3166

WHITE'S SOLO BANJOIST.

ARRANGED AND COMPILED BY

CHAS. E. LATSHAW.

BOSTON:

PUBLISHED BY JEAN WHITE,

226 Washington Street.

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THE VIOLIN LEARNED

FOR ONLY

ONE DOLLAR AND FIFTY CENTS!

HOW TO DO IT.

There is at the present time a large and rapidly increasing army of amateur violin lovers, who, thinking that the instrument cannot be

MASTERED WITHOUT THE AID OF A TEACHER

will, either from the want of sufficient means, remain amateurs a lifetime, or give up after a few months of misdirected, discouraging practice.

While a *competent* teacher is of great assistance, one is not absolutely necessary, for, by the aid of two low-priced books that we will name, *we guarantee that anybody of ordinary ability and taste for music can obtain a thorough and practical violin education.*

Like the Art of Cooking Hares, to catch one first is quite necessary, and so with learning the Violin, an outfit must be had before very much progress can be made, and the better the outfit the better the chances for success, for good tones cannot come from poor instruments even in the hands of professionals, much less of beginners—in other words, *buy as good an outfit as the means will permit;* it is good advice, and besides it is always worth what you pay for it. The outfit ready, then comes

THE TEACHER.

In this case in the form of two inexpensive books, "*Ch. Dancla's*" *Violin Method*, Vol. I., and the almost invaluable little text-book, "*The Violin and How to Master it.*" The course of instruction as laid out in the former is so systematically arranged, each different study and difficulty so fully and plainly explained, and the studies themselves so interesting and melodious that the student becomes at once enthusiastic and has conquered the *First Five Positions* before hardly aware of it.

That such a thing is possible as

SELF INSTRUCTION,

the little text-book mentioned, "*The Violin and How to Master it,*" convinces one before the introduction is all read, while the entire work is written in such plain, homespun language that no one can fail to understand it and be benefited by it.

Full instructions are given on

EVERY SUBJECT

connected with the violin and the mastery of it; the care of the instrument; of the bow; of the strings, even to the minutest detail; the various bowings; fingerings; positions; tones—all are fully explained;

THE BAD HABITS

to be guarded against, and how to overcome or avoid them; a diagram of the finger-board, the exact size of a full cremona instrument, showing the exact

POSITION OF EVERY NOTE

that can be made on the violin; the selection of strings; what, how and when to practice; in fact *every point in regard to violin playing is so fully and carefully explained that it actually takes the place of a first-class and consequently high priced professor,* as no other substitute can.

By simply following the directions given in these two books, the result will be so encouraging that at the end of only six months of such genuine study the first five positions will be mastered and the foundation of a good violinist so firmly laid that years of neglect afterwards cannot wholly spoil it.

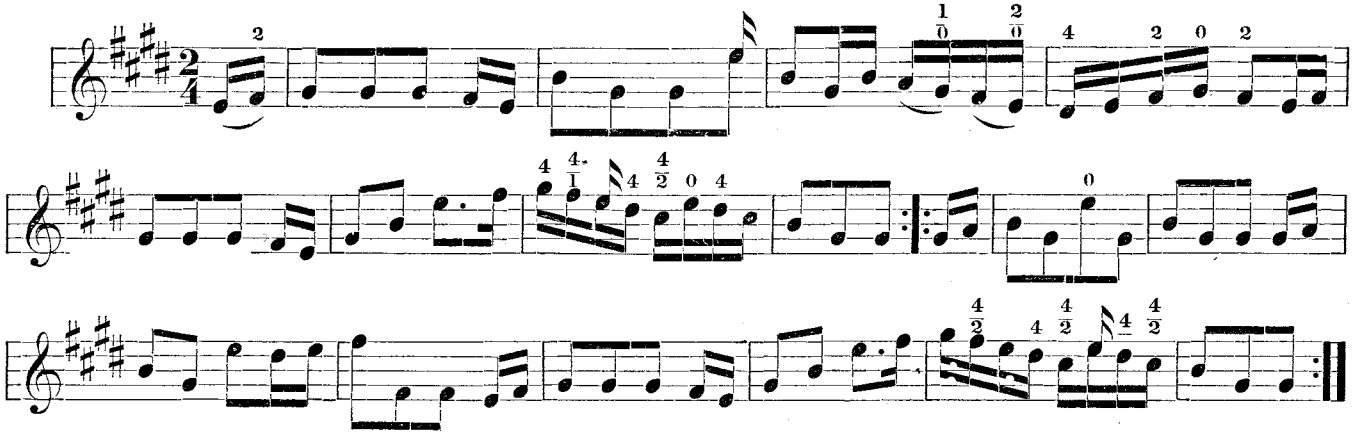
PRICES.

DANCLA'S METHOD, VOL. I, $1.00. VIOLIN, HOW TO MASTER IT, 50c.

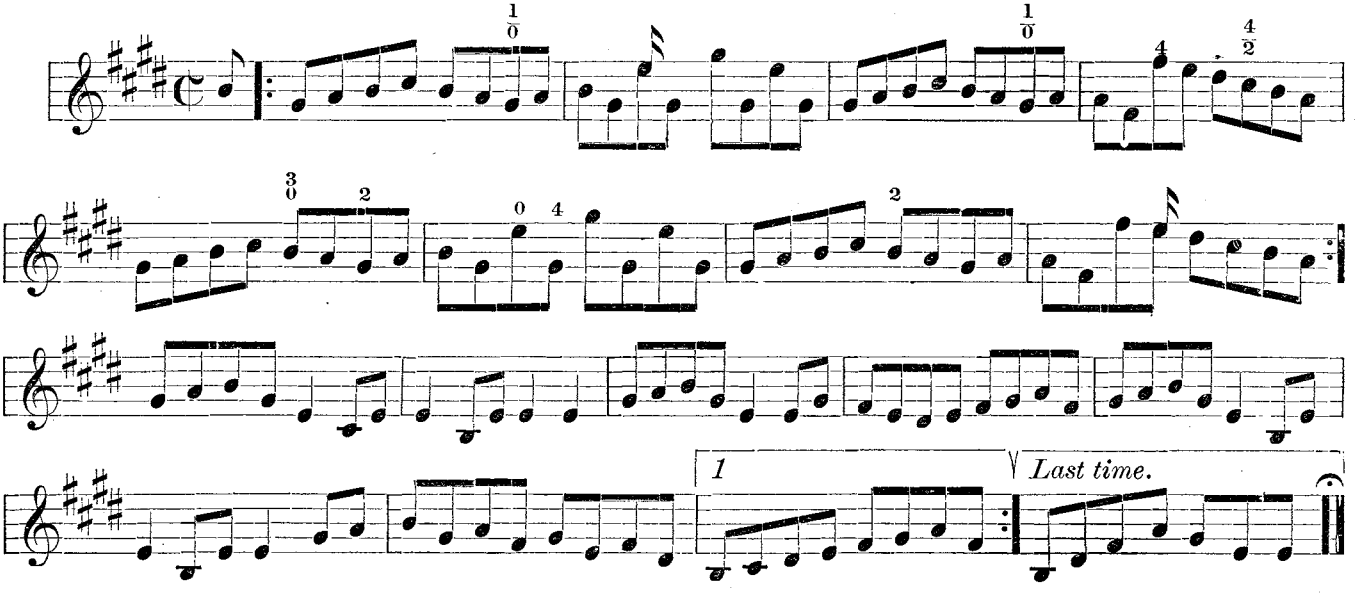
Two Genuine and Inseparable Gems!

WHITE'S SOLO BANJOIST.

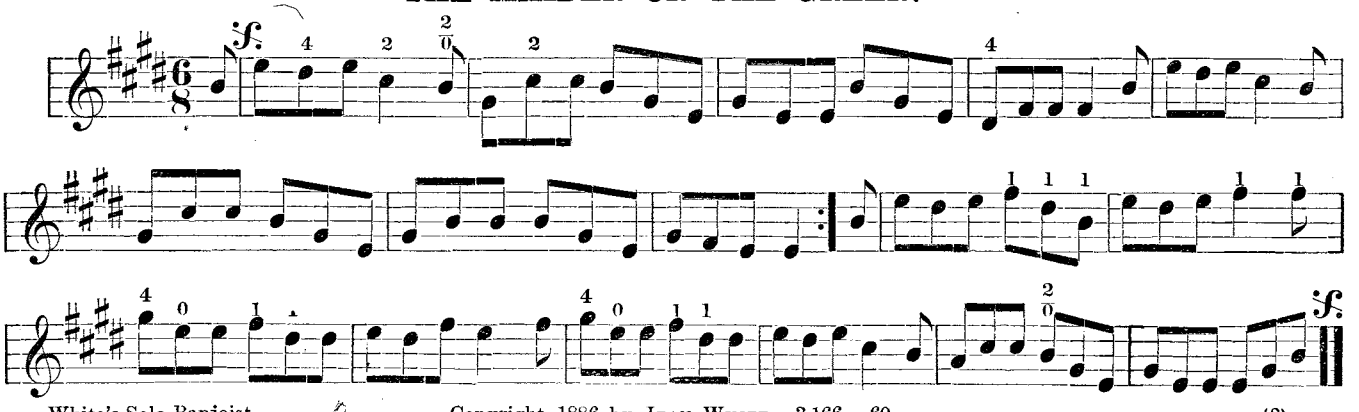
WHITE COCKADE.



MISS JOHNSON'S REEL.



THE MAIDEN ON THE GREEN.



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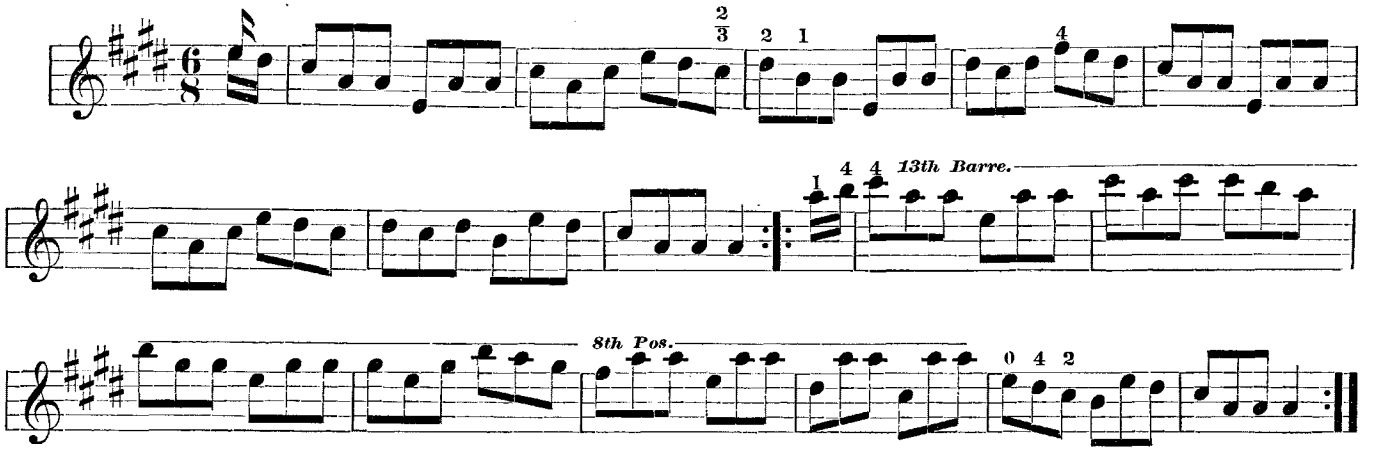
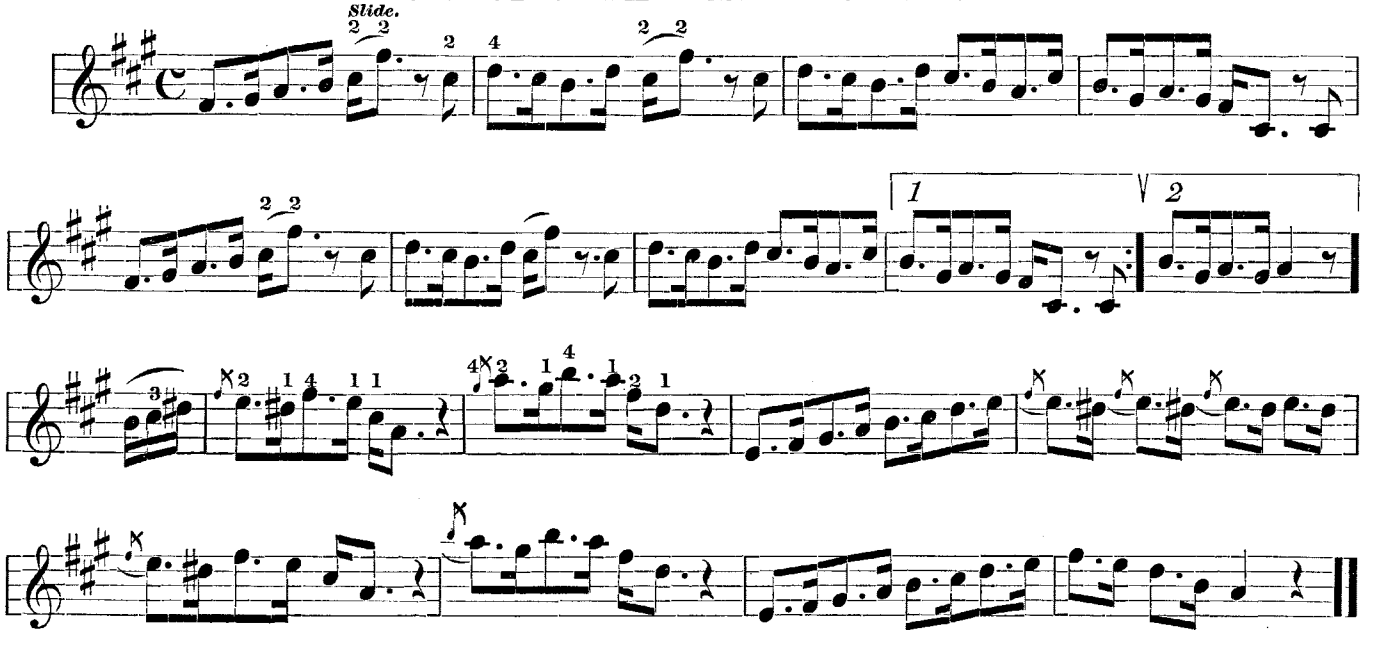
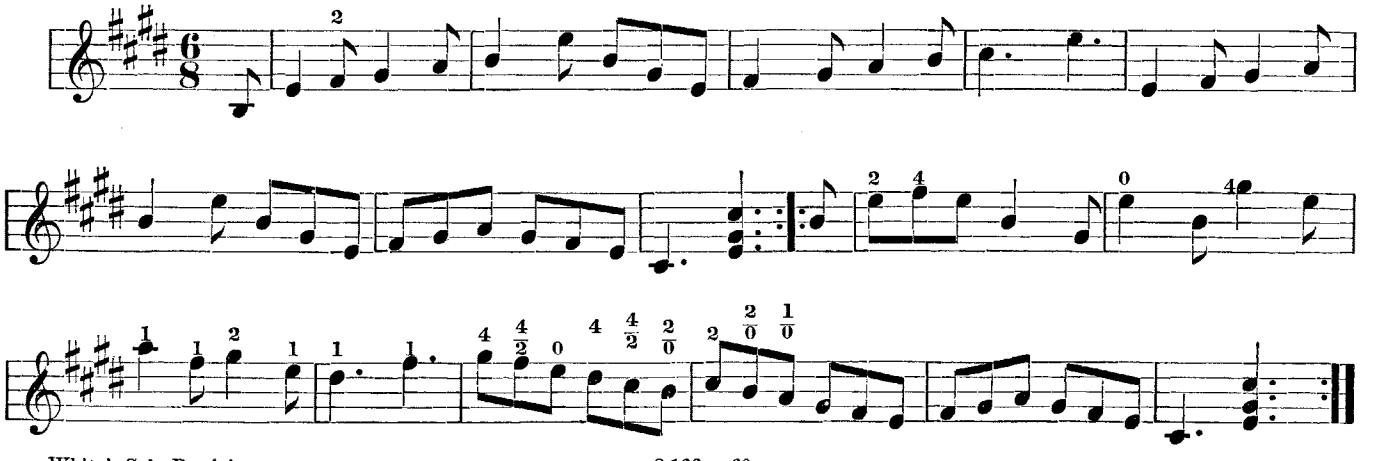
IRISH WASHERWOMAN.



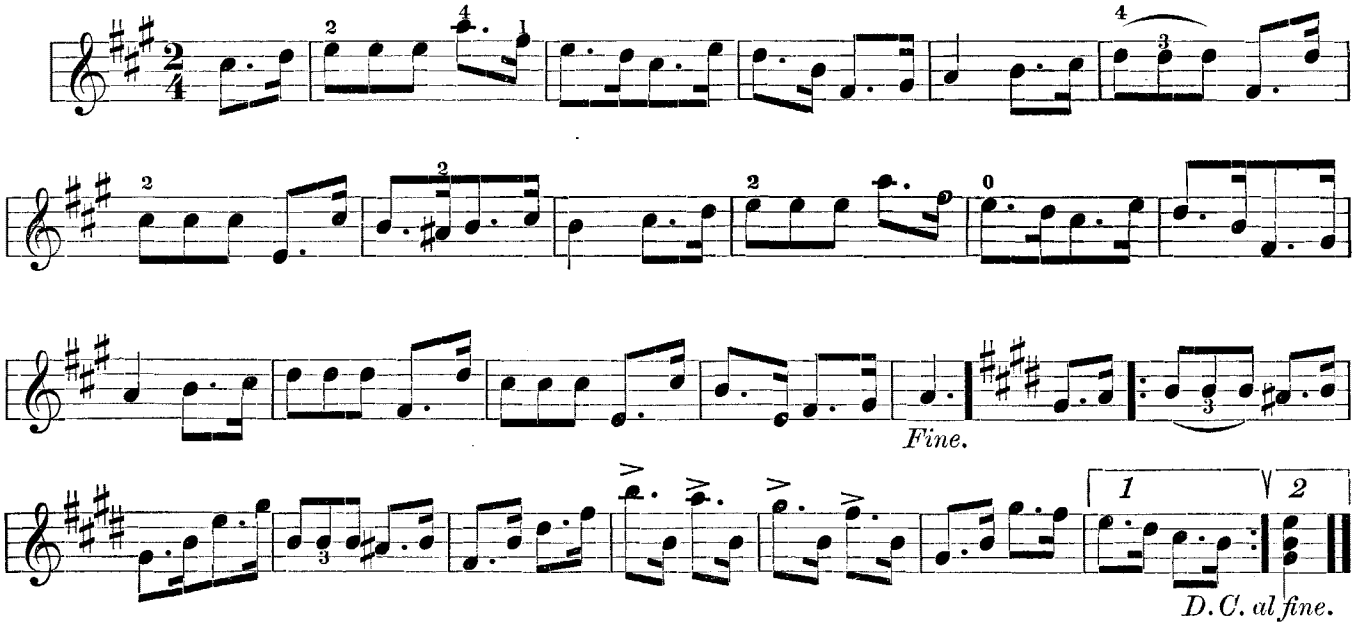
OLD VIRGINIA PLANTATION JIG.



