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THE  
PROGRESSIVE  
INTERNATIONAL  
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BY

FAIRBANKS & COLE.

ALSO AUTHORS OF

"FIRST AND SECOND PRIZE COLLECTIONS," "F. & C. BANJOIST," AND "FIRST TEN STUDIES."



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# PREFACE.

In presenting the "INTERNATIONAL BANJO INSTRUCTOR" to teachers and students of the popular instrument, we are aware that we tread upon ground already well occupied; but, at the same time, we feel that we are bringing to notice *new ideas*, such as have not before appeared in a Banjo instruction-book.

It has heretofore been considered necessary by some writers for the Banjo, to mark the note E (upper space in staff) with a *double stem* and a zero, while others have invented signs to indicate that the E should be played upon the *fifth string*. This has caused much confusion, as many players have mistaken the double stem for a *sixteenth note*, &c. We consider it best to always play the E on the *fifth string, open*, (unless otherwise marked,) for the reason that such a change assists the student, and does not confuse him with useless signs.

We wish also to impress upon the minds of Banjo-players the uselessness of taking down the *Bridge* when putting the instrument away, as such a proceeding injures the instrument. Washing the head of the Banjo is also injurious, as it impairs the tone and is of no practical benefit.

We take this occasion to thank the following named gentlemen, whose contributions have added much to the interest of the book:—Messrs. A. Baur, Brookville, Pa.; John M. Turner, New York; H. C. Blackmar, New Orleans; C. H. Lefavour, Salem, Mass.; Ed. H. Hulse, Buffalo, N. Y.; E. Pique, San Francisco; Ike Browne, North Adams, Mass.; Ed. De Barra, New Orleans; Frank Hanson, Boston; T. A. Kimball, Boston; E. K. Foster, Boston; J. C. Hewitt, Canton, Mass.; Walter Burke, Providence, R. I.; C. E. Latshaw, St. Louis, Mo.; James T. Crozier, Wilmington, Del., and Ranous A. Smith, Pittsfield, Mass.

In order to improve the standing of the Banjo, an improved quality of music is necessary, such as we have endeavored to give in this book, which will, we trust, find many friends.

Very Respectfully,

FAIRBANKS & COLE.

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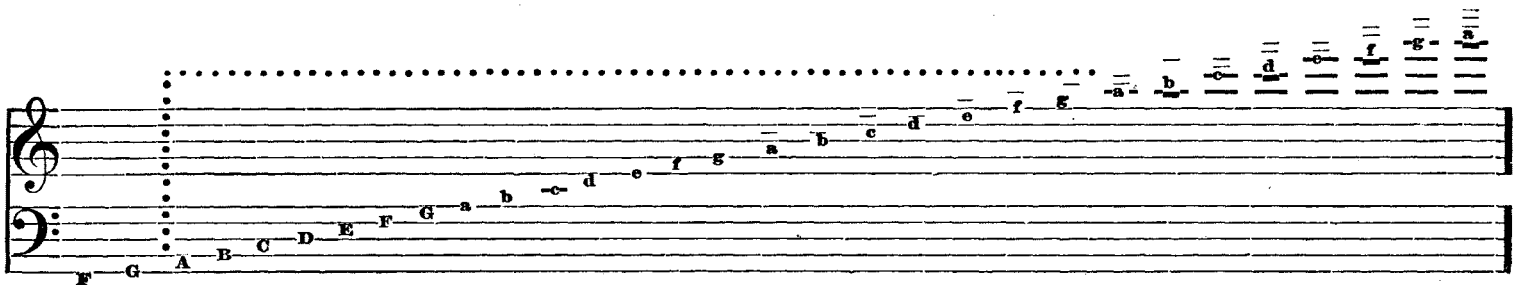
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## PROGRESSIVE INTERNATIONAL BANJO INSTRUCTOR.

### ELEMENTARY PRINCIPLES OF MUSIC.

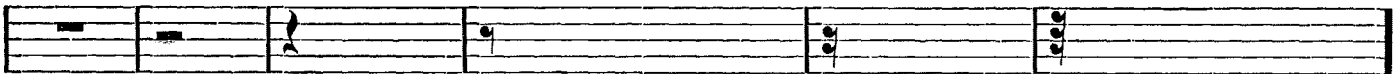

#### Staves.

All musical sounds vary according to pitch, or acuteness of tone; and in order to express a sound that is high or low, we use what is called a Staff. The Grand Staff of eleven lines has been in use for many generations. It is easy to see how in writing music to be played by both hands upon an instrument like the organ or piano, the middle line was left out, and only used when middle c was to be written. Then music for the violin and other instruments, and for ladies' voices, caused the upper staff to be used separately. It was marked by this sign:  called the violin, or "G clef." (The lowest string on the violin is G.) The lower staff was used for the double-bass viol, etc., and was distinguished by this sign:  called the bass or "F clef," (F being the lowest string on the old double-basses.) The dotted lines (from A to  $\bar{a}$ ) show the *actual* compass of the Banjo, but the notation is an octave higher, from a to  $\bar{a}$ . The upper line of the bass clef (a) and the middle c line are both used as added lines below the Banjo staff (or staves.)



The pulsations, or beats, whether expressed by sounds or silence, whose groupings constitute measure and rhythm, are expressed by characters called notes, and rests. The relative duration of these pulsations, and their nomenclature in different countries is shown in the following table. The German nomenclature is given the preference.

#### Notes and Rests.

|               |  |         |         |                         |             |                |       |
|---------------|--|---------|---------|-------------------------|-------------|----------------|-------|
| <i>Rests.</i> |  |         |         |                         |             |                |       |
| <i>Count</i>  | 1 2 3 4  | 1 2 3 4 | 1 2 3 4 | 1 and 2 and 3 and 4 and | 1 and 2 and | 1..... and...2 | 2 and |
| <i>Notes.</i> |  |         |         |                         |             |                |       |

|                 |            |        |           |              |               |                  |
|-----------------|------------|--------|-----------|--------------|---------------|------------------|
| <i>German.</i>  | Whole.     | Half.  | Quarter.  | Eighth.      | Sixteenth.    | Thirty-second.   |
| <i>French.</i>  | Round.     | White. | Black.    | Once hooked. | Twice hooked. | Thrice hooked.   |
| <i>English.</i> | Semibreve. | Minim. | Crotchet. | Quaver.      | Semiquaver.   | Demi-Semiquaver. |

Each note has its corresponding rest which marks the time passed in silence during the performance of music, as all the time must be provided for.



The following simple method of memorizing will enable the pupil to literally have all the signatures and key-tones "at the finger ends." Name the wrist of the right hand C, and the fingers as follows: First finger (thumb), G; second, D; third, A; fourth, E; fifth, B; and fifth finger of left hand, F $\sharp$ . Close the right hand and the wrist is C. (No sharps or flats.) Raise first finger, (G), signature one sharp; add second finger, (D), two sharps; third finger, (A), three sharps; fourth finger, (E), four sharps; fifth finger, (B), five sharps; sixth finger, (little finger of left hand) is (F $\sharp$ ), six sharps.

### To find the Letters Sharped.

One sharp is the sixth finger, (F $\sharp$ ); two sharps, sixth and wrist, (C $\sharp$ ); three sharps, sixth finger, wrist and first finger, (G $\sharp$ ); four sharps, add second finger; five sharps, add third finger; six sharps, add fourth finger. For signatures in flats reverse the process, calling the sixth finger F, (not F $\sharp$ ); fifth finger, B $\flat$ ; fourth, E $\flat$ ; third, A $\flat$ ; second, D $\flat$ ; first, G $\flat$ ; and we shall see that the fingers held up represent the number of flats.

### To find the Letters Flatted.

One flat is the fifth finger, (B $\flat$ ); two flats, add fourth, (E $\flat$ ); three flats, add third, (A $\flat$ ); four flats, add second, (D $\flat$ ); five flats, add first, (G $\flat$ ); six flats, add the wrist, (C $\flat$ ).

### Measure.

Accent is stress, or force. These accents are used in music: *strong, medium* and *weak*. A Pulse is the duration of time between two accents. A Measure is the distance from one strong to another strong accent, or from a medium or weak accent to a second medium or weak accent occupying *the same relative position* to the second strong accent. The bar (|) precedes the strong accent. The double bar (||) marks the end of a phrase, but does not indicate accent. A strong accent may be followed by one or two weak accents, as |Ma-ry, |Mer-ri-ly. It is only possible to have one strong accent in a measure. Simple measure then may be either two-pulse (duple) or three-pulse (triple). All other measures are compounded from these two classes.

### Signatures

Are of three kinds: Clef, Key, and Time. We have explained the first and second. The time signature is formed of two figures, expressed as a fraction; the upper figure denotes the number of pulses, and the lower figure, the note representing the pulse-unit. The note that predominates in a sentence is used for the pulse-unit.

### Simple Measure.

Two-two.      Two-four.      Three-four.      Three-eight.

DUPLE.      TRIPLE.

