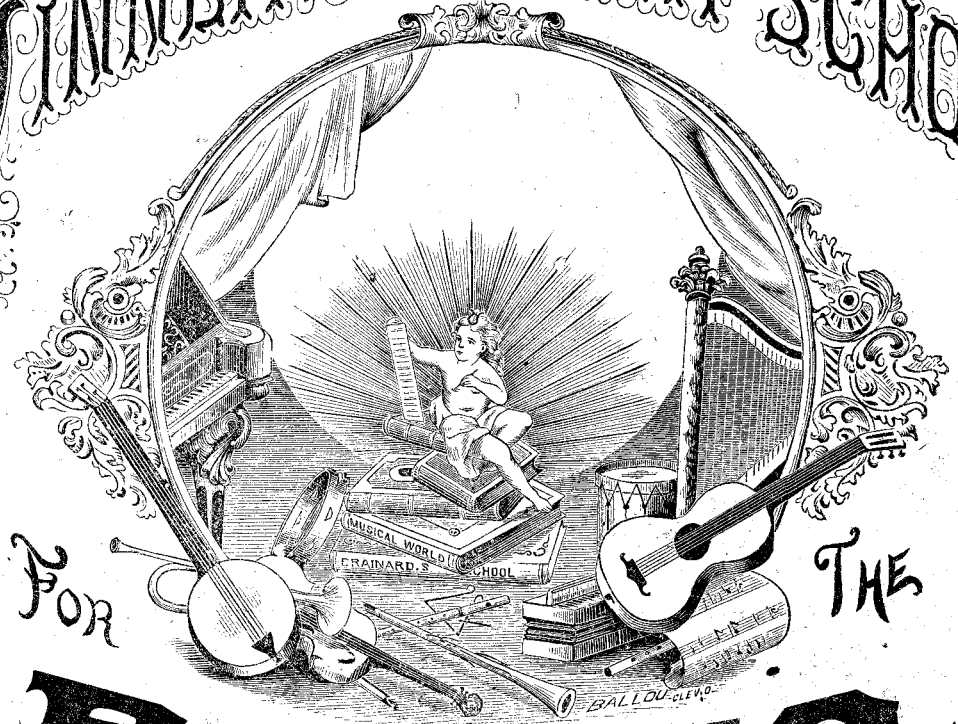


WINNER'S PRIMARY SCHOOL



FOR

THE

**BRAND.**

Fred M. Larrabee

F. Larrabee.

Normood.

Mass.

20  
1851

# WINNER'S PRIMARY SCHOOL

FOR THE

# BANJO;

A Thorough and Complete Course of Instruction for the Banjo,

WRITTEN AND ARRANGED FOR

**SELF-INSTRUCTION AS WELL AS FOR TEACHERS' USE.**

CONTAINING

FULL EXERCISES AND EXPLANATIONS,

AND A LARGE COLLECTION OF THE

NEW AND POPULAR MELODIES OF THE DAY.

By SEP. WINNER.

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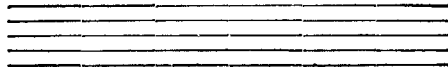
# RUDIMENTS OF MUSIC.

## OF THE STAFF, CLEFS, &c.

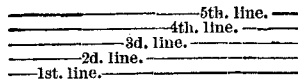
The five LINES upon which all music is written are called a STAFF. The lower line is known as the *first*, there being five, the upper one is consequently the *fifth* line.

Notes written between the lines are designated as being situated in the SPACES. There are *four* spaces, the lowest being described as the *first space*.

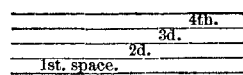
THE STAFF.



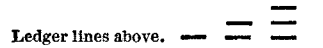
THE LINES.



THE SPACES.



LEDGER LINES are small added lines above or below the staff, used to represent sounds that are too high or low to be expressed upon it. From one to five, or more of these lines are required, which are designated as the first, second, or third ledger line *above*; the first, second, &c. ledger line *below*.



Every Staff is headed by a character called a CLEF. There are two clefs in general use, viz :

The TREBLE CLEF.



BASS CLEF.



The Treble Clef is used in music adapted to the Treble or Female voice, the Violin, Flute, Guitar, Accordeon, Concertina, and other *high* toned instruments; also for the *Right hand* in music for the Piano, Melodeon, Organ, etc.

The Bass Clef is used to represent that which is written for the Left hand on these instruments, also for the Bass, or male voice, and for the Violincello, deep-toned Horns, &c.

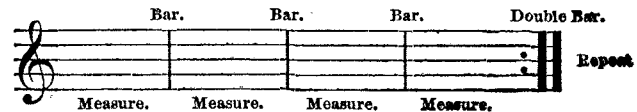
When these clefs are both required, as in music for the Piano, Melodeon, Organ, etc.

The Treble clef is situated over the Bass, and both are connected by a BRACE, thus :



All music consisting of several voices or parts, connected by a Brace, extending and including a staff for each and every movement, is designated a SCORE.

The Staff is divided into MEASURES by perpendicular lines, which are termed BARS. A *double bar* marks the end of a strain.






Dots at the double bar indicate *Repeat*.



# RUDIMENTS OF MUSIC.



## OF THE NOTES.



There are six varieties of Notes in general use, which vary in form according to their relative value.



The longest Note is a *Semibreve*, or **WHOLE NOTE**,  indicating the unit of time, of which all other forms of notes represent fractional parts. This note is measured by *four* counts or beats, the time of which being indefinite, as we may count at pleasure, either slowly *♩* in a rapid manner, according to the character of the composition.

The next is called a *Minim*, or **HALF NOTE**,  being but half the duration of the former, the stem may also be reversed  as the body of the note alone determines its situation upon the staff. This note requires *two* counts or beats, and may be long or short according to the same conditions as the Whole note.

The **QUARTER NOTE** or *Crotchet*, is represented with a *black* body, the same form as the Half note  or  but smaller, being the value of *one* beat or count.

The **EIGHTH NOTE** or *Quaver*, is of the same form with one hook, or stem  or  being half the time of a Quarter note.

The **SIXTEENTH NOTE** has two hooks,  or  and is just half the duration of an Eighth note.

The **THIRTY-SECOND NOTE** has three hooks  or  the time being one half the Sixteenth.

As the signification of time is more definitely expressed by Whole note, Half note, &c. the original terms, *Semibreve*, *Minim*, &c., have almost been abandoned.

## TABLE OF THE NOTES.

One Whole Note



is equal to Two Half Notes,



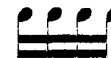
or Four Quarters,



or Eight Eighths,



or Sixteen Sixteenths,



or Thirty-two Thirty-second notes.



Characters denoting silence are called **RESTS**, they afford rest to the performer, and aid in producing musical effects. Each Note has its corresponding rest, which bears the same relative value under all conditions, its silence being of the same importance as a note signifying sound.

## THE NOTES AND RESTS.

Note.	Rest.	Note.	Rest.
			
			
			

Under 4th. line.      On 3d. line.      To the right.      To the left.

**THE DOT AND DOUBLE DOT.**

A Dot placed after a note or rest, increases its length or value one half: thus, a dotted whole note is equal to three half notes; a dotted half note to three quarters; a dotted quarter to three eighths; a dotted eighth to three sixteenths.

Dotted Whole Note. Dotted Half Note. Dotted Quarter Note. Dotted Eighth Note.


is equal to equals equals equals

When a second dot is added, its value is equal to half that of the first dot. Dots after rests increase their value in the same proportion.

equals equals equals equals

**THE SCALE OR GAMUT**

The notes are named according to their situation upon the staff, and the Clef that precedes them.

When the Treble Clef  is used, the first line is E, the second G, the third B, the fourth D, the fifth F. The first space is F, the second A, the third C, the fourth E.

Notes upon the lines. Notes in the spaces. D Space above. Space below, G

The notes are said to be upon the lines when the lines pass through them; and in the spaces when situated between the lines. D is said to be on the space below, and G upon the space above.

Notes below the staff. Notes above the staff.


**OF THE SCALES.**

When these notes are arranged in regular succession, they form what constitutes the SCALE.

Thus: Do Re Mi Fa Sol La Si Do Re Mi Fa Sol

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

The first seven letters of the Alphabet, A, B, C, D, E, F, G, are used to distinguish them; this of course, brings to our notice several of the same name, but they are explained as being an octave (or eight notes) distant; for instance, the E upon the fourth space is an octave above E on the first line; and F in the first space, is an octave lower than F on the fifth line.

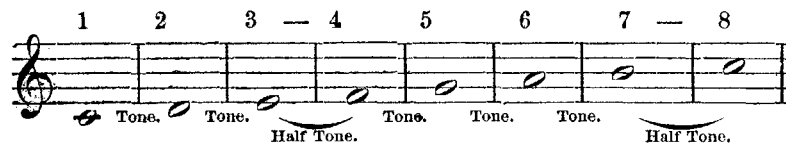
When the Bass Clef  is used, the notes upon the staff are named in the following order.

Thus: Fa Sol La Si Do Re Mi Fa Sol La Si Do

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

In vocal music the syllables over the notes are sung to the sounds they produce, and are pronounced Doe, Ray, Me, Fah, Sol, Lah, See, Doe.

