note; and two to one dot making six and one, to the second dot which is half the value of the first; the whole number counted to the whole note and two dots would be seven. ( • 1 2 3 4 5 6 7)

DOTTED NOTES.



TIME.

There are two kinds of time in music, called Common and Triple, which is sub-divided into Simple and compound time. The characters used to express Simple Common Time, are C C 2 $\frac{4}{4}$ $\frac{2}{4}$. These are placed at the commencement of the piece, immediately after the clef, thus:



The following figures, $\frac{6}{8}$ or $\frac{6}{4}$ or $\frac{12}{8}$ express Compound Time. Simple Triple Time is expressed by $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{4}$ or $\frac{9}{8}$ express Compound Triple time. It will be observed, that when two figures are used to express time, they are written like fractions. One figure at the top, (the numerator,) indicates how many notes of the kind indicated by the denominator, fill each measure, for example, $\frac{2}{4}$ shows that two quarter notes fill the measure, or the value of two quarter notes in each measure.

EXAMPLES OF VARIOUS KINDS OF TIME.

TRIPLETS.

When the figure 3 is placed over or under three notes, such groups are called Triplets, and are to be played in the time of two of the same denomination.

EXAMPLES.

When 6 is used.

Played in the time of

SHARPS AND FLATS.

A Sharp, thus: (#) indicates that the note after which it is placed, is raised a half tone. The Flat (b) lowers it one half tone, a double sharp (x) raises the note a whole tone, and the double flat (bb) lowers it a whole tone.

The Natural (n) is used to cancel a Sharp or Flat.

SIGNS AND MUSICAL CHARACTERS.

Marks or letters of expression in music to indicate loud, are f and ff, the latter meaning very loud. p, soft, and pp very soft. mf or mp, neither loud nor soft, but medium.

D.S. (Dal Segno.) or D.C. al Fine. means go to beginning, and play to word Fine.

Double bar, thus: || signifies end of strain.

Two dots, thus: :|| or thus: ||: signifies that the part on the side that the dots are, is to be repeated.

MANNER OF HOLDING THE BANJO.

Rest the Rim on the right thigh, let the neck of the instrument rest lightly upon the thumb of the left hand, with the head rather elevated, so that the hand can move easily along the finger-board, and the fingers obtain a good position upon the string.

THE RIGHT HAND.

Rest the fore-arm upon the rim near the tail-board, place the little finger on the Head, near the Bridge. Use the thumb and first two fingers for picking. The second finger picks the first string, the first finger the second string, and the thumb the other three strings.

HOW TO TUNE THE BANJO.

Tune the 4th string to a tuning fork, then put a finger of the left hand on the 7th fret, of 4th string, and tune 3d string in unison, stop 4th fret of 3d string, and tune 2d string in unison, stop 3d fret, of 2d string, and tune 1st string in unison, stop 5th fret, of 1st string, and tune 5th string in unison.

There is a style of playing by use of a thimble, worn on the fore finger of the right hand, by which we strike the strings instead of picking, any of the music in this work, can be played in this way. But I do not approve of this, as it does not produce so musical a tone, being very coarse, and little or no expression is derived from it. It really is an old style, and very little use is now made of it by Banjoists of good taste.

The Banjo at the present time is far superior to those of days gone by; it has become a beautiful instrument, filled with music not only of a Plantation Jig kind, but of music of the highest order, and is used by all lovers of music.

I would say, however, that a Banjo is not an instrument that could be made as good use of in a Brass Band as a Bass Drum, and therefore ought not to be used as such, but we should do away with drumming of a thimble, and learn to pick, which is far preferable and artistic.

NATURAL SCALE OF BANJO. A MAJOR.

	4th string.....				3d string...		2d string.		1st string.....			5th string.	1st string.		
FRET.	0	2	4	5	0	2	0	1	0	2	3	0	7	9	10
FINGER.	0	2	2	4	E	F#	G#	A	B	C#	D	E	F#	G#	A
LETTERS.	A	B	C#	D											

EXERCISE FOR PICKING.

si

SCALE EXERCISE.

JIG EXERCISE IN A MAJOR.

The first four staves of the 'JIG EXERCISE IN A MAJOR' section. Each staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music consists of eighth-note patterns. The second and fourth staves include fingering instructions: '5th 3 4 3' above the notes and '1' below the notes.

Two short musical phrases labeled '2d Po.' and '5th Po.'. Each phrase consists of a single measure with a treble clef, one sharp key signature, and a common time signature. The notes are grouped as chords.

EXERCISE IN CHORDS IN A MAJOR.

The 'EXERCISE IN CHORDS IN A MAJOR' section, consisting of three staves. Each staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The music consists of chords. The first staff has fingering '2' below the notes. The second staff has fingering '4 0 0 2' below the notes. The third staff has fingering '5th 5th Bar. 7th 7th' above the notes and '1 0 1 2' below the notes.

EASY SCHOTTISCHE.

GAD ROBINSON.

Musical notation for 'EASY SCHOTTISCHE' in D major, 3/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. It features a series of eighth and sixteenth notes with some triplets. The second staff includes a '5th' fret marking above a chord. The third staff includes '7th' and '5th' fret markings above chords and ends with a double bar line.

EXERCISE.

Musical notation for 'EXERCISE' in D major, 3/4 time. It consists of two staves of music. Both staves feature a series of sixteenth-note runs across the strings, with some notes beamed together. The first staff has '6' written below some notes, and the second staff has '6' written below others, indicating fret positions.

CHROMATIC SCALE FOR THE BANJO.

Musical notation for 'CHROMATIC SCALE FOR THE BANJO' in D major, 3/4 time. The scale is written on a single staff with a treble clef and a key signature of two sharps. Above the staff, fret numbers are indicated for each note: 0, 1, 2, 3, 4, 5, 6, 0, 1, 2, 3, 0, 1, 2, 0, 1, 2, 3, 4, 0, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16. The scale ends with a double bar line.

MAJOR SCALE IN D.

4th String.	3d Str.			2d Str.	1st Str.			5th Str.	1st String.				
Fret. 5	0	2	3	1	0	2	3	0	7	8	10	8	7
Finger. 4	0	2	3	1	0	2	4	0	1	2	4	2	1
D	E	F#	G#	A	B	C#	D	E	F#	G#	A	G#	F#

5th Str.	1st String.			2d Str.	3d String.			4th Str.
Fret. 0	3	2	0	1	3	2	0	5
Finger. 0	4	2	0	1	3	2	0	4
E	D	C#	B	A	G#	F#	E	D

LILLY WALTZ.

GEORGE BISBEE.

Musical score for Lilly Waltz, featuring four staves of music. The first staff includes a 3/4 time signature and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. Specific annotations include '5th', '1st.', and '2d.' indicating different string positions or techniques. The piece concludes with the instruction 'D.S.' (Da Capo).

SCALE OF E MAJOR.

	3d String.		2d Str.		1st Str.			5th Str.		1st Str.			2d Str.		3d Str.	
Fret.	0	2	0	1	0	2	4	0	0	4	2	0	1	0	2	0
Finger.	0	2	0	1	0	2	4	0	0	4	2	0	1	0	2	0
	E	F#	G#	A	B	C#	D#	E	E	D#	C#	B	A	G#	F#	E

CHORDS IN E MAJOR.

Musical score showing chords in E major. The chords are labeled with their positions: 4th Po., 5th Po., 2d Po., 4th Po., 5th Po., and 12th Harmonics. The score includes musical notation for each chord, showing the notes and string positions.

OLD FOLKS AT HOME JIG.

Musical score for Old Folks at Home Jig, consisting of three staves of music. The score is written in a key signature of one sharp (F#) and includes various musical notations such as notes, rests, and slurs.

PART II.

Instrumental Music.

DAISY SCHOTTISCHE.

By GAD ROBINSON.



OPERA HOUSE REEL.

By GAD ROBINSON.
As played by him, at Opera House, Brockton.

Tune 4th string to B.



2d Bar.
1 1 1 1 1 1 1 1



2d Bar.

3d Po 1st



D.C. al Fine.

3d Po 7th 1st



D.C. al Fine.

CARNIVAL OF VENICE.

5th Po 1st 3d 5th 1st 5th 1st



3d 5th



3d 5th



ELECTRIC LIGHT WALTZ.

GAD ROBINSON.

Musical score for 'Electric Light Waltz' in 3/4 time, key of D major. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff continues the melody. The third staff includes dynamic markings of *ff* and *f*, and contains fingerings: 4 2 1 4 2 1 and 1 4 0 1 4 0. The fourth staff starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic, including a fingering of 2 1 4. The fifth staff begins with a forte (*f*) dynamic, followed by *fm* and *p*, and includes a fingering of 1 4 0 1.

BISBEE JIG.