### Compound Measure.

Four-four.      Six-eight.      Nine-eight.      Twelve-eight.

Often called Common Time.


The dot (·) is half the value of the note or rest that precedes it.

Written. Value.    Written. Value.    Written. Value.    Written. Value.    Written. Value.    Written. Value.




Dots placed at the double bar, thus, ||·|| signify a repetition of the passage.





## Appoggiatura or Grace Notes

Are used to ornament or enrich the melody, and may be written above or below the principal note. All grace notes displace the principal note, and take part of its value. The grace note is very short when there is a line through its stem, () and is played as quickly as possible, the accent falling on the principal note. When there is no line through the stem, it takes one-half of the value from the note following it, and also takes the accent.

## Signs of Repetition.

The letters D. C. are used as an abbreviation of Da Capo, which signifies "to repeat from the beginning," when placed at the end of a piece; we therefore return to the beginning, and play to the word Fine, which means the finish, or the end. This character, , is called a sign. When it occurs for the second time, we return to where it first occurred, and play to the Fine, or to the Pause, () which is placed over a double bar, thus:  at the conclusion of a piece. The letters D. S., at the end of a piece, are an abbreviation of the term Dal Segno, "from the sign." Sometimes we notice a term, thus: "D. S. al Fine;" literally, to play from the sign to Fine, the end.

## The Slur or Tie.

This sign, , placed over or under two notes on the same degree, is called a Tie, and the second, or tied note is not to be played. This sign, , placed over or under two or more notes on different degrees in music written for the Banjo, the first note is made with the right hand, and the following note or notes (if descending the scale) with the left hand, by picking or snapping the string; if ascending the scale, the method for the left hand is to bring out the note or notes following the first in vibration, by striking down upon the string.

## The proper Dimensions of a Banjo.

Much advice has been given on this subject in so-called instruction books for the banjo, generally advising a neck seventeen and one-half inches long, and a rim eleven inches in diameter, and two and five-eighths inches in depth. It is true that many banjos are constructed on this plan, and, with some slight modifications, they will do for a tyro; and as nearly all instruction books are written with paste brush and scissors, this extraordinary unanimity of opinion is easily accounted for. But for the artist, or one who has given this subject even half a lifetime of study, a rim of eleven inches is not large enough for the proper amount of vibration to produce a full and musical quality of tone; as, even by adding one-half inch to the diameter of this rim, we have a gain of eighteen square inches of sounding board. This has been admitted by all honest searchers after truth and tone as an improvement. It is thus safe to assert that a rim of eleven and one-half inches is much to be preferred, and a depth of two and one-quarter inches is very desirable. Now, in order not to have the length of strings too great, we would advise a neck eighteen and one-half or nineteen inches in length, the shorter neck preferred for a beginner. This information has presumably been given for the use of those wishing to make a banjo for their own use. While we are perfectly willing to admit the right of every person to make a banjo, violin, guitar, or even a piano, it is but fair to admit that some specialists do excel in their special line. Hence, for an artistic result in any musical instrument, time, study, skill, and other qualities are needed for a proper result.

## The proper Care of a Banjo.

Always keep your banjo in a case of some kind, a stiff one preferred, to prevent undue strain on neck, pegs, &c., and also to avoid possible breakage. Be sure and leave it well tuned, and *do not* remove the bridge. We are sorry to disagree with many of the banjo kings (?) of the present and past generation, but an honest desire to elevate the banjo, and give useful information, compels us to do this. If you have a properly constructed banjo, no bad results will follow this steady and even strain; while if you have the banjo king's delight, viz.: a store banjo, the neck will surely spring backwards when you take down the bridge. Never loosen the head after it is securely on the banjo; but do not strain it too soon after it is put on, as the moisture under the top hoop dries out very slowly, and, if tightened too soon, stretches the head, but does not tighten it. Do not wash the head to remove dirt stains, but, if they become unsightly, take a piece of common erasing rubber and rub lightly and evenly until they disappear. We again apologize to the antediluvian banjo kings and their silly imitators, for giving common sense advice, based on years of study and attention to detail, to improve the banjo.

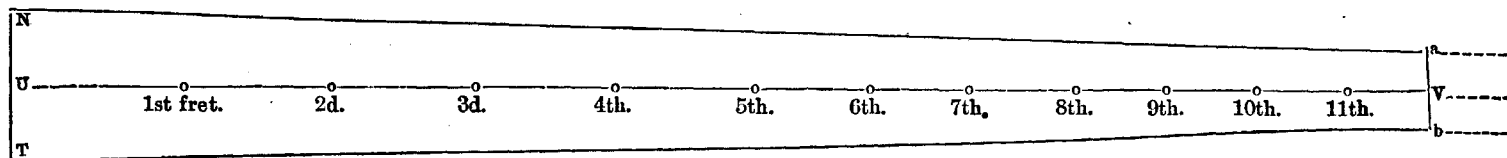
### How to Fret a Banjo.

The best way to fret a Banjo is to take it to a reliable manufacturer of the instrument, and have it properly done. The system in general use is as follows: the bridge should have a fixed position, about three inches from edge of rim; divide the distance from the nut to the bridge into eighteen equal parts, and place the first fret one-eighteenth from the nut; then divide the distance from the first fret to the bridge again into eighteen equal parts, and place the second fret one eighteenth from the first fret. Proceed in this manner for each fret, until you have as many frets as desired. Frets may be inlaid level with the finger-board, or raised like those on the guitar. We also give another rule for fretting, as follows:

### To make a Scale for Fretting any Instrument.

Mark a place for bridge on Banjo head three inches from rim; draw on paper the line, U V, equal to one-half the distance between nut and the mark on head; divide this line in nine equal parts, take one of these parts in a pair of dividers and set it up perpendicular to the line, U V, at the point U, one-half above and one-half below the line. Now take the line, a b, and set it up in like manner at V, making it equal in length to one-half the line N T, or equal to line, N U; join N a and T b, making two converging lines; span these lines over the point U with dividers, apply this distance from the point U on the line U V, this will give the place for first fret, over which point span the two converging lines again; this new span applied on the central line, U V, from the first fret, will give the second fret, over which point you span a third time, and apply this span in like manner to the central line, giving the next fret, and so on till you get as many frets as you wish. If more than twelve frets are desired, extend the lines N a, U V and T b as far as you wish to fret, and proceed as before. When the Banjo is strung up, place the bridge as far from the twelfth fret as that is from the nut.

By J. EBER DENISON.



### Method of Tuning the Banjo.

Tune the fourth string to A, from either an instrument, or pitch-pipe; then tune the third string to E, which may be found on the fourth string, at the seventh fret. Tune the second string to G#, or in unison with the tone produced on the third string, fourth fret. Tune the first string to B, or in unison with the second string, at the third fret. Tune the fifth string to E, an octave above the third string, or in unison with the first string at the fifth fret. The strings of the Banjo when in tune give the following tones:

Fourth string. Third string. Second string. First string. Fifth string.

### To Tune the Banjo with the Guitar.

The strings of the Guitar, when in tune, give the following tones. (The strings are numbered from the smallest.)

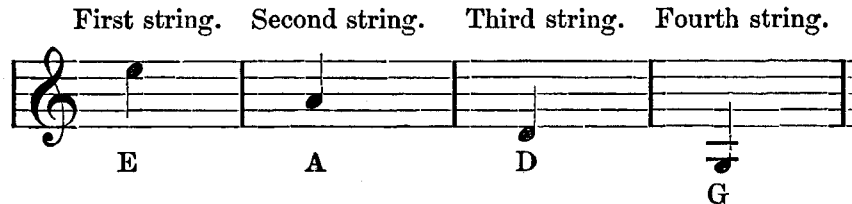
First string. Second string. Third string. Fourth string. Fifth string. Sixth string.

Tune the fourth or bass string of the Banjo to the fifth or A string of the Guitar, then tune the other strings from the bass, in the usual manner. The Banjo being tuned to the key of A, the Guitar will accompany it in that key, or in any key in which it may be played, by playing in the same key on the Guitar.

If you wish to tune the banjo higher, to the key of C, tune the third string to the third or G string of the guitar, the other strings from that tone. Now, when the banjo is played as if in the key of A, the music is produced in the key of C, and the guitar to accompany it must be played in C; if the banjo is played as in E, the music is produced in the key of G, and the guitar accompanies in G; if the banjo is played as in D, the music is in F, and the guitar accompanies in the key of F.

### To Tune the Banjo with the Violin.

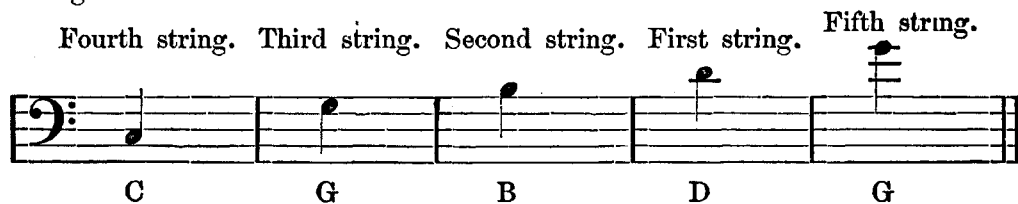
The strings of the violin when in tune give the following tones, beginning with the smallest string, which we will call the first.