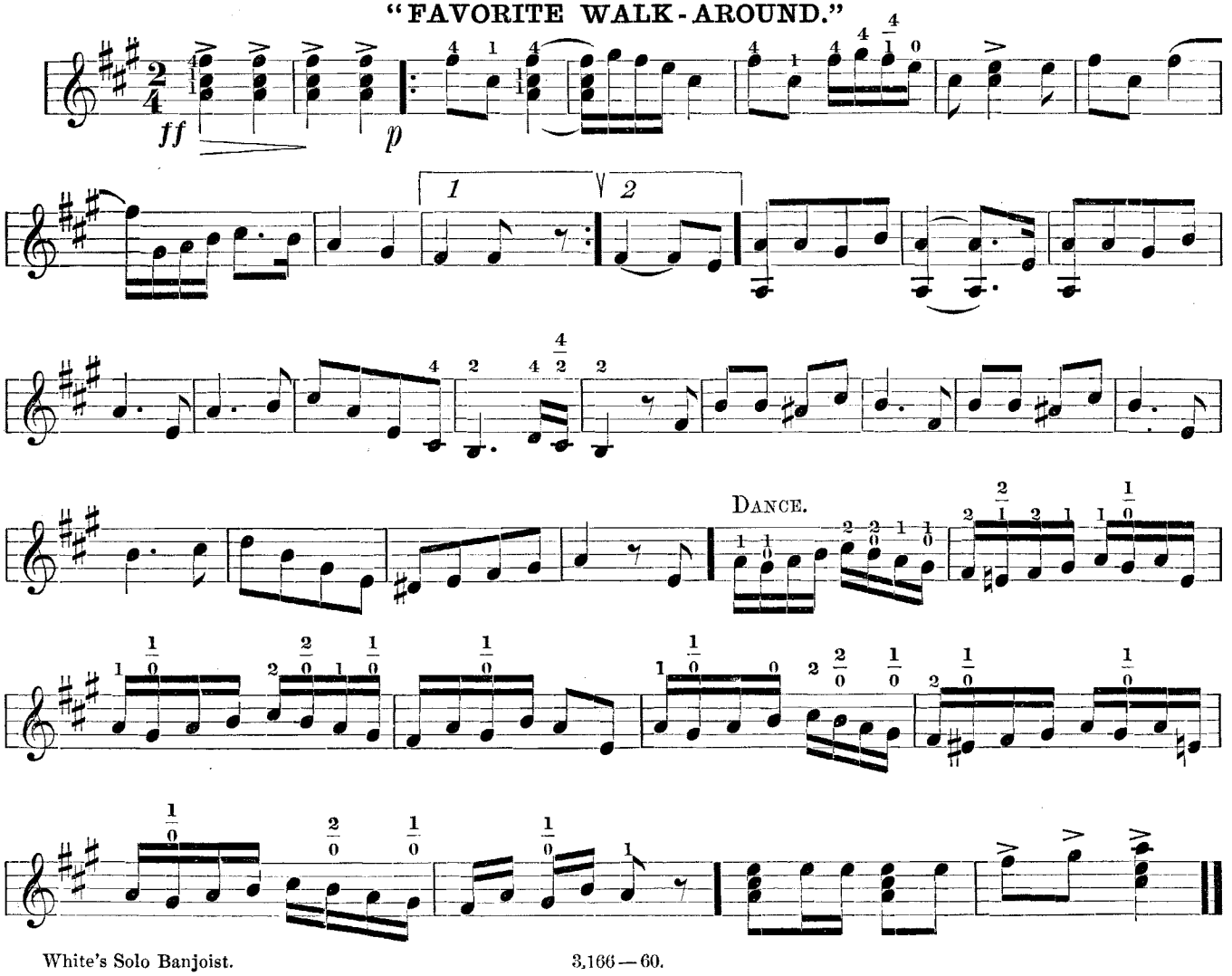
THE PATRIOT JIG.



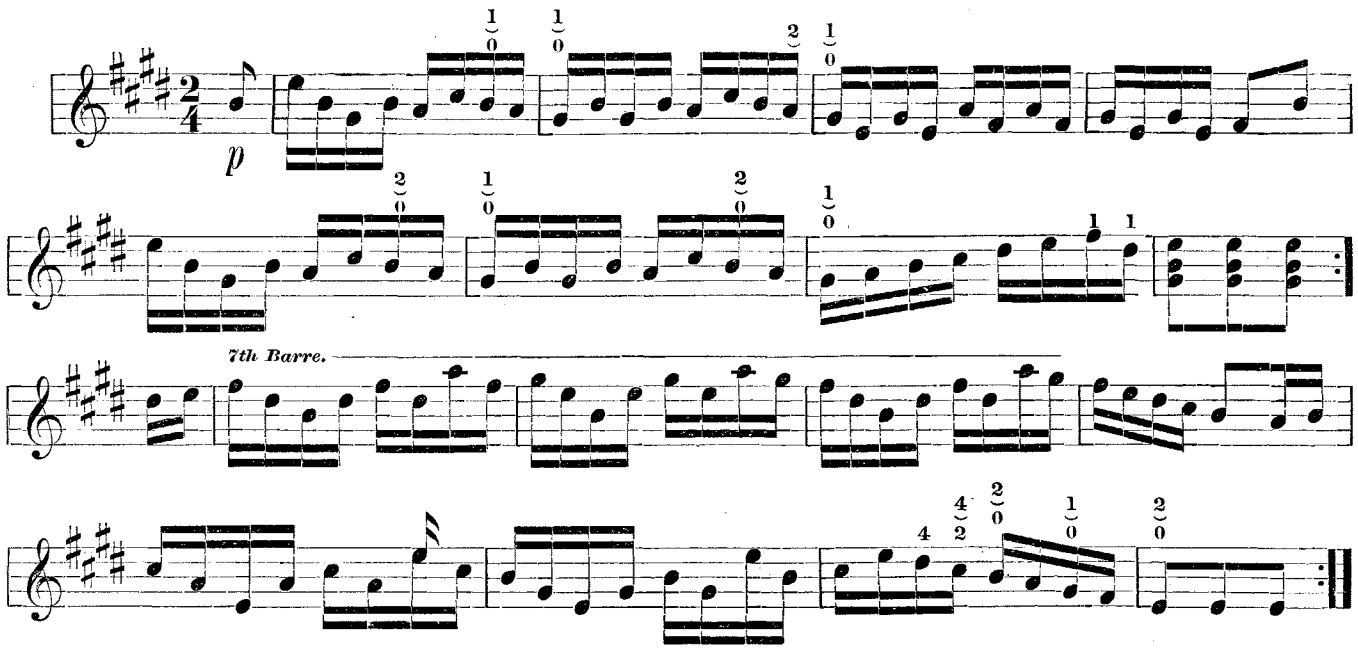
LE PETRE'S HORNPIPE.



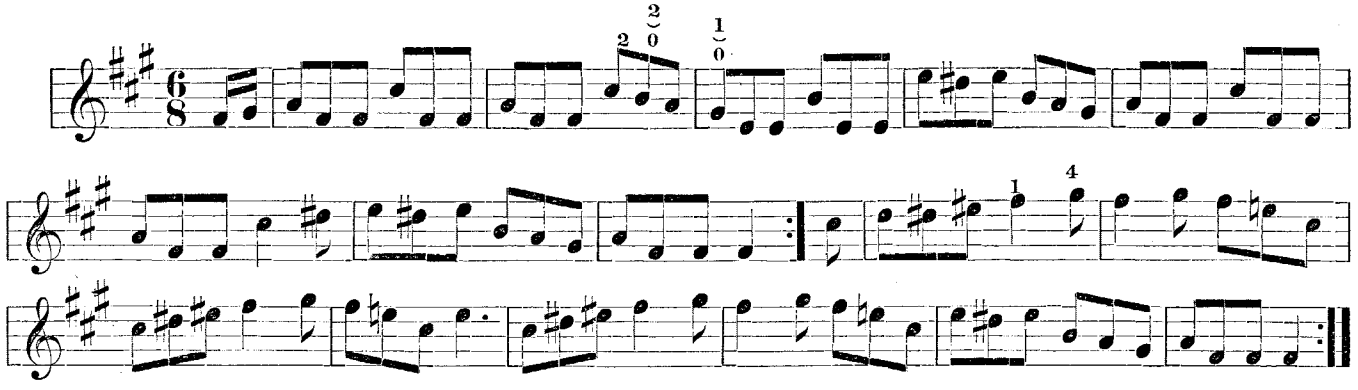
"FAVORITE WALK-AROUND."



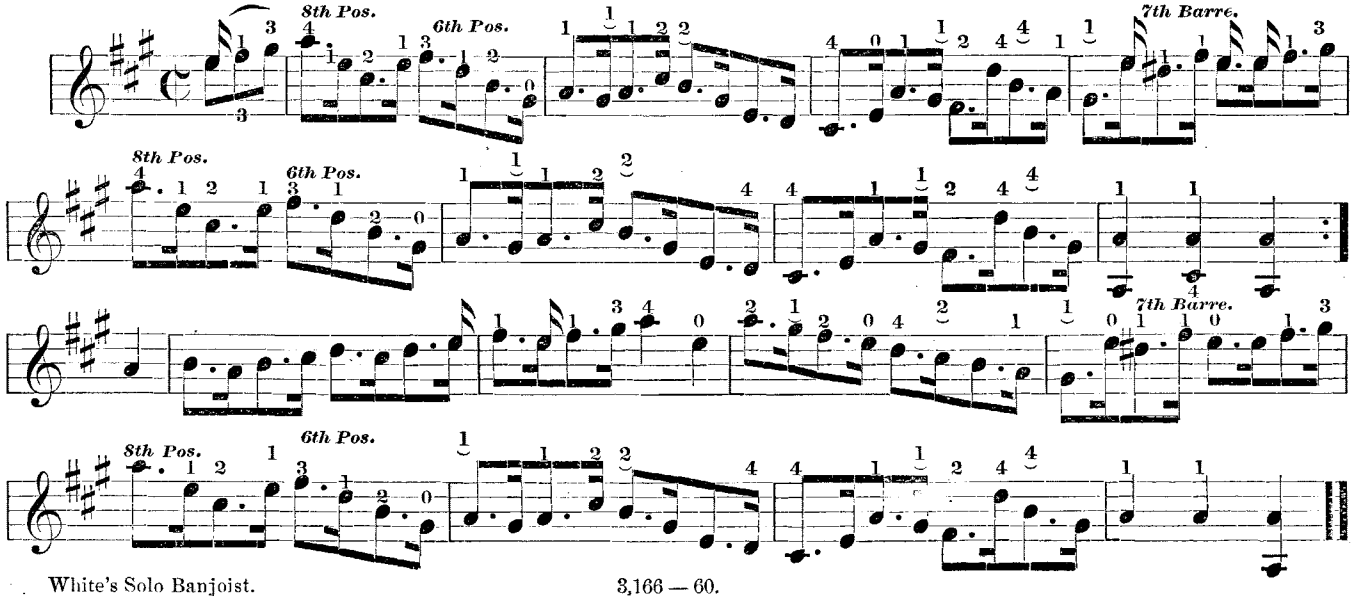
FISHER'S HORNPIPE.



SWALLOW TAIL JIG.



NORTON'S BEST HORNPIPE.

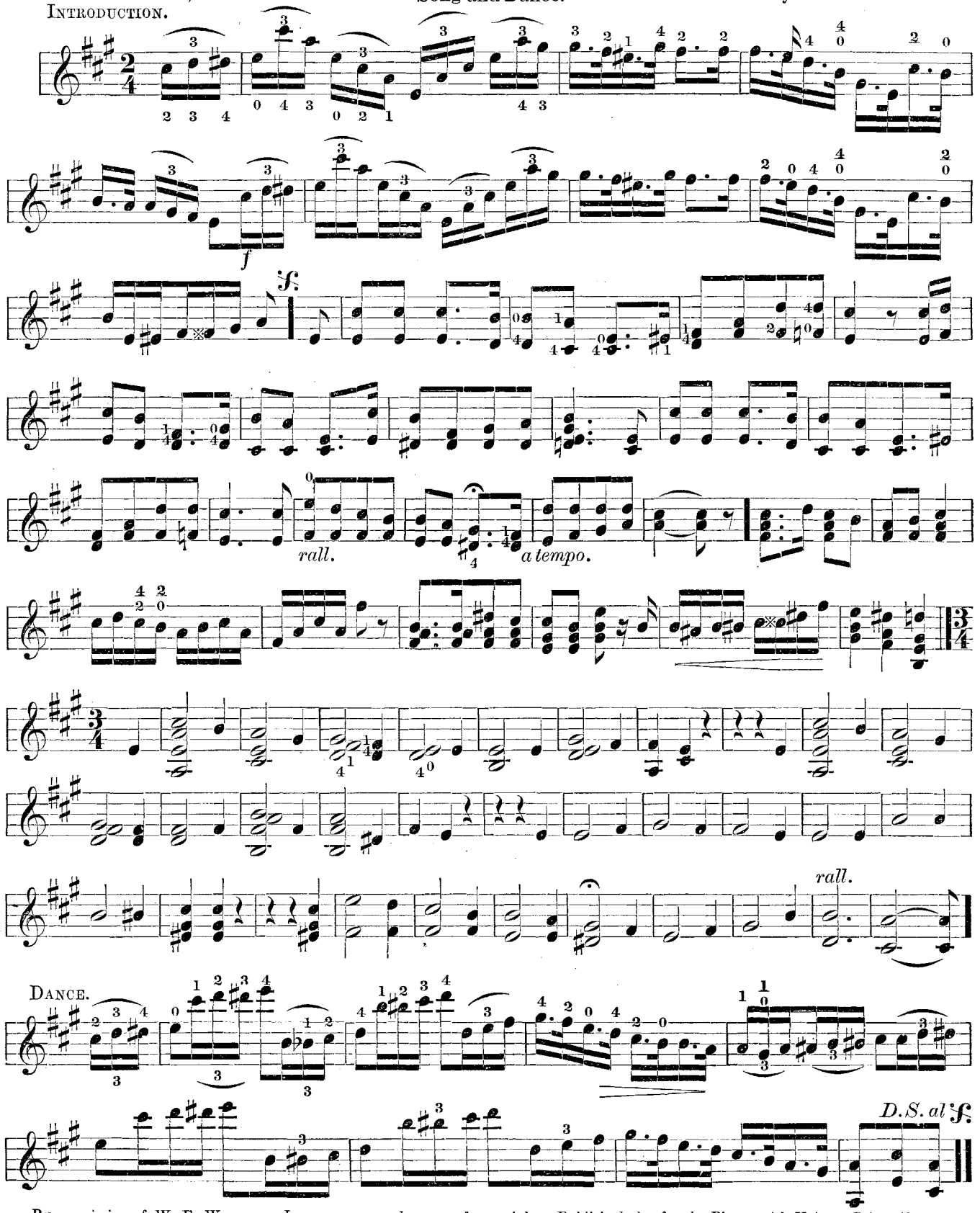


PRETTY BLUE-EYED BELLE.

W. F. Wellman, Jr.

Song and Dance.

Arr. by C. E. Latshaw.



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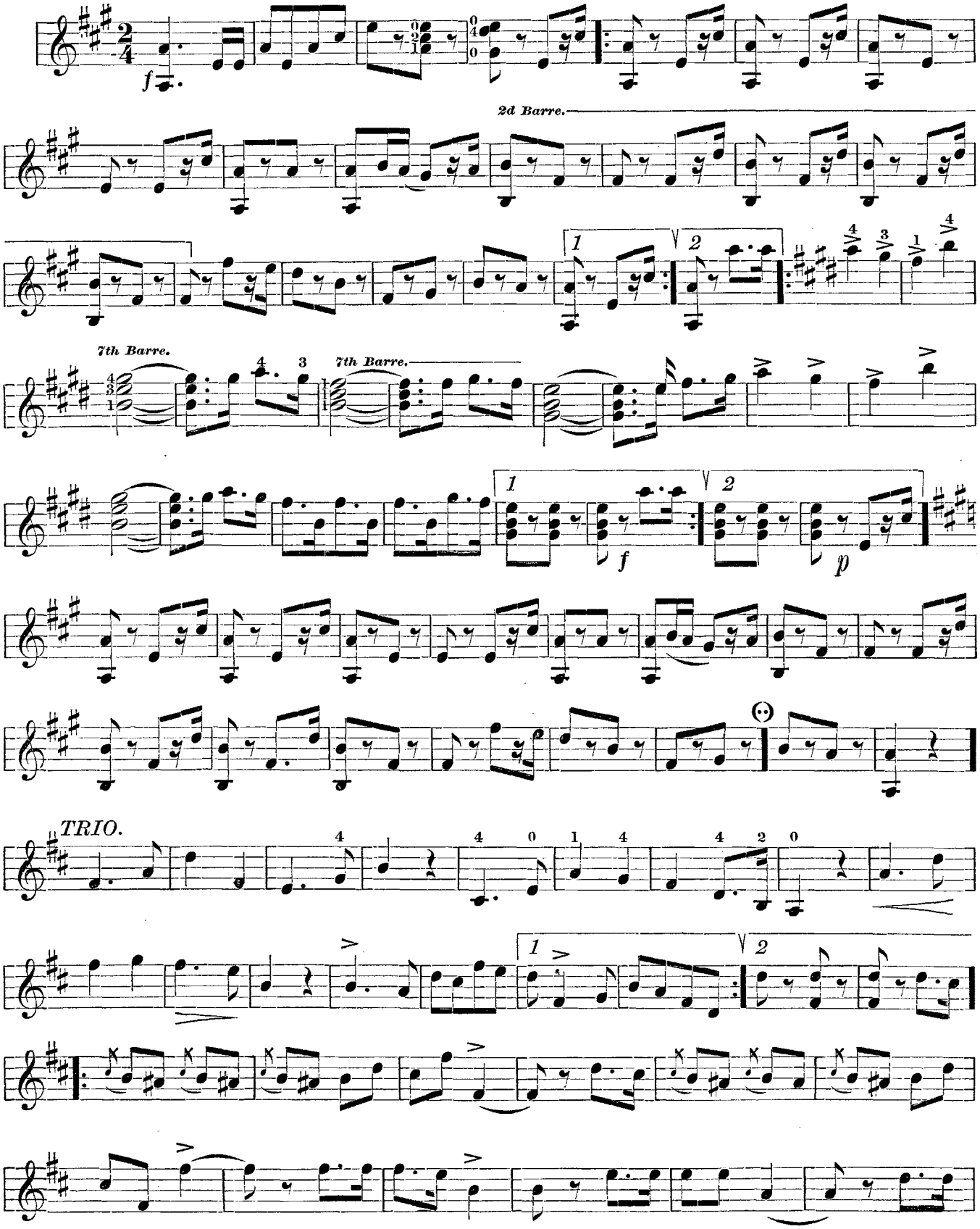
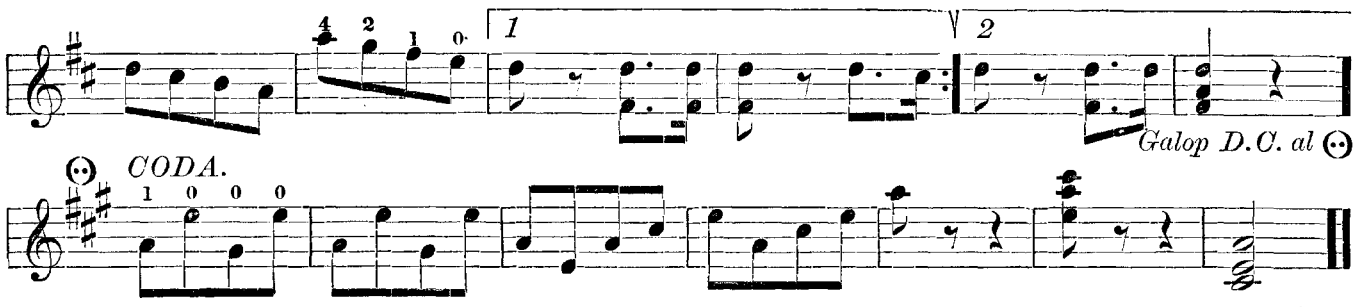
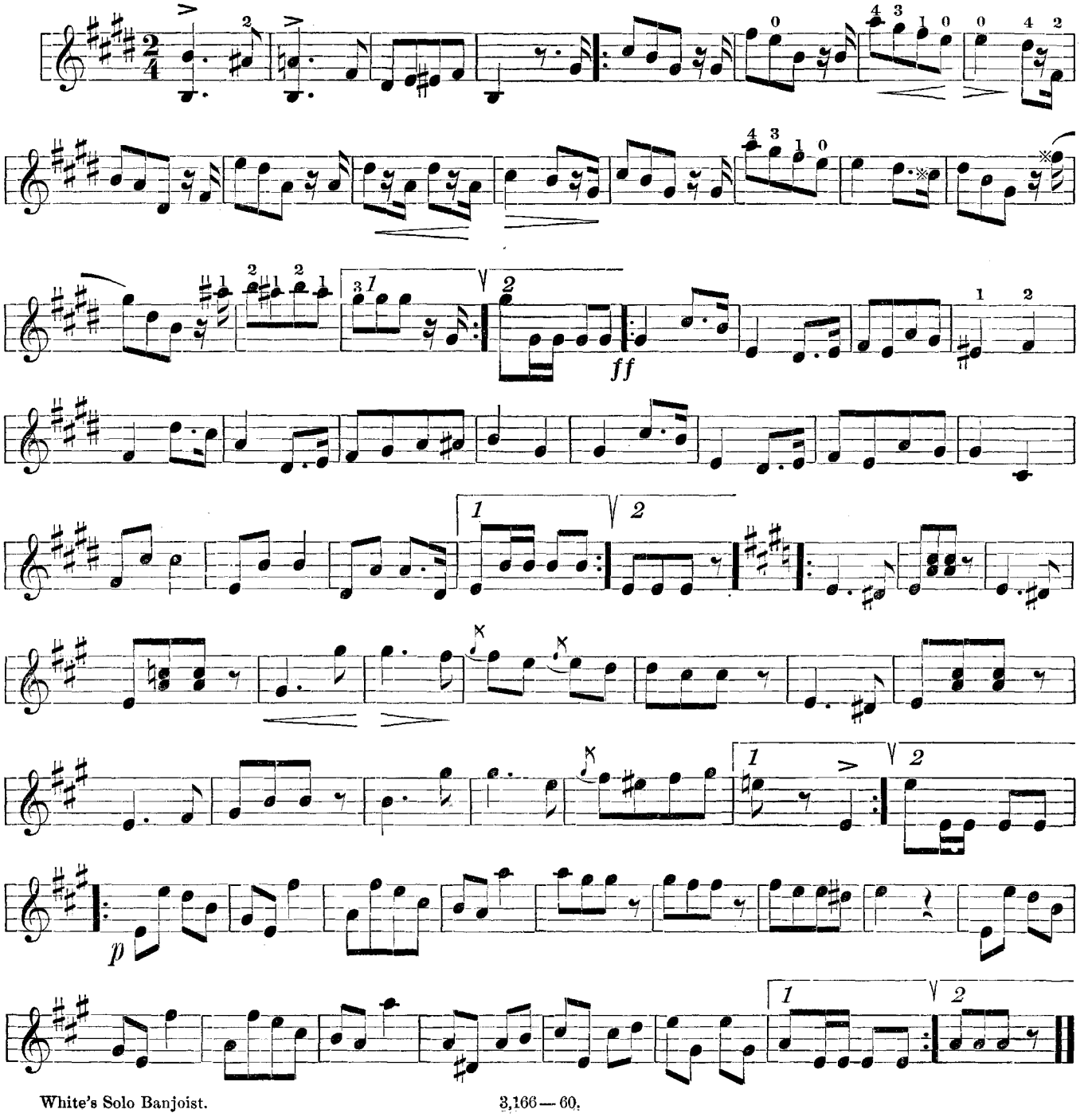
TIVOLI GALOP.