Musical score for 'Bisbee Jig' in 2/4 time, key of D major. The score consists of three staves of music. The first staff is labeled '2d Po.' and features a melody of eighth notes. The second staff includes fingerings for the 5th, 7th, and 8th frets: 1 4 3 1, 1 4 3 1 0 4 1 2, and 4. The third staff is labeled '2d' and includes fingerings: 1, 0 4 1 1, 4 1 1 1 1, 4 3 1, and 3. The music is characterized by a rhythmic, dance-like quality with frequent eighth-note patterns.

HOME, SWEET HOME, AND VARIATIONS.

GAD ROBINSON.

5th Po 1st 5th 5th

8th 7th 5th 1st 5th 8th 7th 5th 1st 5th

5th 3d 1st 8th 7th 5th 1st 5th

VAR. 5th Sag.

5th.

8th 7th 5th

1 1 1 0 3 1

8th 7th 5th

ARKANSAS TRAVELLER.

Musical score for 'ARKANSAS TRAVELLER.' in G major, 2/4 time. The score consists of three staves of music. The first staff is the melody. The second and third staves are accompaniment. Fingerings and techniques are indicated by numbers 1-4 and 'X' for crosses. A sequence of fret numbers '0 1 0 1 2 0 2 0' is written above the second staff.

SOME THING EASY SCHOTTISCHE.

By G. ROBINSON.

Musical score for 'SOME THING EASY SCHOTTISCHE.' in G major, 2/4 time. The score consists of five staves of music. The first staff is the melody. The second, third, and fourth staves are accompaniment. The fifth staff is the final line of music. Fingerings and techniques are indicated by numbers 1-4 and 'd' for double stops. The word 'Fine.' is written below the fourth staff. The instruction 'D.C. al fine.' is written at the end of the fifth staff.

LEAP YEAR WALTZ.

STRAUSS. Arr. by G. ROBINSON.

Musical score for 'Leap Year Waltz' in 3/4 time, key of D major. The score consists of five staves of music. Fingerings are indicated by numbers 1-4 and 0 (open). The piece includes first and second endings, a 'Fine' section, and a 'D.C. al fine' section.

Staff 1: 6th. 1st. 6th. 6th

Staff 2: 4th 5th 3d 1st 1st End.

Staff 3: 2d End. Fine. 6th 6th 6th 1st 6th

Staff 4: 6th 6th 2d

Staff 5: 7th 6th. 5th. 4th. 2d. 1st. 2d. D.C. al fine.

DUETT. "BOCCACCIO."

Arr. by G. ROBINSON.

Musical score for 'Duett Bocaccio' in 6/8 time, key of D major. The score consists of three staves of music. Fingerings are indicated by numbers 1-4 and 0. The piece includes first and second endings.

Staff 1: 5th 5th

Staff 2: 5th 5th

Staff 3: 5th 1st.

MINOR JIG.



THE GIRL I LEFT BEHIND ME.



GRAND MEDLEY. "PRETTY AS A PICTURE."

INTRODUCTION.

Arr. by G. ROBINSON.



PRETTY AS A PICTURE. Concluded.



MISS McCLOUD'S REEL.

Musical notation for Miss McCLOUD'S REEL, consisting of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff contains the first measure. The second staff contains the second measure with a triplet of eighth notes. The third staff contains the third measure with a triplet of eighth notes and a first/second ending bracket.

COLLEGE HORNPIPE.

Musical notation for COLLEGE HORNPIPE, consisting of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first staff contains the first measure. The second staff contains the second measure. The third staff contains the third measure.

ORIGINAL CLOG HORNPIPE.

GAD ROBINSON.

Musical notation for ORIGINAL CLOG HORNPIPE, consisting of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first staff contains the first measure with a 5th fret marking. The second staff contains the second measure with a 5th fret marking. The third staff contains the third measure with a 5th fret marking and a triplet of eighth notes.

FOOT-STEPS IN THE SAND.

Tune the 4th String to B.

Arr. by GAD ROBINSON.

Musical score for 'Foot-Steps in the Sand' in G major, 2/4 time. The score consists of four staves of music. The first staff includes fret numbers: 2, 1, 1, 2, 1, 2, 0, 0, 0, 0. The piece concludes with a double bar line and repeat dots.

THE 17th OF MARCH.

Musical score for 'The 17th of March' in G major, 6/8 time. The score consists of three staves of music. The piece concludes with a double bar line and the instruction 'D.C. al Fine.' written below the staff.

MOONLIGHT REEL.

Musical score for 'Moonlight Reel' in G major, 2/4 time. The score consists of two staves of music. The second staff includes first and second endings, labeled '1st.' and '2d.' respectively. The piece concludes with a double bar line and repeat dots.

MOONLIGHT REEL. Concluded.

Two staves of musical notation for 'MOONLIGHT REEL. Concluded.' The first staff contains the main melody in treble clef, key of D major (two sharps), and 2/4 time. The second staff contains the accompaniment, featuring a bass line with a triplet of eighth notes in the final measure.

MONEY MUSK.

Two staves of musical notation for 'MONEY MUSK.' The first staff shows the melody in treble clef, key of D major, and 2/4 time. The second staff shows the accompaniment, consisting of a steady eighth-note bass line.

LADY OF THE LAKE.

Four staves of musical notation for 'LADY OF THE LAKE.' The first staff is the melody in treble clef, key of D major, and 2/4 time. The following three staves provide the accompaniment, with the second staff featuring a more active bass line with eighth-note patterns.

CHORUS JIG.

The musical score for "Chorus Jig" is presented in eight staves of music. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as triplets. The notation includes stems, beams, and various ornaments such as slurs and accents. The piece concludes with a double bar line at the end of the eighth staff.

SIX HAND REEL.

Arr. by G. ROBINSON.

6th. 9th.

9th 4th 9th 6th 9th

9th

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

Detailed description: This system contains the first five staves of the 'Six Hand Reel' piece. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets and grace notes. Fingerings are indicated by numbers 1-4 below the notes. The first staff has a triplet of eighth notes. The second staff continues the melody. The third staff includes a repeat sign and a double bar line. The fourth and fifth staves contain more complex rhythmic patterns with specific fingerings.

DOUBLE CLOG DANCE.

Fine.

7th 8th 7th

7th

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

Detailed description: This system contains the last four staves of the 'Double Clog Dance' piece. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm. The first staff ends with a double bar line and the word 'Fine.' written above it. The second staff continues the melody. The third and fourth staves contain more complex rhythmic patterns with specific fingerings (1-4) indicated below the notes.

THE GOOSE HANGS HIGH.

A MINOR.

Arr. by G. ROBINSON.

Musical notation for 'THE GOOSE HANGS HIGH.' in A minor, 2/4 time. The first staff includes fingerings: 1 0 1 4 0 4 0 4 and 1 0 1 4 0 0 0 0. The second staff has an 8th fret marking.

PEA-NUT GAL.

A MINOR.

Musical notation for 'PEA-NUT GAL.' in A minor, 2/4 time, consisting of three staves.

DANDY JIM.

Musical notation for 'DANDY JIM.' in A major, 2/4 time, consisting of three staves.

SAM HYDE'S QUICKSTEP.

Arr. by GAD ROBINSON.

Musical notation for 'SAM HYDE'S QUICKSTEP' in treble clef, key of D major (two sharps), and 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in a single line with various note values and rests. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

ORIGINAL STATUE CLOG.

By GAD ROBINSON.

Musical notation for 'ORIGINAL STATUE CLOG' in treble clef, key of D major (two sharps), and 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written in a single line with various note values and rests. The second staff continues the melody, ending with a double bar line and repeat dots.

Fine.

Fingerings for 'ORIGINAL STATUE CLOG' in treble clef, key of D major (two sharps), and 2/4 time. This section consists of four staves of music, each with fingerings indicated above the notes. The first staff has a '4th' fingering above the first measure. The second staff has '4th', '4th', '1st', and '5th' fingerings above the first four measures. The third staff has '5th', '1st', and '5th' fingerings above the first three measures. The fourth staff has '5th', '1st', and '5th' fingerings above the first three measures. The fingerings are: 4th, 2-1, 4, 2-1, 2, 2, 4, 4, 0, 1, 4, 2; 0, 2-1, 2, 4, 2-1, 2, 0, 2-1, 2, 4, 3, 1, 0, 4, 0, 4, 2, 0, 3; 1, 4, 0, 5th, 1, 1, 0, 0, 0, 0; 5th, 1st, 5th, 0, 2, 2, 1, 2, 4, 2, 2.

STATUE CLOG. Concluded.

Musical notation for 'STATUE CLOG. Concluded.' in G major, 2/4 time. The piece consists of two staves. The first staff contains a melody with a triplet of eighth notes at the beginning and another triplet at the end. The second staff contains a bass line with a triplet of eighth notes and ends with the instruction 'D.C. al Fine.'.

THUNDER HORNPIPE.

Tune 4th string to B.