Tune the fourth, or bass string of the banjo to the second, or A string of the violin (tuning an octave lower.) Tune the other strings from the bass in the usual manner. The banjo is then tuned in A, and may be played to accompany the violin, always playing in the same key as the violin.

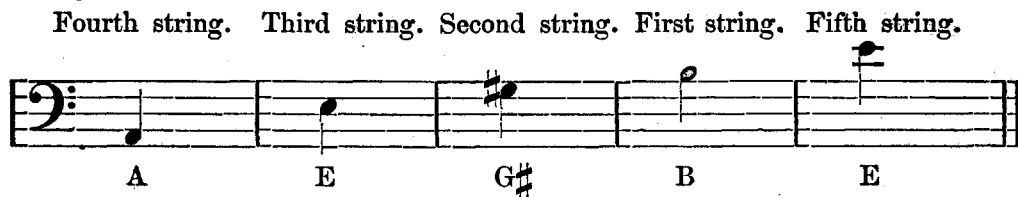
### To Tune the Banjo to C with the Piano.

Tune to the following tones in the bass clef.



### To Tune the Banjo to A with the Piano.

Tune to the following tones in the bass clef.



### Manner of Holding the Banjo.

The rim should rest on the right thigh, a little way from the body, the upper part of rim held firmly against the breast; the neck to rest lightly in the hollow between the thumb and fore-finger of left hand, the inside or palm not touching the neck, the end of neck to be elevated to about the height of the shoulder. The tips of the fingers are used in closing the strings, and must be held very firmly, to produce a clear, strong tone.

### Position of the Right Hand.

Rest the arm on the rim about four inches from the tail-piece, the little finger resting on the head, about one-half inch from, and nearly opposite, the bridge. The fifth, fourth and third strings are played with the thumb, the second string with the first finger, the first string with the second finger. This rule is often varied by using the third finger for the first string, the second finger for the second string, the first finger for the third string; the thumb playing the fourth and fifth strings, as before. Some authorities do not advise resting the little finger on the head, others do not mention it. We think the teacher can advise the pupil in this matter, or, if one is studying without a teacher, use your own judgment. A new device, known as "Walker's wrist rest," will be found very useful in giving the proper position for the wrist and right hand.

The favorite keys on the banjo, or those easiest of execution, are A major, and F# minor, signature, three sharps; E major, and C# minor, four sharps; B major, five sharps; D major, and B minor, two sharps; G major, and E minor, one sharp; C major, and A minor, natural signature, (no sharps or flats); F major, and D minor, one flat; Bb major, G minor, two flats.

We first give the scale in the key of A major, (often called the natural key of the banjo), because our lowest tone is A. By the use of figures, we show the fret, and the finger used to close the string for the given tones. The 0 indicates the string open. The note E, written in the upper space, can be made at five different places on the banjo. We will always play it on the fifth string, unless otherwise directed.

Scale in A Major.

| 4th string.        |                        |        |        | 3d string. |        | 2d string.    |   | 1st string.    |        |        | 5th string. | 1st string.   |        |        |         |
|--------------------|------------------------|--------|--------|------------|--------|---------------|---|----------------|--------|--------|-------------|---------------|--------|--------|---------|
| Open-<br>0         | 2d fret.<br>2d finger. | 4<br>2 | 5<br>4 | Open.<br>0 | 2<br>2 | Open.<br>0    | 1 | Open.<br>0     | 2<br>2 | 3<br>4 | Open.<br>0  | 7<br>1        | 8<br>3 | 9<br>4 | 10<br>4 |
|                    |                        |        |        |            |        |               |   |                |        |        |             |               |        |        |         |
| A B C# D           |                        |        |        | E F#       |        | G# A          |   | B C# D         |        |        | E           | F# G# A.      |        |        |         |
| Played with thumb. |                        |        |        | Thumb.     |        | First finger. |   | Second finger. |        |        | Thumb.      | First finger. |        |        |         |

As we use figures for the left hand fingering, we will use for the right: a cross (x) for the thumb, one dot (.) for the first finger, two dots (..) for the second finger, three dots (...) for the third finger, whenever a passage is to be marked for the right hand.

Exercise No. 1. For Learning the Octaves.

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

Exercise No. 2. Scale Practice.

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

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

Exercise No. 3.

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

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

NUT.

4th St. 3rd St. 2nd St. 1st St.

5th String. E

0 1st Fret. 2nd Fret. 3rd Fret. 4th Fret. 5th Fret. 6th Fret. 7th Fret. 8th Fret. 9th Fret. 10th Fret. 11th Fret. 12th Fret.

A E G B  
A F A C  
B F A C  
C G B D  
C G C D  
D A C E  
D A D F  
E B D F  
F C E G  
F C F G  
G D F A  
G D G A  
A E G B

1st Str. 2d Str. 3d Str. 4th Str. 5th Str.

12th Fret. 13th Fret. 14th Fret. 15th Fret. 16th Fret. 17th Fret. 18th Fret. 19th Fret. 20th Fret. 21st Fret. 22d Fret.

RIM.

A E G B  
A F A C  
B F A C  
C G B D  
C G C D  
D A C E  
D A D F  
E B D F  
F C E G  
F C F G  
G D F A  
G D F A

Fairbanks & Cole's Original guide to the fingerboard of the Banjo.  
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Count, 1 and 2 and 3 4 1 2 3 4 1 2 3 4 1 2 3 4

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

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

5 Bar..... 6 Bar..... 4 Bar..... 7 Bar.....

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

8\*..... 5 Bar..... 6\*..... 8\*.....

Chords in A Major. Accompaniment Exercise.

Count, 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

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

5 Bar..... 7 Bar..... 8\*..... 4 Bar..... 5 Bar.....

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

8\*..... 7 Bar..... 5 Bar..... 4 Bar.....

Accompaniment Exercise.

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

4 Bar..... 5 Bar.....





Chords in F# Minor.

5 Bar.....

4 Bar..... 5 Bar.....

Accompaniment Exercise.

5 Bar..... 4 Bar.....

Accompaniment Exercise.

5 Bar..... 4 Bar..... 5 Bar.....

Scale in E Major.

| 3d string.               | 2d string. | 1st string. | 5th string. | 1st string. | 2d string. | 3d string. | 4th string.   | 3d. |
|--------------------------|------------|-------------|-------------|-------------|------------|------------|---------------|-----|
| 0 2d fret.<br>2d finger. | 0 1        | 0 2 4       | 0 0         | 4 2 0       | 1 0        | 2 0        | 6 4 2 2 4 6 4 | 0   |
| E F#                     | G# A       | B C# D#     | E E         | D# C# B     | A G#       | F# E       | D# C# B C# D# | E   |

Chords in E Major.

2 Bar..... 7 Bar..... 10 Bar.....

Accompaniment Exercise.

2 Bar..... 7 Bar.....

7 Bar..... 4 Bar..... 2 Bar.....

Accompaniment Exercise.

Exercise in E Major.

Scale in C# Minor. (Relative to E Major.)

| 4th string. | 3d string. | 2d string. | 1st string.    | 5th. | 1st string.                         | 5th. | 1st string. | 2d.   | 3d.  | 4th.       |
|-------------|------------|------------|----------------|------|-------------------------------------|------|-------------|-------|------|------------|
| 4 6<br>2 4  | 0 2        | 0 2        | 1 2 4<br>1 2 4 | 0    | 7 9 11 13 14 12<br>3 1 3 4 2 10 9 7 | 0    | 4 2 0       | 1 0   | 2 0  | 6 4<br>4 2 |
| C# D#       | E F#       | G# A#      | B# C# D#       | E    | F# G# A# B# C# B# A# G# F#          | E    | D# C# B#    | A# G# | F# E | D# C#      |

Chords in C# Minor.

Accompaniment Exercise.

Accompaniment Exercise.

Scale in D Major.

| 4th string. | 3d string.   | 2d. | 1st string.  | 5th. | 1st string.                               | 5th. | 1st string.  | 2d. | 3d string.   | 4th.   |
|-------------|--------------|-----|--------------|------|---|------|--------------|-----|--------------|--------|
| 5<br>4      | 0 2 3<br>2 4 | 1   | 0 2 3<br>2 4 | 0    | 7 8 10<br>2 4 1 3 4 1 2 3 1 4 2 3 1 0 8 7 | 0    | 3 2<br>4 2 0 | 1   | 3 2<br>4 2 0 | 5<br>4 |
| D           | E F# G       | A   | B C# D       | E    | F# G A B C# D C# B A G F#                 | E    | D C# B       | A   | G F# E       | D      |

Chords in D Major.

Accompaniment Exercise.

Accompaniment Exercise.