The distance between any two sounds is called an *interval*; the smallest interval is called a *half-tone* or *semitone*; the next is a *tone*. A succession of tone and half-tone intervals, in the following order, occurs in the Natural Major Scale.



The semitones occurring always between the third and fourth, and the seventh and eighth interval, or Mi and Fa, Si and Do.

### OF TIME.

The movement of all music is expressed by figures, following the Clef, indicating the time.

There are two distinct species of time, consisting of *odd* and *even* divisions. The even measures are known as Common time and the odd ones as Triple time.

In COMMON TIME which is indicated by the figures  $\frac{4}{4}$  or the character  $\text{C}$  or  $\text{C}$  each measure contains exactly the *value* of a Whole note, which may be composed of the various notes or rests.

### COMMON TIME.



The figures  $\frac{2}{4}$  indicate another kind of Common time, wherein each measure contains the value of two fourth notes.

### TWO-FOUR TIME.



Another character of Common time is marked by the figures  $\frac{12}{8}$  also  $\frac{6}{8}$ , which is termed Compound Common time, being a kind of doubled Triple. thus.—

### SIX-EIGHT TIME.



### TWELVE-EIGHT TIME.



TRIPLE TIME is marked  $\frac{3}{4}$   $\frac{3}{8}$  etc., the upper figure denoting the quantity, and the lower figure the quality of note, that is  $\frac{3}{4}$  signifies three Eighth notes or their value to a measure;  $\frac{3}{8}$  expresses three Eighth notes or their value. It is the same in regard to all figures at the commencement of any composition.

In Triple time the first note of every measure must be accented. In Common time the first and third beats are both accented.

In common time Eighth notes, Sixteenths, etc., are grouped in even numbers, as two, four, etc.

In Triple time they are grouped in *odd* numbers, thus &

A figure *three* (3) over or under any three notes thus, or

signifies that they are to be played in the time of *two* of the same kind, with an accent similar to the word Mer-ri-ly, and are called TRIPLETs. A figure *six* (6) in the same manner denotes the time of *four* being a DOUBLE TRIPLET.



**STACCATO** occurs when an unaccented part of a measure is united with the next accented part, and is therefore subject to emphasis before the ear anticipates it; thus—



Any deviation from the established rules pertaining to accent are marked in this manner, > ^ < *sf. fz.* << >> etc.

### OF THE SHARPS, FLATS, &c.

In addition to the seven principal, or natural sounds of the Scale, there are five others called *Chromatic* sounds; they have their places between the whole tones, but, as every degree of the staff is occupied already, new signs are used to represent them, indicated by the **SHARP** #, **FLAT** ♭, and **NATURAL** ♮.

A Sharp # before any note *raises* it a semitone.

A Flat ♭ *lowers* any note a Semitone.

A Natural ♮ *restores* any chromatic note to its original condition.

When a Sharp or Flat is placed beside a Clef, it effects every note throughout the piece in the situation of such a character; also any other note of the same letter upon the Staff, and is called the **SIGNATURE**.

Any Sharp or Flat that does not stand beside the Clef is called an **ACCIDENTAL**, and effects only the notes before which it is placed, except the same note may again occur in the measure.



When the last note of a measure is influenced by an Accidental, if the next measure should commence with the same note it is also made in a like manner.


The *Signature* governs all sounds throughout the piece, which are found on the same degree of the staff with itself, unless contradicted by an *accidental*; that is, a ♯ on a degree which has already a flat or sharp, which are themselves accidentals when used in any other man-


ner than as the signature. The number of flats or sharps forming the signature of a piece varies, in accordance with the sound taken for the key-note.


The letters D. C., at the end of a strain signify **DA CAPO.**, which denotes a return to the first part before proceeding to the next. If at the end of a tune it signifies to finish with the first part, or at that double bar where we find a pause ◡.

*Dal segno*, or **S.**, at the end of a piece, directs the performer back to the sign, **S.**, from which he is to play to the close. A *pause* or *hold*, ◡, placed over a note or rest, denotes that the time of such note or rest is to be sustained beyond its value, at the pleasure of the performer.

Dots placed above or below any series of notes, thus,  indicate a **Staccato** movement; that is, a particularly distinct and marked style, round dots signifying moderately so, but pointed ones, thus,  exceedingly animated. Whenever we find a passage marked

thus,  which most frequently occurs in music written for the Violin, we play it in a staccato movement, but with one continued draw or push of the bow.

When two notes on the same degree of the staff are connected by a *Tie*,  the sound must be sustained during the time of both;

the same sign is called a *Slur* when placed over two or more notes on different degrees of the staff;  and signifies that the sound must glide smoothly from one note to the next.

This sign, (>) denotes a sudden accession of force to be given to the note over which it is placed. *Piano, pia.*, or *p.*, signifies that the passage must be played softly; *pp*, very soft; *forte, for.*, or *f.*, loud;

# RUDIMENTS OF MUSIC.

*f*, very loud. A gradual increase of strength is denoted by *crescendo*, *cres.*, or *cr.*; decrease of strength by *calando*, *decrescendo*, or *decrec.* A soft followed by a loud sound is indicated by *pf*; the contrary by *fp*. A small number of sounds louder than others have *fz*, *sfz*, or *sf*, placed under or over them; a sudden *incr* of sound is indicated by  $\blacktriangleleft$ ; a decrease by  $\blacktriangleright$ ; the two combined,  $\blacktriangleleft\blacktriangleright$ , form a *swell*.

Small notes or GRACE NOTES are often introduced as embellishments; the time of these notes is not considered a portion of the measure, but is taken sometimes from the previous note, but most generally from the notes which follow them.

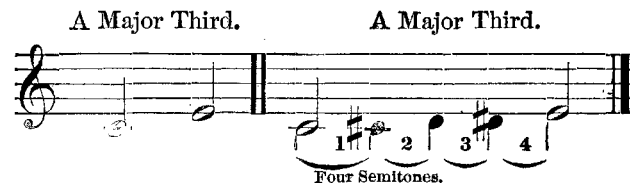
## GRACE NOTES.



## OF THE SCALES.

There are three kinds of Scales. The DIATONIC, the CHROMATIC, and the ENHARMONIC. The *Diatonic Scale* is a progression of eight notes, proceeding by degrees, including tones and semitones. There are two modes of the Diatonic Scale, viz. The MAJOR and MINOR. Both contain *five tones*, and two *semitones* in an octave, yet they

differ in the distribution of intervals. In the Major mode the semitones occur between the third and fourth, and the seventh and eighth intervals. In the Minor mode they are found between the second and third, and also the seventh and eighth intervals. The seventh, being the leading note, is always raised a semitone by an accidental in the Minor Scale. The surest way of recognizing the difference between the Major and Minor, is by observing the distance from the first to the third note of the scale. In the Major it is four semitones, and in the Minor but three.



The CHROMATIC SCALE moves in semitones, and is represented in ascending with sharps, and in descending with flats.

The ENHARMONIC SCALE occurs when the same sound is represented by different notes, as C# and Db, E# and Fb, G# and Ab, &c. &c.

# Dictionary of Musical Terms.

**Accelerando** or **Accel.** Quicken the time gradually.  
**Adagio.** Very Slow.  
**Ad Libitum** or **Ad Lib** with  
**Affetuoso.** Affecting, in pathos.  
**Agitato.** Agitated.  
**Al.** To the, as *Al Fine* to the end  
**Allegretto.** Somewhat cheerful, but not so quick as *Allegro*.  
**Allegro.** Quick.  
**Al. Segno.** To the Sign, signifying that the performer must go back to the sign  $\text{♩}$  and play from that mark to the word *Fine*.  
**Amoroso.** Lovingly.  
**Andante.** Somewhat slow.  
**Andantino.** Not quite as slow as *Andante*.  
**Animato.** In an animated style.  
**A poco a poco.** Little by little.  
**Aria.** An air or song.  
**Assai.** Very, extremely.  
**A tempo.** In the regular time.  
**Bis.** Twice (repeat).  
**Brillante.** Brilliant.  
**Calando.** Diminishing gradually in tone and speed.  
**Cantabile.** In a graceful singing style.  
**Con.** With, as *con espressione*, with expression.  
**Con Moto.** In an agitated style—with spirit.  
**Con Spirito.** With quickness and spirit.  
**Coda.** A few bars added to terminate a composition.  
**Colla Voce.** With the voice or melody.  
**Con Brio.** With brilliancy.  
**Con Espressione.** With expression.  
**Crescendo** or **Cres.** Gradually increase the volume of tone  
**Da Capo** or **D. C.** Repeat from the beginning to the word *Fine*.  
**Decrescendo** or **Decres.** Gradually diminish the volume of tone.  
**Delicato.** Delicately.  
**Diminuendo** or **Dim.** Same as *Decrescendo*.  
**Dolce** or **Dol.** In a sweet, smooth style.  
**Doloroso.** In a mournful, pathetic style.  
**E. and.**

**Espressivo.** } With expression.  
**Espressione** }  
**Fine.** The end.  
**For.te** or **f.** Loud.  
**Fortissimo** or **ff.** Very loud.  
**Forzando** or **fs.** Signifies that the note is to be given peculiar emphasis or force.  
**Forza.** Force.  
**Fuoco.** With fire.  
**Grave.** Extremely slow.  
**Grazioso.** In a graceful, elegant style.  
**Impromptu.** An extemporaneous production.  
**L. H.** Left Hand.  
**Larghetto.** Slow and solemn, but less so than *Largo*.  
**Largo.** Very slow and solemn.  
**Legerement.** Lightly, gaily.  
**Lentando.** Slower by degrees.  
**Legato.** In a smooth and connected manner.  
**Leato.** In slow time.  
**Loco.** Place, play as written.  
**Maestoso.** Majestic and dignified.  
**Martelato.** Struck with force.  
**Meno.** Less.  
**Mezzo** or **M.** Neither loud nor soft—medium.  
**Mezzo Forte** or **mf.** Rather loud.  
**Mezzo Piano** or **mp.** Rather soft.  
**Moderato.** Moderate.  
**Molto.** Very.  
**Mosso.** Movement.  
**Moto** or **Con Moto.** With agitation and earnestness.  
**Morendo.** Dying away.  
**Non Troppo.** Not too much.  
**Obligato.** Cannot be omitted.  
**Octava, Sva.** An octave higher.  
**Patetico.** Pathetically.  
**Pastorale.** A soft and rural movement.  
**Piano** or **p.** Soft.  
**Pianissimo** or **pp.** Very soft.  
**Piu.** Very.  
**Poco.** A little, somewhat.