Musical notation for 'THUNDER HORNPIPE.' in G major, 2/4 time. The piece consists of four staves of music, all in treble clef. The melody is characterized by a series of eighth-note patterns and slurs, typical of a hornpipe.

RAKES OF KILDARE.

Musical notation for 'RAKES OF KILDARE.' in G major, 6/8 time. The piece consists of three staves of music, all in treble clef. The melody features a mix of eighth and sixteenth notes with various slurs and accents.

STAR OF THE EAST SCHOTTISCHE.

Presented to GAD ROBINSON by J. J. KEATING, of Hague's Minstrels.

Musical score for 'Star of the East Schottische' in G major, 2/4 time. The score consists of five staves of music. The first four staves contain the main melody with various ornaments (marked 'X') and triplets. The fifth staff includes fingerings (3d, 5th) and a 'D.C.' (Da Capo) instruction. The sixth staff continues the melody with fingerings (5th, 6th, 7th, 10th) and ends with 'D.C. al fine.'.

DANCE TO DOLLS DREAM.

Arr. by G. ROBINSON.

Musical score for 'Dance to Dolls Dream' in G major, 2/4 time. The score consists of three staves of music. The first staff is marked 'Fine.' and the second staff is marked 'D.C. al fine.'. The third staff continues the melody.

PRIZE SCHOTTISCHE.

Arr. by G. ROBINSON.

4th String. 0 1 2 3

7th. 4th String. 4th. 7th Slide.

2d Slide. 7th. 7th

Slide.

10th. 7th. 4th. 3

Use fret and 2d finger.

Pick t 1-2 t 1-2 t 1-2

D.C. al fine.

The musical score consists of ten staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is primarily composed of chords and simple melodic lines. Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used to group notes. The score includes various technical instructions: '4th String.' at the beginning, '7th. 4th String. 4th. 7th Slide.' above the second staff, '2d Slide. 7th. 7th' above the third staff, 'Slide.' above the fourth staff, '10th. 7th. 4th. 3' above the fifth staff, 'Use fret and 2d finger.' below the sixth staff, 'Pick t 1-2 t 1-2 t 1-2' above the seventh staff, and 'D.C. al fine.' at the end of the tenth staff.

SELECTION FROM "OLIVETTE."

Arranged by G. ROBINSON.

The image displays a musical score for a selection from the opera "Olivette". The score is arranged by G. Robinson and consists of ten staves of music. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single system across ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single system across ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings. The first staff begins with a treble clef and a 2/4 time signature.

SELECTION FROM "PATIENCE."

Arranged by G. ROBINSON.

Allegro. 8th. 7th. 5th. 1st. 12th.

12th. 8th. 7th. 5th.

Moderato.

p

rit.

G. Pause.

1

2/4

Detailed description: This is a musical score for a selection from the opera 'Patience'. It consists of eight staves of music. The first staff begins with the tempo marking 'Allegro.' and a 2/4 time signature. The music features various chord voicings labeled '8th.', '7th.', '5th.', '1st.', and '12th.' above the notes. The second staff continues with similar voicings. The third staff concludes with a first ending bracket and the instruction 'G. Pause.' below it. The fourth staff is marked 'Moderato.' and begins with a piano dynamic 'p'. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff ends with a 'rit.' (ritardando) marking. The eighth staff concludes the piece with a final cadence in 2/4 time.

SELECTION FROM "PATIENCE." Continued.

Arranged by G. ROBINSON.

Allegro Vivace.

02

p

rall.

Very quick from here.

SELECTION FROM "MASCOTTE."

Arranged by G. ROBINSON.

WALTZ.

5th. _____

8th. _____

ON THE BANKS OF THE BLUE DANUBE WALTZ:

J. STRAUSS.

Arr. by G. ROBINSON.

The image displays a musical score for the waltz "On the Banks of the Blue Danube" by Johann Strauss, arranged by G. Robinson. The score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is organized into ten horizontal staves. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several instances of triplets, indicated by a '3' and a bracket. The score includes first and second endings, marked with '1.' and '2.' above a repeat sign. The piece concludes with a double bar line and a key signature change to two sharps (F#, C#).

ON THE BANKS OF THE BLUE DANUBE. Concluded.

Musical score for "On the Banks of the Blue Danube" (Concluded). The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of five staves of music. The first staff shows a series of chords and eighth notes. The second staff continues with similar rhythmic patterns. The third staff features a first ending (marked '1') and a second ending (marked '2') with a repeat sign. The fourth and fifth staves conclude the piece with melodic lines and chords, ending with a double bar line.

THE LAST ROSE OF SUMMER.

Musical score for "The Last Rose of Summer". The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of three staves of music. The first staff begins with a melodic line and chords, marked with an 'x' above the first measure. The second staff continues the melody and accompaniment. The third staff concludes the piece with a final melodic phrase and a double bar line.

BEACH AT LONG BRANCH SCHOTTISCHE.

Arr. by G. ROBINSON.

Musical score for 'Beach at Long Branch Schottische' in 2/4 time, key of D major. The score consists of four staves. The first staff begins with a piano (*p*) dynamic. The second staff ends with the word *FINE.* The fourth staff ends with the instruction *D.C. al Fine.*

BLUE EYES POLKA.

Arr. by G. ROBINSON.

Musical score for 'Blue Eyes Polka' in 2/4 time, key of D major. The score consists of six staves. The second staff has the instruction *8th. 7th. 6th.* above it. The fourth staff has *0 2 0 2* above it. The fifth staff has *8th* and *1st* above it, with fingerings *0 4 4 2 1 1* below the notes. The fourth staff ends with *D.C. al Fine.* and the sixth staff ends with *D.C.*

GRAND MARCH.

Arr. by G. ROBINSON.

5th 8th 5th 5th 1st

5th 7th

3d String Solo

4th Str. 3d Str.

7th Last time fine.

TRIO, 5th,

5th

5th, 5th,

FUNERAL MARCH.

Arr. by G. ROBINSON.

The musical score consists of ten staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff has a mezzo-forte (*mf*) dynamic marking. The score includes various musical notations such as treble clefs, common time signatures, and chord symbols. Fingering numbers (1-4) are placed above notes, and articulation marks like '4th', '8th', '6th', '5th', and '3d' are placed above specific notes or groups of notes. The music is written in a style typical of 19th-century piano accompaniment.

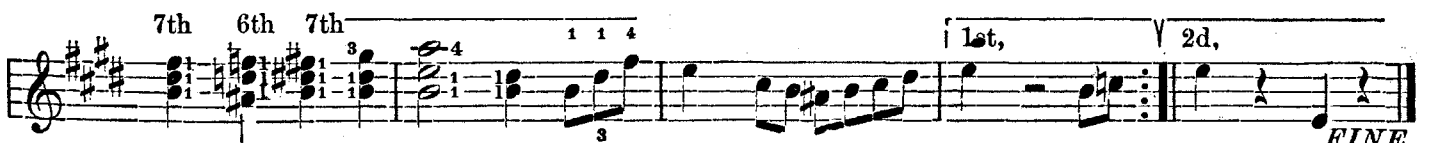
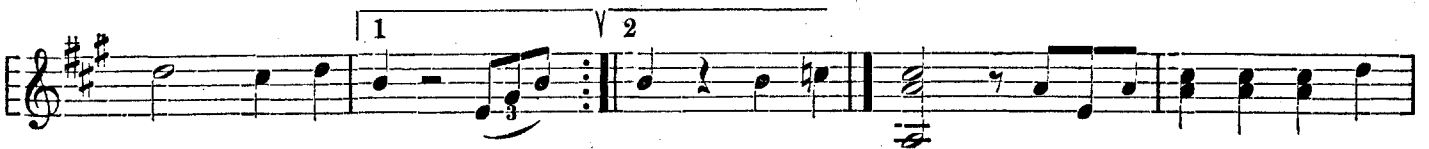
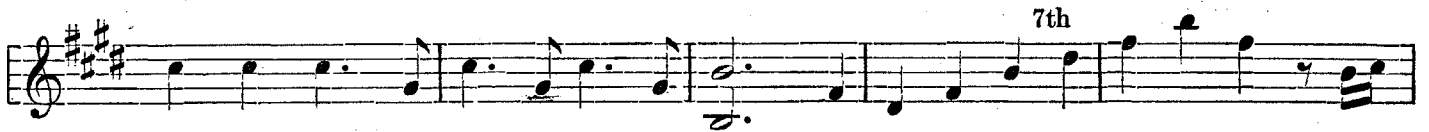
BOCCACCIO MARCH.

Arr. by GAD. ROBINSON.

Introduction.



March.



FINE.

BOCCACCIO MARCH. Concluded.

Musical score for 'BOCCACCIO MARCH. Concluded.' in 2/4 time, key of D major. The score consists of six staves. The first two staves contain the melody with various ornaments and a triplet. The third staff features a '5th' chord with a '3' above it. The fourth and fifth staves continue the accompaniment with chords and moving lines. The sixth staff concludes with first and second endings, marked '1' and '2' respectively. The piece ends with the instruction 'D.C. al fine,'.