Exercise in D Major.

Scale in B Minor. (Relative to D Major.)

| 4th string.    | 3d string. | 2d string. | 1st string.  | 5th. | 1st string.                 | 5th. | 1st string.    | 2d. | 3d string.     | 4th string.    |
|----------------|------------|------------|--------------|------|-----------------------------|------|----------------|-----|----------------|----------------|
| 2 4 5<br>2 2 4 | 0 2        | 0 2        | 0 2 3<br>2 4 | 0    | 7 9 11 12 10<br>3 4 4 2 8 7 | 0    | 3 2 0<br>4 2 0 | 1   | 3 2 0<br>4 2 0 | 5 4 2<br>4 2 2 |
| B C# D         | E F#       | G# A#      | B C# D       | E    | F# G# A# B A# G# F#         | E    | D C# B         | A#  | G# F# E        | D C# B         |

Chords in B Minor.

Accompaniment Exercise.

Accompaniment Exercise.

Scale in G Major.

| 3d string. | 2d.    | 1st string.  | 5th. | 1st string.                           | 5th.                        | 1st string.        | 2d.             | 3d.              |            |
|------------|--------|--------------|------|---------------------------------------|-----------------------------|--------------------|-----------------|------------------|------------|
| 3<br>4     | 1<br>1 | 0 1 3<br>1 4 | 0    | 7 8 10 12 13<br>1 2 2 2               | 15 17 19 20 19<br>3 4 3 2 1 | 17 15<br>2 1 13 12 | 10 8 7<br>4 2 1 | 0 3 1 0<br>4 1 0 | 1 3<br>1 4 |
| G          | A      | B C D        | E    | F# G A B C D E F# G F# E D C B A G F# | E                           | D C B              | A               | G                |            |

Chords in in G Major.

Accompaniment Exercise.

3 Bar..... 7 Bar..... 11\*..... 2 Bar..... 3 Bar..... 7 Bar..... 6 Bar..... 3 Bar.....

Accompaniment Exercise.

3 Bar..... 7 Bar..... 11\*..... 2 Bar..... 3 Bar..... 7 Bar..... 6 Bar..... 3 Bar.....

Scale in C Major.

| 4th string. | 3d string.   | 2d.    | 1st string.  | 5th. | 1st string.       | 5th.              | 1st string. | 2d. | 3d string | 4th.         |        |              |            |
|-------------|--------------|--------|--------------|------|-------------------|-------------------|-------------|-----|-----------|--------------|--------|--------------|------------|
| 3 5<br>2 4  | 0 1 3<br>1 4 | 1<br>1 | 0 1 3<br>1 4 | 0    | 6 8 10<br>3 4 2   | 12 13 12<br>2 4 2 | 10 8<br>4 2 | 6   | 0         | 3 1<br>4 1 0 | 1<br>1 | 3 1<br>4 1 0 | 5 3<br>4 2 |
| C D         | E F G        | A      | B C D        | E    | F G A B C B A G F | E                 | D C B       | A   | G F E     | D C          |        |              |            |

Chords in C Major.

3 Bar..... 7 Bar..... 8 Bar..... 10 Bar..... 11\*.....

Accompaniment Exercise.

3 Bar..... 7 Bar..... 8 Bar..... 10 Bar..... 11\*.....

Accompaniment Exercise.

3 Bar..... 7 Bar..... 8 Bar..... 10 Bar..... 11\*.....

Exercise in C Major.

3 Bar..... 8 Bar..... 4..... 6 Bar..... 3 Bar..... 6\*

3 Bar..... 8 Bar..... 10 Bar..... 11\*.....

A single-line musical staff in treble clef showing a scale in A minor. The notes are A, B, C, D, E, F#, G#, A, G#, F#, E, D, C, B, A. The scale is divided into sections of 3 bars, 8 bars, 10 bars, and 11 bars. Fingering numbers (1-4) are indicated above the notes.

Scale in A Minor. (Relative to C Major.)

| 4th string.        | 3d string. | 2d string. | 1st string.    | 5th. | 1st string.   | 5th. | 1st string.    | 2d. | 3d string.     | 4th string.        |
|--------------------|------------|------------|----------------|------|---------------|------|----------------|-----|----------------|--------------------|
| 0 2 3 5<br>0 2 3 4 | 0 2        | 0 1        | 0 1 3<br>0 1 4 | 0    | 7 9 10 8 6    | 0    | 3 1 0<br>4 1 0 | 1   | 3 1 0<br>4 1 0 | 5 3 2 0<br>4 3 2 0 |
|                    |            |            |                |      |               |      |                |     |                |                    |
| A B C D            | E F#       | G# A       | B C D          | E    | F# G# A G# F# | E    | D C B          | A   | G# F# E        | D C B A            |

Chords in A Minor.

Two-line musical staves in treble clef showing chord exercises in A minor. The first line has a 4\* section and an 8 Bar section. The second line has a 4\* section and a 6 Bar section. Chords are indicated by vertical lines and notes.

Accompaniment Exercise.

Musical notation for an accompaniment exercise in 3/4 time. It consists of a single-line staff with chords and a bass line. Sections are marked as 4\*..... 5 Bar....., 8 Bar....., and 5 Bar......

Accompaniment Exercise.

Musical notation for an accompaniment exercise in 2/4 time. It consists of a single-line staff with chords and a bass line. Sections are marked as 4\*....., 5 Bar....., 8 Bar....., and 5 Bar......

Scale in B Major.

| 4th string.    | 3d string. | 2d string. | 1st string.    | 5th. | 1st string.         | 5th. | 1st string.    | 2d.        | 3d.        | 4th.           |
|----------------|------------|------------|----------------|------|---------------------|------|----------------|------------|------------|----------------|
| 2 4 6<br>2 2 4 | 0 2        | 0 2        | 0 2 4<br>0 2 4 | 0    | 7 9 11 12 11 9 7    | 0    | 4 2 0<br>4 2 0 | 2 0<br>2 0 | 2 0<br>2 0 | 6 4 2<br>4 2 2 |
|                |            |            |                |      |                     |      |                |            |            |                |
| B C# D#        | E F#       | G# A       | B C# D#        | E    | F# G# A# B A# G# F# | E    | D# C# B        | A# G#      | F# E       | D# C# B        |

Chords in B Major.

Musical notation for Chords in B Major, measures 1-11. The notation is on a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The notes are: 1. B4, 2. B4, 3. B4, 4. B4, 5. B4, 6. B4, 7. B4, 8. B4, 9. B4, 10. B4, 11. B4. Fingering numbers (1-4) are indicated below the notes. Measure numbers and asterisks (e.g., 2 Bar, 3\*, 6 Bar, 7 Bar, 9 Bar, 11\*) are placed above the staff.

Accompaniment Exercise.

Musical notation for Accompaniment Exercise, measures 1-11. The notation is on a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notes are: 1. B4, 2. B4, 3. B4, 4. B4, 5. B4, 6. B4, 7. B4, 8. B4, 9. B4, 10. B4, 11. B4. Fingering numbers (1-4) are indicated below the notes. Measure numbers and asterisks (e.g., 2 Bar, 6\*, 7 Bar, 9 Bar, 11\*, 2 Bar, 3\*, 2 Bar) are placed above the staff.

Accompaniment Exercise.

Musical notation for Accompaniment Exercise, measures 1-11. The notation is on a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The notes are: 1. B4, 2. B4, 3. B4, 4. B4, 5. B4, 6. B4, 7. B4, 8. B4, 9. B4, 10. B4, 11. B4. Fingering numbers (1-4) are indicated below the notes. Measure numbers and asterisks (e.g., 2 Bar, 3\*, 2 Bar, 7 Bar, 6 Bar, 7 Bar, 9 Bar, 11\*) are placed above the staff.

Scale in F Major.

| 3d string. | 2d string.  | 1st. | 5th. | 1st string.                                   | 5th. | 1st. | 2d. | 3d. |
|------------|-------------|------|------|---|------|------|-----|-----|
| 1 3        | 1 2         | 1 3  | 0    | 6 8 10 11 13 15 17 18 17 15                   | 0    | 3 1  | 2 1 | 3 1 |
| 1 4        | 1 2         | 1 4  | 0    | 6 8 10 11 13 15 17 18 17 15                   | 0    | 4 1  | 2 1 | 4 1 |
| F G        | A B $\flat$ | C D  | E    | F G A B $\flat$ C D E F E D C B $\flat$ A G F | E    | D C  | B A | G F |

Musical notation for Scale in F Major, measures 1-11. The notation is on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The notes are: 1. F4, 2. G4, 3. A4, 4. Bb4, 5. C5, 6. D5, 7. E5, 8. F5, 9. E5, 10. D5, 11. C5. Fingering numbers (1-4) are indicated below the notes. Measure numbers and asterisks (e.g., 1 Bar, 2\*, 4\*, 6\*, 8 ar., 4\*) are placed above the staff.

Chords in F Major.