**Pompos.** Pompous, grand.  
**Presto.** Very quick.  
**Prestissimo.** As quick as possible.  
**Quasi.** As if.  
**Rallentando** or **Rall.** A gradual diminution of tone and retarding of movement.  
**Religioso.** In a solemn style.  
**Ritardando**, or **Ritard** or **Rit.** Gradually slower.  
**Rinforzando, Rf.** With additional force.  
**Ritenuato.** Hold back the time at once.  
**Scherzando.** Playfully.  
**Segue.** Continue as before.  
**Seria.** Seriously.  
**Sempre.** Throughout—always.  
**Semplice.** In a simple, unaffected style.  
**Segno** or  $\text{♩}$ , sign, as *Al Segno*, to the sign; *Da Segno*, repeat from the sign to the word *Fine*.  
**Senza.** Without.  
**Sforzando.** Emphasized.  
**Sincopato.** Forced out of time.  
**Smorzando.** Smoothed, decreased.  
**Soave.** Soft and delicate.  
**Sotto Voce.** In an undertone.  
**Sostenuto.** In a smooth, connected style.  
**Spirito** or **Con Spirito.** With spirit.  
**Staccato.** Detached, short.  
**Tempo.** In time.  
**Tempo di Marcia.** In marching time.  
**Tempo di Valse.** In waltz time.  
**Tempo Primo.** In the original time.  
**Trillando.** Shaking on a succession of notes.  
**Tranquillo.** Tranquilly.  
**Tutto Forza.** As loud as possible.  
**Veloce.** With velocity.  
**Vigoroso.** Boldly, vigorously.  
**Vivace.** With extreme briskness and animation.  
**Vivo.** Animated, lively.  
**Volto Subito.** Turn over the page quickly.  
**Zeloso.** With zeal.

# WINNER'S

## PRIMARY SCHOOL FOR THE BANJO.

### OF THE POSITIONS, &c.

The hoop of the Banjo should rest upon the right thigh against the body, so that the wrist of the right arm may rest over the strings near to the bridge, the thumb over the small, or short string, (5th string) and the third finger over the first string. Keep the right arm steady, with the hand perfectly free, directly over the strings. The neck, or handle of the instrument should be a little elevated, held by the left hand between the first finger and the thumb, at a distance from the nut, enough to allow the first finger to touch the strings about an inch from the end. The tips of the fingers must be pressed firmly down when making the *closed notes*, the *open notes* being made without using the fingers of the left hand upon the strings.

There are three ways of making the notes; *open notes* with the fingers off, *closed notes* with the fingers down, and *picked notes*, which are done by snapping the string with a finger of the left hand.

### OF TUNING THE BANJO.

Begin by tuning the 4th. or wire string (Bass) to the note A, or as near as you can get it.

Then stop the string at the 7th. fret, which will give the note E, to which the 3d. string, **open, must be tuned.**

Stop the 3d. string at the 4th. fret, which will give the note G $\sharp$ , to which the 2nd. string, **open, must be tuned.**

Stop the 2nd. string at the 3d. fret, which will give the note B, to which the 1st. string, **open, must be tuned.**

Stop the 1st. string at the 5th. fret, which will give the note E, to which the 5th. string, **open, must be tuned.**

After tuning, the following notes may be sounded upon the open strings.



OF THE FINGER-BOARD.

Whenever notes occur that are higher than those here represented, the thumb of the left hand should be moved up the finger-board, and placed just about the fifth string, so as to bring the first finger upon the fret, or place where the 4th. finger makes E; when the hand is in its usual position, making E with the 1st. finger; then, to make F, put down the 2d. finger, to make G, put down the 3d. finger, and stretch, or extend the 4th. finger to reach the note A.

PLAN OF THE FINGER-BOARD.

OPEN NOTES.      FIRST FRET.      SECOND FRET.      THIRD FRET.      FOURTH FRET.      FIFTH FRET.

	1	2	3	4	5	
B	C	C#	D	D#	E	1st STRING.
G#	A	A#	B	C	C#	2d STRING.
E	F	F#	G	G#	A	3d STRING.
A	A#	B	C	C#	D	4th STRING.
						5th STRING.

\*

This mark 0 signifies the open string.

The figures 1, 2, 3, 4, indicate the first, second, third and fourth fingers, left hand.

This mark x signifies the thumb of the right hand, as the thumb of the left hand is never used in striking the strings.

Thumb or Fifth string open.




WINNER'S PRIMARY SCHOOL FOR THE BANJO.

FIRST EXERCISE. UPON THE OPEN STRINGS.

SECOND EXERCISE. DOUBLE NOTES.



Notes upon the fifth string are represented by the double stem, thus : 

EXERCISE WITH FIRST AND SECOND FINGERS DOWN.

First finger down on the second string.  
Second finger down on the first string.



THE STRIKE is made by hitting the first string with the back of the nail of the second finger, and the fifth string directly afterwards with the thumb.

EXERCISE FOR MAKING THE STRIKE.



INTRODUCING THE TRIPLET MOVEMENT.



SCALE FOR THE BANJO.

4th or Bass string.	3d String.	2d String.	1st String.	5th String.
FRETS. 0 2* 3* 4*	0 2*	0 1*	0 2* 3* 4*	0 7* 8 10*
FINGERS. 0 2 3 4	0 2	0 1	0 2 3 4	0 1 2 4

A star after a figure indicates the fret.

FIRST EXERCISE.

- ☞ The notes with double stem and hook, must be played on the fifth string open.
- ☞ The same notes (E) without the hook, are made at the fifth fret upon the first string.

SECOND EXERCISE.

THIRD EXERCISE.

## OF THE CHORDS.

A CHORD is two or more sounds struck together and played as one.

EXAMPLE.



*Harp Chords* are used in both Banjo and Guitar styles. The notes comprising the chord are played in rapid succession one after the other from the lowest note upward.

## HARP CHORDS.

WRITTEN.



EFFECT.



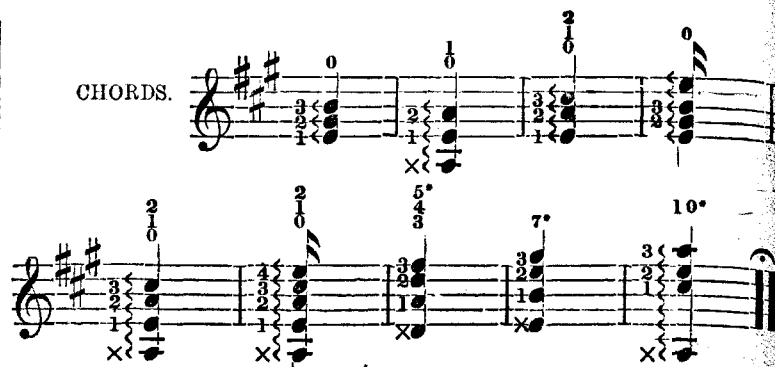
*Barre Chords* are used in both Banjo and Guitar styles. To make a Barre, press the first finger of the left hand across the strings at the required position, the thumb under and pressing the neck directly opposite the first finger, leaving the remaining fingers free to stop the strings when desired.

## DRUM CHORDS.

These chords are frequently used in marches, for giving a drum-like effect to certain passages. They are designated by a \* placed under them.

Straighten the fingers, keeping them together, raise the fore-arm from its position on the rim, bringing the hand in position across the strings, then, with a hammer-like movement, strike the strings near the bridge, making the desired chord.

CHORDS.



## OF THE SCALES.

FAVORITE KEYS.

The Banjo can be played in any key, but, like the Guitar, it has its favorite ones, or those easiest of execution, viz., A, [three sharps,] E, [four sharps,] D, [two sharps,] G, [one sharp,] A minor, [natural signature,] and F# minor, [three sharps.]

## CHROMATIC SCALE FOR THE BANJO.

THREE OCTAVES.





# WINNER'S PRIMARY SCHOOL FOR THE BANJO.

No. 10. *January* 15

**KEY OF A MAJOR. (NATURAL KEY OF THE BANJO.) THREE SHARPS.**

1st String.