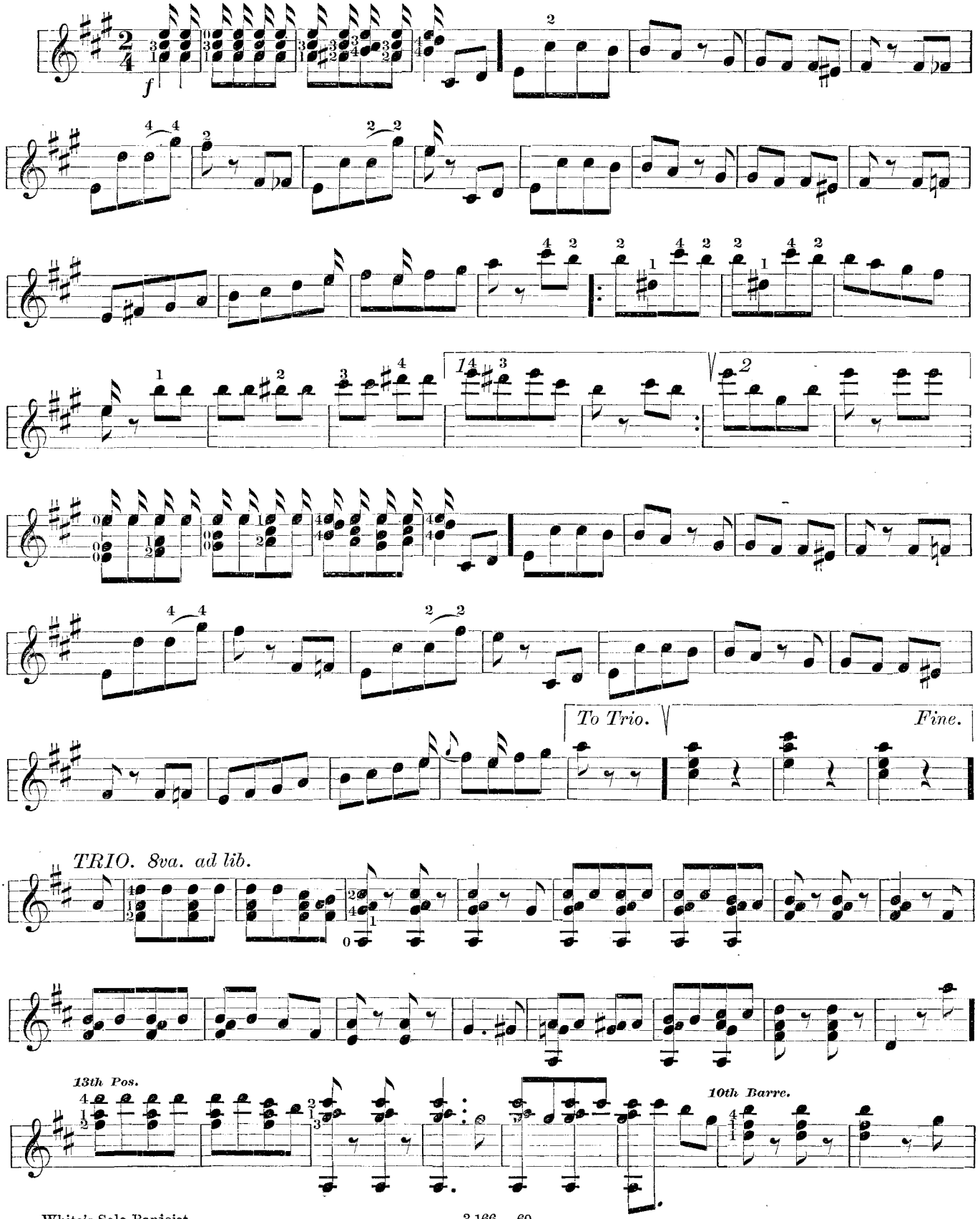
DIE STURZWELLE GALOP.

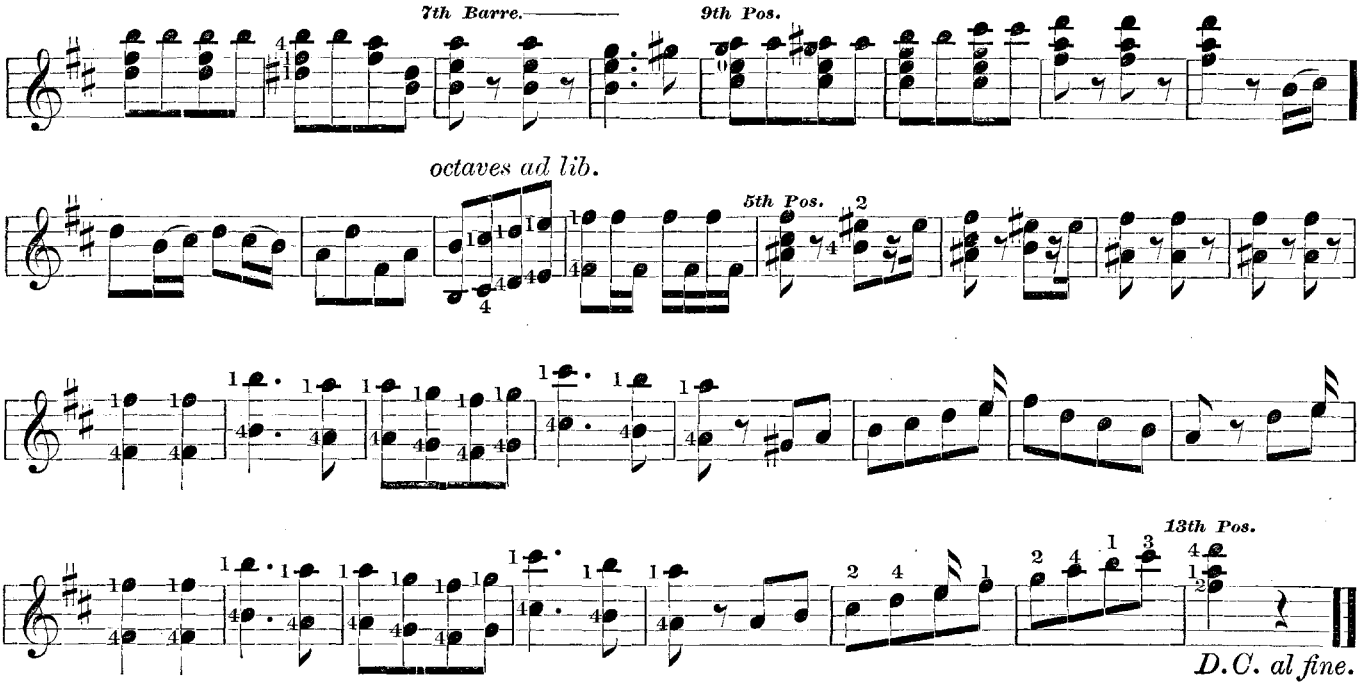
C. FAUST.



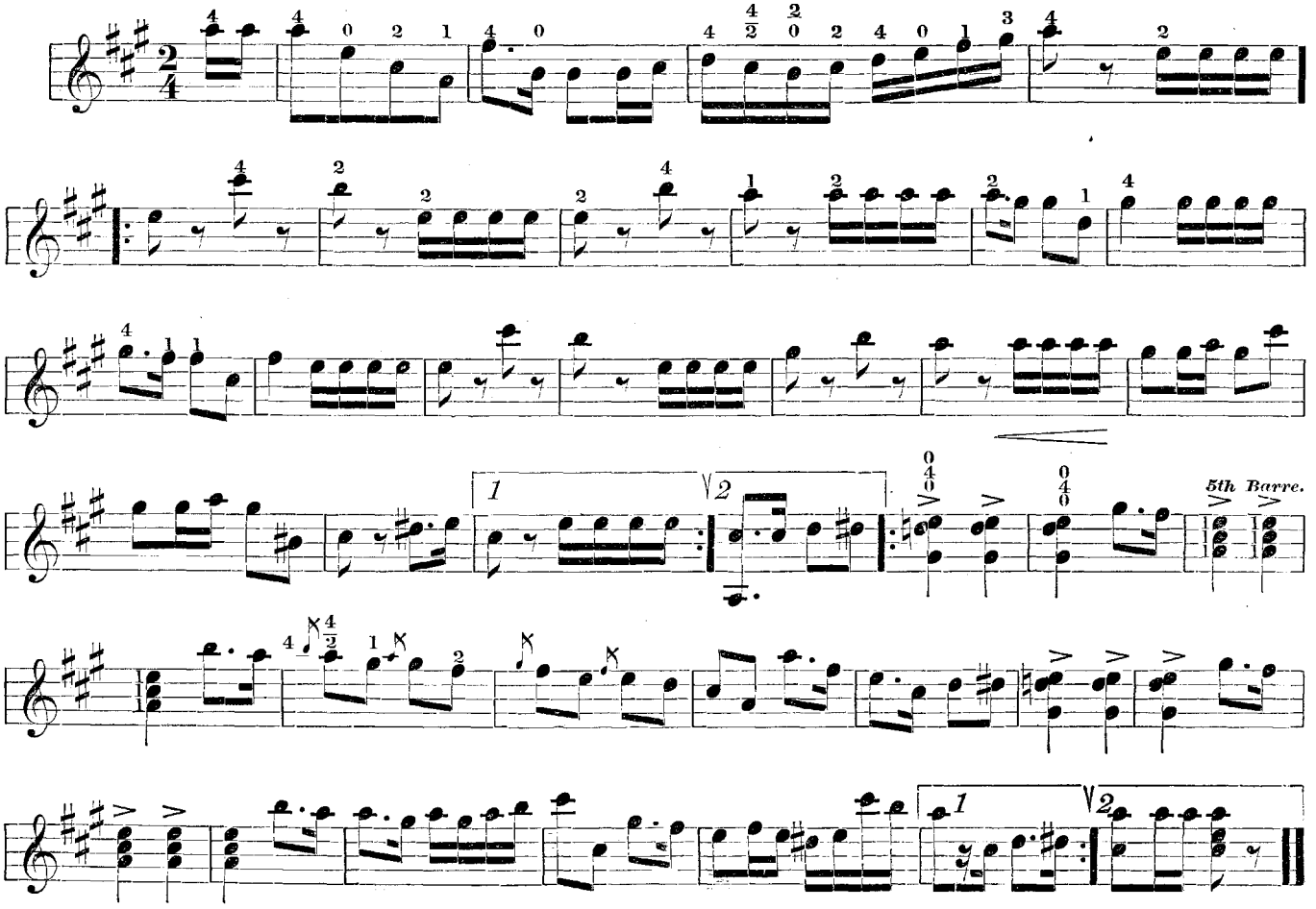
JOLLY BROTHERS GALOP.

Bruder Lustig. BUDICK.

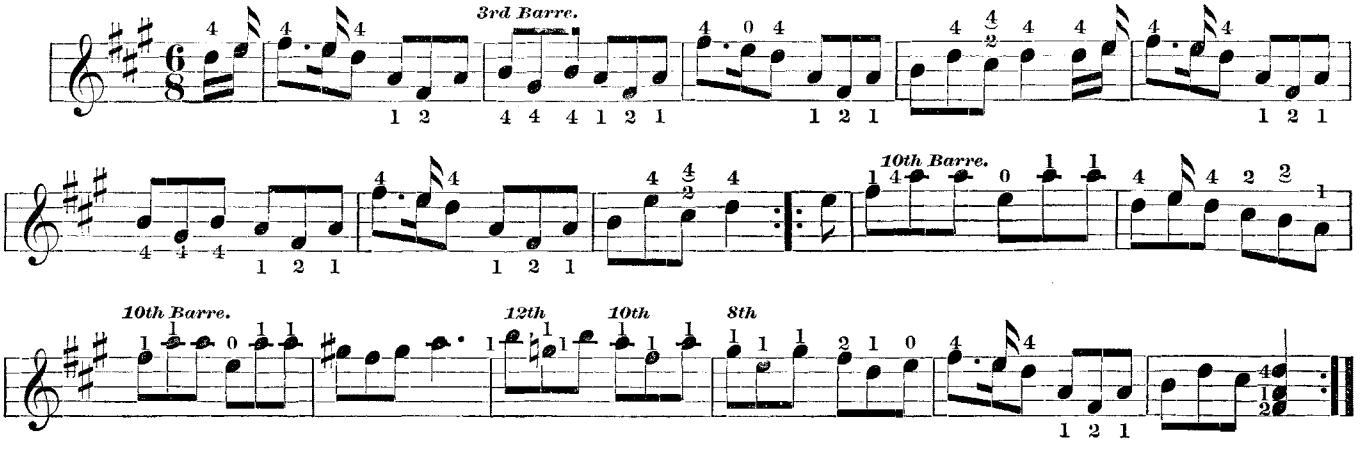




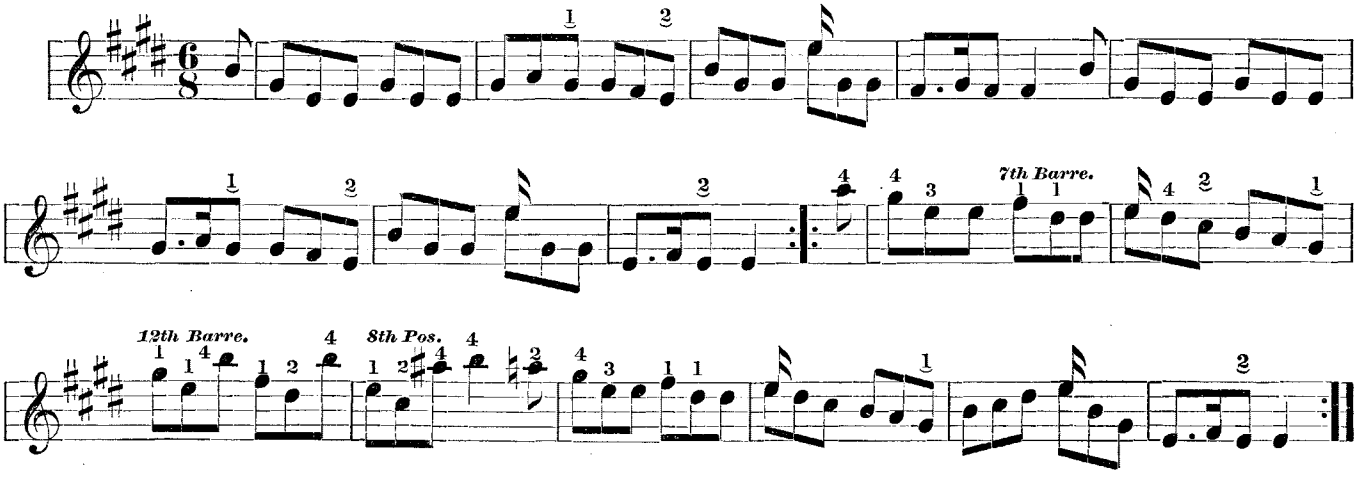
ELIZABETH MARCH.



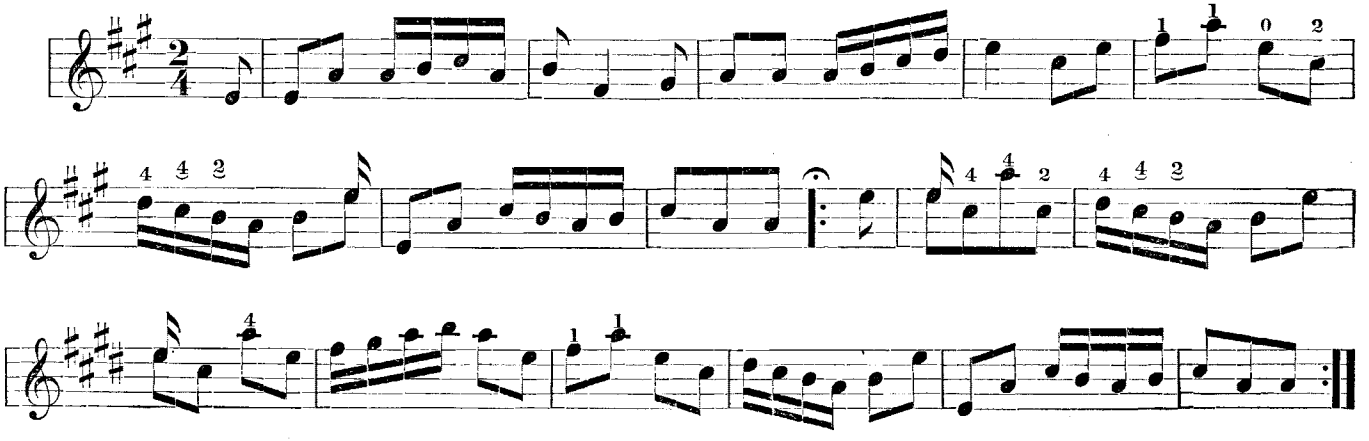
SICILIAN CIRCLE.



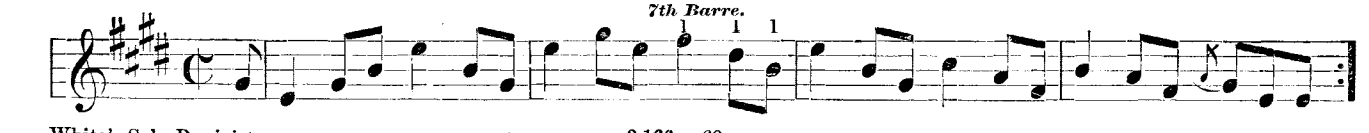
PADDY O'CARROLL JIG.