Musical notation for Chords in F Major, measures 1-11. The notation is on a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The notes are: 1. F4, 2. F4, 3. F4, 4. F4, 5. F4, 6. F4, 7. F4, 8. F4, 9. F4, 10. F4, 11. F4. Fingering numbers (1-4) are indicated below the notes. Measure numbers and asterisks (e.g., 1 Bar, 2\*, 4\*, 6\*, 8 ar., 4\*) are placed above the staff.

Accompaniment Exercise.

Accompaniment Exercise.

Exercise in F Major.

Scale in D Minor. (Relative to F Major.)

| 4th string. | 3d string.   | 2d.    | 1st string.            | 5th. | 1st string.   | 5th. | 1st.         | 2d.         | 3d string.     | 4th.   |
|-------------|--------------|--------|------------------------|------|---|------|--------------|-------------|----------------|--------|
| 5<br>4      | 0 1 3<br>1 4 | 1<br>1 | 0 2 3<br>4             | 0    | 6 8 10 12 14 15<br>1 2 3 4 5 6 7 8 9 10 11 12 13 14 15  | 0    | 3 1<br>4 1   | 2 1<br>2 1  | 3 1 0<br>4 1 0 | 5<br>4 |
| D           | E F G        | A      | B $\flat$ C $\sharp$ D | E    | F G A B $\flat$ C $\sharp$ D C $\sharp$ B $\flat$ A G F | E    | D C $\sharp$ | B $\flat$ A | G F E          | D      |

Chords in D Minor.

Accompaniment Exercise.



Accompaniment Exercise.

Scale in B $\flat$  Major.

| 4th string.             | 3d string. | 2d string.  | 1st string.                                       | 2d string.         | 3d string. | 4th string.             |
|-------------------------|------------|-------------|---|--------------------|------------|-------------------------|
| 1 3 5 6<br>1 3 2 4      | 1 3<br>1 4 | 1 2<br>1 2  | 1 3 4 6 8 10<br>1 3 4 1 2 4 1 1 4 10 3            | 6 4 3 1<br>4 4 3 1 | 2 1<br>2 1 | 3 1<br>4 1              |
| B $\flat$ C D E $\flat$ | F G        | A B $\flat$ | C D E $\flat$ F G A B $\flat$ A G F E $\flat$ D C | B $\flat$ A        | G F        | E $\flat$ D C B $\flat$ |

Chords in B $\flat$  Major.

Accompaniment Exercise.

Accompaniment Exercise.

Exercise in B $\flat$  Major.

Scale in G Minor. (Relative to B $\flat$  Major.)

| 3d string. | 2d string.  | 1st.       | 5th.      | 1st string.   | 2d string   | 3d.    |
|------------|-------------|------------|-----------|---|-------------|--------|
| 3<br>4     | 1 2<br>1 2  | 1 3<br>1 4 | 0         | 7 8 10 11 13 15 17 19 20 18<br>1 2 4 3 2 3 4 3 2 1 4 2 1 10 8 6 4 3 1                               | 2 1<br>2 1  | 3<br>4 |
| G          | A B $\flat$ | C D        | E $\flat$ | F $\sharp$ G A B C D E $\flat$ F $\sharp$ G F $\sharp$ E $\flat$ D C B A G F $\sharp$ E $\flat$ D C | B $\flat$ A | G      |

Chords in G Minor.

Accompaniment Exercise.

Accompaniment Exercise.

Original Triplet Exercises.

By RANOUS A. SMITH.

10 Bar.....

10 Bar.....

3 Bar..... 6\* 10 Bar..... 15 Bar..... 8va. 1 15 10 Bar..... 6\*

3 Bar..... 6\* 10 Bar..... 15 Bar..... 8va. 10 Bar. 6\*

10\*.....

11\*

13 Bar.....

13 Bar.....

The Slide.

By C. E. LATSHAW.

One of the peculiar and novel effects of Banjo playing is that of the "Slide," of which there are two kinds, viz. : the primary and secondary. In the primary slide the note is sounded twice, once by sliding to the note with a finger of the left hand, which causes it to vibrate, then pick the note again with a finger of the right hand, thus :

I term this the primary slide, simply because it occurs on the primary accent of the measure, and in order to give the note the proper accent, we must strike or pick the note again, after sliding to it.

The secondary slide is produced by sliding rapidly to, and stopping suddenly, on the desired note, thus :

The secondary slide is of great importance in sliding from a higher to a lower note, thus :

In the foregoing example the sixteenth note is vibrated, *not* sounded with a finger of right hand.

Below I give an example of the slide on double notes, both ascending and descending. The grace note must *always* be written in the primary slide.

# PUPIL'S REDOWA.

JAS. T. CROZIER.

Three staves of musical notation for 'Pupil's Redowa'. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' in a circle) and slurs. The piece concludes with a double bar line and repeat dots.

# CHALLENGE CLOG.

JAS. T. CROZIER.

Three staves of musical notation for 'Challenge Clog'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes, with numerous triplet markings and slurs. The piece ends with a double bar line and repeat dots.

# WOODWARD'S JIG.

JAS. T. CROZIER.

Three staves of musical notation for 'Woodward's Jig'. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music consists of a series of eighth and sixteenth notes, with triplet markings and slurs. The piece concludes with a double bar line, repeat dots, and the word 'Fine.' written below the final note.

# GREEN SPOT SCHOTTISCHE.

JAS. T. CROZIER.

Musical score for 'Green Spot Schottische' in G major (one sharp) and 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of notes with fingerings 9 and 7, and a '2 Bar....' instruction. The second staff includes a '2 Bar....' instruction and a first ending bracket labeled '1st.' followed by a second ending bracket labeled '2d.'. The third staff continues the melodic line. The fourth staff has a '2 Bar....' instruction. The fifth staff concludes with a first ending bracket labeled '1st.' and a second ending bracket labeled '2d.', followed by the instruction 'D.C. al Fine.'.

# NATIONAL CLOG.

JAS. T. CROZIER.

Musical score for 'National Clog' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of notes with fingerings 3 and 4, and a 'Tune 4th to B.' instruction. The second staff continues the melodic line. The third staff includes fingerings 9, 12, and 9. The fourth staff concludes with fingerings 12 and 9.

# LITTLE FOOTSTEPS.

Arranged by JAS. T. CROZIER.

Musical score for 'Little Footsteps' in G major, 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs. The piece concludes with a double bar line and a fermata.

# TIT-WILLOW. (MIKADO.)

Arranged by JAS. T. CROZIER.

Musical score for 'Tit Willow (Mikado)' in G major, 6/8 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by a steady eighth-note accompaniment. The piece ends with a double bar line and the word 'Fine.' written below the staff.

# THE EMPRESS POLKA.

By IKE BROWNE.

Musical score for 'The Empress Polka' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is a lively polka with many sixteenth notes. Above the first staff, there are annotations: '6 P. 3 Bar.' above the first measure, '5 Bar. . 5 B.' above the fifth measure, and '6 P. 3 Bar.' above the sixth measure. Below the first staff, there are fingerings: '0-0-0' under the first three notes and '1-1-1' under the next three notes. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a double bar line and the word 'Fine.' above the first measure. Above the second measure, it says 'B MINOR. 5 Pos.....'. Above the fifth measure, it says '1 4 4 4 4 4 0 4 2'. Above the eighth measure, it says '5 Pos.....'. The third staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a double bar line and the word '5 Pos.....' above the first measure. Above the fifth measure, it says '1st.' and above the sixth measure, it says '2d.'. The piece ends with a double bar line and the word 'D.C. al Fine.' written below the staff.







# PATCHWORK POLKA.

B. F. WALTERS.

Arr. for Banjo by W. A. COLE.

The musical score consists of ten staves of music, each with specific annotations:

- Staff 1: Annotated with **8\*** at the beginning and end, and **8\* 6\*.... 5 Bar.** in the middle.
- Staff 2: Annotated with **8\*** at the beginning and end, and **8\* 6\*.... 5 Bar.** in the middle.
- Staff 3: Annotated with **6 Bar.** and **5 Bar.....**.
- Staff 4: No specific annotations.
- Staff 5: No specific annotations.
- Staff 6: Annotated with **6 Bar.....**.
- Staff 7: Annotated with **5 Bar.....**.
- Staff 8: Annotated with **8\*** at the end.
- Staff 9: Annotated with **8\* 6\*.... 5 Bar.** and **8\*** at the end.

# SPRING SONG.

(FRUHLINGEGESANG.)

R. SCHUMANN. Op. 68.

Arr. by RANOUS A. SMITH.

Tune 4th to B $\sharp$ .

*Moderato espressivo.*

# GIPSY QUEEN WALTZ.

WALTER BURKE.