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

**KEY OF E MAJOR FOUR SHARPS.**

SCALE.

**KEY OF D MAJOR TWO SHARPS.**

SCALE.

**KEY OF F# MINOR.**

SCALE.

**KEY OF A MINOR.**

SCALE.

## DEITCHER'S DOG.

Musical notation for "DEITCHER'S DOG." in G major (one sharp) and 4/4 time. The piece consists of two staves. The first staff includes guitar fret numbers: 2, 0, 2, 1, 1, 2, 0, 0, 0, 2, 4, 3, 2, 0, and 2. The melody is written in treble clef and ends with a double bar line.

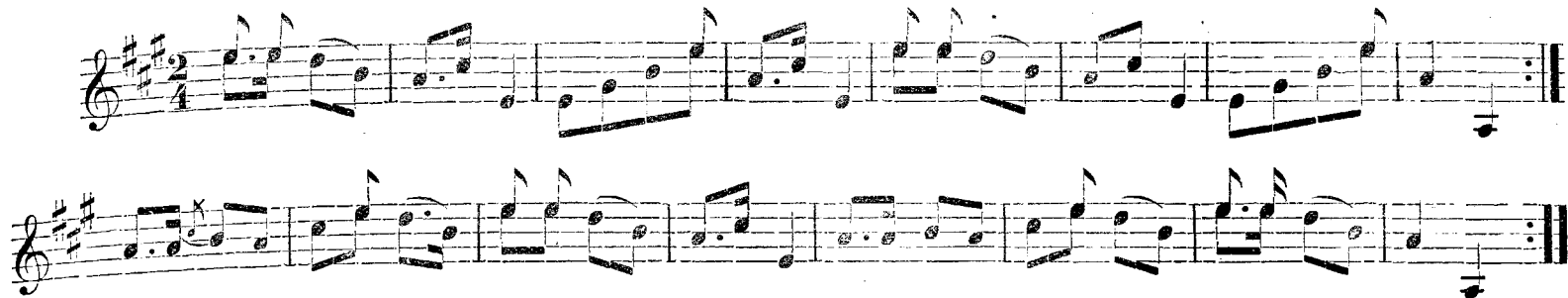
## FANNY GREY.

Musical notation for "FANNY GREY." in G major (one sharp) and 2/4 time. The piece consists of two staves. The melody is written in treble clef and ends with a double bar line.

## SNAP WALTZ.

Musical notation for "SNAP WALTZ." in G major (one sharp) and 3/8 time. The piece consists of two staves. The first staff includes the word "SNAP." under two notes and "Fine." at the end. The second staff includes the word "D. O." at the end. The melody is written in treble clef and ends with a double bar line.

RATTLE-SNAKE JIG.



THE "HUB" JIG.



ESSENCE OF OLD VIRGINNY.



## SILVER SPOONS. (Variations of the Rattlesnake.)

Musical notation for the first piece, "Silver Spoons. (Variations of the Rattlesnake.)". It consists of two staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The melody features eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

## WALK AROUND.

Musical notation for the second piece, "Walk Around." It consists of two staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The melody is characterized by a steady, rhythmic pattern of eighth notes, with some rests and slurs.

## EMANCIPATION DAY.

Musical notation for the third piece, "Emancipation Day." It consists of two staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The melody is more active, featuring eighth and sixteenth notes, with some triplets and slurs.

POLKA WALTZ.

Three staves of musical notation for a Polka Waltz. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some beamed pairs. The second and third staves continue the melody with similar rhythmic patterns and note values.

MINOR REEL.

Three staves of musical notation for a Minor Reel. The first staff begins with a treble clef and a common time signature (C). The key signature is one flat (Bb). The melody features a mix of eighth and sixteenth notes, with some beamed pairs and a fermata over a note in the first measure. The second and third staves continue the melody with similar rhythmic patterns and note values.

## WANTON WAG. (Scotch Reel.)

Musical notation for "WANTON WAG. (Scotch Reel.)" in G major (one sharp) and 2/4 time. The piece consists of two 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 melody is written in a single line. The second staff continues the melody. The piece concludes with a double bar line and repeat dots.

NEVER GO BACK ON YOUR WORD.

Musical notation for "NEVER GO BACK ON YOUR WORD." in G major (one sharp) and 6/8 time. The piece consists of two 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 melody is written in a single line. The second staff continues the melody. The piece concludes with a double bar line and repeat dots.

CIVIL RIGHTS JUBA.

Musical notation for "CIVIL RIGHTS JUBA." in G major (one sharp) and 2/4 time. The piece consists of two 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 melody is written in a single line. The second staff continues the melody. The piece concludes with a double bar line and repeat dots.

CALL'S JIG.

First system of musical notation for 'Call's Jig'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a repeat sign at the end of the line.

Second system of musical notation for 'Call's Jig'. It continues the melody from the first system, ending with a repeat sign.

Third system of musical notation for 'Call's Jig'. It continues the melody, ending with a repeat sign.

POLKA SCHOTTISCHE,

First system of musical notation for 'Polka Schottische'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is characterized by eighth and sixteenth notes, with a repeat sign at the end of the line.

Second system of musical notation for 'Polka Schottische'. It continues the melody, ending with a repeat sign.

Third system of musical notation for 'Polka Schottische'. It continues the melody, ending with a repeat sign.

## STANDARD COTILLON.



Musical score for "STANDARD COTILLON." The score is written on three staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a time signature of 6/8. The first staff contains the first six measures. The second staff contains the next six measures, with accents (^) placed above the first four notes. The third staff contains the final six measures, ending with a double bar line.

## SQUAMKUM FLATS.



Musical score for "SQUAMKUM FLATS." The score is written on three staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a time signature of 2/4. The first staff contains the first six measures. The second staff contains the next six measures. The third staff contains the final six measures, ending with a double bar line.



HOP DE DOO.



BULLY FOR YOU.



BOLD PRIVATEER.



## COLORED GEORGE'S POLKA.

Three staves of musical notation for "Colored George's Polka". The music is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some triplet markings. The first staff ends with a double bar line and repeat dots. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

## PICININI GALOP.

Three staves of musical notation for "Picinini Galop". The music is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is characterized by a fast, rhythmic pattern of eighth and sixteenth notes, including many triplets. The first staff ends with a double bar line and repeat dots. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. The initials "D.C." are written at the end of the third staff.

"CROOKED BILLET" POLKA.

Musical notation for "CROOKED BILLET" POLKA. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The notation consists of three staves. The first staff begins with a treble clef and a key signature of three sharps. The second staff continues the melody. The third staff includes a double bar line with a repeat sign, followed by a section marked "D.C." (Da Capo). Above the notes in the third staff, there are fingerings: "2 2" above the first two notes of the first measure, "0 0 0 0" above the next four notes, and "2 2" above the first two notes of the final measure.

MILL JIG.

Musical notation for MILL JIG. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The notation consists of three staves. The first staff begins with a treble clef and a key signature of three sharps. Above the notes, there are fingerings: "5th Pos. 2 1 2 0 0" above the first five notes, and "5th POS 2 1 2" above the next three notes. The second and third staves continue the melody.

## ARKANSAS TRAVELLER.

Musical score for "ARKANSAS TRAVELLER" in G major and 2/4 time. The score consists of three staves. The first staff is the melody, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The second staff is a guitar accompaniment, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. It includes a capo on the second fret (indicated by "X2") and a key signature change to one sharp (F#) for the second half of the piece. The third staff is a bass line, also in G major and 2/4 time.

## LANCER QUADRILLE.

Musical score for "LANCER QUADRILLE" in G major and 2/4 time. The score consists of three staves. The first staff is the melody, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The second staff is a guitar accompaniment, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The third staff is a bass line, also in G major and 2/4 time.

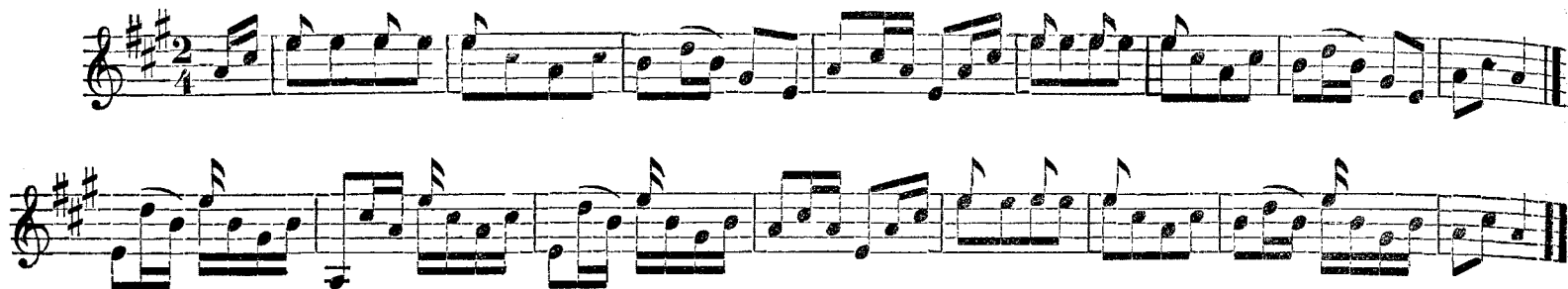
BRANDY AND WATER.