BRILLIANT POLKA.

Musical score for 'BRILLIANT POLKA.' in 2/4 time, key of D major. The score consists of three staves. The first staff is the melody, featuring a triplet. The second staff is the accompaniment, with notes labeled '2d' and '5th'. The piece concludes with the word 'FINE.'. The third staff is a guitar-style accompaniment with fret numbers (12th, 10th, 8th, 6th, 8th) and fingering numbers (1, 4, 1, 4, 1, 4, 1, 4, 2, 4, 1, 2, 4, 1, 2, 2, 4, 1, 2, 4, 1, 2) written above the notes.

POLAND SPRING POLKA MAZURKA.

By G. ROBINSON.

The musical score consists of eight staves of music in G major (one sharp) and 3/4 time. The notation includes treble clefs, key signatures, and time signatures. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff features a double bar line with the word "Fine." above it, followed by a repeat sign and the instruction "12th Harmon. 7th Bar." above the staff. The fourth staff has "12th" and "7th" written above the staff, indicating harmonic positions. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff concludes with a double bar line and the instruction "D.C. al fine." below it.

HERE I AM GALOP.

C. FAUST.
Arr. by GAD ROBINSON.

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. The key signature consists of three sharps (F#, C#, G#). The piece begins with a series of eighth and sixteenth notes, creating a lively, galop-like rhythm. The score is divided into several measures, with some measures containing slurs and ties. A section labeled "Trio" begins with a double bar line and a key signature change to two sharps (F#, C#). This section features a series of chords, with some marked "5th" and "5th" above them. A section labeled "Fine." precedes the Trio. The score concludes with a double bar line and the initials "D.C." (Da Capo).

DUET FOR TWO BANJOS.

GAD ROBINSON.

1st Banjo.

2d Banjo.

The musical score is arranged in five systems, each with two staves. The top staff of each system is for the 1st Banjo and the bottom staff is for the 2d Banjo. The key signature is two sharps (F# and C#) and the time signature is 2/4. The first system includes a whole rest for the 1st Banjo in the first measure. The second system features a triplet of eighth notes in the 1st Banjo part. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

SPANISH FANDANGO.

43

5th

7th 4th 5th 7th

5th 5th

7th

4th

LITTLE ROSE BUD

POLKA REDOWA.

Presented to GAD ROBINSON, by KEATING & SANDS, late of Hague's Operatic Minstrels.

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of eight staves of music. The first two staves contain the main melody, with triplets and slurs. The third staff begins a harmonic accompaniment with chords. The fourth staff includes a '5th' interval marking. The fifth staff continues the accompaniment. The sixth staff features a '5th' interval marking and a 'K' (crescendo) marking. The seventh staff includes '3d' and '5th' interval markings. The eighth staff includes '5th' and '7th' interval markings and concludes with the instruction 'D.C. al Fine.'.

LOVELY WALTZES.

Presented to GAD ROBINSON, by P. C. SHOTICE, of Beard's Minstrels.

Arr. by GAD ROBINSON.

1st. 2d.

ROBINSON'S LATEST SCHOTTISCHE.

By GAD ROBINSON.

S

12th

D.C.

12th

D.C.

ANNIE PUT POLKA.

By GAD ROBINSON.

The musical score consists of ten staves of music in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as beams, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes, and articulation is shown with '3d' (accents) and '5th' (trills) above notes. The score concludes with a double bar line and the instruction 'D.C. Fine.'.

LU LU WALTZES.

P. C. SHOTICE, of Beard's Minstrels.

Arr. by GAD ROBINSON.

No. 2.

KISS ME, OR I'LL DIE.

SONG AND DANCE.

By JAMES MAAS.

Arranged for the Banjo, by GAD ROBINSON.

BANJO.

The first system of the Banjo accompaniment consists of three staves of music. The top staff is a single melodic line. The middle and bottom staves provide harmonic support with chords and bass notes. The music is in G major (one sharp) and 2/4 time.

VOICE.

The first line of the voice part features a melody on a single staff and a corresponding accompaniment on a second staff. The lyrics are: "Sa - rah gives a ball to - night, Hush dat ba - by, The boys will come and make it right,"

The second line of the voice part continues the melody and accompaniment. The lyrics are: "Take off dat old ca - dy, Oh, cus - tard in a lame man's eye, Hush dat

The third line of the voice part concludes the melody and accompaniment. The lyrics are: "ba - by, Oh, will you cut dat ap - ple pie; Take off dat old ca - dy."

KISS ME, OR I'LL DIE. Continued.

CHORUS.

Sa - rah am de gal, And she is such a beau - ty,

Hit her wid a brick, Cut her wid a stick, And make her do her du - ty,

Hold me or I'll break, For I'm as soft as put - ty, Sal - ly,

Sal - ly, Kiss me, or I'll die, Sun - light danc - ing

in the morn - ing, When the pret - ty lit - tle birds do sing,

KISS ME, OR I'LL DIE. Concluded.

Shad - ows length - en in the eve - ning, When the hap - py

mar - riage bells do ring, Sal - ly, Sal - ly, Sal - ly will you mar - ry,

No, no, no, no, Nig - ger I'm to fly, Sal - ly, Sal - ly,

I can hard - ly tar - ry, Sling your arms a - round my neck, and kiss me, or I'll die.

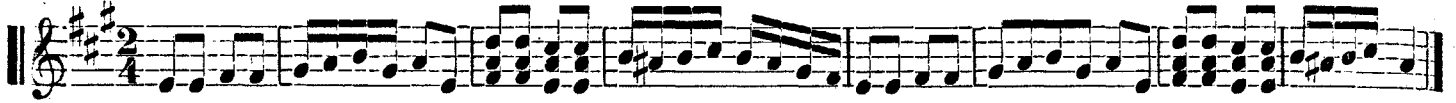
DANCE.

I'M THE NIG THAT'S ALWAYS LAUGHING.

Words by GEORGE WILSON.

Arranged for Banjo, by G. ROBINSON.

BANJO.



VOICE.

1. I'm a nig that's al - ways laughing, I can't stop when I be - gin; And the boys are

Musical notation for the first line of the voice part and its corresponding Banjo accompaniment. The voice part is on a single staff with a treble clef, and the Banjo accompaniment is on a single staff with a treble clef. The lyrics are: "1. I'm a nig that's al - ways laughing, I can't stop when I be - gin; And the boys are"

al - ways chaff - ing, 'Cause they like to see me grin, And my sweet lips are so pret - ty

Musical notation for the second line of the voice part and its corresponding Banjo accompaniment. The voice part is on a single staff with a treble clef, and the Banjo accompaniment is on a single staff with a treble clef. The lyrics are: "al - ways chaff - ing, 'Cause they like to see me grin, And my sweet lips are so pret - ty"

And my dear mouth is so small, The la - dies say it is a pi - ty I don't try and

Musical notation for the third line of the voice part and its corresponding Banjo accompaniment. The voice part is on a single staff with a treble clef, and the Banjo accompaniment is on a single staff with a treble clef. The lyrics are: "And my dear mouth is so small, The la - dies say it is a pi - ty I don't try and"

kiss them all. Ha ha ha ha ha ha ha ha he he he he he he he he

Musical notation for the fourth line of the voice part and its corresponding Banjo accompaniment. The voice part is on a single staff with a treble clef, and the Banjo accompaniment is on a single staff with a treble clef. The lyrics are: "kiss them all. Ha ha ha ha ha ha ha ha he he he he he he he he"

I'M THE NIG THAT'S ALWAYS LAUGHING. Concluded

CHORUS.

ho ho ho ho ho ho ho ho Stop me quick, or I'll go mad, I'm

off a - gain to grin be - gin - ning, I'll split some day, I'm sure I will I

can't keep still when I am grin ning, But I must keep grin - ning still.

2 I langh before and after dinner ;
 I'm always full of grins and stares ;
 And folks do say, as I'm a sinner,
 They catch me laughing at my prayers.
 I get up laughing in the morning,
 And if at me you'll take a peep,
 All through the night I'll give you warning,
 That I'm a laughing in my sleep.

Chorus.

3 To Washington I went one Monday,
 The Politicians made me stare ;
 While some they looked six ways for Sunday,
 The others swore and tore their hair.

I met Fred Douglas and Senator Morton,
 Arm in arm on the avenue,
 And Jim Blaine too for the White House snorting,
 Was shaking the red rag Buggaboo.

Chorus.

4 I went one night to P. T. Barnum's ;
 The lions roared to see me come,
 The monkeys grinned to show their larnin,
 While the kangaroooster beat the drum.
 The great female rhinosorous,
 Danced with the hippopotamus,
 The elephant tread on his own probosis,
 And I laughed to hear that elephant cuss. *Chorus.*

MAKE THE BEST OF IT TO-DAY.