## INTRODUCTION.

## WALTZ.

*f* *rit.* *dim.* *f* *cres.* *mf* *cres.* *dim.* *ff* *dim.* *5 Bar.* *5 Bar.* *5 Bar....* *Fine.* *cres.* *p* *cres.* *D.C. al Fine.*

# JUNO SCHOTTISCHE.

IKE BROWNE.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a single measure of music with a '1 Bar.' label above it and a sequence of fret numbers: 4 1 1 1 0 4 1 0 0 3 2 1 0 4 4 4. The second staff starts with a '4 Pos.' label and contains a sequence of fret numbers: 1 3 1 0 1 4 0 0 0 4 1 0. The third staff continues the melody. The fourth staff includes a '4 Pos.' label and a sequence of fret numbers: 3 4 1 2 4 4 4 4 3 1 2. The fifth staff features a '2 Pos.' label, a '1 Barre.' label, and a sequence of fret numbers: 3 1 2 3 4 0 4 0 3 1 1 2 3 4 3 1 0. The sixth staff has an '8 Barre.' label and a sequence of fret numbers: 3 2 3 0 1 0 3. The seventh staff includes a '1 Barre.' label and a sequence of fret numbers: 4 1 1 1 3 2 3 1 0 4 2 3. The eighth staff contains a '1 Bar.' label, a '3 Bar.' label, and a sequence of fret numbers: 4 4 4 4 4 4 4 4 0 4 1 2 1 3. It also includes a first ending bracket labeled '1st.' and a second ending bracket labeled '2d.', both with '4 Pos.' labels above them.

# PATRIA MARCHE MILITAIRE.

Arr. for Banjo by H. C. BLACKMAR.

The musical score is arranged in ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a forte (*ff*) dynamic and a half-note chord, followed by a melody starting on a half note. The second staff continues the melody and includes a *mf* dynamic marking. The third staff features a more complex rhythmic pattern with eighth notes and includes fingering numbers 1 and 2. The fourth staff returns to a half-note chord and melody, with *ff* and *mf* dynamics. The fifth staff continues the melody with *ff* and *mf* dynamics. The sixth staff is marked *p* (piano) and includes asterisks (5\*, 10\*) and dots above the notes, indicating specific techniques. The seventh staff also includes asterisks (5\*, 10\*) and dots, and ends with a *ff* dynamic marking. The eighth staff continues the melody with *ff* and *mf* dynamics. The ninth staff continues the melody with *ff* and *mf* dynamics. The tenth staff concludes the piece with a double bar line.

# THE CARNIVAL OF VENICE.

Arr. and Varied for Banjo by WALTER BURKE.

## INTRODUCTION.

*Andante.*

1 Bar...  
*p* *cres.*  
1 Bar...  
*f* *mf*  
2 Bar... *rit.* 3 Bar... Har. 17th.  
*dim.*

## *Allegretto.*

5 Bar. 3 Bar.  
*f*  
8\* 5 Bar.  
5 Bar. *mf* *p*  
*mf*

5 Bar..... 8 Bar. 10 Bar..... 8\* ..... 8 Bar. 5 Bar.....

5 Bar..... 8 Bar. 10 Bar..... 8\* ..... 1\*

VAR. 1.

5 Bar.

5 Bar.

6\*

12\*..... 10\*..... 8\* ..... 6\* 6 Bar. 3 Bar.



8\*..... 6\*..... 5 Bar.... 4 Bar.... 3 Bar.... Open.... 6\* 8\* **VAR. 2.**  
*Tempo primo.*  
*dim.* *cres.* *f On 4th string.....*

3 *4th str.* *p* *f 4th str.....*

*4th str.....* *p* *f 4th str.....*

3 *f* *cres.* *p* *6\**

*f* *cres.* *Har. 12.—17.*

**FINALE.** *p* *ff accel.* *6\** *6 Bar....*

*cres.* *1st.* *2d.* *17 Bar.....* *22.*

# IMPERIAL CLOG-HORNSPIPE.

Composed by T. A. KIMBALL.

Arr. by W. A. COLE.

The musical score consists of ten staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and fingerings. Key annotations include:

- Staff 1: Fingerings '5 2' and '3' at the beginning; '6\*' with '3 1 2' at the end.
- Staff 2: '6\*' with '3 1 2' and two first/second endings labeled '1st. 8\*' and '2d. 8\*'.
- Staff 3: '7 Bar' and '13 Bar' markings above the staff.
- Staff 4: '7 Bar' marking and first/second endings labeled '1st.' and '2d.'.
- Staff 5: Fingerings '4 3 1 2' and '5 2'.
- Staff 6: '6\*' and '8\*' markings.
- Staff 7: First/second endings labeled '1st.' and '2d.'.
- Staff 8: '6\*' with '3 1 2' and '8\*' at the end.

# "DANUBE RIVER" MAZURKA.

Composed and Arr. for Banjo by H. C. BLACKMAR.

INTRODUCTION.

6 Pos. Bar.....

8\*

*f*

*mf*

5 Bar.....

7\*.....

8\*

*f*

*tr*

4\*.....

7\*.....

11\*..... 12\*.....

7 Bar.....

12 Bar..... Har.

*tr*

*f*

*D.S.*

Detailed description of the musical score: The score is written for a single treble clef staff in 3/4 time with a key signature of two sharps (F# and C#). It begins with an 'INTRODUCTION' section. The first line of music starts with a dynamic marking of *f* and includes a '6 Pos. Bar.....' annotation. The second line starts with *mf* and includes a '5 Bar.....' annotation. The third line includes a '7\*.....' annotation. The fourth line includes an '8\*' annotation. The fifth line includes a '4\*.....' annotation and a trill (*tr*) marking. The sixth line includes a '7\*.....' annotation. The seventh line includes '11\*.....' and '12\*.....' annotations. The eighth line includes a '7 Bar.....' annotation and a trill (*tr*) marking. The final line includes a '12 Bar.....' annotation, a 'Har.' (Harmonics) marking, and a *f* dynamic marking. The piece concludes with the instruction *D.S.* (Da Capo).

DANUBE RIVER.

Musical score for 'DANUBE RIVER.' in G major, 3/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a dynamic marking of *p*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1, 2, 3) and fret numbers (0, 1, 2, 3, 4) are indicated throughout. The second staff continues the melody with similar notation. The third staff features a dynamic marking of *pp* and includes a measure with a 7\*... annotation. The fourth staff continues the melodic line. The fifth staff shows a change in bass line with chords and single notes. The sixth staff includes a trill (*tr*) and a measure with a 5\*... annotation. The seventh staff also features a trill (*tr*) and a measure with a 6\*... annotation. The eighth staff concludes the piece with a final chord and a measure with an 8\* annotation. The overall style is characteristic of early 20th-century guitar music.

## LA GOLONDRINA

ED. DE BARRA.

The image displays a musical score for the song "La Golondrina" by Ed. De Barra. The score is written on seven staves, each beginning with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The music is a piano accompaniment, featuring a melody in the upper voice and a bass line in the lower voice. The melody consists of eighth and sixteenth notes, often beamed together, with some rests. The bass line is primarily composed of chords and single notes, providing harmonic support. The piece concludes with a final cadence on the seventh staff.

LA GOLONDRINA. In Mexico the Golondrina takes as firm hold upon the hearts of the people as "Home, Sweet Home" does upon the affections of those who speak the English tongue. If second to any, it gives way only to the national hymn, and not even to that, under certain conditions, or in its proper sphere.

# REGALIA QUICKSTEP.

By JOHN M. TURNER, N. Y.

INTRODUCTION.

4\*

6\*

5 B.

legato.

7 B Pos.

2 Bar.....

2 B Pos.

6\*

5 Bar.....

1st.

2nd.

fx

6\*

5 Bar.....

4 B. 5 B. 4 B. 5 B.

3 B. 2 B.

10 Bar.

1 Pos.

6\*

5 Bar.....

10 B.

8\*

6\*

4-4

2nd. 17 Bar.

12 Pos. Bar.

6\*

12 B. Pos.

13\*

10 B.

5 B.

Solo on Bass String.

Fine.

ff

p

6 B.

5 B. P.

Bass String.....

4 2 1 2

Bass String.....

4 2 2 4

Bass String.....

4 2 2 1

Bass String.

Bass String.....

4 2 1 2

Bass String.....

4 2 2 4

Bass String.

1 1 mo.

# EVERY BODY'S DARLING. (SCHOTTISCHE.)

## CONCERT SOLO.

R. EILENBERG.

Arr. for Piano by ERED. TER LINDEN.

Arr. by C. H. LEFAVOUR, Banjoist.

This arrangement can be played with the original Piano part, to be obtained at any music store.

To play with Piano, tune thus :

4th, 3d, 2d, 1st, 5th.

Play as written.

*Andante.*

8 Pos....  
4 Pos.  
13 Pos.....  
4 Pos.  
3 Pos.  
8 Pos.....  
6 Pos.....  
3 Bar.....  
6 Pos....  
10 Pos.....  
*Cadenza ad lib. for Piano, if played with the latter.*

*Moderato.*

*pp*

Copyright, 1886, by OLIVER DITSON & Co.

Played with great success at the Manhattan Beach Concerts by Gilmore's Band.