JOLLY DOG'S POLKA.



## MORMON ROOSTER.



## MARYLAND, MY MARYLAND.



## YANKEE DOODLE.



CAN CAN DANCE.

The first section of music, titled "CAN CAN DANCE.", consists of three staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written on a single treble clef staff. The first staff contains the first eight measures, ending with a double bar line and repeat dots. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. There are small 'x' marks above some notes in the second and third staves.

I WISH I WAS DE MAJOR.

The second section of music, titled "I WISH I WAS DE MAJOR.", consists of three staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The melody is written on a single treble clef staff. The first staff contains the first eight measures, ending with a double bar line and repeat dots. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. There are small 'x' marks above some notes in the second and third staves. The third staff ends with the instruction "D. C. S.S." above the final measure.

## PULLING HARD AGAINST THE STREAM.

Musical score for "PULLING HARD AGAINST THE STREAM." The 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 three staves. The first staff contains the main melody with several slurs and accents. The second staff continues the melody, ending with a *riten.* marking. The third staff is labeled "Chorus." and begins with the instruction *a tempo.* It features a similar melodic line with slurs and accents.

## WACHT AM RHINE.

Musical score for "WACHT AM RHINE." The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of three staves. The first staff contains the main melody with slurs and accents. The second staff continues the melody with some rests and slurs. The third staff continues the melody, ending with a double bar line and some final notes.



DOWN IN A COAL MINE.



*Chorus.*



LAST ROSE OF SUMMER.



## PAR EXCELLENCE.

Musical score for "PAR EXCELLENCE." consisting of four staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff is labeled "Chorus." and begins with a treble clef and a key signature of one sharp. The fourth staff continues the chorus melody. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

## MODOC FUNERAL DANCE.

Musical score for "MODOC FUNERAL DANCE." consisting of two staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody, featuring several accents (^) over the notes. The music is characterized by a steady eighth-note rhythm. The piece concludes with a double bar line and repeat dots.

D.C.

HEATHEN CHINEE.

Musical notation for the piece "HEATHEN CHINEE." It consists of two 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 ends with a double bar line and the word "Fine." written above it. The second staff begins with a repeat sign and ends with a double bar line and the initials "D.C." written above it.

LUNCH ROUTE.

Musical notation for the piece "LUNCH ROUTE." It consists of two staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various rhythmic values and rests.

THE HAPPY MAN.

Musical notation for the piece "THE HAPPY MAN." It consists of two staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various rhythmic values and rests.

## HOMINY MAN.

Musical score for "HOMINY MAN." in G major (three sharps) and 2/4 time. The score consists of three staves. The first two staves contain a single melodic line. The third staff contains a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

## COMIN' THRO THE RYE.

Musical score for "COMIN' THRO THE RYE." in G major (three sharps) and 2/4 time. The score consists of three staves. The first staff contains a single melodic line ending with the word "Fine." The second and third staves contain a piano accompaniment featuring prominent triplets in both the right and left hands.

NEVER GIVE UP.

Musical notation for the song "NEVER GIVE UP." It consists of three staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 6/8 time signature. The melody is written on the first staff, and the accompaniment is written on the second and third staves. The third staff ends with a double bar line and the marking "D.C." (Da Capo).

MARY HAD A LITTLE LAMB.

Musical notation for the song "MARY HAD A LITTLE LAMB." It consists of three staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The melody is written on the first staff, and the accompaniment is written on the second and third staves.

## MARCHING THRO' GEORGIA.

Musical score for "Marching Thro' Georgia." The score consists of three staves of music in treble clef, key of D major (two sharps), and common time (C). The first staff contains the main melody. The second and third staves provide accompaniment, with the second staff featuring a prominent bass line and the third staff providing harmonic support. The music is characterized by a steady, rhythmic march pattern.

## ON THE BROADWALK AT CAPE MAY.

By permission of J. G. WINNER.

Musical score for "On the Broadwalk at Cape May." The score consists of three staves of music in treble clef, key of D major (two sharps), and 2/4 time. The first staff contains the main melody, which is marked with 'X' above several notes. The second and third staves provide accompaniment, with the second staff featuring a prominent bass line and the third staff providing harmonic support. The music is characterized by a steady, rhythmic march pattern.

*Chorus.*

DAISY DEANE.

37

Musical score for 'DAISY DEANE.' consisting of three staves of music in treble clef, key signature of two sharps (F# and C#), and common time (C). The first staff contains the first line of music, the second staff the second line, and the third staff the third line. The piece concludes with a double bar line at the end of the third staff.

WAKE NICODEMUS.

Musical score for 'WAKE NICODEMUS.' consisting of three staves of music in treble clef, key signature of two sharps (F# and C#), and common time (C). The first staff contains the first line of music, the second staff the second line, and the third staff the third line. The piece concludes with a double bar line at the end of the third staff.

## DUBLIN BAY.

Musical score for "DUBLIN BAY." consisting of four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The melody is written on a treble clef staff. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and a final double bar line. The second staff continues the melody with similar rhythmic patterns. The third staff shows a continuation of the melody with some longer note values. The fourth staff concludes the piece with a final double bar line.

## JAPANESE HORNPIPE.

Musical score for "JAPANESE HORNPIPE." consisting of two staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written on a treble clef staff. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and a final double bar line. The second staff continues the melody with similar rhythmic patterns, ending with a final double bar line.



GENTLE SPRING WALTZ.

Musical score for 'Gentle Spring 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 (F# and C#), and a 3/4 time signature. The melody is written in a single line. The second staff contains a repeat sign with first and second endings. The third staff continues the melody with a fermata over a measure. The fourth staff features a double bar line with first and second endings. The fifth staff concludes the piece with a final double bar line.

PETIT JIG.

Musical score for 'Petit Jig' in common time (C), key of D major. The score is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is characterized by eighth and sixteenth notes. The piece concludes with two first and second endings, indicated by the numbers '1' and '2' above the notes.

## TAPPING AT THE GARDEN GATE.



## YOUNG MAN FROM THE COUNTRY.



TRAMPS WALTZ.

The first system of musical notation for 'Tramps Waltz' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

SLOW WALTZ.

The first system of musical notation for 'Slow Waltz' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody features a prominent triplet of eighth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

ONE AND TWENTY.

The first system of musical notation for 'One and Twenty' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody includes eighth notes and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

## CAVENDER POLKA.

I. RICKETT.

Tune 4th String to B.

Musical score for Cavender Polka, arranged for guitar. The score consists of three staves of music in 2/4 time, with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 4/4 time signature. The second staff has a 2/4 time signature. The third staff has a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. A fretting instruction "9F. 6th Fret." is written above the first staff. The piece concludes with a double bar line and repeat dots.

## TOM COLLIN'S JIG.

Musical score for Tom Collin's Jig, arranged for guitar. The score consists of three staves of music in 2/4 time, with a key signature of three sharps (F#, C#, G#). The first staff begins with a treble clef and a 4/4 time signature. The second staff has a 2/4 time signature. The third staff has a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piece concludes with a double bar line and repeat dots.

THEN YOU'LL REMEMBER ME.

43



TRAVIATA.



## KILLARNEY.

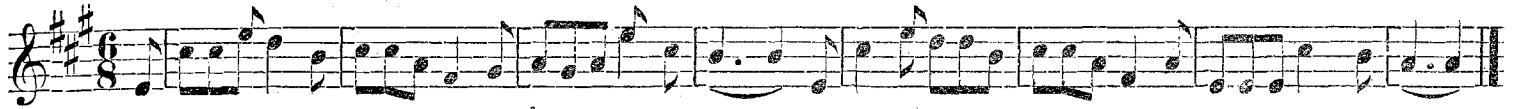
Musical score for 'KILLARNEY' in treble clef, key of D major (two sharps), and common time (C). The score consists of four staves of music. The first staff contains two triplet markings (indicated by a '3' below the notes). The second staff continues the melody. The third staff features a complex rhythmic pattern with a triplet and a four-note group. The fourth staff concludes the piece with a final triplet and a four-note group.

## BEAUTIFUL BELLS.

Musical score for 'BEAUTIFUL BELLS' in treble clef, key of D major (two sharps), and 3/4 time. The score consists of two staves of music. The first staff is a simple melody. The second staff features a more complex melody with a first ending bracketed section containing the sequence of notes 4 3 2 1, followed by a second ending bracketed section containing the sequence 2 3 1 3 2.



PADDLE YOUR OWN CANOE.