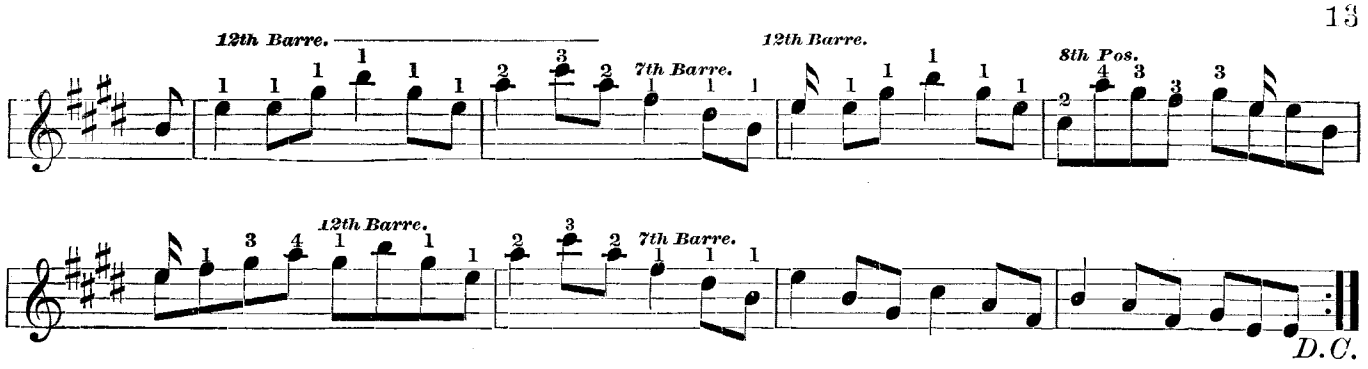


TWIN SISTERS COUNTRY DANCE.

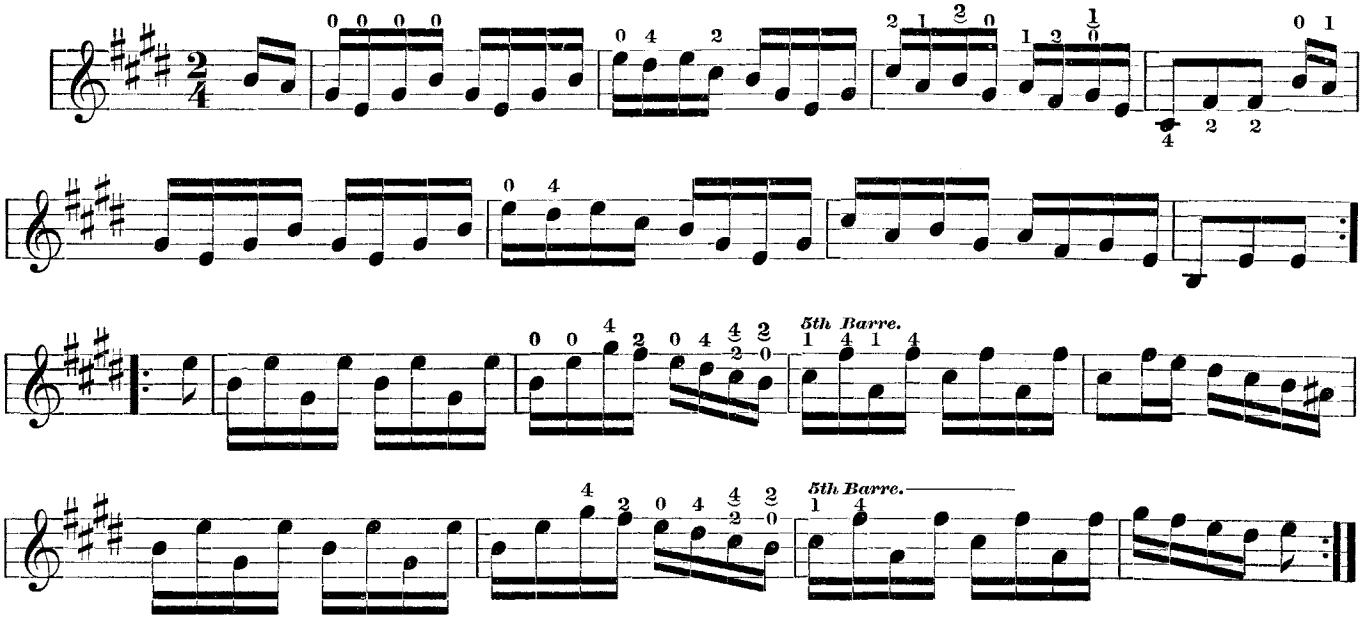


RACHEL REA'S REEL.

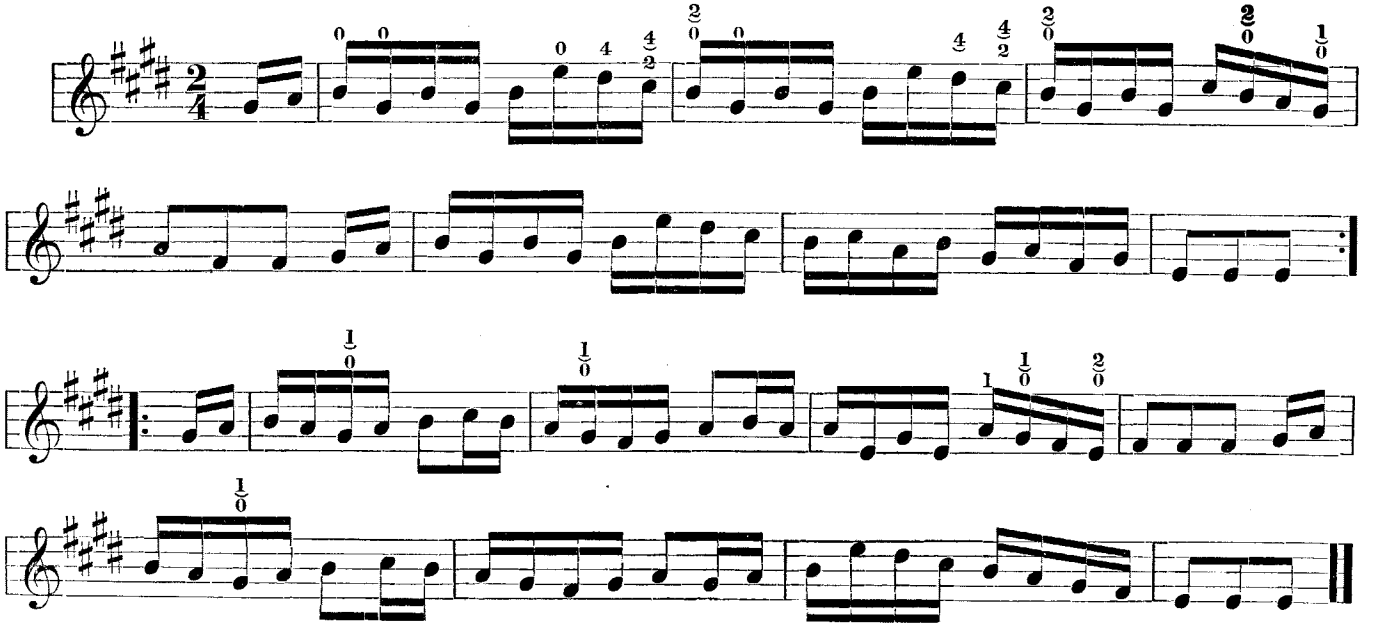




DELAWARE HORNPIPE.

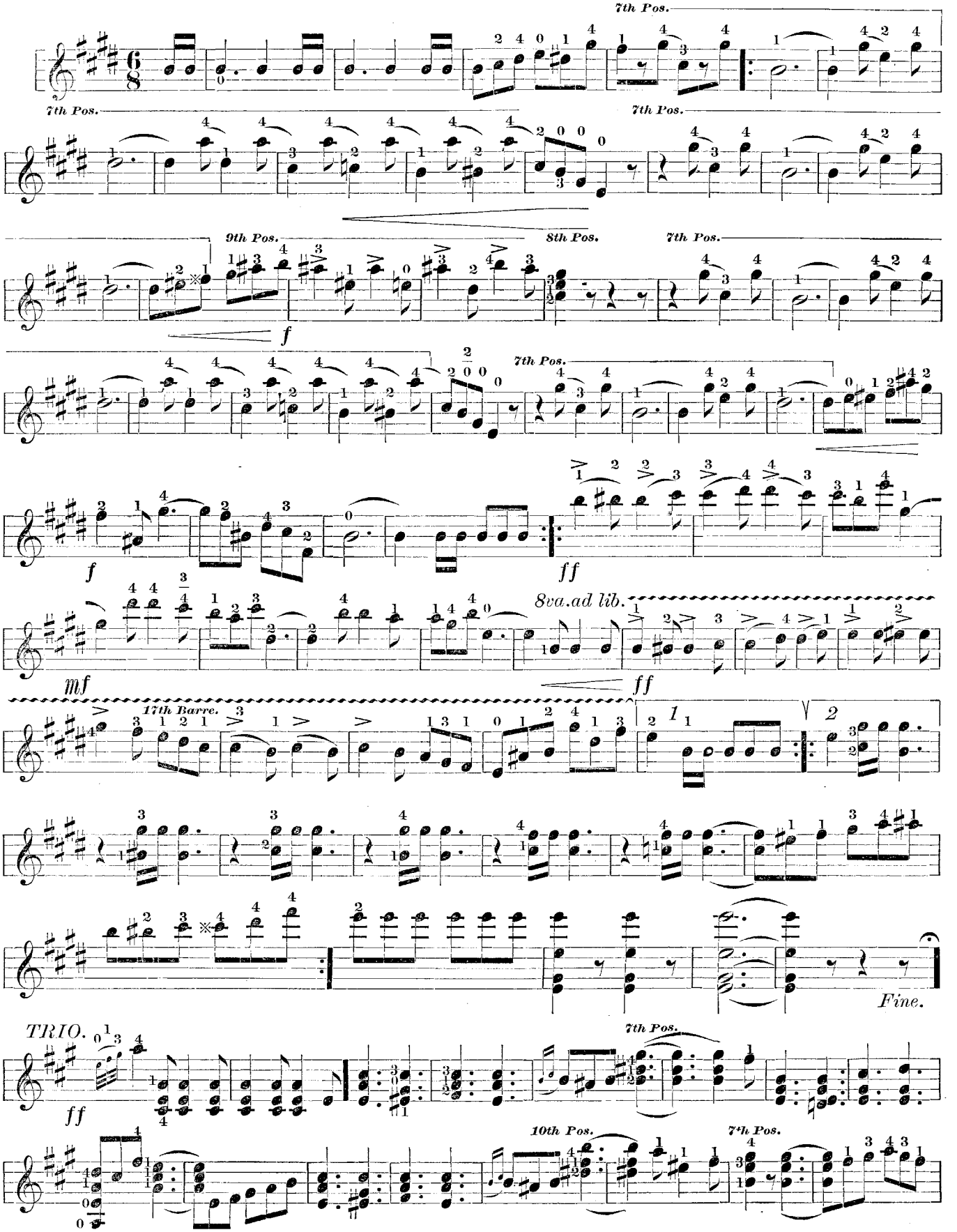


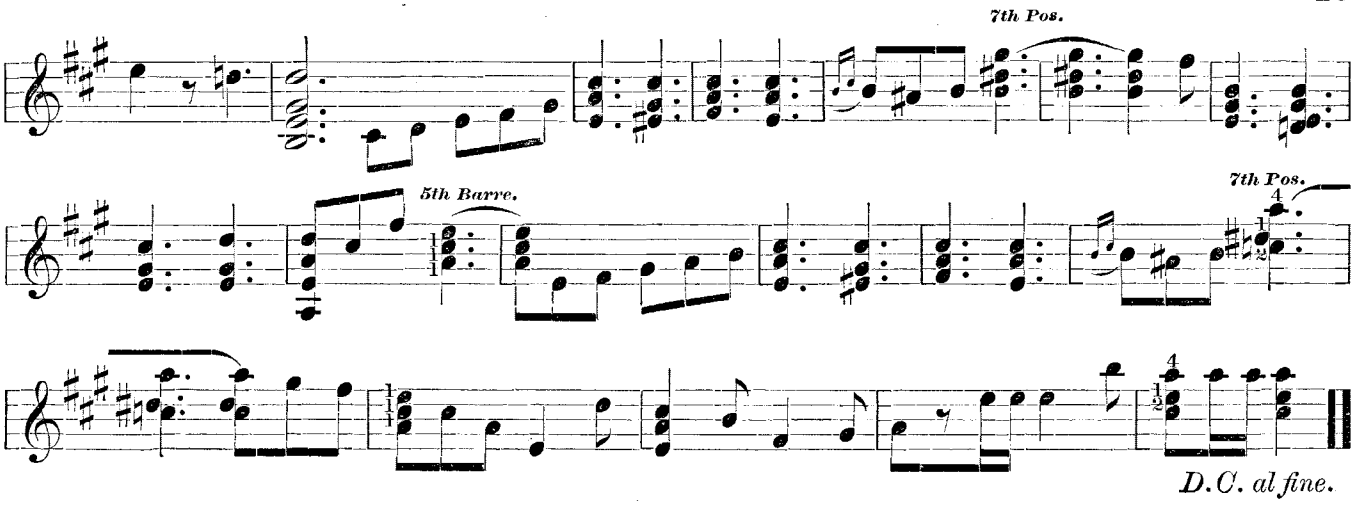
LAMP-LIGHTERS HORNPIPE.



INMAN LINE MARCH.

A. E. WARREN.





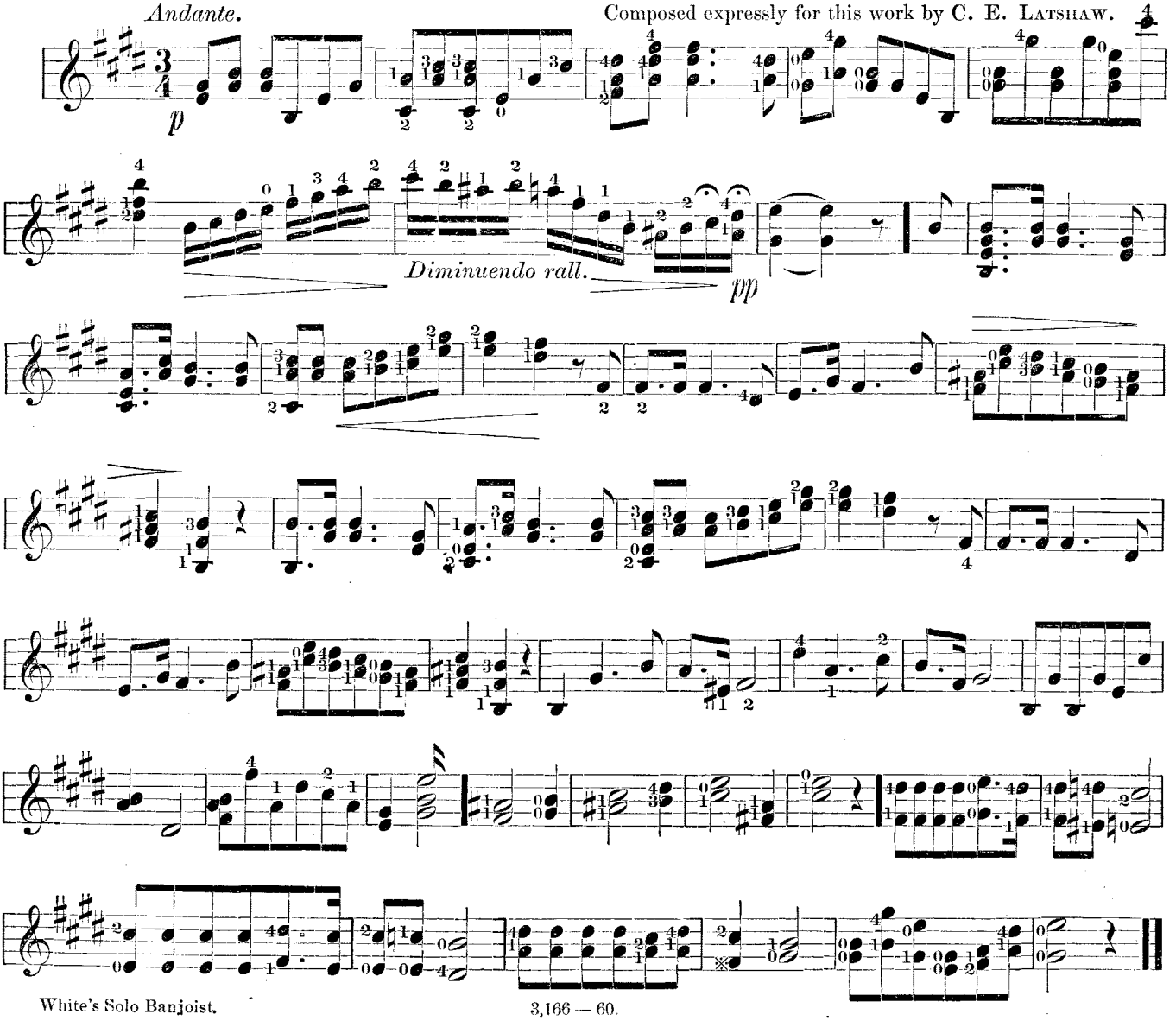
D.C. al fine.

SONG WITHOUT WORDS.

INTRODUCTION.

Andante.

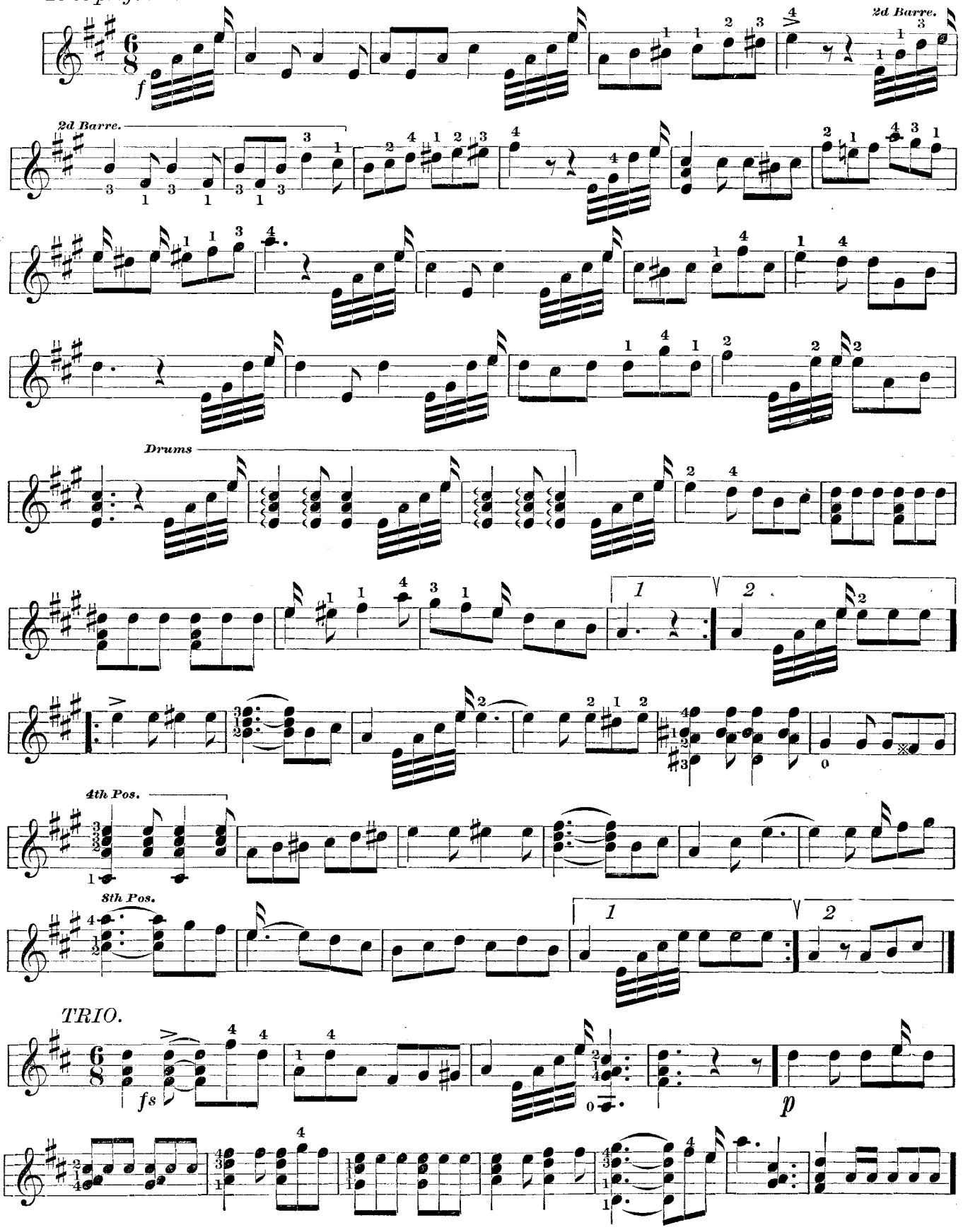
Composed expressly for this work by C. E. LATSHAW.