By GEORGE WILSON.

Arranged for Banjo, by G. ROBINSON.

1. I re - member long a - go, When this

place was in a - glow, And the dar - kies were so hap - py all day long; Then

brisk - ly to our work, Not a hand did try to shirk, And we picked de cot - ton gai - ly, with a

song. First 'twas Ole Car - li - na State, Den down in de cane - brake, Dear - est

May, Don't let dull care leave its fur - row, And ole mas - sa used to say, Make de

best ob it to-day, For you can't tell what may come a - long to - mor - row. And his words come to me now, And his

words come to me now, As we make a cheer - ful bow, As we make a cheer - ful bow, And he

3rd. — 5th. —

looked so kind and good, Little thinking where he stood, That we'd all be sold away some day in sorrow, And with

tears we hear him say, Make the best of it to - day, For you can't tell what may come along to - mor - row.

2 'T has been many a weary day,
 Since Ole Massa passed away;
 For poor Missis left to d'rect us all alone,
 Still she's done the best to cheer,
 Not a darkeys had to fear,
 For his food and clothes, or roof to call his own.
 And on many a cloudy morn,
 When a little nig was born,
 She would come herself, and drive away all sorrow.
 And whisp'ring she would say,
 Make the best of it to-day,
 For you can't tell what may come along to-morrow.
 And her words come to me now,
 And her words come to me now,
 As we make a cheerful bow,
 As we make a cheerful bow,
 And she looked so kind and good,
 Little thinking where she stocd,
 That we'd all be sold away some day in sorrow.
 And with tears we hear her say,
 Make the best of it to-day,
 For you can't tell what may come along to-morrow.

3 Now the time has come for us
 When too soon our love and trust,
 In ole missis that's been good and kind to all,
 So that when dey come to say,
 Step up, now, we sell to-day,
 All de darkies dat belong here, short and tall,
 Don't you dar begin to cry,
 But just hold your hands up high,
 So's to bring a good price, even though they borrow.
 And de white folks all will say,
 They make de best ob it to-day,
 For they can't tell what may come along to-morrow.
 And their words come to me now,
 And their words come to me now,
 As we make a cheerful bow,
 As we make a cheerful bow,
 And we'll look so kind and good,
 While we're thinking where we stood,
 That we've all been sold away this day in sorrow;
 And with out a tear will say,
 Make the best of it to-day,
 For you can't tell what may come along to-morrow.

DE GOLDEN WEDDING.

By JAS. A. BLAND.

Arr. for banjo by G. ROBINSON.



1. Les go to de gold - en wed - ding All the dar - kies will be there

Oh, such danc - ing, and such tread - ing, and such yel - low girls so fair.

All the high toned col - ored peo - ple, That re - side for miles a - round.

Have re - ceived an in - vi - ta - tion, And they sure - ly will come down,

DE GOLDEN WEDDING. Concluded.

CHORUS

All the dar - kies will be there, Don't for - get to curl your hair.

Bring a - long your dam - sels fair, For soon we will be tread - - ing.

Won't we have a jol - ly time, Eat - ing cake and drink - ing wine.

All the high toned dark - kies will be at the gold - en wed - ding.

2.

We will have ice cream and honey,
 Apple brandy and mince pie.
 Darkies, won't it look too funny,
 When aunt Dinah does Shoo-Fly?
 Uncle Joe, and Hezekiah,
 From the old Carlina state,
 Will be at the golden wedding,
 Kase them colored gents am great.
 CHORUS. All the darkies, &c.

3.

Old Jim Grace will play the fiddle,
 Beat the bones and old tambo,
 And Kersands will play the essence,
 On Jim Bohee's ole banjo.
 Mackintosh will kiss Lucinda
 Kase she is so very shy,
 And the little picaninnies,
 They will dance and sing Shoo-Fly.
 CHORUS. All the darkies, &c.

OH, DEM GOLDEN SLIPPERS.

By JAMES A. BLAND.

Arranged for Banjo, by G. ROBINSON.

BANJO.

Musical notation for the Banjo introduction, consisting of two staves in G major and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff.

VOICE.

Musical notation for the voice introduction, consisting of two staves in G major and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff.

1. Oh, my gold - en slip-pers am laid a - way, Kase I don't 'spect to wear em till my

Musical notation for the voice part, consisting of two staves in G major and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff.

wed - din day; And my long tailed coat dat I loved so well, I will

Musical notation for the voice part, consisting of two staves in G major and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff.

wear up in de chariot in de morn. And my long white robe dat I

Musical notation for the voice part, consisting of two staves in G major and 2/4 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff.

bought last June, I'm gwine to git changed, kase it fits too soon, And de

OH, DEM GOLDEN SLIPPERS. Concluded.

ole gray hoss dat I used to drive, I will hitch him to de chariot in de morn.

CHORUS. (*First time pp repeat ff*)

Oh, dem golden slippers, Oh, dem gold-en slippers, gold-en slippers I'se gwine to wear be-

- kase dey look so neat. Oh, dem gold-en slippers, Oh, dem

gold-en slippers, gold-en slip-pers I'se gwine to wear to walk de gold-en street.

1st. 2d.

2 Oh, my ole banjo hangs on de wall,
Kase it aint been tuned since way last fall;
But de darks all say we will hab a good time,
When we ride up in de chariot in de morn.
Dar's old brudder Ben, and sister Luce,
Will telgraph de news to Uncle Bacco juice,
What a great camp meetin dar will be dat day,
When we ride up in de chariot in de morn.

3 So its good bye children, I will have to go,
Whar de rain don't fall, or de wind don't blow,
And yer ulster coats why yer will not need,
When yer ride up in de chariot in de morn.
But yer golden slippers must be nice and clean,
And yer age must be just sweet sixteen,
And yer white kid glove yer will have to wear,
When yer ride up in de chariot in de morn.

THE WAY I MARCH.

SONG AND DANCE.

JOHN REILLY'S Great Sensation Song.

By JOHN REILLY.

Arranged for the Banjo, by GAD ROBINSON.

BANJO.

The first system of musical notation for the Banjo. It consists of two staves. The first staff is a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. The second staff continues the melody and includes fret markings: '8th' and '5th' above the notes, and a '4' below the first note of the second measure.

VOICE.

The first system of musical notation for the voice. It consists of a single staff in treble clef, key of D major, and 2/4 time. The lyrics are: "1. Good eve - ning to you one and all I ask your kind at - ten - tion, The
2. If you should see me on that day, You must not get of - fend - ed, For

The second system of musical notation for the voice. It consists of a single staff in treble clef, key of D major, and 2/4 time. The lyrics are: "sub - ject of my song is one, To you I'll now make men - tion.
what I say, or do to you, It nev - er is in - tend - ed.

The third system of musical notation for the voice. It consists of a single staff in treble clef, key of D major, and 2/4 time. The lyrics are: "It's a - bout a day not far a - way, Al - though it comes but once a year,
And when I'm out up - on pa - rade, I leave all oth - ers in the shade, It's

THE WAY I MARCH. Concluded.

That's the time we... all... feel gay, On St. Pat - rick's day in the
grand to see me in the I - rish Brig - ade, On St. Pat - rick's day in the

CHORUS.

morn - ing, The drums will beat and the fifes will play, As
morn - ing.

down the street we march a - way, That's the time we'll

all feel gay, On.... St. Pat - rick's day in the morn - ing.

DANCE.

DANCE.

CLIMB DE GOLDEN STAIR.

G. W. MAJOR.

Arranged for Banjo, by G. ROBINSON.

1. I'll wear de robes ob glo-ry, I'll
 2. Oh, hear me all ye sinners, Oh,
 3. A - board de gos - pel chariot, A -

leave dis world ob care. Oh, shout, shout, glo-ry to de lamb!.... Put on my gold - en slippers, To
 hear de shout, and fear. Den shout, shout, glo-ry to de lamb!.... Old Satans' migh - ty jealous, He'll
 - sail - in' thru' de air. Oh, shout, shout, glo-ry to de lamb!.... When Gabriel blows dat trumpet, We'll

CHORUS.

climb de gold - en stair, Den shout, shout, glo - ry to de lamb! For we are
 cotch you by de ear, Den shout, shout, glo - ry to de lamb! For we are
 mount de gold - en stair, Den shout, shout, glo - ry to de lamb! For we are

go - - ing, yes, we are go - - ing, we are going for to climb de golden stair, Hal - le - lu - jah! lu jah!

go - - ing! We are go - - ing! We are go - ing for to climb de gold - en stair!.....

Principals, Teachers, Music Teachers

—IN—

Common Schools, the Higher Schools and Colleges.

For Teachers of Little Children we provide the splendid

Kindergarten Chimes (\$1), by Kate Douglas Wiggin of California, an experienced Kindergarten, who ~~mingles good advice to teachers~~ with a lot of merry games and plays (musical) for the little ones.