## BEHIND THE KITCHEN DOOR.



## CROWN DIAMONDS GALOP.

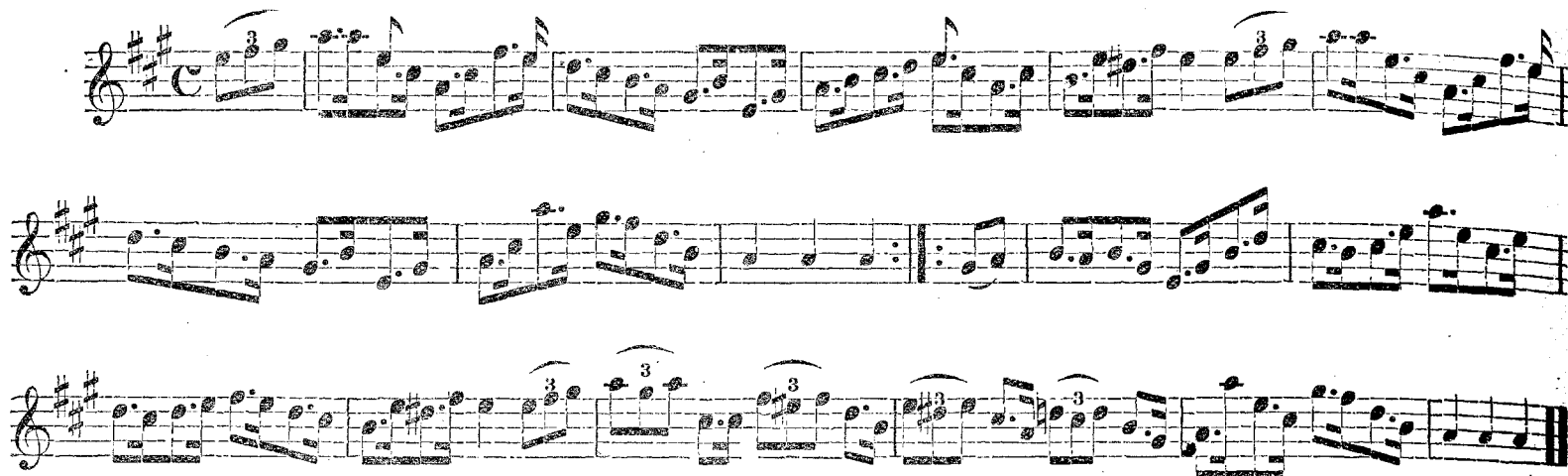




# PINCHBACK'S WALK AROUND

The musical score for "Pinchback's Walk Around" is presented on six staves. The key signature is D major (two sharps) and the time signature is 2/4. The first staff begins with a piano (p) dynamic marking. The second staff contains 'x' marks above several notes, likely indicating fingerings or specific articulation. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together, interspersed with rests. The notation includes various note values, stems, and beams, typical of a dance tune. The score concludes with a double bar line at the end of the sixth staff.

## GOLDEN CLOG DANCE.



Musical score for Golden Clog Dance, consisting of three staves of music in treble clef, key signature of three sharps (F#, C#, G#), and common time (C). The first staff contains a melodic line with several triplet markings. The second staff continues the melody with a repeat sign. The third staff features more triplet markings and concludes the piece with a double bar line.

## SAILOR'S HORNPIPE.



Musical score for Sailor's Hornpipe, consisting of three staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 7/8 time. The first staff begins with a 7/8 time signature and contains a melodic line. The second staff continues the melody with a repeat sign. The third staff concludes the piece with a double bar line.

# HUMMEL'S WALTZ.

The first system of the musical score for 'Hummel's Waltz' consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music starts with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The melody is written in a single line, featuring a mix of eighth and sixteenth notes, with some rests and slurs. The second and third staves continue the melody, with the third staff ending with a double bar line.

# THE ENCHANTRESS.

The first system of the musical score for 'The Enchantress' consists of three staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written in a single line, featuring a mix of eighth and sixteenth notes, with some rests and slurs. The second and third staves continue the melody, with the third staff ending with a double bar line.

## RIGOLETTO WALTZ.

The first system of the musical score for 'Rigoletto Waltz' consists of four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff begins with a treble clef and a key signature of three sharps. The music is written in a single melodic line. The second staff continues the melody. The third staff features a triplet of eighth notes. The fourth staff contains several triplet markings over eighth notes.

## SLY ROUGES RED.

The second system of the musical score for 'Sly Rouges Red' consists of two staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff begins with a treble clef and a key signature of three sharps. The music is written in a single melodic line. The second staff continues the melody and includes several accent (^) markings over the notes.

# HODGE PODGE POLKA.

J. RICKETT. 51

5th Pos.

Trio.

D.C.

# DAISY WALTZ.

J. RICKETT.

7th BARRE.....

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. The staff contains a sequence of chords and melodic lines. Above the staff, the numbers "1 1 2 4" are written, indicating fingerings for the notes.

7th BARRE.....

Musical staff 2: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of chords and melodic lines. A "3" is written above the staff, indicating a triplet.

*Trio.*

Musical staff 3: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of chords and melodic lines. A "3" is written above the staff, indicating a triplet.

13th BARRE.

8th POS.

*D. C.*

Musical staff 4: Treble clef, key signature of three sharps, 3/4 time signature. The staff contains a sequence of chords and melodic lines. A "3" is written above the staff, indicating a triplet. The piece concludes with a double bar line and the instruction "D. C." (Da Capo).

# FEW DAYS.

Musical staff 5: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines. Above the staff, there are several accent marks (^) and a greater-than sign (>).

Musical staff 6: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a sequence of chords and melodic lines. Below the staff, there are several accent marks (>).

# MADAME ANGOT.

Arr by J. RICKETT.

Musical score for 'Madame Angot' in G major (one sharp) and 2/4 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 common time signature (C). It contains a melodic line with a 4\*7\* fret marking above the fourth measure. The second staff includes a 4th BARRE... dotted line above the fourth measure, a 1 3 3 fret marking above the eighth measure, and a 2d BARRE... dotted line above the twelfth measure. The third staff starts with a 2d BARRE... dotted line above the first measure. The fourth and fifth staves continue the melodic and harmonic progression.

# TWENTY YEARS AGO.

Musical score for 'Twenty Years Ago' in G major (one sharp) and 2/4 time. It consists of two 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 melodic line with a 7 fret marking above the eighth measure. The second staff starts with a 3: 1: 5: fret marking above the first measure and continues the melodic line.

THE CHIMES.

The first three staves of the piece are written in treble clef, key of D major (three sharps), and 2/4 time. The melody consists of eighth and sixteenth notes, with many notes beamed together. There are several accents (v-shaped marks) placed above the notes. The first staff ends with a double bar line and repeat dots.

VARIATION.

The 'VARIATION' section consists of three staves. The first staff continues the melody with eighth and sixteenth notes, including many beamed notes and accents. The second staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff concludes the variation with a final cadence.



SWORD MARCH. (Grand Duchess.)

Musical score for 'Sword March' in G major (three sharps) and common time. The score consists of four staves. The first staff begins with a treble clef and a key signature of three sharps. The second staff contains a repeat sign. The third staff includes a section marked 'Rit - - - - ard' followed by 'tempo.' and contains first and second endings. The fourth staff concludes the piece with a double bar line.

AIR FROM LUCRETIA.

Musical score for 'Air from Lucretia' in G major (three sharps) and 3/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of three sharps. The second staff concludes the piece with a double bar line. The initials 'D. C.' are written at the end of the second staff.

# SPANISH FANDANGO.

Tune 4th String to B.

The musical score is written on six staves in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 8/8. The piece consists of 12 measures. Fingerings are indicated by numbers 1-5 above notes. Bar lines are labeled with measure numbers: BAR 5th, BAR 7th, and BAR 4th. The word "OPEN." is placed above the staff in measures 5, 7, and 9. The piece concludes with the initials "D.O." in the bottom right corner.

9 4 7 2 5 0 9 4 3

5 2

9 4 7 2 5

BAR 5th. OPEN. BAR 7th. OPEN. BAR 4th.

BAR 5th. BAR 7th. 12 4 9 1 5 4

4 4 5 4 12 4 9 1 5 4 4 4

D.O.

When playing chords, do not pick the strings simultaneously, but the notes after each other (from the lowest to the highest,) in rapid succession; as a general rule, the first finger should take the third string, the second finger the second string, and the third finger the first string; the fifth or short string always being struck with the thumb, and likewise the Bass string, thus,—

WRITTEN.      PLAYED.      WRITTEN.      PLAYED.



The thumb should be swept across the strings for all chords written in this manner.



Chords in A.



Chords in A.



Chords in E.



Chords in E.



## EXERCISES IN CHORDS. Continued.

## Chords in A.

Two staves of musical notation in treble clef, key of A major (two sharps), and 2/4 time. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains a sequence of chords and melodic lines. A bracket above the first few chords is labeled "5th Pos.". The second staff continues the sequence, also with a "5th Pos." label above a bracket. The notation includes various chord voicings and melodic fragments.

## Chords in E.

Three staves of musical notation in treble clef, key of E major (three sharps), and 3/4 time. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. It contains a sequence of chords and melodic lines. The second staff continues the sequence. The third staff is labeled "MINOR." at the beginning and contains a sequence of chords and melodic lines, likely in E minor. The notation includes various chord voicings and melodic fragments.

# EXERCISES IN CHORDS. Concluded.

## Chords in D.

3d BARRE. 5th BARRE. 4th BARRE. MINOR. 2d BARRE. 3d BARRE. 5th BARRE. 4th BARRE.

This section contains two staves of musical notation in D major, 6/8 time. The first staff consists of a continuous sequence of chords, with bar lines indicating the 3rd, 5th, and 4th barres. The second staff continues this sequence, including a section labeled 'MINOR' and further bar lines for the 2nd, 3rd, 5th, and 4th barres.

## Chords in C.

1st BARRE. 1 MINOR. 1st BARRE. 3d BARRE.