1st. 3 Pos. 2d. 3 Pos. 7 Pos. 9 7

7 Pos. 10 Pos. 13 9 Pos. 6 Pos. 9 Pos. 7 Pos. 8 Bar. 3 Bar. 7 Pos. ff

1st. 7 Pos. 9 Pos. 12 Har. 8 B. 6 Pos. 11 Pos. 9 7 2d. 8 1 1 3 9 12 Bar. 9 12

12 Bar. 14 12 13 12 12 Bar. 12 Bar. 1 Bar. p

pp rit.

pp

cres. f mf

repeat, pp



1st. 2d. *ff*

5 Pos. .... *pp* *f* *ff*

5 Pos. 0 1 0 1 0 1 0 1 0 1 0 5 Bar. 0 1 0 1 0 1 0 4 4 12 Bar. 12 13 14 4 15 12 3 14 12 13

*p*

*D.S.*

FINALE. *p*

5 Pos. .... *cres.* *ff*

*ff*

# HUDSON QUICK POLKA.

Composed by ED. H. HULSE.

*Lively.*

5 Bar.....

7 Bar.....

5 Bar.....

7 Bar.....

6\*.....

7 Bar.....

7 Bar.....

5 Bar.....

3 Bar.....

3 Bar.....

3 Bar..... Fine.

5 Bar.....

5 Bar..... 1st. 7 Bar..... 8\* 2d. D.S. al Fine. 5 Bar.....

# GREY EAGLE CLOG.

4th to B.

Composed by ED. H. HULSE.

3

3 Fine.

3

3 D.C.

# A. G. CROWE'S SEE-SAW.

## WALTZ SONG.

Banjo Arrangement by H. C. BLACKMAR

SOLO. 5 Pos. Bar.....

3 Pos. ....

4 Pos..... 6 Pos. Bar.....

6 Pos. Bar.....

2\*.....

VOICE.

See - - saw, see - - saw, Now we're up... or down.....

BANJO. 3 Pos. Bar.....

See - - saw, see - - saw,.... Now we're off to Lon - don town,....

See - - saw, see - - saw, Boys and girls come out to play,

See - - saw,.... see - - saw, On this, our half hol-i - day.....

*Fine.*

2\* .....

5\* .....

*D.C. al Fine.*

# HOMeward MARCH.

E. MACK.

Arr. by W. A. COLE.

1st BANJO.

2nd BANJO.

7 Bar.....

2 Bar.....

2 Bar.....

7 Bar.....

2 Bar.....

8\*

7 Bar. 4 7 Bar. 2 Bar. 4 7 Bar. 4 7 Bar.

2 Bar. 2 Bar. 2 Bar..... 2 Bar.....

7 Bar.....

2 Bar. ....

2 Bar. 2 Bar.

7 Bar. 4 7 Bar. 4 7 Bar. 3 2 1 0 2.

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

8\* 7 Bar. 4 7 Bar. 2 Bar. 4 3 1 2 4 3 1

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

5 Bar. 7 Bar. 4 3 1 4 3 1

5 Bar. 8\* 5 Bar. 7 Bar. 4 3 1 4 3 1

*Fine.*

*D.C.*

Homeward March.— 2.

# SPEED GALOP.

Composed by C. H. LEFAVOUR, Banjoist.

*Allegro.*

**GALOP.**

*ff* *f* *p* *mf* *f* *mf* *cres* *cen* *do.* *f* *ff* *D.C. from ♯ to ☺, to Coda.*

**TRIO.**

*mf* *cres* *cen* *do.* *f* *ff* *D.C. from ♯ to ☺, to Coda.*

**CODA.**

*cres* *cen* *ff* *do.*



To Senor M. HERNANDEZ.

# BELLE OF NANTASKET WALTZ.

DUETT FOR BANJO AND GUITAR.

Composed by EDMUND K. FOSTER.

*Moderato.*  
BANJO.  
3/4

*p con espressivo.*  
GUITAR.  
3/4

*mf*

5 Bar.....

*f* ac - cel - ff e - ran-

5 Bar.....

*do.* *dim.* 1st. 2d.

*mf*

Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a 3-measure triplet. The music is in 3/4 time with a key signature of two sharps (F# and C#).

Musical notation for the second system. The treble staff includes dynamic markings: *f*, *cres.*, *dim.*, and *accel.*. It features a 7-measure first ending bracket labeled "7 Bar." and a 2-measure second ending bracket labeled "2d.". The bass staff continues the accompaniment.

Musical notation for the third system. The treble staff includes a *staccato.* marking and a 3-measure triplet. The bass staff continues the accompaniment.

Musical notation for the fourth system. The treble staff includes a 5-measure first ending bracket and a 4-measure second ending bracket. The lyrics "ac - cel - e - ran - do." are written below the treble staff. The bass staff continues the accompaniment.

Musical notation for the fifth system. The treble staff includes dynamic markings: *dim.*, *f*, and *ad lib.*. It features a 5-measure first ending bracket and a 2-measure second ending bracket labeled "2d.". The bass staff continues the accompaniment.

6 Bar.....

6 Bar.....

ac - cel - e - ran - do. *ff* molto

*al* - - - *Fine.*

*Fine.*

# BOUQUET OF FLOWERS WALTZ.

J. RUMMEL.

Arr. for Banjo by H. C. BLACKMAR.

## INTRODUCTION.

5\*... ..  
p  
cres.  
7\*.....  
rall.

## WALTZ.

2\*.....  
p  
2\*.....  
Fine.  
2\*... .. 2\*..... 10\* 8\* 7\* 6\* 7\*.....  
f p  
2\*..... 2\*..... 9\*  
f p  
1st. 2d.

## TRIO.

dolce.  
6\*  
ff risoluto.  
6\*  
1st. 2d.

# WALTON WALTZ.

Composed by ED. H. HULSE.

8\*.....  
4  
1 2  
*Fine.*  
*D.S. Fine.*

# THE UNION PARADE MARCH.

By IKE BROWNE.

*Marcato.* 5 Bar. 2 Bar.

*f:*

*cres.*

*1st.* *2d.* *Fine.*

*f*

4 Pos.

*p* *f*

*D.S. al Fine.*

Detailed description: This is the musical score for 'The Union Parade March'. It consists of five staves of music in G major (one sharp) and 2/4 time. The first staff begins with a *Marcato.* marking and includes a 5-bar first ending and a 2-bar second ending. The second staff features a *cres.* (crescendo) marking. The third staff contains first and second endings, ending with a *Fine.* marking. The fourth staff has a forte (*f*) dynamic. The fifth staff starts with a 4-position (*4 Pos.*) marking, a piano (*p*) dynamic, and a forte (*f*) dynamic, concluding with a *D.S. al Fine.* instruction.

# THE BANJO GALOP.

By IKE BROWNE.

INTRODUCTION.

*Allegro.* 5 Bar.....

*ff*

*1st.* *2d.*

Detailed description: This is the musical score for 'The Banjo Galop'. It consists of three staves of music in G major (one sharp) and 2/4 time. The first staff is labeled 'INTRODUCTION.' and *Allegro.*, with a 5-bar first ending and a fortissimo (*ff*) dynamic. The second staff continues the melody. The third staff features first and second endings, marked *1st.* and *2d.* respectively.

3 Bar.....

*ff dim.*

*1st. 2d.*

*Fine.*

TRIO.

*D.C. al Fine.*

# JIG. "IRISHMAN'S FANCY."

By IKE BROWNE.

E MINOR.

3 Bar.....

4

3 Bar.....

4

3 Bar.....

4

# OLIVETTE WALTZ.

Arr. for Banjo by E. PIQUE.

5 Bar.....

19\*

5 Bar.....

5 Bar.....

11\* 10\*

*Fine.*

5 Bar. 10 Bar. 5 Bar.....

5 Bar.....

8\*

10 E.

7\*

5 Bar.....

12 Bar.

7 Bar..... *D.C. al Fine.*

*Fine.*



5 Bar..... 4 B. 5 B. B.

7 B. 5 B.

6 Bar..... 4 B. 5 B. 5\* 5 Bar. 4 B. 5 B. D.C.

This system contains the first four staves of music. The first staff has a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It includes various musical notations such as notes, rests, and fingerings. The second and third staves continue the melody and accompaniment. The fourth staff concludes the system with a double bar line and the instruction 'D.C.' (Da Capo).

# ANNA SONG. (NANON.)

Arr. for Banjo by E. PIQUE.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

5 Bar. 3 3 1 3 4

rall.

9 Bar. 2 Bar..... 9 Bar. 2 B.

7\*..... 8\* 9 B. Har.

This system contains the fifth through eighth staves of music. The fifth staff begins with a treble clef and a 6/8 time signature. It features a series of notes with fingerings (1-4) and includes a 'rall.' (rallentando) instruction. The sixth and seventh staves continue the piece, with the seventh staff ending with a double bar line and the instruction 'Har.' (Harmonics).

# CHARACTER JIG.

Composed by FRANK HANSON.