Gems for Little Singers (30 cts.), by Elizabeth U. Emerson and Gertrude Swayne, is a pretty picture song book lovingly put together, and is a beauty, as is

Fresh Flowers (25 cts.), a picture Sacred-song book, by Emma Pitt.

Rhymes and Tunes (\$1), by M.P. Osgood, and Merry-Making Melodies (50 cts.), by Wade Whipple, are "sheet-music-size" books, with good songs and full piano accompaniments, and will be very useful to any teacher who can play.

American School Music Reader, Book 1 (35 cts.), and

Blackman's Selections from Hohmann's Practical Course, No. 2 (15 cts.), are well-known practical text books for the beginners in note reading.

For Teachers of the various Classes of Graded Schools we provide two well compiled sets of books.

The American School Music Readers, Books 1, 2 and 3, are well made books by practical teachers, and are received with more and more favor as schools are more nicely graded. Book 1 is for the little folks, and costs 35 cts., Books 2 and 3 (each 50 cts.), are for the lower and higher "Grammar School" classes. The "Readers" are by L. O. Emerson and W. S. Tilden.

The Song Reader, by Irving Emerson and O. B. Brown, is a very well made text book following the best methods now in use in the schools. Book 1 (50 cts.) is for the younger, and Book 2 (60 cts.) for the older scholars.

General Collections of good School songs to be used by any grades, or all, are

Children's Songs and How to Sing Them, by W. L. Tomlins, (30 cts., School Edition, and 75 cts., Teachers' Edition with piano accompaniment.)

- Song Bells (50 cts.), by L. O. Emerson.
- Music Teacher (50 cts.), by Everest.
- Song Echo (75 cts.), by H. S. Perkins.
- Nightingale (50 cts.), by W. O. Perkins.
- Cheerful Voices (50 cts.), by L. O. Emerson.
- Golden Robin (50 cts.), by W. O. Perkins.
- Merry Chimes (50 cts.), by L. O. Emerson.
- Golden Wreath (50 cts.), by L. O. Emerson.
- Mocking Bird (50 cts.), by W. O. Perkins.
- Whippoorwill (50 cts.), by W. O. Perkins.

These are all good and successful books, and teachers in need of new books are safe in sending the price named for a specimen copy, or in ordering the books direct. (Reduction for quantities.)

Dr. Lowell Mason's large Music Charts are very convenient, and save much blackboard writing. They hang like maps on the wall, and contain a complete course of note reading lessons. In 2 sets, each \$8.00.

For all the Higher Schools, Public and Private, Academies, Ladies' Colleges, Seminaries, Institutes, &c., we have the best of instructive collections.

Song Greeting (60 cts.), by L. O. Emerson, is a new and excellent collection, every piece in which must be a favorite.

Public School Hymnal (40 cts.), by Irving Emerson, is a large collection of hymns and tunes for the practice of sacred music, and for use in the opening services of schools. For this purpose also, is provided the

National Hymn and Tune Book (40 cts.), which pleases everybody by the rare beauty of its tunes. Words entirely undenominational.

High School Book of Song (75 cts.), by Ernst Leslie, has a fine selection of pieces, somewhat difficult, but of high character.

High School Choir (\$1), by Emerson and Tilden. A well known collection that has had a wide circulation.

Wellesley Chorus (\$1), by W. S. Tilden. One of the newest High School Song Books, with a good collection of sacred as well as secular music.

Laurel Wreath (\$1), by W. O. Perkins. A fine collection.

Choice Trios (\$1), by W. S. Tilden. For Ladies' Voices.

Vocal Echoes (\$1), by W. O. Perkins. For Ladies' Voices.

Wellesley College Collection (\$1), by C. H. Morse. For Ladies' Voices.

School Song Book (60 cts.), by C. Everest. For Ladies' Voices.

These [4] are all especially for ladies' seminaries.

Cantatas for School Festivals and Concerts for older scholars.

Cinderella (50 cts.), by Franz Abt. Partly recited, partly sung. Different from the ordinary fairy story.

Dress Rehearsal (50 cts.), by Louis Diehl. Laughable. Easily learned.

Culprit Fay (\$1). Charming romantic Cantata.

Haymakers (\$1), by G. F. Root. Well known and always a success.

Heroes of '76 (\$1), by J. E. Trowbridge. Patriotic and musical.

For Schools in general.

Forest Jubilee Band (40 cts.), by N. B. Sargent. Beautiful bird-songs, &c.

New Flower Queen (60 cts.), by G. F. Root. Appropriate for flower-time.

School Festival (25 cts.), by C. G. Allen. Easy and pretty.

A Merry Company, or Cadets' Picnic (40 cts.), by Collin Coe. New and very pretty.

The above list by no means includes ALL music books for School use. For further information please correspond. The prices for a quantity of books are usually 20 to 25 per cent. less than the retail price; for which price we send, promptly, specimen copies to any address, post free.

OLIVER DITSON & CO., BOSTON.

G. H. DITSON & Co.,
867 Broadway, New York.

LYON & HEALY,
Chicago.

J. E. DITSON & Co.,
1228 Chestnut St., Phila.

DITSON & CO.'S

UNEQUALLED LIST OF

COLLECTIONS OF PIANO MUSIC.

Pages full sheet music size. Large books, compactly printed. All the music good and popular. Superior to all others in the quantity of first-class copyright music contained.

PIANO CLASSICS. \$1.00 in Boards. \$1.50 in Cloth, and \$2.00 full Gilt, for presents.

This collection is already famous, having been received with marked approval and satisfaction by persons of the best musical taste. The pieces are of recent composition, and the compiler had before him an unusual quantity of really good music, from which to select.

CREME DE LA CREME. VOL. I.

CREME DE LA CREME. VOL. II. Price of each, \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

Two volumes of standard piano pieces, such as have an enduring reputation. Music is a little more difficult than the average, and suited to advanced players. Together, the volumes provide quite a library of music.

GEMS OF THE DANCE. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A large number of the best and most brilliant Waltzes, Polkas, Galops, Mazurkas, &c., all modern, and by distinguished composers.

GEMS OF STRAUSS. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

That King of Dance Music, Strauss, cannot possibly make anything that is dull or inferior. This volume contains the greater part of his best compositions.

LEAVES OF SHAMROCK. 80 cts. in Paper, \$1.00 in Boards, \$1.50 in Cloth.

While there are good collections of Irish *Songs*, it is believed that this is the only complete and good one of Irish *Melodies*, of which it contains about a hundred, well arranged, and fitted for playing on the piano or organ.

HOME CIRCLE. VOL. I.

HOME CIRCLE. VOL. II. Price of each, \$2.00 in Boards, 2.50 in Cloth, \$3.00 Gilt.

These were the first published volumes of a now very popular series of books, and contain a large number of that kind of pieces that will always please. Vol. II. has quite a quantity of 4-hand pieces. As most of the music is easy, the books are useful ones for piano pupils in their second quarter.

MENDELSSOHN'S SONGS WITHOUT WORDS.

These celebrated compositions have been often republished, and the editions (all containing the same music) sell for various prices, according to form and style.

A good octavo edition, in Paper, costs \$1.00.

A good edition in Cloth, sells for \$2.00.

Russell's Engraved edition sells for \$4.00.

An edition carefully fingered by Jarvis sells for \$4.00.

CLUSTER OF GEMS. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A collection of the same kind as the *Crème de la Crème*, containing music of undoubted beauty, and of some little difficulty.

THE PIANO AT HOME. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A large collection of 4-Hand Pieces, or Piano Duets of good character, very useful and entertaining for pupils.

MUSICAL FAVORITE. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

One of the newest collections, and of course contains music recently published and quite popular.

PARLOR MUSIC. VOL. I.

PARLOR MUSIC. VOL. II. Each \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

Two volumes of moderately difficult piano music of fine quality. These volumes, with the *CREME DE LA CREME* and the *CLUSTER OF GEMS* make a very complete library for advanced players.

FOUR-HAND TREASURE. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A new and superior collection of Piano Duets.

FOUNTAIN OF GEMS.

PIANO-FORTE GEMS.

PIANIST'S ALBUM.

WELCOME HOME. Price of each, \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

Four books containing large quantities of good piano pieces of all kinds, and all of approved popularity.

AMERICAN DANCE MUSIC COLLECTION. 50 cts.

AMERICAN PIANO MUSIC COLLECTION. 50 cts.

Large and handsome collections of modern piano music, for a very low price. Either book sent by mail, postpaid, for 65 cents.

BACH'S WELL-TEMPERED CLAVICHORD. \$4.50.

This well known collection of fugues and preludes, although composed more than a century ago, holds its own among difficult music, and the book should not be neglected by any one who wishes to be a first class piano player.