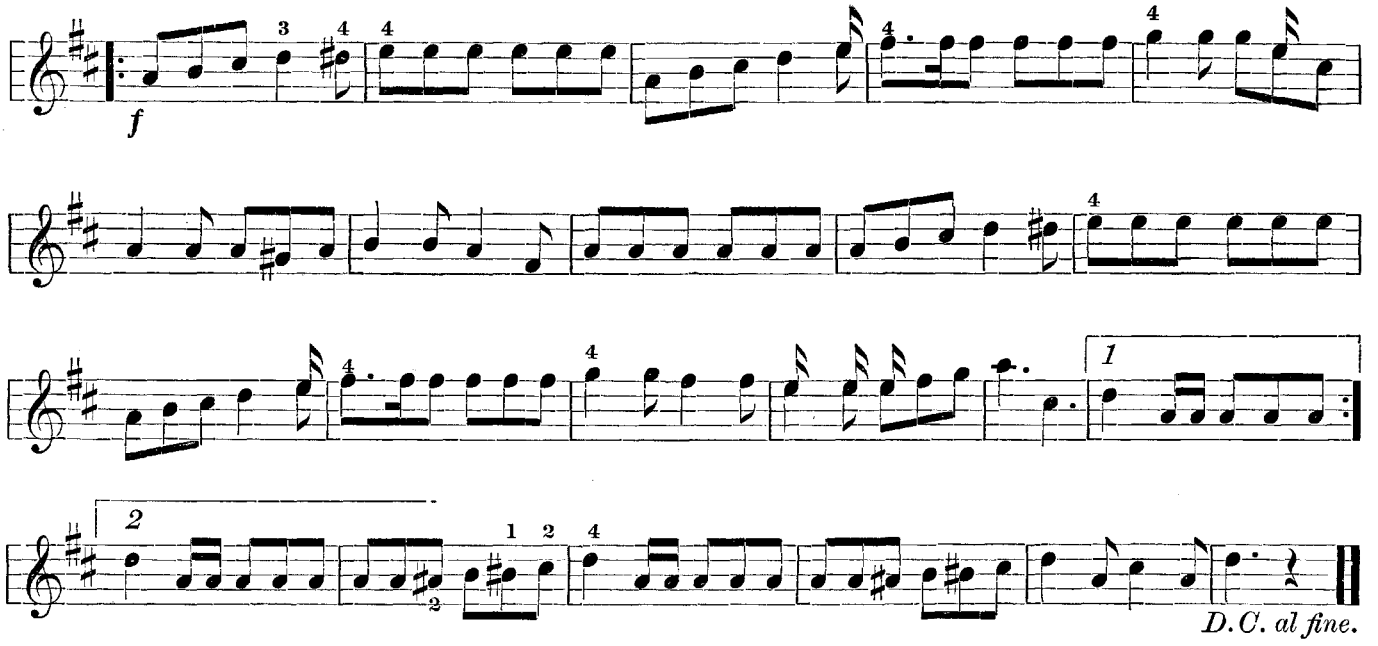


MARCH.

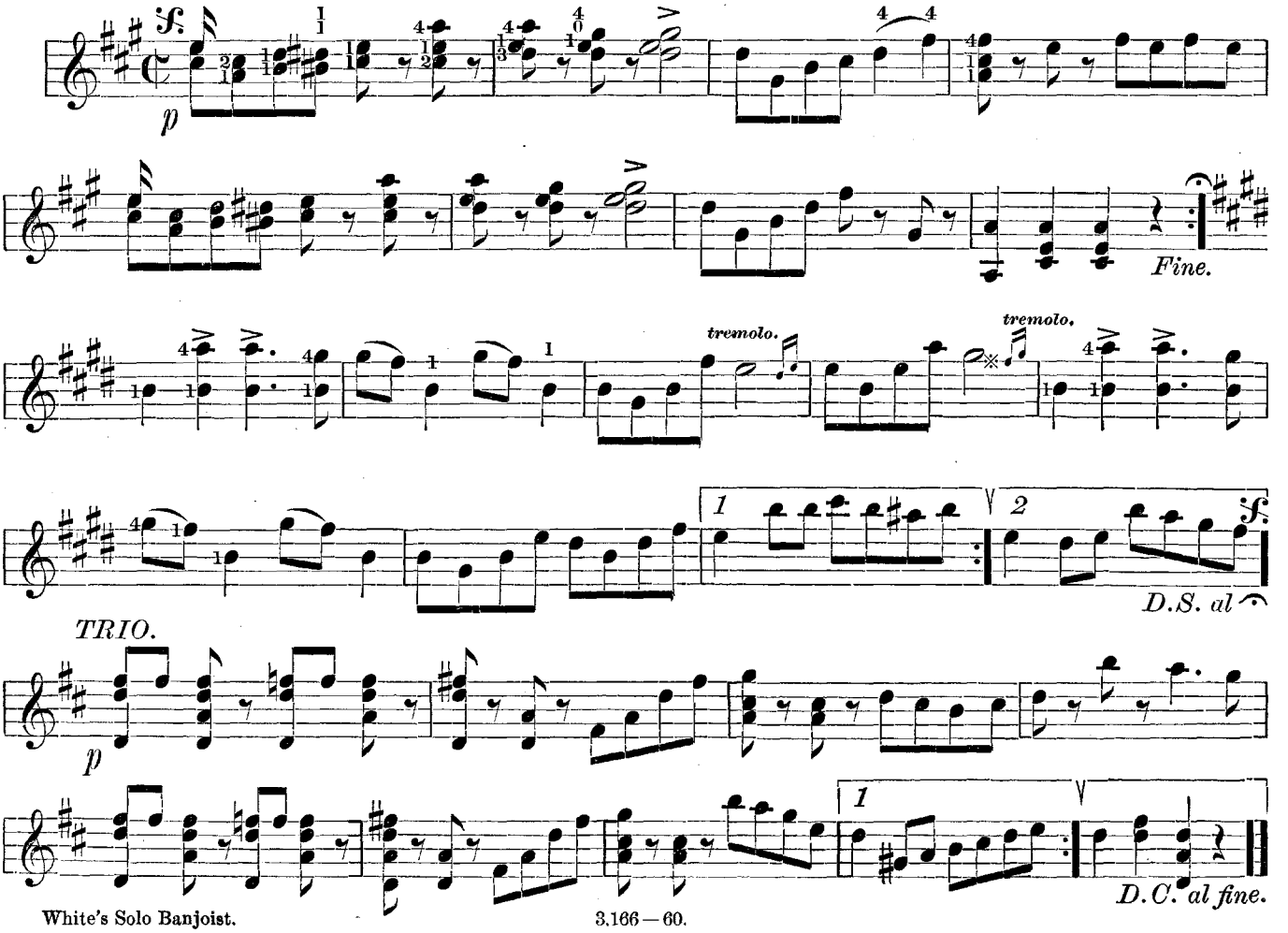
To be played with thimble.

C. E. LATSHAW.





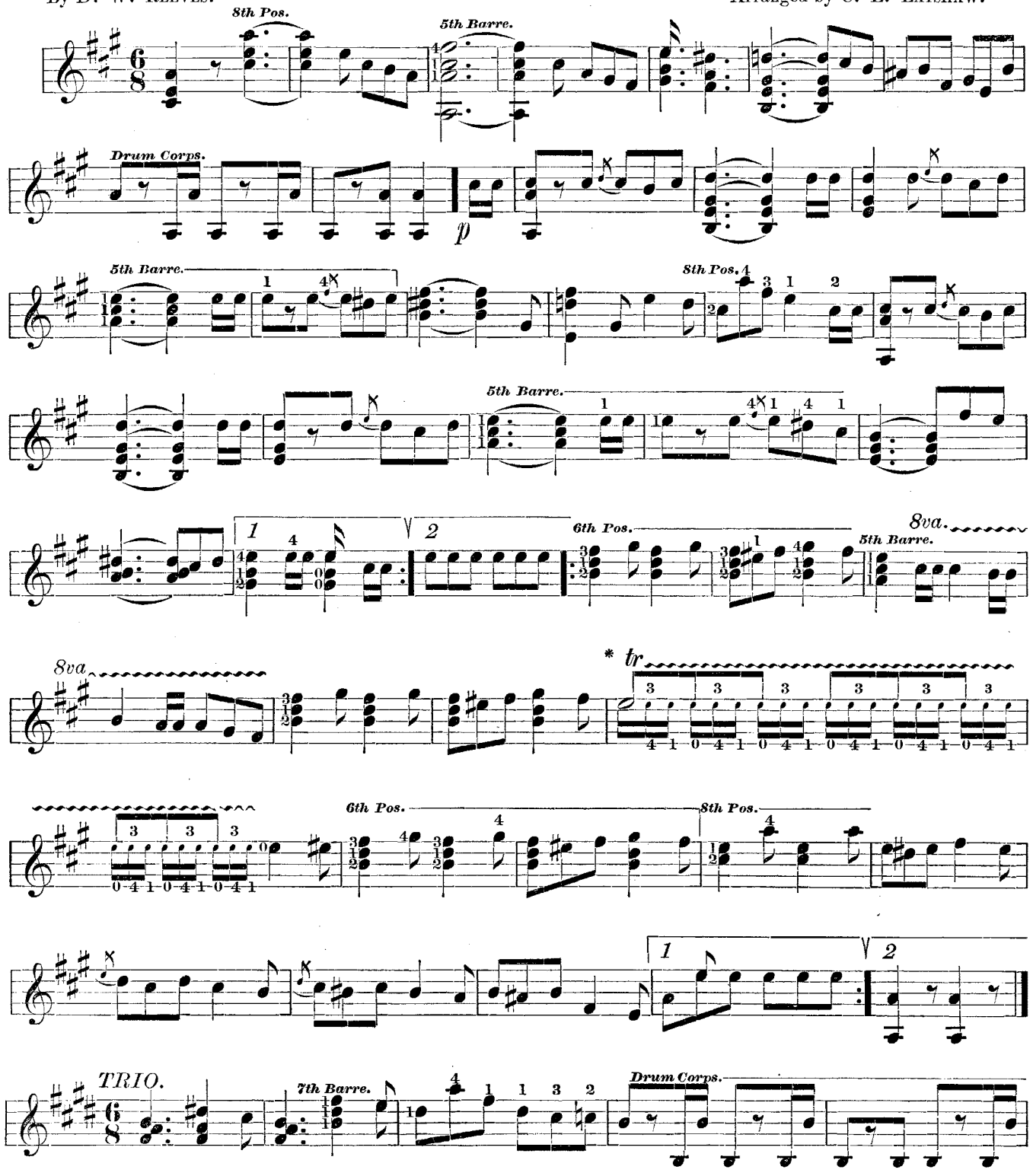
AGNES SCHOTTISCHE.



SECOND REGIMENT MARCH.

Connecticut. N. G.

By D. W. Reeves. Arranged by C. E. Latshaw.



* As it is *nearly* impossible to execute a *Trill* perfectly, on the Banjo, I would suggest, in this case, to play as written— stop E on 2d string with 4th finger at 8th fret, and E on 1st string with 1st finger at 5th fret— play short string open, the accent will occur on short string, thus rendering it an easy matter to count— see stems turned upwards.

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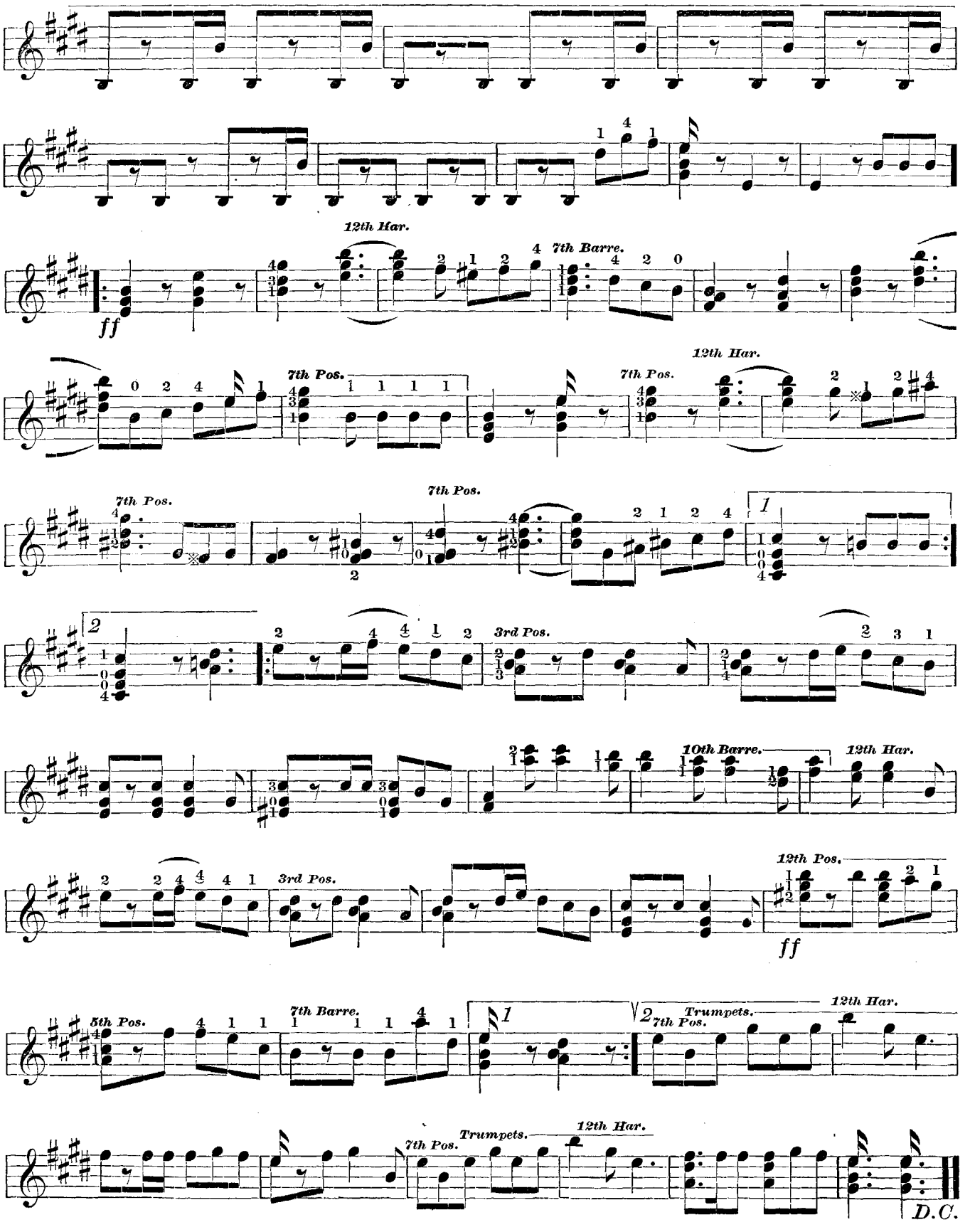
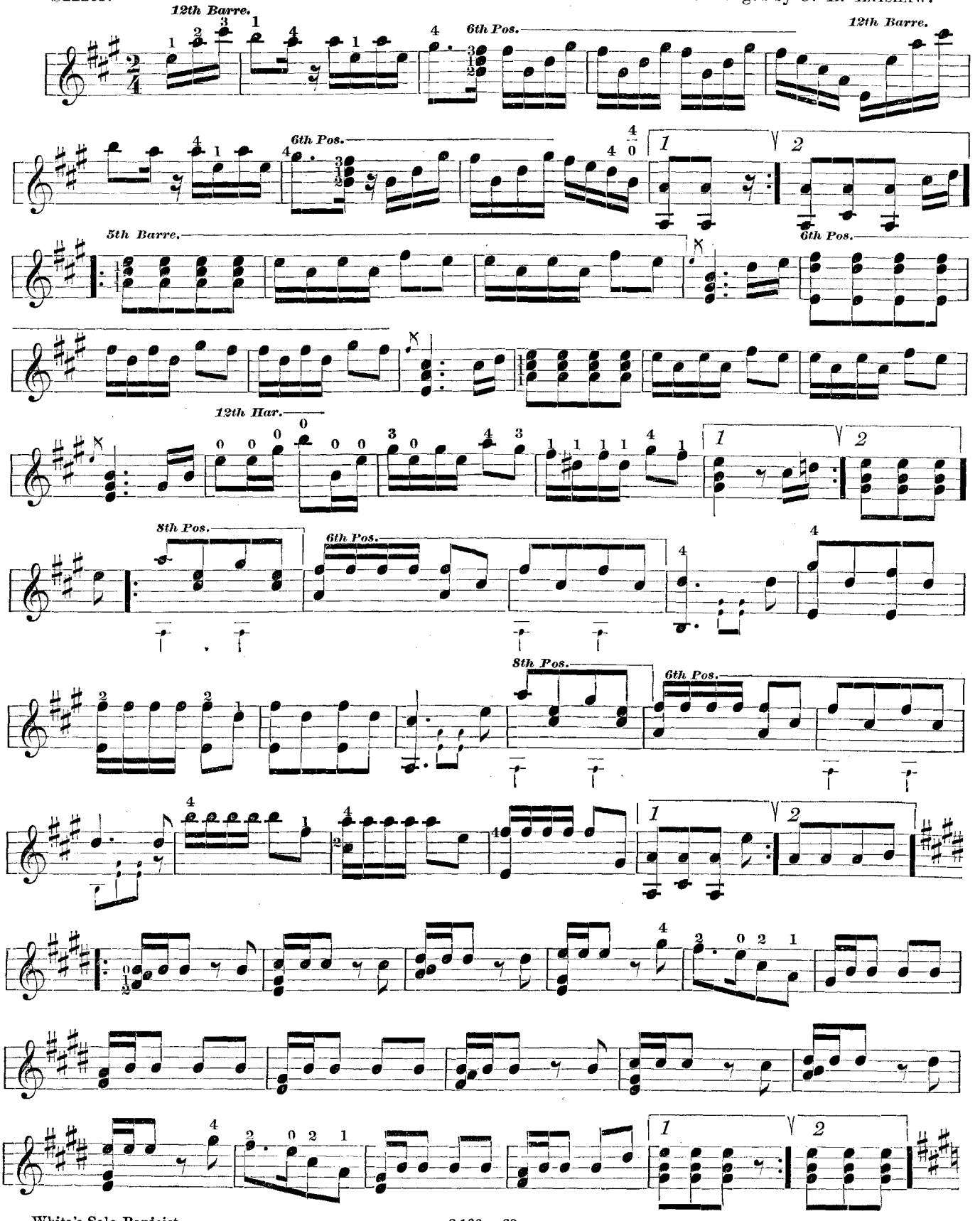
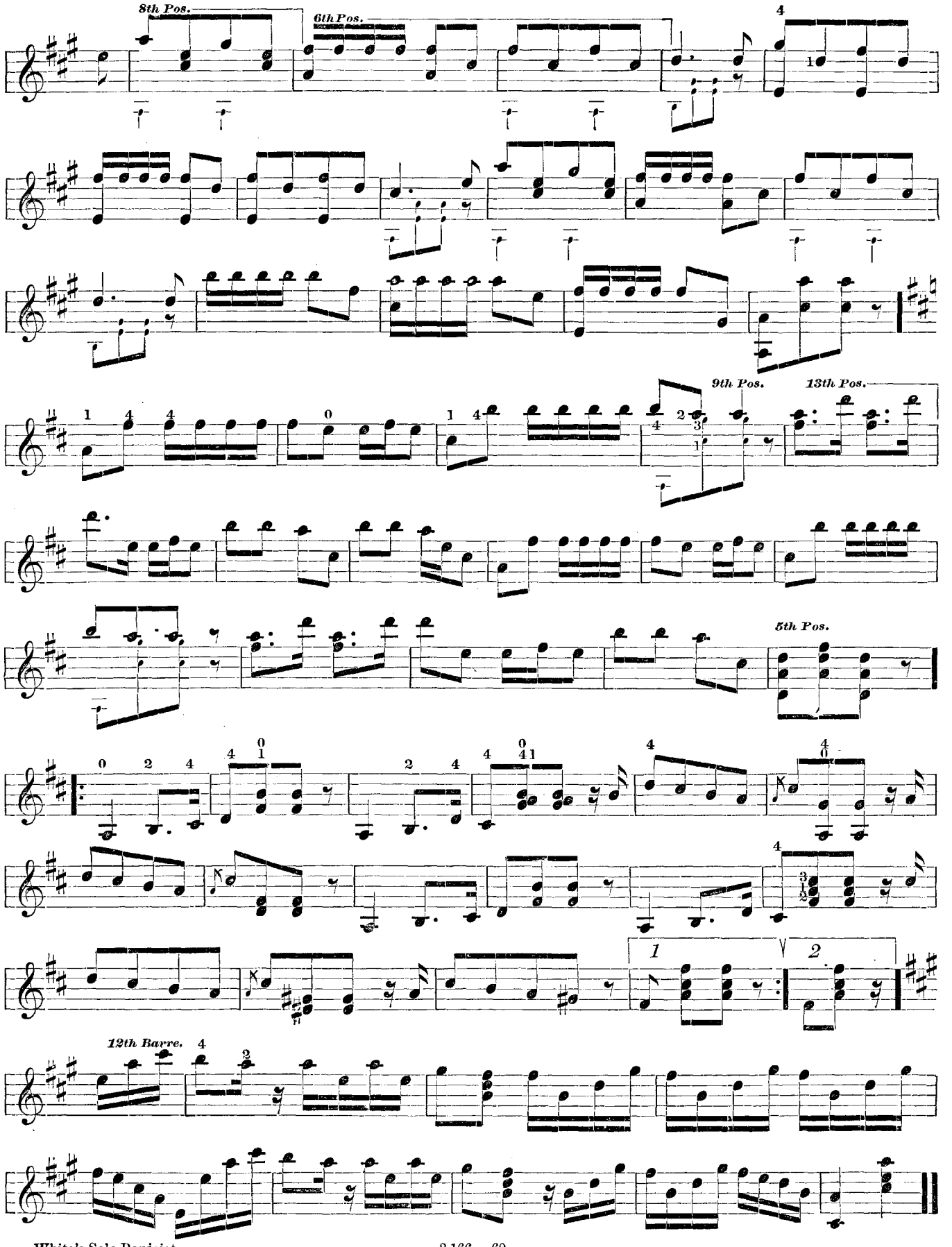