This section contains two staves of musical notation in C major, 2/4 time. The first staff shows a sequence of chords with bar lines for the 1st and 3rd barres, and a section labeled 'MINOR'. The second staff continues the sequence with bar lines for the 1st and 3rd barres.

## LITTLE BROWN JUG.

By Permission of J. E. WINNER. EASTBURN

*Voice.*

1. My wife and I live all a - lone, In a lit - tle log hut we called our own;  
 2. 'Tis you who makes my friends my foes, 'Tis you who makes me wear old clothes;

*Banjo*

*Chorus.*

She lov'd gin and I lov'd rum, I tell you what, we'd lots of fun. Ha, ha, ha, you and me,  
 Here you are so near my nose. So tip her up, and down she goes.

Lit - tle brown jug, how I love thee; Ha, ha, ha, you and me, Lit - tle brown jug don't I love thee.

3. If I'd a cow that gave such milk,  
 I'd clothe her in the finest silk;  
 I'd feed her on the finest hay,  
 And milk her forty times a day. **CHORUS.**


4. The rose is red, my nose is, too,  
 The violet's blue. and so are you;  
 And yet I guess before I stop,  
 We'd better take another drop. **CHORUS.**

# TWENTY YEARS AGO.

61

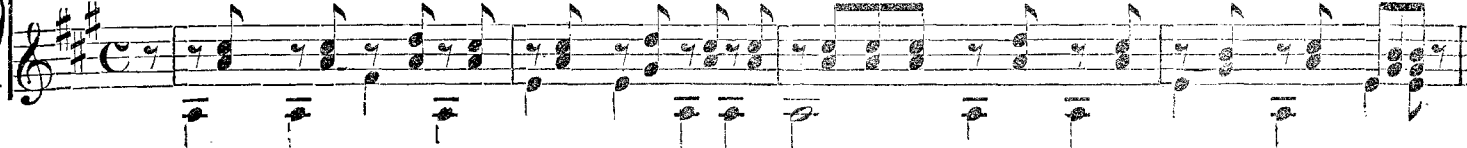

WM. WILLING.

*Voice.*




1. I've wandered to the village, Tom, I've sat beneath the tree, Up - on the school-house playing ground, Which sheltered you and me, But

*Banjo.*

none were there to greet me, Tom, And few were left to know, That played with us up - on the grass, Some Twen-ty Years a - go.



2. The grass is just as green, dear Tom, barefooted boys at play,  
Were sporting just as we did then, with spirits just as gay,  
But the Master sleeps upon the hill, which, coated o'er with snow,  
Afforded us a sliding place, just twenty years ago.
3. The river's running just as still; the willows on its side,  
Are larger than they were, dear Tom, the stream appears less wide,  
The grape vine swing is ruined now, where once we played the beau,  
And swung our sweethearts, pretty girls, just twenty years ago.

4. Near by the spring, upon an elm, you know I cut your name,  
Your sweethearts just beneath it, Tom, and you did mine the same;  
Some heartless wretch has peeled the bark, 'twas dying sure but slow,  
Just as that one whose name we cut, died twenty years ago.
5. Some now are in the church-yard laid, some sleep beneath the sea,  
But few are left of our old class, excepting you and me;  
And when our time shall come, dear Tom, and we are called to go,  
I hope they'll lay us where we played, some twenty years ago.

## HOME SWEET HOME.

Voice.

1. 'Mid pleas - ures and pal - ac - es where - e'er we may roam, Be it ev - er so hum - ble there's  
 2. An ex - ile from home splen - dor daz - zles in vain, Oh! give me my low - ly thatch'd

Banjo.

no place like home; A charm from the skies seems to hal - low us there, Which seek thro' the  
 cot - tage a - gain; The birds sing - ing gai - ly that come at my call, Give me these with the

world is ne'er met with elsewhere. Home! home! sweet sweet home, There's no place like home, There's no place like home.  
 peace of mind dear - er than all. Home! home! sweet sweet home, There's no place like home, There's no place like home.



# HOW CAN I LEAVE TREE.

*Andantino.*

Voice.

1. How can I leave thee? O, it can nev - er be! All of my  
 2. Hid in the vine leaves Sweet blows the vin - tage bud, Take it, and

Banjo.

heart is thine, True as I live; All of my soul is thine, Who - ly and sole - ly thine,  
 cher - ish it, It speaks of me. What though the blos - som fade. Swift - ly as hope de - cay'd,

My spir - it's min - strel-sy Breathes but for thee.  
 Love, like the mor - tal fruit, Clings to its root.

3. Had I a dove's wing,  
 How would I speed to thee!  
 Falcon or falconet  
 Holding for naught,  
 What if a feathered dart  
 Fell'd me upon thy heart,  
 Under thy tearful eye,  
 I crave to die.

## DARLING MINNIE LEE.

E. N. CATLIN.

Voice.

Banjo

1. When the vi - o - lets are  
2. Death has robbed us of our

bloom - ing,  
treas - ure,

Smil - ing in the gen - tle breeze,  
And the an - gels have her now,

And  
Where

the Zeph - yrs sing sweet  
no shades of pain or

car - ols  
sor - row,

As they flit a - mong the trees;  
Comes to cloud our darling's brow,

Where the mer - ry songs - ters war - ble,  
O'er her grave the birds are sing - ing

DARLING MINNIE LEE. Concluded.



From the morn 'till shades of night,  
In the sun - light sweet and free,  
There we laid our dar - ling Min - nie,  
But they can - not bring our lov'd one,

*Chorus.*



Ev - er more from mor - tal sight.  
Back to us, sweet Minnie Lee.  
Where the mer - ry songsters war - ble,  
From the morn 'till shades of



night,  
There we laid our dar - ling Min - nie,  
Ev - er more from mor - tal sight.

## LITTLE BAREFOOT.

FRANK HOWARD.

Voice.

1. Stand - ing where the  
2. Hail - ing thus each

Banjo.

bleak winds whistled, Round her small and fra - gile form. Arms with-in torn gar-ments nestled,  
pass - ing stranger, As they hur - ried - ly went by, Some would turn and gaze up - on her

Stand - ing there at night and morn; Hun - dreds pass - ing by un - heed-ing 'Cept to jos - tle  
Pit - y beam - ing from their eye; Oth - ers cast a frown up - on her Heed - ing not the

LITTLE BAREFOOT. Concluded.

her a side, Then with bare feet cold and bleeding, She in tones of an - guish cried:  
 ploid - tive cry; "I must have some bread for mother, Or with hun - ger she will die."

*Refrain.*

"Mis - ter! please give me a penny, For I've not got an - y pa - Please sir, give me

just one penny, I want to buy some bread for ma."

3.

There, one chilly day in winter,  
 Barefoot sat upon the pave,  
 Out-stretched were her little fingers,  
 But no pennies did she crave—  
 There while begging bread for mother,  
 Death had chilled her little heart,  
 Yet each day we see some other,  
 Playing LITTLE BAREFOOT'S part.

*Refrain.*

## THERE'S MUSIC IN THE AIR

G. F. ROOT.

*Moderato.*

Voice.

Banjo.

1. There's mu - sic in the  
2. There's mu - sic in the  
3. There's mu - sic in the

air, ..... When the in - fant morn is nigh; And faint its blush is seen .....  
air, ..... When the noon-tide's sul - try beam; Re - flects a gold - en light .....  
air, ..... When the twi - light's gen - tle sigh; Is lost on ev' - nings breast .....

On the bright and laughing sky; Many a harp's ex - tat - ic sound, With its thrill of  
On the dis-tant mountain stream; When be - neath some grate - ful shade, Sor - row's ach - ing  
As its pen-sive beauties die; Then, oh then, the lov'd ones gone, Wake the pure ce -

joy pro - found, While we list en - chant - ed there, To the mu - sic in the air;  
 head is laid, Sweet - ly to the spir - it there, To the mu - sic in the air;  
 les - tial song, An - gel voi - ces greet us there, In the mu - sic of the air;

*pp*  
 Many a harp's ex - tat - ic sound, With its thrill of joy pro - found, While we list en -  
 When be - neath some grate - ful shade, Sor - row's ach - ing head is laid, Sweet - ly to the  
 Then O then, the lov'd ones gone, Wake the pure ce - les - tial song, An - gel voi - ces

*pp*

*A peggios—Harp imitation pp.....*

- chant-ed there, To the mu - sic in the air.  
 spir - it there, Comes the mu - sic in the air.  
 greet us there, In the mu - sic of the air.