BEETHOVEN'S SONATAS. The handsome embossed edition of Lebert and Von Bulow. 2 vols. each, \$6.00
Russell's edition, Fingered by Czerny, 2 vols. each, \$5.00.

HAYDN'S SONATAS. \$2.00 in Paper, \$3.00 in Cloth.

MOZART'S SONATAS. \$4.00 in Cloth, \$5.00 Gilt.

It used to be, and still is, perhaps, a custom with good teachers to give their scholars lessons in Mozart's (and very likely Haydn's) Sonatas, preparatory to the more intricate ones of Beethoven. This is surely study and pleasure combined, for nothing could be smoother or more musical than the piano music of the two masters.

SCHUMANN'S ALBUM. \$1.50 in Paper, \$2.00 in Cloth, Russell's engraved edition, \$3.00.

Famous pieces of medium difficulty.

CHOPIN'S WALTZES. Peters' Edition, Paper, 50 cents.

" **NOCTURNES.** " " 60 "

" **MAZURKAS.** Paper, \$1.00.

Praise of "Chopin" is superfluous. Acknowledged everywhere as of the best.

FAIRY FINGERS. Easy pieces by J. BECHT.

GOLDEN CHIMES. Easy pieces by C. KINKEL.

MAGIC CIRCLE. Easy pieces by HARMISTOUN and WINNER.

PEARL DROPS. Easy pieces by 10 different composers.

These four books cost each \$1.00 in Boards, and \$1.50 in Cloth.

CLEMENTI'S SONATINAS. Op. 36, 37, 38, Paper, 50 cts.

KOHLER'S CHILDREN'S (Kinder) ALBUM. Paper, 75 cts.

SONATINA ALBUM. LOUIS KOHLER, 75 cts.

KUHLAU'S SONATINEN, Book I. 50 cts.

The above books are Peters' fine editions, and contain most valuable collections for all who want to be thorough students of piano music.

OLIVER DITSON & CO., BOSTON.

C. H. DITSON & Co.,
867 Broadway, New York.

LYON & HEALY,
Chicago.

J. E. DITSON & Co.,
1223 Chestnut St., Phila.

Principals, Teachers, Music Teachers

Common Schools, the Higher Schools and Colleges.

For Teachers of Little Children

we provide the splendid

Kindergarten Chimes (\$1), by Kate Douglas Wiggin of California, an experienced Kindergarten, who mingles good advice to teachers with a lot of merry games and plays (musical) for the little ones.

Gems for Little Singers (30 cts.), by Elizabeth U. Emerson and Gertrude Swayne, is a pretty picture song book lovingly put together, and is a beauty, as is

Fresh Flowers (25 cts.), a picture Sacred-song book, by Emma Pitt.

Rhymes and Tunes (\$1), by M.P. Osgood, and Merry-Making Melodies (80 cts.), by Wade Whipple, are "sheet-music-size" books, with good songs and full piano accompaniments, and will be very useful to any teacher who can play.

American School Music Reader, Book 1 (35 cts.), and

Blackman's Selections from Hohmann's Practical Course, No. 2 (15 cts.), are well-known practical text books for the beginners in note reading.

For Teachers of the various Classes of Graded Schools

we provide two well compiled sets of books.

The American School Music Readers, Books 1, 2 and 3, are well made books by practical teachers, and are received with more and more favor as schools are more nicely graded. Book 1 is for the little folks, and costs 35 cts., Books 2 and 3 (each 50 cts.), are for the lower and higher "Grammar School" classes. The "Readers" are by L. O. Emerson and W. S. Tilden.

The Song Reader, by Irving Emerson and O. B. Brown, is a very well made text book following the best methods now in use in the schools. Book 1 (50 cts.) is for the younger, and Book 2 (80 cts.) for the older scholars.

General Collections of good School songs

to be used by any grades, or all, are

Children's Songs and How to Sing Them, by W. L. Tomlins, (30 cts., School Edition, and 75 cts., Teachers' Edition with piano accompaniment.)

Song Bells (50 cts.), by L. O. Emerson.

Music Teacher (50 cts.), by Everest.

Song Echo (75 cts.), by H. S. Perkins.

Nightingale (50 cts.), by W. O. Perkins.

Cheerful Voices (50 cts.), by L. O. Emerson.

Golden Robin (50 cts.), by W. O. Perkins.

Merry Chimes (50 cts.), by L. O. Emerson.

Golden Wreath (50 cts.), by L. O. Emerson.

Mocking Bird (50 cts.), by W. O. Perkins.

Whippoorwill (50 cts.), by W. O. Perkins.

These are all good and successful books, and teachers in need of new books are safe in sending the price named for a specimen copy, or in ordering the books direct. (Reduction for quantities.)

Dr. Lowell Mason's large Music Charts are very convenient, and save much blackboard writing. They hang like maps on the wall, and contain a complete course of note reading lessons. In 2 sets, each \$8.00.

For all the Higher Schools, Public and Private, Academies, Ladies' Colleges, Seminaries, Institutes, &c.,

we have the best of instructive collections.

Song Greeting (60 cts.), by L. O. Emerson, is a new and excellent collection, every piece in which must be a favorite.

Public School Hymnal (40 cts.), by Irving Emerson, is a large collection of hymns and tunes for the practice of sacred music, and for use in the opening services of schools. For this purpose also, is provided the

National Hymn and Tune Book (40 cts.), which pleases everybody by the rare beauty of its tunes. Words entirely undenominational.

High School Book of Song (75 cts.), by Ernst Leslie, has a fine selection of pieces, somewhat difficult, but of high character.

High School Choir (\$1), by Emerson and Tilden. A well known collection that has had a wide circulation.

Welcome Chorus (\$1), by W. S. Tilden. One of the newest High School Song Books, with a good collection of sacred as well as secular music.

Laurel Wreath (\$1), by W. O. Perkins. A fine collection.

Choice Trios (\$1), by W. S. Tilden. For Ladies' Voices.

Vocal Echoes (\$1), by W. O. Perkins. For Ladies' Voices.

Wellesley College Collection (\$1), by C. H. Morse. For Ladies' Voices.

School Song Book (60 cts.), by C. Everest. For Ladies' Voices.

These [4] are all especially for ladies' seminaries.

Cantatas for School Festivals and Concerts

for older scholars.

Cinderella (50 cts.), by Franz Abt. Partly recited, partly sung. Different from the ordinary fairy story.

Dress Rehearsal (50 cts.), by Louis Diehl. Laughable. Easily learned.

Culprit Fay (\$1). Charming romantic Cantata.

Haymakers (\$1), by G. F. Root. Well known and always a success.

Heroes of '76 (\$1), by J. E. Trowbridge. Patriotic and musical.

For Schools in general.

Forest Jubilee Band (40 cts.), by N. B. Sargent. Beautiful bird-songs, &c.

New Flower Queen (60 cts.), by G. F. Root. Appropriate for flower-time.

School Festival (25 cts.), by C. G. Allen. Easy and pretty.

A Merry Company, or Cadets' Picnic (40 cts.), by Collin Coe. New and very pretty.

The above list by no means includes ALL music books for School use. For further information please correspond.

The prices for a quantity of books are usually 20 to 25 per cent. less than the retail price; for which price we send, promptly, specimen copies to any address, post free.

OLIVER DITSON & CO., BOSTON.

G. H. DITSON & Co.,
867 Broadway, New York.

LYON & HEALY,
Chicago.

J. E. DITSON & Co.,
1228 Chestnut St., Phila.

DITSON & CO.'S

UNEQUALLED LIST OF

COLLECTIONS OF PIANO MUSIC.

Pages full sheet music size. Large books, compactly printed. All the music good and popular. Superior to all others in the quantity of first-class copyright music contained.

PIANO CLASSICS. \$1.00 in Boards. \$1.50 in Cloth, and \$2.00 full Gilt, for presents.

This collection is already famous, having been received with marked approval and satisfaction by persons of the best musical taste. The pieces are of recent composition, and the compiler had before him an unusual quantity of really good music, from which to select.

CREME DE LA CREME. VOL. I.

CREME DE LA CREME. VOL. II. Price of each, \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

Two volumes of standard piano pieces, such as have an enduring reputation. Music is a little more difficult than the average, and suited to advanced players. Together, the volumes provide quite a library of music.

GEMS OF THE DANCE. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A large number of the best and most brilliant Waltzes, Polkas, Galops, Mazurkas, &c., all modern, and by distinguished composers.

GEMS OF STRAUSS. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

That King of Dance Music, Strauss, cannot possibly make anything that is dull or inferior. This volume contains the greater part of his best compositions.

LEAVES OF SHAMROCK. 80 cts. in Paper, \$1.00 in Boards, \$1.50 in Cloth.

While there are good collections of Irish *Songs*, it is believed that this is the only complete and good one of Irish *Melodies*, of which it contains about a hundred, well arranged, and fitted for playing on the piano or organ.

HOME CIRCLE. VOL. I.