12th Har.
7th Barre.
ff
7th Pos.
7th Pos.
12th Har.
7th Pos.
7th Pos.
1
2
3rd Pos.
10th Barre.
12th Har.
3rd Pos.
12th Pos.
ff
5th Pos.
7th Barre.
1
2
7th Pos.
Trumpets.
12th Har.
7th Pos.
Trumpets.
12th Har.
D.C.

MEDLEY POLKA.

SELECT.

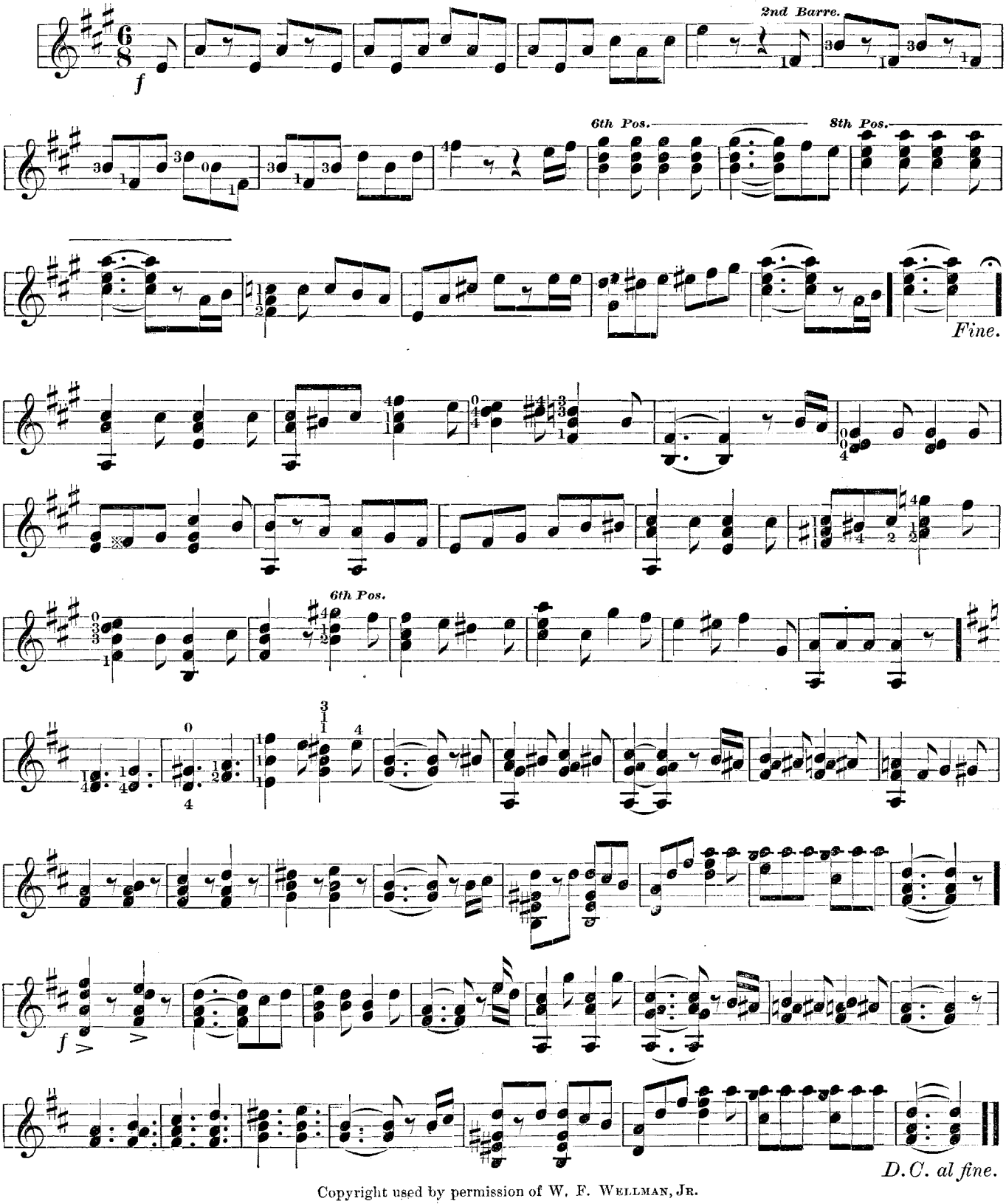
Arranged by C. E. LATSHAW.




8th Pos.
6th Pos.
9th Pos.
13th Pos.
5th Pos.
12th Barre.
1
2

AMERICAN NATIONAL GUARDS MARCH.

By W. F. Wellman, Jr. Arranged by C. E. Latshaw.



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The following arrangements can also be had, Voice and Piano, 40 cts.; Piano Solo, 40 cts.; Violin and Piano, 50 cts.; Cornet and Piano, 50 cts.

White's Solo Banjoist.

3,166—60.

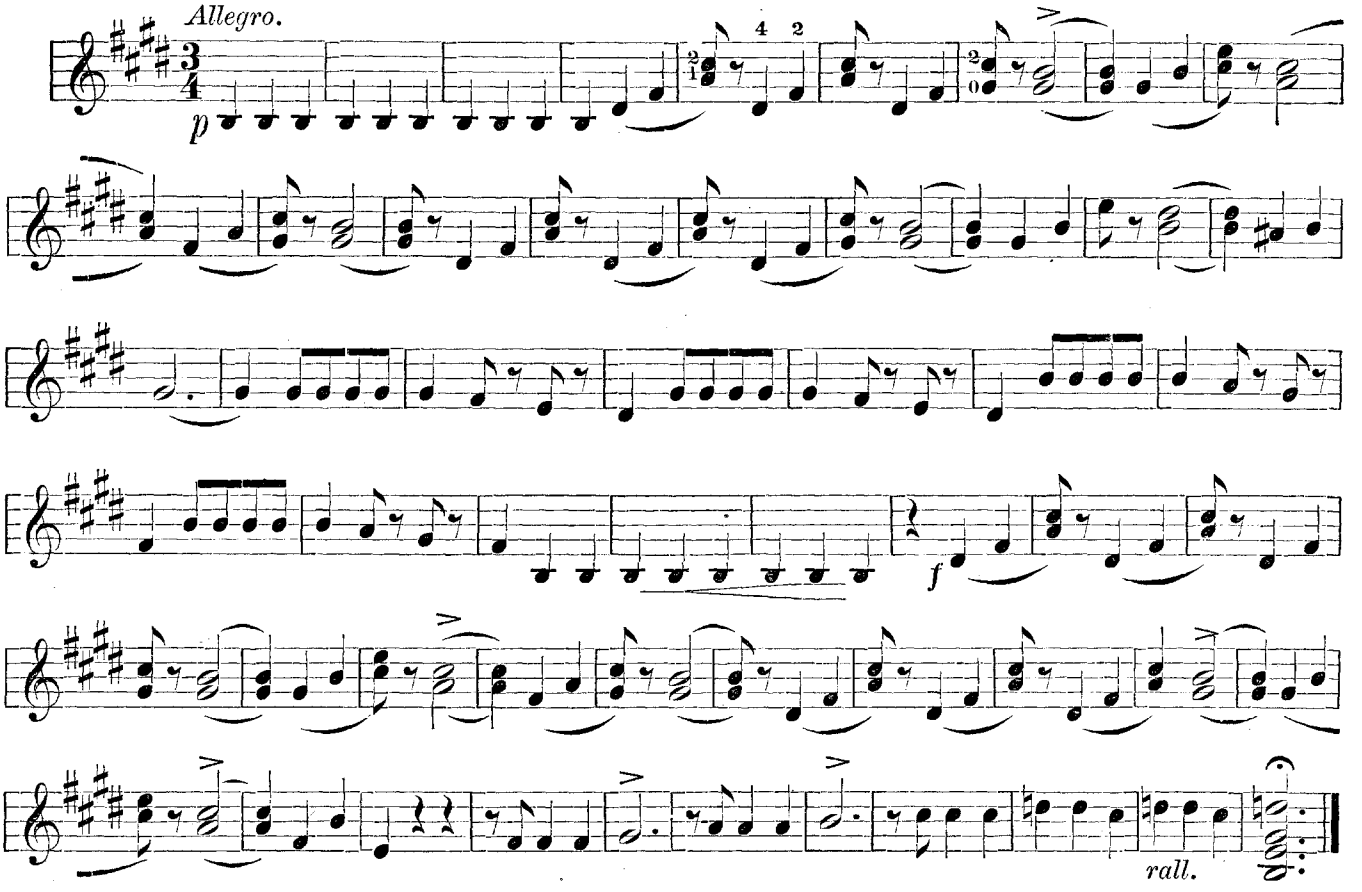
BIRD OF PASSAGE WALTZES.

C. FAUST.

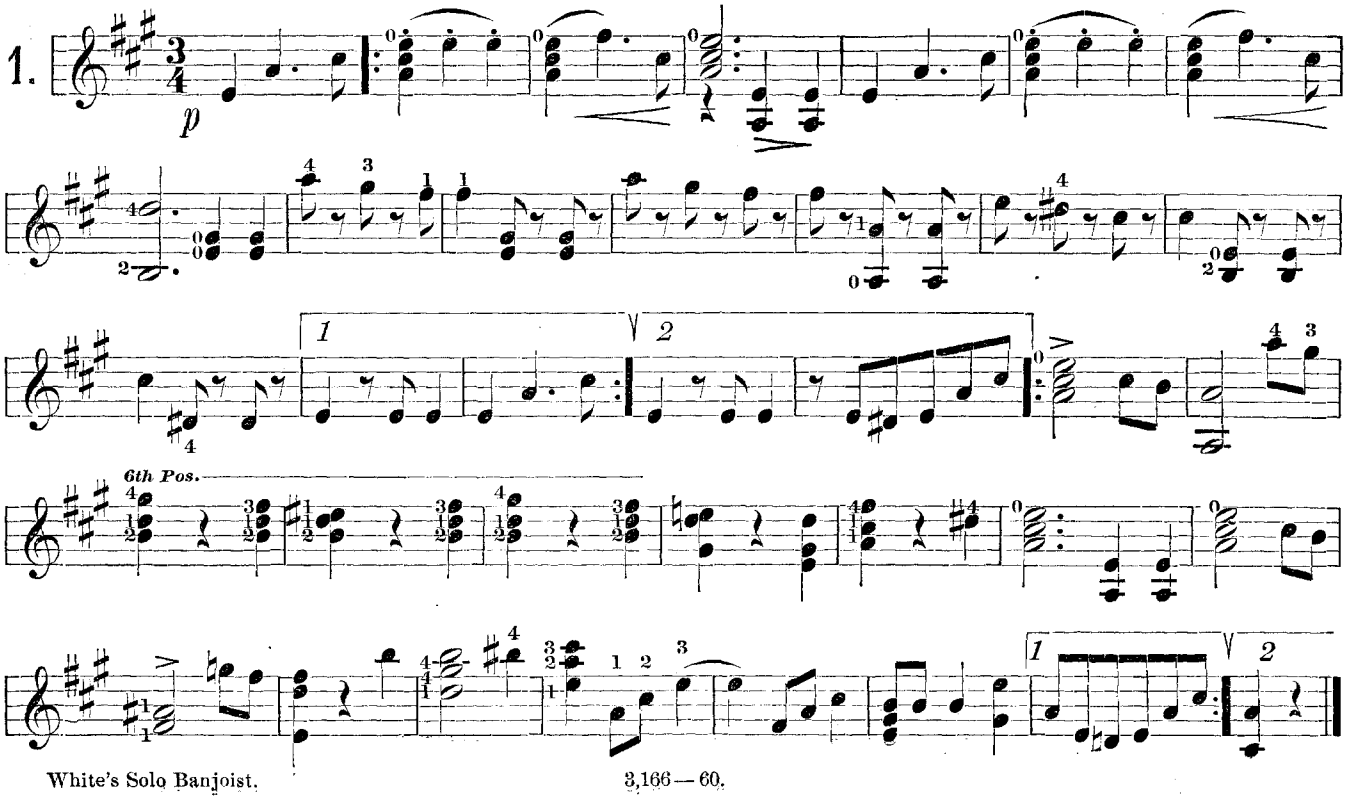
Arranged by C. E. LATSHAW.

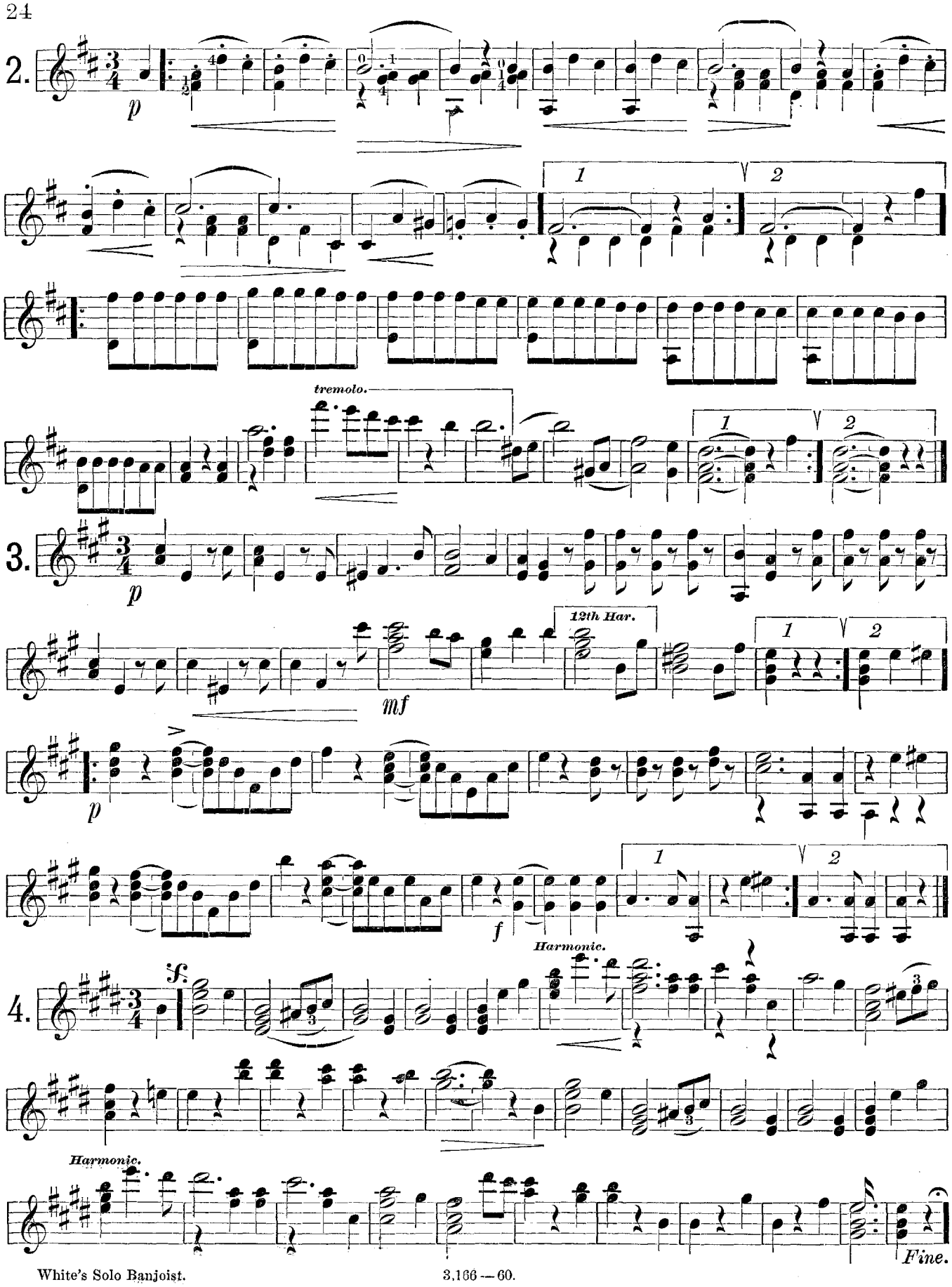
INTRODUCTION.