Arr. by W. A. COLE.

Tune 4th to B.

*Allegro.*

On Bass String.....

Slide.

Bass String.....

Bass String.....

*Fine.* *f*

*f* *ff*

*f*

*f*

2\* 4\* 5\* 7\*

9\* 7\* 5\* 4\* 2\*

2\* 4\* 5\* 7\* 9\* 9\* 7\* 5\* 4\*

2\*

1st. 2d. Bass String.....

Bass String..... Bass String.....

# "THE SUE WALTZES."

By A. BAUR.

## INTRODUCTION. *Andante.*

5\* Bar.

*p*

5\* Bar. 8\* 12\* Bar. .... 6\*

*ritard.....*

## WALTZ No. 1. *Tempo Waltz.*

5\* Bar.

5\* Bar. 8\* 7\* 5\* 4\*

*p*

6\* 2\* Bar.

*p*

*p*

*p*

*p*

WALTZ No. 2.

4 Bar.....

4 Bar.

1st. 2d. 8\* 7\* Bar. 5\* Bar.

7\* Bar. 5\* Bar. 2\* Bar. 8\* 7\* Bar. 5\* Bar.

2 Bar. 1st. 2d.

WALTZ No. 3.

12\* 10\* 8\* 5\* Bar..... 5\* Bar.

5 Bar..... Harmonics..... 7\* Bar. 12\* 17\* 12\*

5\* Bar. 3\* 5\* Bar. 3\* Bar. 6\*

FINALE.

en - - tan - - do. rit.....

5 Bar.

Tempo.

8\*.....

# A LITTLE TICKLISH GAVOTTE.

Arr. for Banjo by E. PIQUE.

(By permission of A. WALDTEUFEL, San Francisco.)

The musical score consists of ten staves of music in G major (one sharp) and 2/4 time. The notation includes treble clefs, key signatures, and various rhythmic values. Fingerings are indicated by numbers 1-4. The score includes several performance instructions and annotations:

- Staff 3: *Fine.*
- Staff 4: 12 B., 10 B., 9 B., 10 B., 7 Bar....
- Staff 6: 41
- Staff 7: **TRIO.** 8 Bar....., 7\*, 8\*, 5 Bar., 10 B., 5 Bar., 10 B., 9 B., 5\*
- Staff 8: 2 Bar., 5 Bar., 10 Bar., 4
- Staff 9: *D.S. al Fine.*

Musical score for D.C. Trio and D.C. Gavotte. The score consists of four staves of music in G major (one sharp) and 2/4 time. The first staff is the melody, starting with a treble clef and a key signature of one sharp. It includes fingerings (1-4), slurs, and dynamic markings like '9 B.', '2 B.', '5\*', '2 B.', '3 B.', and 'Fine.'. The second and third staves are accompaniment, featuring chords and rhythmic patterns with fingerings (1, 2, 3, 4) and dynamic markings like '2 B.', '5\*', and '6\*'. The fourth staff continues the accompaniment with dynamic markings '5\*', '6\*', '2 B.', and '8\*'. The piece concludes with a double bar line and a repeat sign.

*D.C. Trio al Fine, then D.C. Gavotte to Fine.*

# INTERNATIONAL CLOG.

By IKE BROWNE.

Musical score for International Clog. The score consists of four staves of music in G major (one sharp) and 2/4 time. The first staff is the melody, starting with a treble clef and a key signature of one sharp. It includes fingerings (3), slurs, and dynamic markings like '3', '3', '3', '3'. The second and third staves are accompaniment, featuring chords and rhythmic patterns with fingerings (3) and dynamic markings like '3', '3', '3', '3'. The fourth staff continues the accompaniment with dynamic markings '1st.', '2d.', and 'D.C. al Fine.'. The piece concludes with a double bar line and a repeat sign.

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# MINUETTO BY BOCCHERINI.

Arr. for Banjo by E. PIQUE.

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is a minuet in G major. The score includes various musical notations such as treble clef, key signature, time signature, and fingerings. Specific annotations include '7 Bar.....', '9 Bar....', '7 Bar. tr', '1st.', '2d.', '8\*', and 'Fine.'





# STEPHANIE GAVOTTE.

CZIBULKA.

Arr. for Banjo by H. C. BLACKMAR.

*Moderato.* 5\* 4\* 5\* 9\* 8\* 9\*

*Marcato.* 4\* 2\* 3\* 7\* *dim.* Slide 5\*

4\* 2\* 4\* 5\*

4\* 3\* 7\* 5\* 10\*

4\* 3\* *dim.* 5\* 4\* 10\*

6\* 10\* 9\* 5\*

6\* 10 9 14\* 10\*

*pp molto staccato.*

*p*

dim.

dim.

dim.

TRIO.

mf

cres.

fs mf

5\*

2\*

pp

2\*

5\*

pp

2\*

5\*

D.S.

5\*

5\*

rit. pp morendo.

# UNE BAGATELLE POLKA MAZURKA.

J. STRAUSS.

Arr. for Banjo by J. C. HEWETT.

1st BANJO.  
INTRO.

2D BANJO.

*f* *p* *f* *f* *p* *f*

*1st.* *2d.*

TRIO.

# MORTIMER QUICKSTEP.

Tune 4th to B.

Composed by ED. H. HULSE.

8\*.....

3 Bar.

5 Bar.

5 Bar.

7 Bar.....

3 Bar.

5 Bar.

5 Bar.

8\*

5 Bar.

5 Bar.

8\*

5 Bar.

5 Bar.

10 Bar.

# KITTY F. SCHOTTISCHE.

Composed and arranged by RANOUS A. SMITH.

The musical score is written on ten staves in treble clef with a key signature of two sharps (F# and C#). The piece is in 2/4 time. The notation includes various musical elements such as triplets, slurs, and fingering numbers (1-4). Above the staves, there are labels for specific measures: '5 Bar...', '6 Pos.', '8\*', '7 Bar.', '6\*', '5 Bar...', '6\*', '8\*', 'Slide.', '4 String.', '8\*', '9 Bar...', '4 3', '5 Bar...', '9 Bar...', '9 Bar...', '5 Bar...', '6\*', '8\*', '7 Bar.', '6\*', '5 Bar...', '5 Bar...', '6\*', '8\*', '6\*', '8\*', '8 Bar.', '5 Bar...', and '5 Bar...'. The piece concludes with the instruction 'D.C.' (Da Capo).

# STROLLING ON THE BEACH.

## SONG AND DANCE.

Words and Music by IKE BROWNE.

### INTRODUCTION.

1st BANJO. 6\*..... 5 Bar.

2d BANJO.

6\*..... 1st. 2d.

2 Bar.....

### VOICE.

1. When moon-beams soft are ly - ing On mountain, hill and lea,..... When the  
 2. As on the beach I wan-der In a pleas-ant, aim - less way,..... I am

sum - mer winds are sigh - ing From a - cross the dis - tant sea,..... 'Tis  
 of - ten led to pon - der On our fu - - ture wed - ding day,..... For

2 Bar..... 3 Pos. 12 Bar.



then I love to wander on the beach, And watch the rip - pling tide,..... While I  
soon I know she'll be my dar - ling bride, No more again to part,..... Oh!

wait the coming of my dar - ling, Who soon will be my bride.....  
hap - - py day when I may take her For - ev - - er to my heart.....

2 Bar.....

Stroll - ing on the beach at e - ventide,

Wait - ing, watch - ing for my lit - tle bride, No

12 Bar.....

2 Bar. 3 Pos.

thought but that of pleas - ure Our hearts shall ev - er reach,..... Hap - py

day that gave to me my treas-ure, While stroll - ing on the beach....

DANCE.  
1st BANJO.

5 Bar..... 4 Bar..... 5 Bar..... *cres.* 3 Bar. 4 Bar. 6 Pos. 2 Bar.....

*mf* 2d BANJO. 2 Bar.

2 Bar..... 6 Pos. .... *cres.*..... 5 Bar.....

2 Bar.....

5 Bar..... 4 Bar..... 5 Bar..... 2 Bar..... 5 Bar. 2 Bar.....

*mf* 2 Bar..... 2 Bar.....

6 Pos. 1st. 2d. 8\*

*mf* *cres.*..... *mf* *cres.*..... *mf*

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Accompaniment Exercise.

Accompaniment Exercise.

Exercise in G Major.

Scale in E Minor. (Relative to G Major.)

| 3d string. | 2d.     | 1st string. | 5th.                            | 1st string.           | 5th.      | 1st string. | 2d. | 3d string. |
|------------|---------|-------------|---------------------------------|-----------------------|-----------|-------------|-----|------------|
| 0 2 3 4    | 1       | 0 2 4       | 0                               | 7 8 10 12 14 16 17 15 | 0         | 3 1 0 1     | 1   | 3 2 0      |
| E F# G A   | B C# D# | E           | F# G A B C# D# E D# C# B A G F# | E                     | D# C# B A | G F# E      |     |            |

Chords in E Minor.