## FADED FLOWERS.

*Voice.*

1. Oh, the flow'rs that I saw in the wildwood,  
 2. Oh, how dark looks the world and how drea-ry,

Have since dropp'd their beauti - ful leaves,  
 When we part from the ones that we love,

And the man - y dear friends of my  
 But there's rest for the faint and the

*Banjo.*

child - hood,  
 wea - ry,

Have slum - hered for years in their graves;  
 And friends meet with lost ones a - bove,

Oh the bloom of the flow'rs I re - member,  
 And in heav - en I can but re - member,

And the  
 When from

smiles I shall nev - er - more see,  
 earth my proud soul shall be free,

For the cold chil - ly winds of De - cem - ber,  
 That no cold chil - ly winds of De - cem - ber,

stole my flow'rs and companions from  
 can part my companions from



FADED FLOWERS. (Concluded.)

me, Oth-er ros - es may bloom on to - morrow, And man - y a friend have I lov'd, Yet my heart it can beat but with  
me,

The first system of musical notation for the song. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The lyrics are: "me, Oth-er ros - es may bloom on to - morrow, And man - y a friend have I lov'd, Yet my heart it can beat but with me,"

sor - row, When I think of the ones that have gone; 'Tis no won - der that I, brok-en hearted, And

The second system of musical notation. The vocal line continues with the lyrics: "sor - row, When I think of the ones that have gone; 'Tis no won - der that I, brok-en hearted, And". The piano accompaniment continues with a steady accompaniment.

strick - en with sor - row should be! We have met, we have lov'd, we have part - ed, My flow'rs, my companions and me.

The third and final system of musical notation. The vocal line concludes with the lyrics: "strick - en with sor - row should be! We have met, we have lov'd, we have part - ed, My flow'rs, my companions and me." The piano accompaniment ends with a final chord.

## BIRD OF BEAUTY.

*Moderato.*

Voice.

Banjo.

5th POS. 10<sup>th</sup>

1. Bird of beauty whose bright plum - age  
2. Com'st thou to me in the si - lence

Spar - kles with a thou - sand dyes; Soft thy note and gay thy car - ol, Tho' stern win - ter rules the  
Of my snow-clad home to cheer, Dost thou bear a mes - sage to me, From the friends be - loved and

skies, Soft thy notes and gay thy car - ol, Tho' stern win - ter rules the skies.  
dear? Dost thou bear a mes - sage to me, From the friends be - loved and dear?



## I SENT MY LOVE A LETTER.

*Animato.*

Voice.

Banjo.

1. Och, girls dear, did you ev - er hear, I wrote my love a let - ter, And al-though he can - not read, Sure I  
 2. I wrote it and I fold - ed it, And put a seal up - on it, 'Twas a seal al - most as big As the

thought 'twas all the bet - ter; For why should he be puz - zled with hard spelling in the mat - ter, When the  
 crown of my best bon - net; For I would not have the post - mas - ter make his re - marks up - on it, As I'd

mean - ing is so plain that I love him faith - ful - ly, I love him faith - ful -  
 said in - side the letter that I lov'd him faith - ful - ly, I lov'd him faith - ful -

- ly And he knows it Oh! he knows it, With out a word from me,  
 - ly And he knows it Oh! he knows it, With out a word from me,

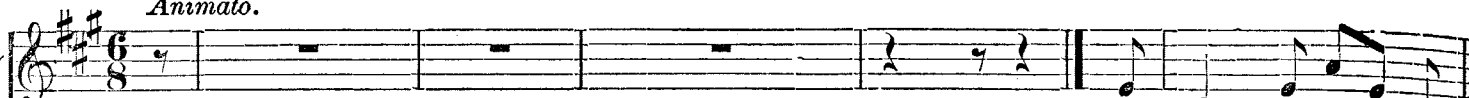
3 My heart was full, but when I wrote  
 I dared not put half in,  
 The neighbors know I love him,  
 And they're mighty fond of chaffing;  
 So I dared not write his name out-side  
 For fear they would be laughing,  
 So I wrote "from little Kate"  
 To one whom she loves faithfully,  
 I love him faithfully, and he knows it  
 Oh! he knows it.  
 Without one word from me.

4 Now girls would you believe it.  
 That the postman, so consated,  
 No answer will he bring me,  
 So long as I have waited,  
 But maybe there may'nt be one  
 For the reason I have stated,  
 That my love can neither read nor write,  
 But he loves me faithfully,  
 He loves me faithfully, and I know where-e'er my love is  
 That he is true to me.

## A STARRY NIGHT FOR A RAMBLE.

*Animato.*

Voice.



1. I like a game at  
2. I like to take my

Banjo.



cro - quet, or bowl - ing on the green, . . . . I like a lit - tle boat - ing to  
sweet - heart, of course you would say he, . . . . And soft - ly whis - per in her ear, how



pull against the stream . . . . But of all the games that I love best to fill me with de -  
"dear - ly I love thee," . . . . And when you pic - ture to your-selves the scenes of such de -



A STARRY NIGHT FOR A RAMBLE. Concluded.

*Chorus.*

light..... I like to take a ram - - ble up - on a star - ry night,..... A  
 light..... you'll want to take a ram - - ble up - on a star - ry night,.....

star - ry night for a ram - - ble, In a flow - 'ry dell..... Thro' the bush and

ram - - ble, Kiss and nev - er tell.

Tho' some may choose velocipede,  
 And others take a drive,  
 And some will sit and mope at home  
 Half dead, and half alive;  
 And some will choose a steamboat—  
 And others even fight—  
 But I'll enjoy my ramble  
 Upon a starry night.—*Chorus.*

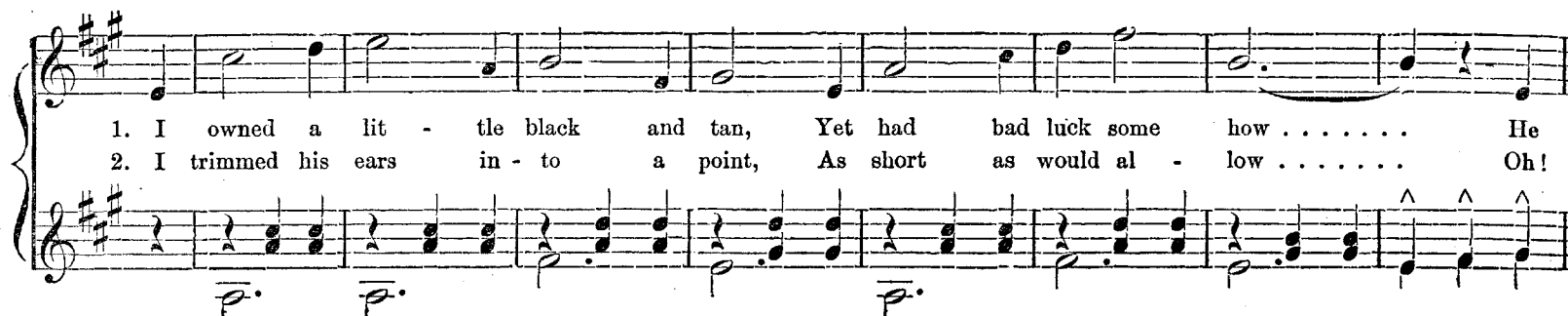
# I DON'T GOT HIM NOW.

By permission of J. G. WINNER,

Voice.



Banjo.



1. I owned a lit - tle black and tan, Yet had bad luck some how . . . . . He  
2. I trimmed his ears in - to a point, As short as would al - low . . . . . Oh!



was a fa - mous an i - mal, But I don't got him now . . . . .  
I spent mon - ey on that pup, But I don't got him now . . . . .



*Chorus.*

For the "Ketchers" came round of a fine sum - mer's day, of a fine sum - mer's day, of a fine sum - mer's

day; Oh, the 'Ketch-ers' came round when the pup was at play, And they stole him, they stole him a - way. . . . .

3. He was indeed a bully dog,  
And went for rats, I vow,  
And he was down on pigs and cats,  
But I don't got him now.

*Chorus.*

4. One day he drove a Billy goat  
Up to a big hay-mow  
But he got butt, all but to death,  
But I don't got him now.

*Chorus.*

5. He followed me from noon 'till night,  
Whene'er I would allow,  
He'd rather run than stand a fight—  
But I don't got him now.

*Chorus.*

6. His gentle bark I hear no more.,  
His musical bow-wow,  
He's off with dogs that's gone before,  
And I don't got him now.

*Chorus.*

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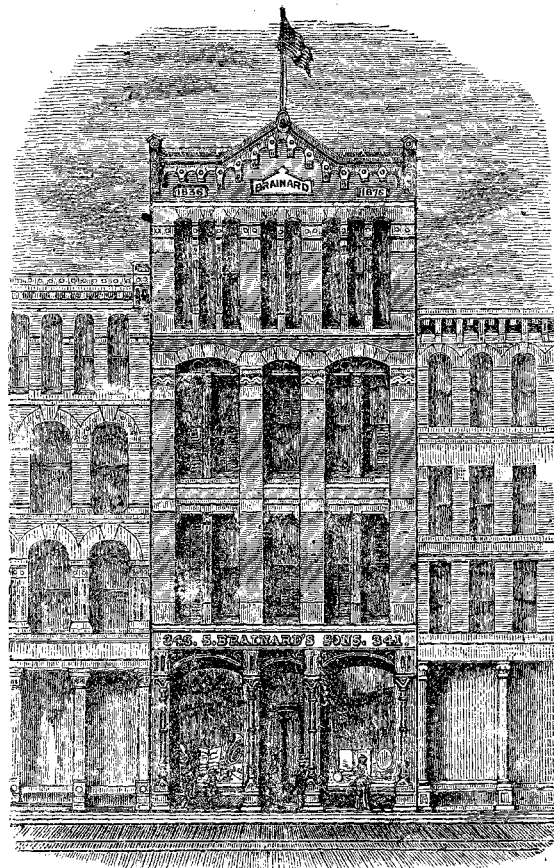


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