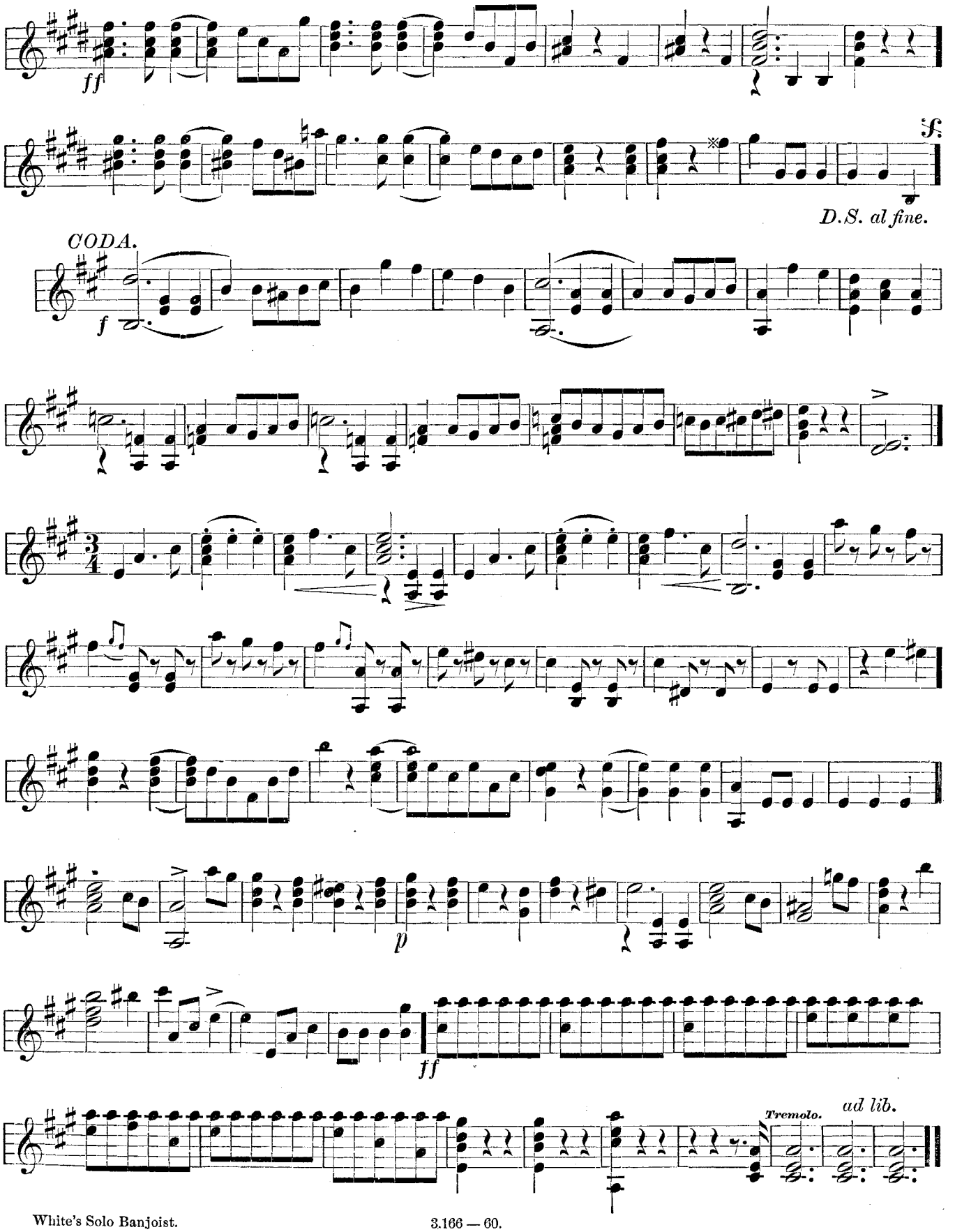
Allegro.



1.

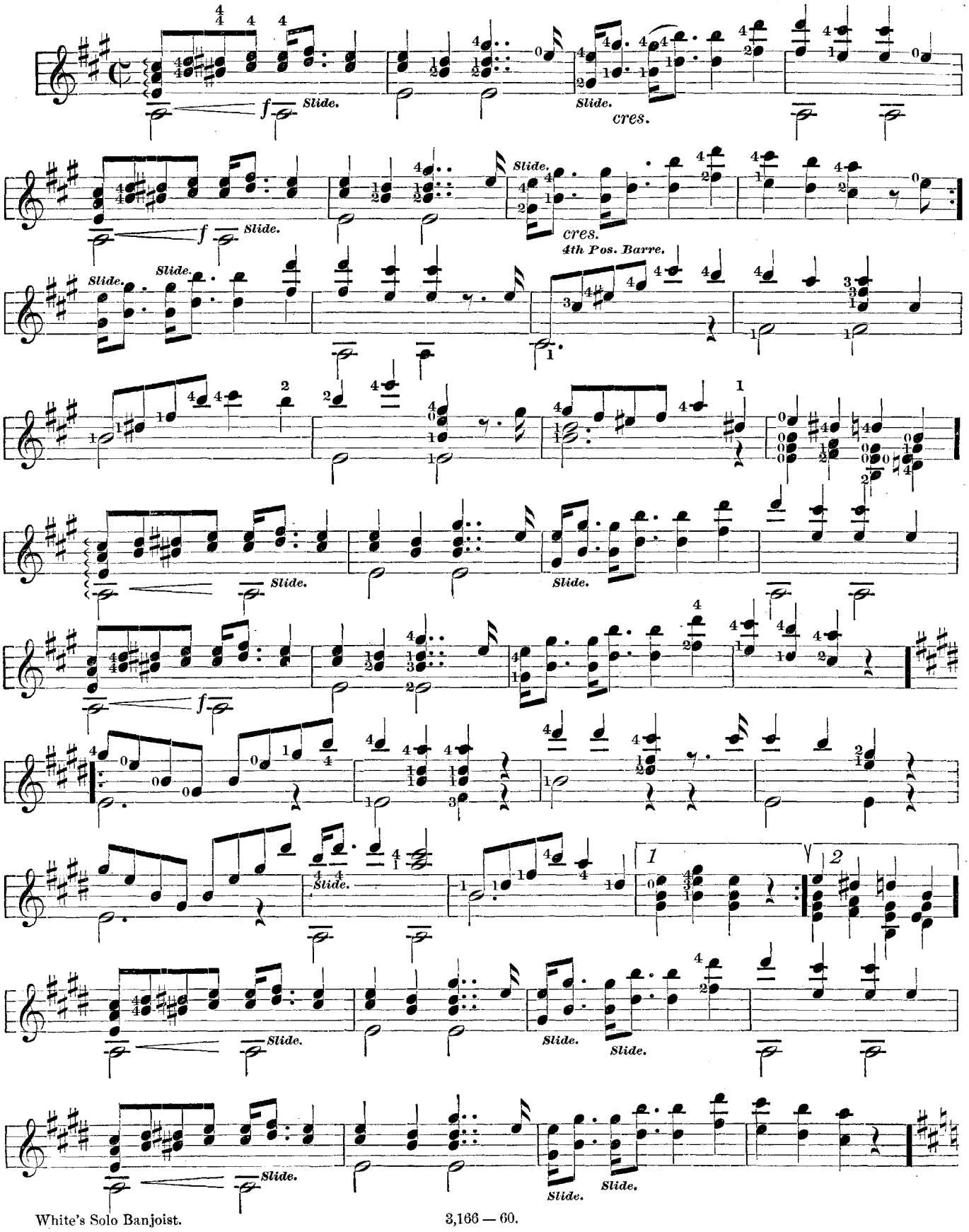



2.
p
1
2
tremolo.
3.
p
12th Har.
mf
f
4.
f.
Harmonic.
Harmonic.
Fine.

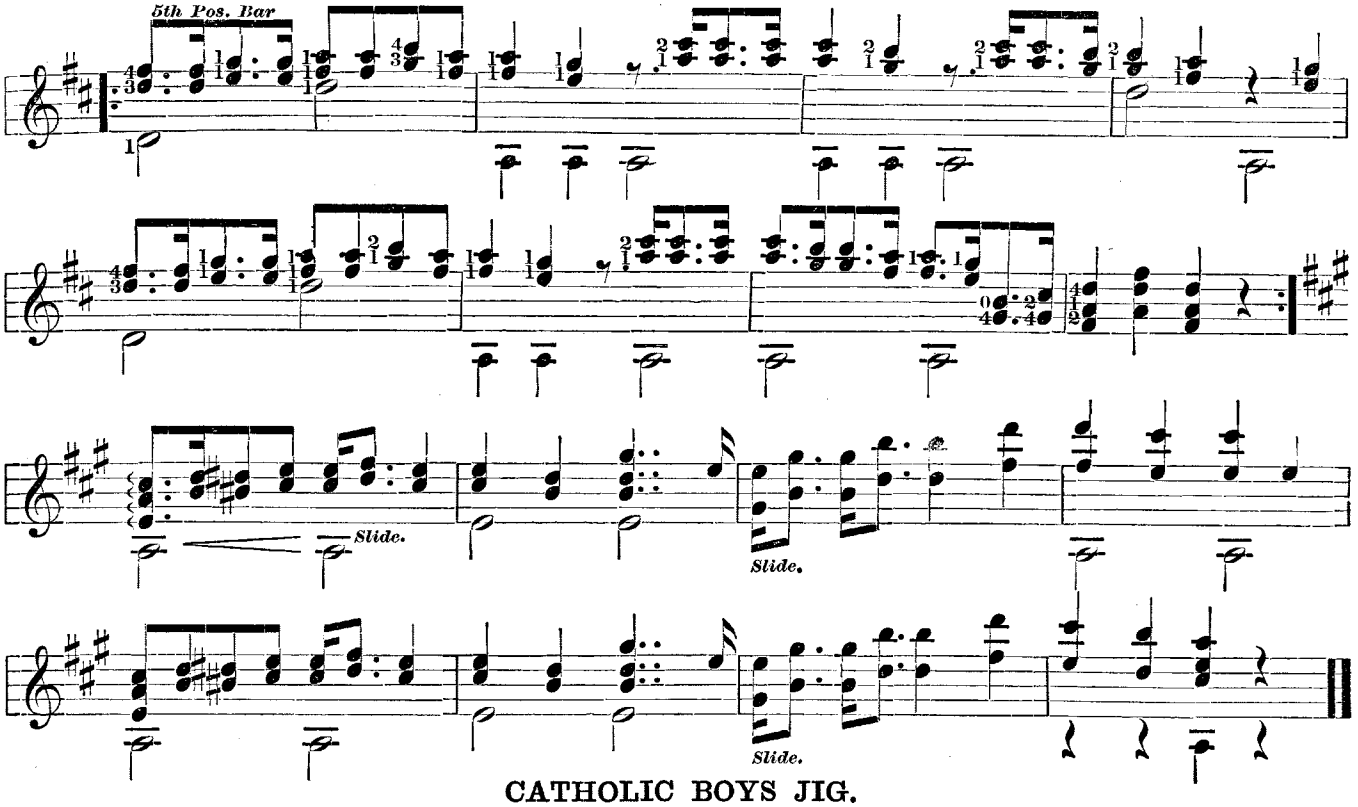

ff
ff
D.S. al fine.
CODA.
f
p
ff
Tremolo.
ad lib.

MONOGRAM SCHOTTISCHE.

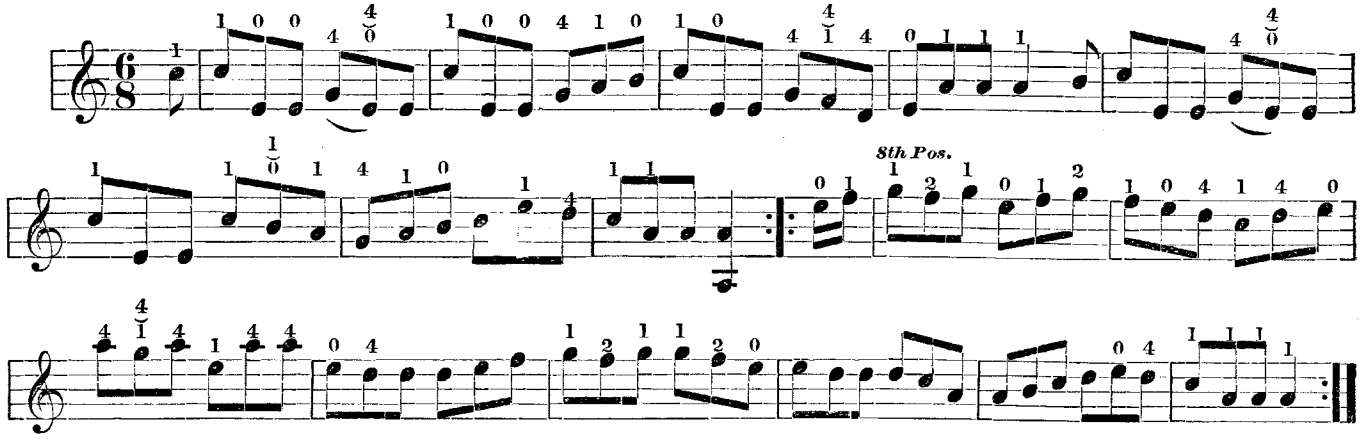
WILL FODEN. Arranged by C. E. LATSHAW.



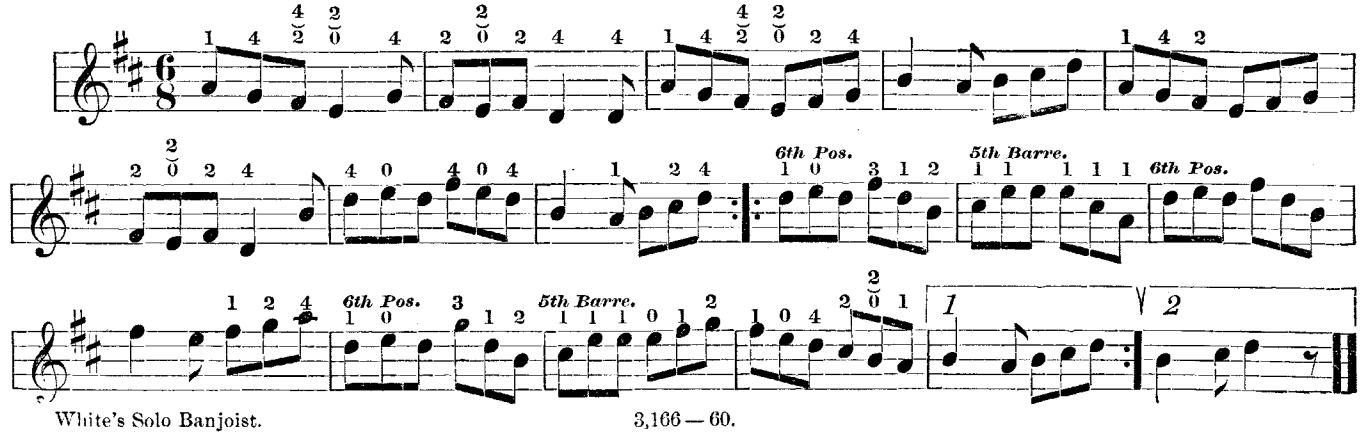
TRIO.



CATHOLIC BOYS JIG.

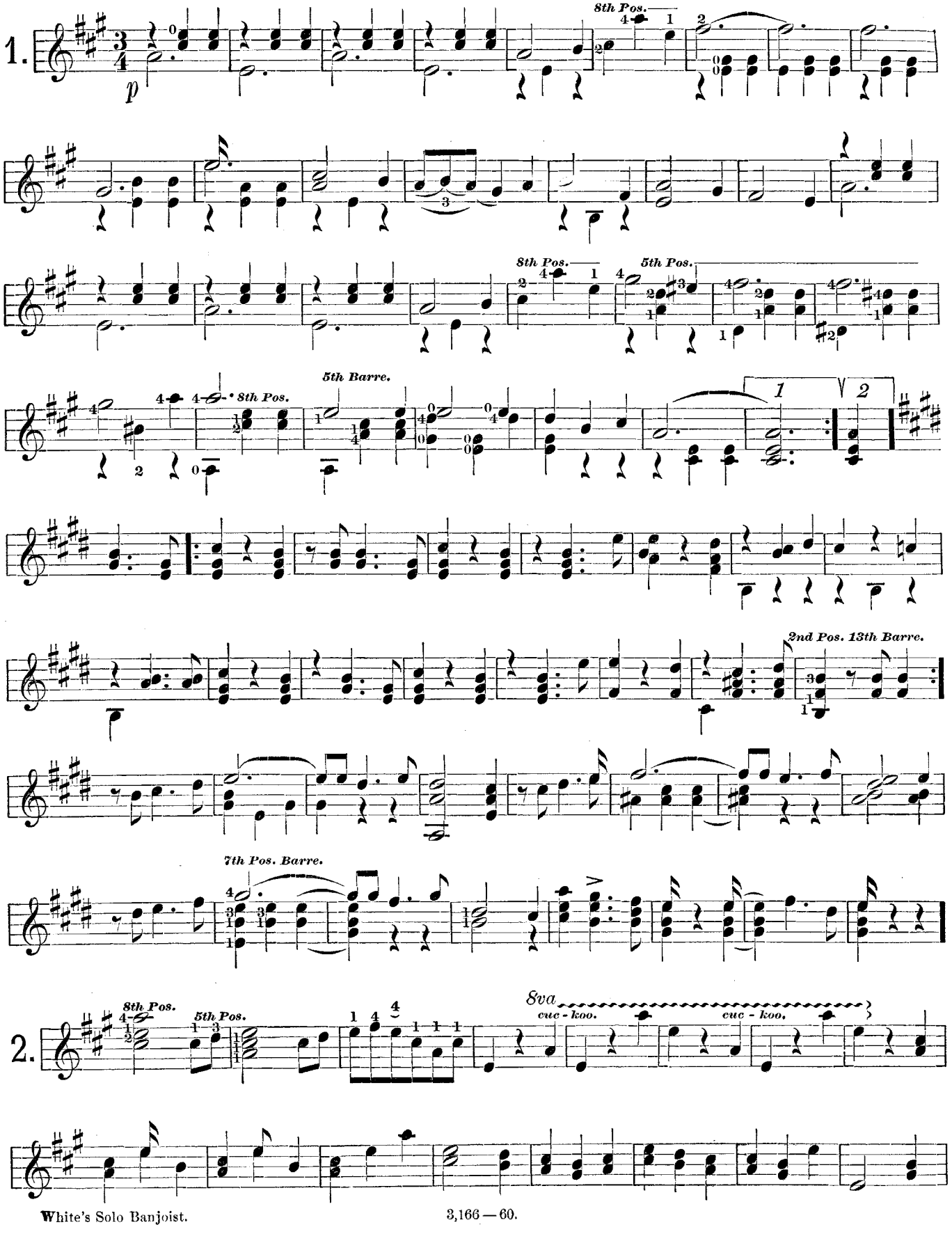


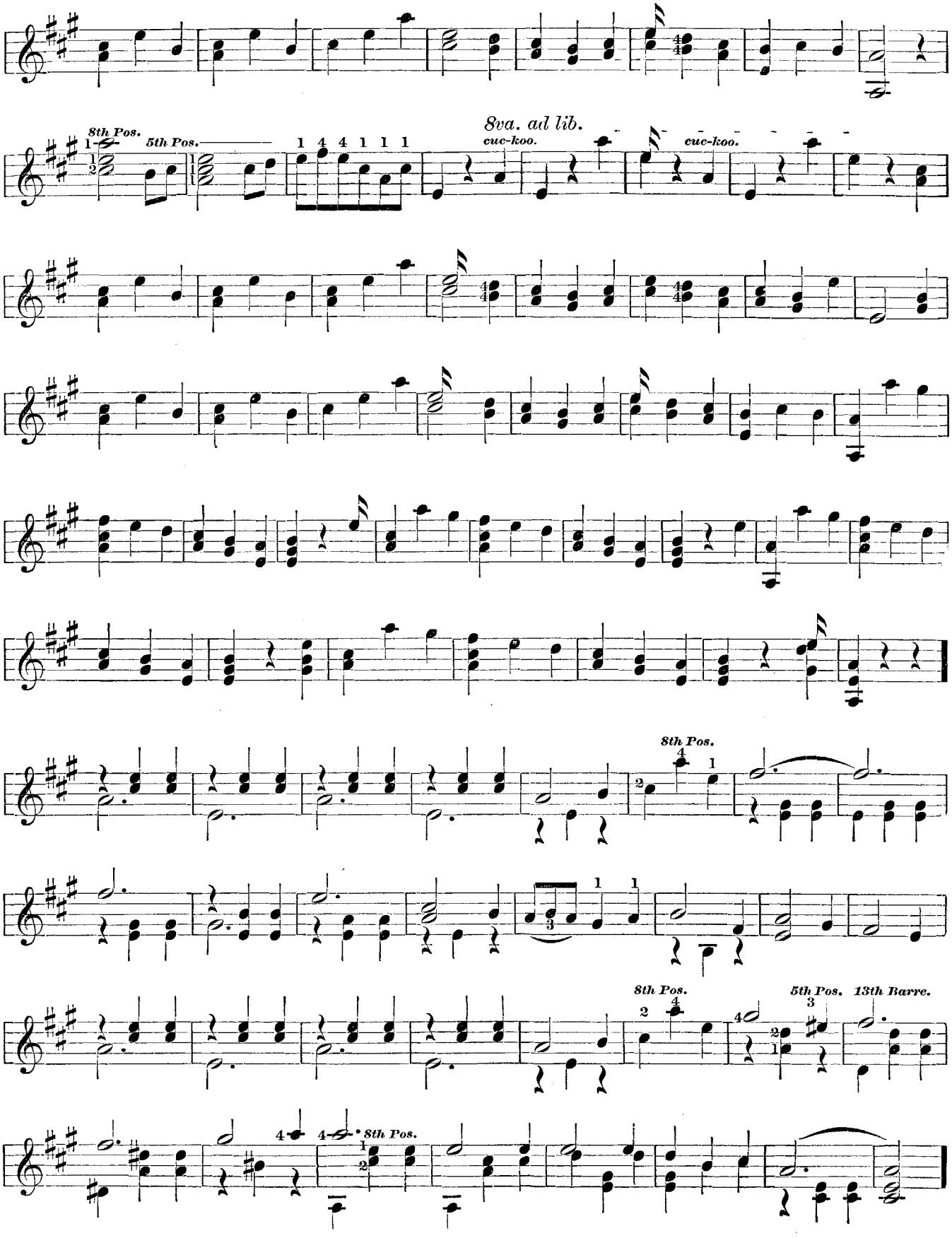
MORGAN RATTLER JIG.