HOME CIRCLE. VOL. II. Price of each, \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

These were the first published volumes of a now very popular series of books, and contain a large number of that kind of pieces that will always please. Vol. II. has quite a quantity of 4-hand pieces. As most of the music is easy, the books are useful ones for piano pupils in their second quarter.

MENDELSSOHN'S SONGS WITHOUT WORDS.

These celebrated compositions have been often republished, and the editions (all containing the same music) sell for various prices, according to form and style.

A good octavo edition, in Paper, costs \$1.00.
A good edition in Cloth, sells for \$2.00.
Russell's Engraved edition sells for \$4.00.
An edition carefully fingered by Jarvis sells for \$4.00.

CLUSTER OF GEMS. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A collection of the same kind as the *Crème de la Crème*, containing music of undoubted beauty, and of some little difficulty.

THE PIANO AT HOME. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A large collection of 4-Hand Pieces, or Piano Duets of good character, very useful and entertaining for pupils.

MUSICAL FAVORITE. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

One of the newest collections, and of course contains music recently published and quite popular.

PARLOR MUSIC. VOL. I.

PARLOR MUSIC. VOL. II. Each \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

Two volumes of moderately difficult piano music of fine quality. These volumes, with the *CREME DE LA CREME* and the *CLUSTER OF GEMS* make a very complete library for advanced players.

FOUR-HAND TREASURE. \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

A new and superior collection of Piano Duets.

FOUNTAIN OF GEMS.

PIANO-FORTE GEMS.

PIANIST'S ALBUM.

WELCOME HOME. Price of each, \$2.00 in Boards, \$2.50 in Cloth, \$3.00 Gilt.

Four books containing large quantities of good piano pieces of all kinds, and all of approved popularity.

AMERICAN DANCE MUSIC COLLECTION. 50 cts.

AMERICAN PIANO MUSIC COLLECTION. 50 cts.

Large and handsome collections of modern piano music, for a very low price. Either book sent by mail, postpaid, for 65 cents.

BACH'S WELL-TEMPERED CLAVICHORD. \$4.50.

This well known collection of fugues and preludes, although composed more than a century ago, holds its own among difficult music, and the book should not be neglected by any one who wishes to be a first class piano player.

BEETHOVEN'S SONATAS. The handsome embossed edition of Lebert and Von Bulow. 2 vols. each, \$6.00
Russell's edition, Fingered by Czerny, 2 vols. each, \$5.00.

HAYDN'S SONATAS. \$2.00 in Paper, \$3.00 in Cloth.

MOZART'S SONATAS. \$4.00 in Cloth, \$5.00 Gilt.

It used to be, and still is, perhaps, a custom with good teachers to give their scholars lessons in Mozart's (and very likely Haydn's) Sonatas, preparatory to the more intricate ones of Beethoven. This is surely study and pleasure combined, for nothing could be smoother or more musical than the piano music of the two masters.

SCHUMANN'S ALBUM. \$1.50 in Paper, \$2.00 in Cloth, Russell's engraved edition, \$3.00.

Famous pieces of medium difficulty.

CHOPIN'S WALTZES. Peters' Edition, Paper, 50 cents.

" **NOCTURNES.** " " 60 "

" **MAZURKAS.** Paper, \$1.00.

Praise of "Chopin" is superfluous. Acknowledged everywhere as of the best.

FAIRY FINGERS. Easy pieces by J. BECHT.

GOLDEN CHIMES. Easy pieces by C. KINKEL.

MAGIC CIRCLE. Easy pieces by HARMISTOUN and WINNER.

PEARL DROPS. Easy pieces by 10 different composers.
These four books cost each \$1.00 in Boards, and \$1.50 in Cloth.

CLEMENTI'S SONATINAS. Op. 36, 37, 38, Paper, 50 cts.

KOHLER'S CHILDREN'S (Kinder) ALBUM. Paper, 75 cts.

SONATINA ALBUM. LOUIS KOHLER, 75 cts.

KUHLAU'S SONATINEN, Book I. 50 cts.

The above books are Peters' fine editions, and contain most valuable collections for all who want to be thorough students of piano music.

OLIVER DITSON & CO., BOSTON.

C. H. DITSON & Co.,
867 Broadway, New York.

LYON & HEALY,
Chicago.

J. E. DITSON & Co.,
1228 Chestnut St., Phila.

HANDY BOOKS OF REFERENCE

ON MUSICAL SUBJECTS,

FOR ALL WHO WRITE MUSICAL ARTICLES.

FOR STUDENTS OF VOCAL AND INSTRUMENTAL
MUSIC.

FOR TEACHERS OF ALL BRANCHES OF MUSIC.

For Professional
and Amateur
Musicians.

The best of memories of the best of musicians need, at times, to be refreshed. The books here mentioned answer the greater part of all possible musical questions.

Moore's Encyclopedia of Music. Price, \$5.00

By JOHN W. MOORE. Mr. Moore has, for many years, been a diligent collector of items on musical subjects. A selection from these fills this large and comprehensive book, which contains biographical notices of as many as 2,000 noted musical people, and also plain definitions or explanations of most of the technical words used by composers.

Dictionary of Musical Information. . . Price, \$1.25

By JOHN W. MOORE. This dictionary contains the most important part of what is also in the greater book, but here in a condensed and cheaper form.

Dictionary of Musical Terms. Price, \$4.00

By STAINER and BARRETT. Not a dictionary at all; unless the definitions of the marks of expressions, etc., make it so. It is a very complete readable and entertaining ENCYCLOPEDIA, with long treatises on theory, on the structure of the vocal organs, on the history and mechanism of the Piano-forte and other musical instruments;—in fact, on all things you will be likely to need, in the way of explanation. There is abundance of illustration by pictures, and by phrases of printed music.

Ludden's Pronouncing Dictionary of Musical Terms. Price, \$1.25

By WILLIAM LUDDEN. This is a true dictionary, well arranged and complete, giving all terms in common use, their definitions, and the pronunciation in the original language in which they were made.

5,000 Musical Terms. Price, 75 cts.

By JOHN S. ADAMS. A still more condensed list, making a convenient pocket dictionary.

Peters' Burrowes' Piano Primer. . . . Price, 50 cts.

This is a simple sort of catechism, explaining the notes and, in general, what used to be called the "rudiments" of music. Very many elementary teachers use it for their younger pupils, and sales have been very large. Excellent little books of a similar character, are:

Jousse's Catechism of Music. Price, 20 cts.

Lenhart's Elements of Music. Price, 50 cts.

Musical Forms. By E. PAUER. Price, \$1.00

Musical Scale. By H. P. BIDDLE. Price, \$1.50

Outline of Musical Form. W.S.B. MATHEWS. Price, .50

Are all good treatises on the subjects mentioned.

Johnson's New Method of Harmony. . . Price, \$1.75

By A. N. JOHNSON. Is conspicuously a good book to read and refer to, as it explains in the plainest, easiest and most interesting manner, the art of composing easy music. The book is also a capital text-book.

Richter's Harmony. Price, \$2.00

Richter's Fugue. Price, \$2.00

Richter's Counterpoint. Price, \$2.00

Are all standard books of reference for the higher branches of composition.

Lowell Mason's Pestalozzian Music Teacher.

Price, \$2.00; and his little book, "HOW SHALL I TEACH?" (28 cts.) let one in detail into the manner of teaching of one who, in his day, was a power in the musical world.

Chorus Choir Instruction Book. Price, \$1.75

By A. N. JOHNSON. Explains in the author's wonderfully simple manner, his remarkable system of instructing singing classes and choirs. A most valuable system, as applied to musical communities as they average in America.

Marx's General Music Instructor. . . . Price, \$2.50

By a veteran German theorist. Is a serviceable "talk" about a large part of the things a learner should know.

Ritter's History of Music. . . Two volumes. Each, \$1.50

Is a condensed view of the whole progress of the wonderful art since the beginning of the Christian Era.

Elson's Curiosities of Music. Price, \$1.00

Deals with ancient music in China, and in other old communities, and is a learned treatise written in a most charming and entertaining style.

Biographical Sketches of Eminent Musical Composers. Price, \$1.75

By MADAME URBINO. Is a notable book, as affording in moderate space, a view of the lives of nearly all the people who have literally made modern music.

INSTRUCTION BOOKS

can hardly be classed as books of reference. Still, as we cannot conceive of a reading book to teach the piano or any other instrument, one must glean his theories from the text of instructors. Ditson & Co. publish hundreds of these, including most of those that are published for all instruments. Lists and descriptions cheerfully furnished.

Any book mailed, post-free, for its retail price, which is the one here mentioned.

PUBLISHED BY OLIVER DITSON & CO., BOSTON, MASS.

C. H. DITSON & CO.,
867 Broadway, New York.

LYON & HEALY,
Chicago.

(1)

J. E. DITSON & CO.,
1228 Chestnut Street, Phila.