SEE-SAW WALTZES.

Arranged by C. E. LATSHAW.




8th Pos.
5th Pos.
8va. ad lib.
cuc-koo.
cuc-koo.
8th Pos.
8th Pos.
5th Pos.
13th Barre.
8th Pos.

INTRODUCTION.

3.

espressione.

mf

5th Barre.

10th Barre. *8th Barre.*

8th Pos.

CODA.

8th Pos.

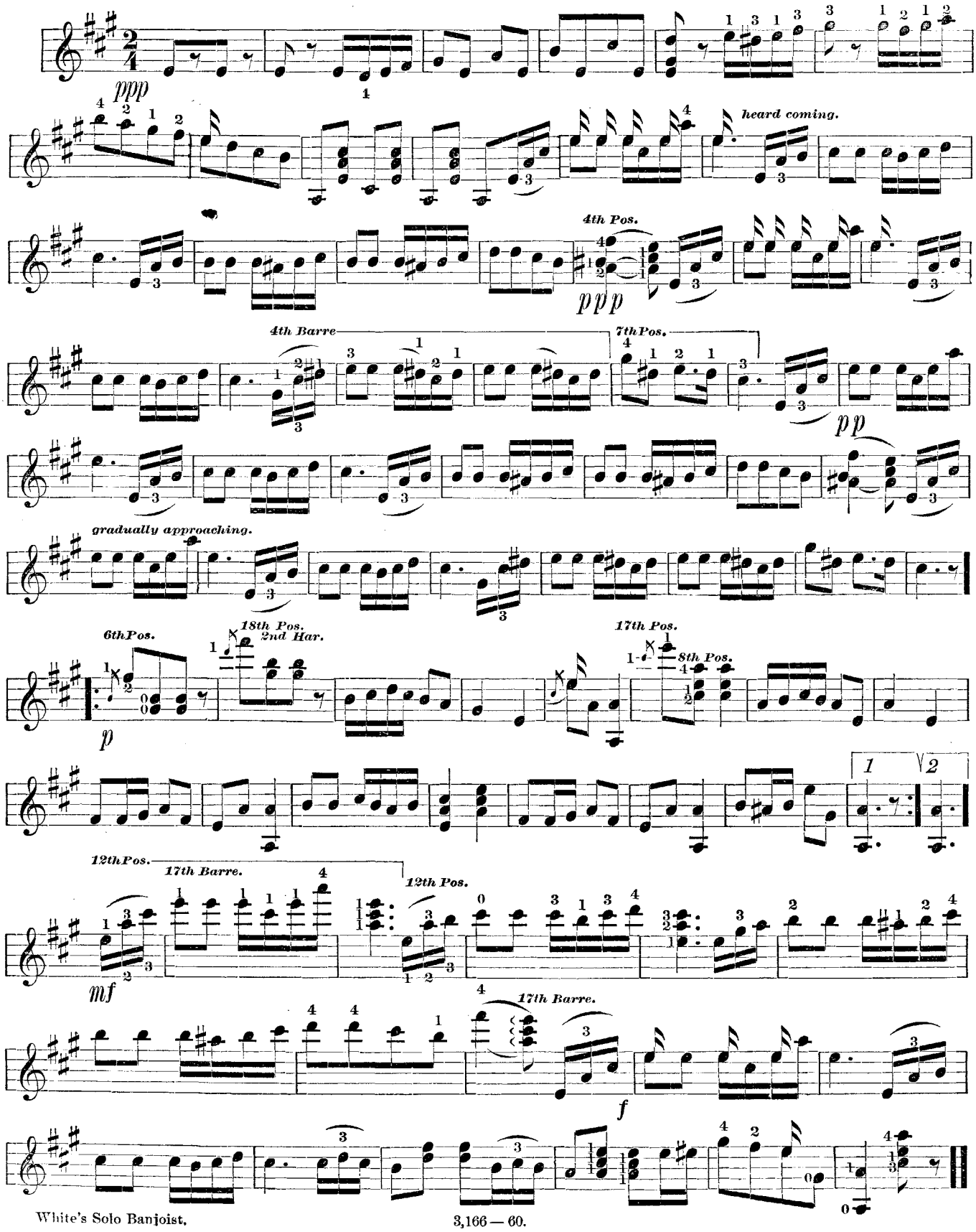
8th Pos.

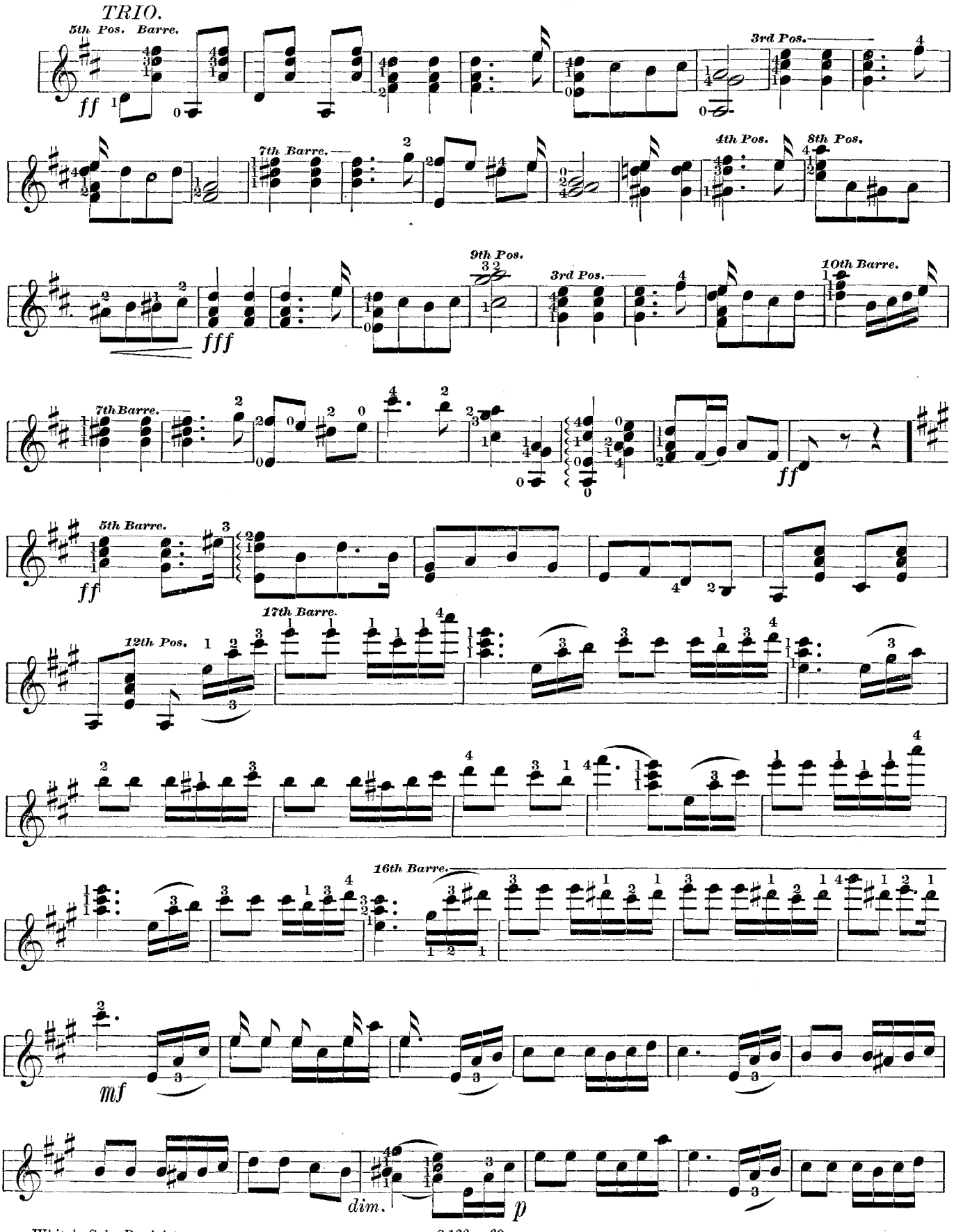
5th Pos. Barre.

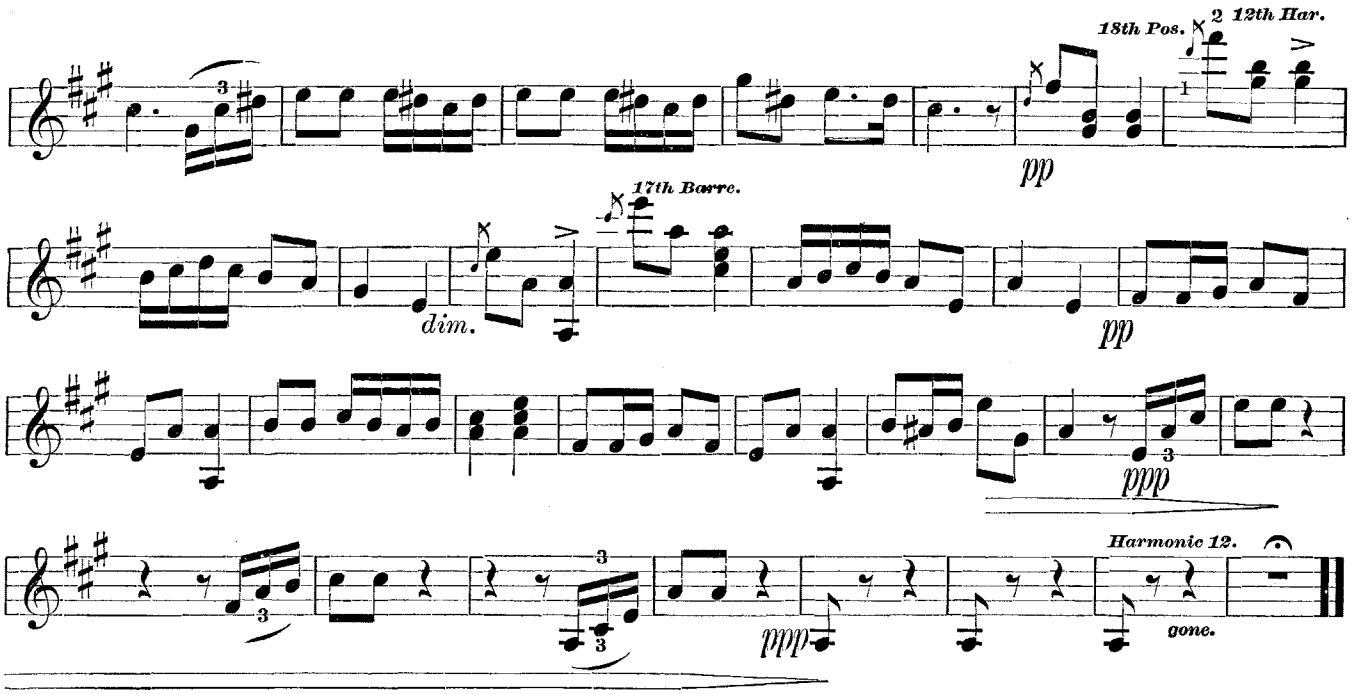
8th Pos. *5th Pos.*

BRITISH PATROL.

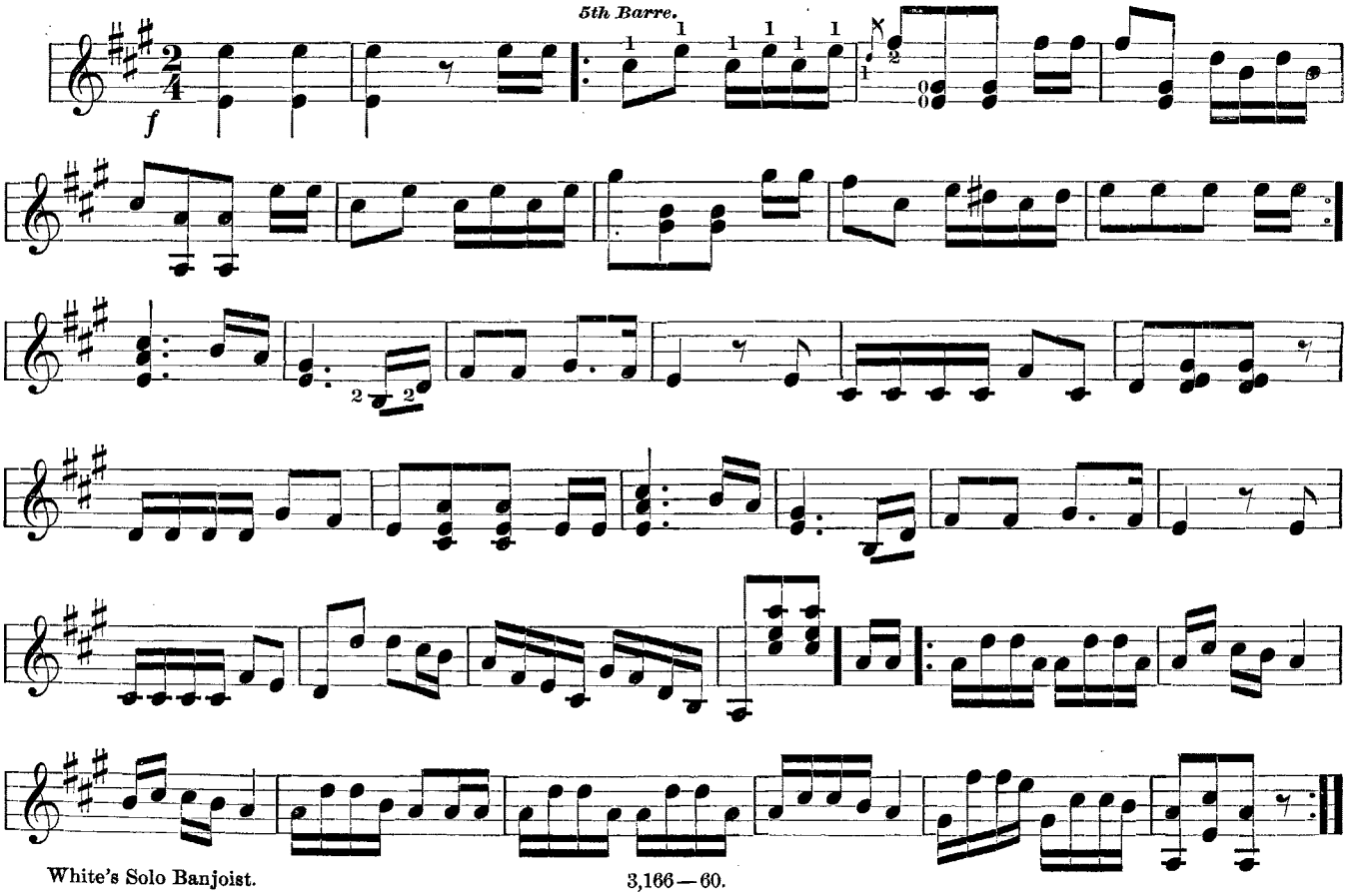
ASCH.
Arranged by C. E. LATSHAW.




TRIO.
5th Pos. Barre.
3rd Pos.
7th Barre.
4th Pos.
8th Pos.
9th Pos.
3rd Pos.
10th Barre.
7th Barre.
5th Barre.
17th Barre.
12th Pos.
16th Barre.
dim.



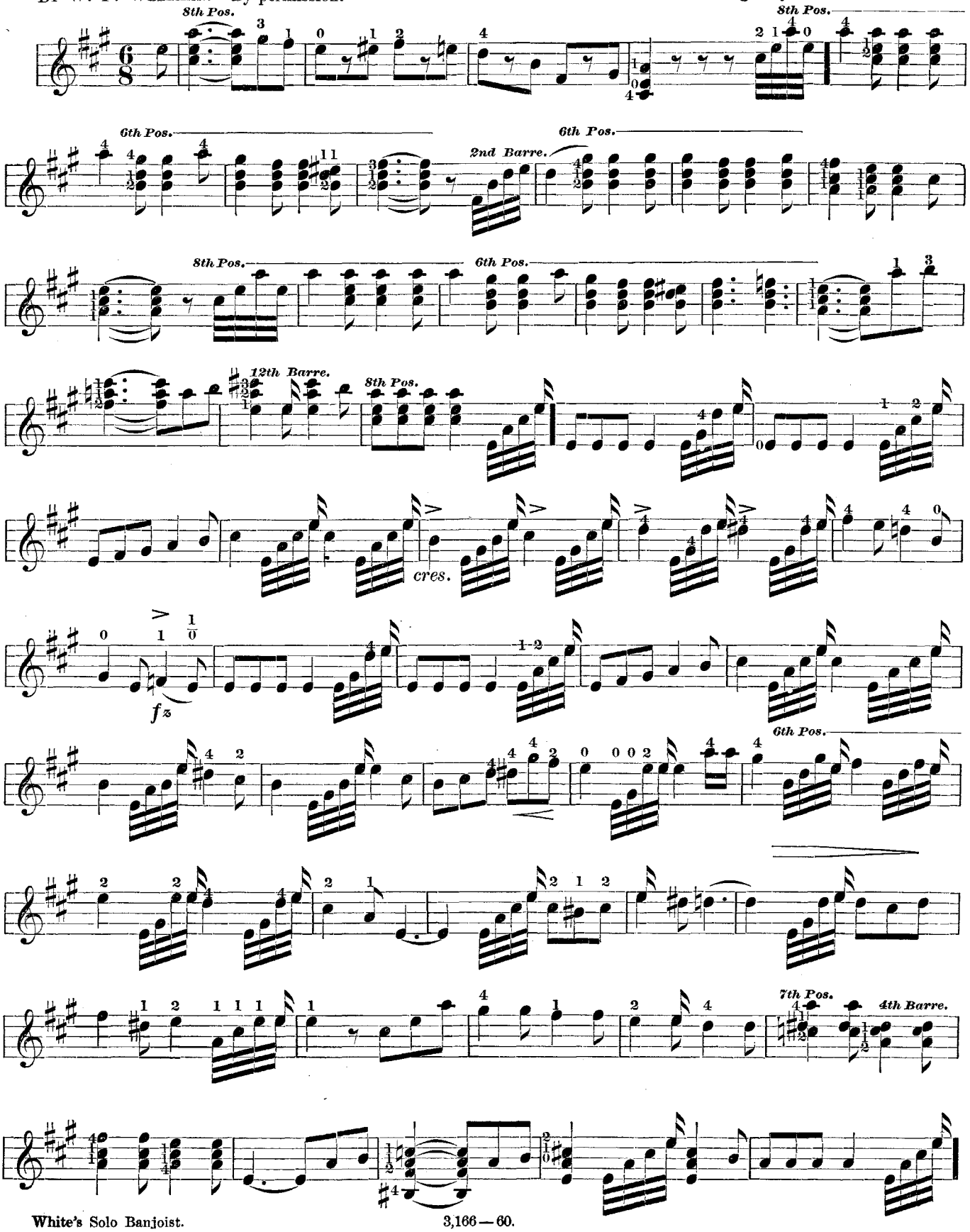
GREENLODGE POLKA.

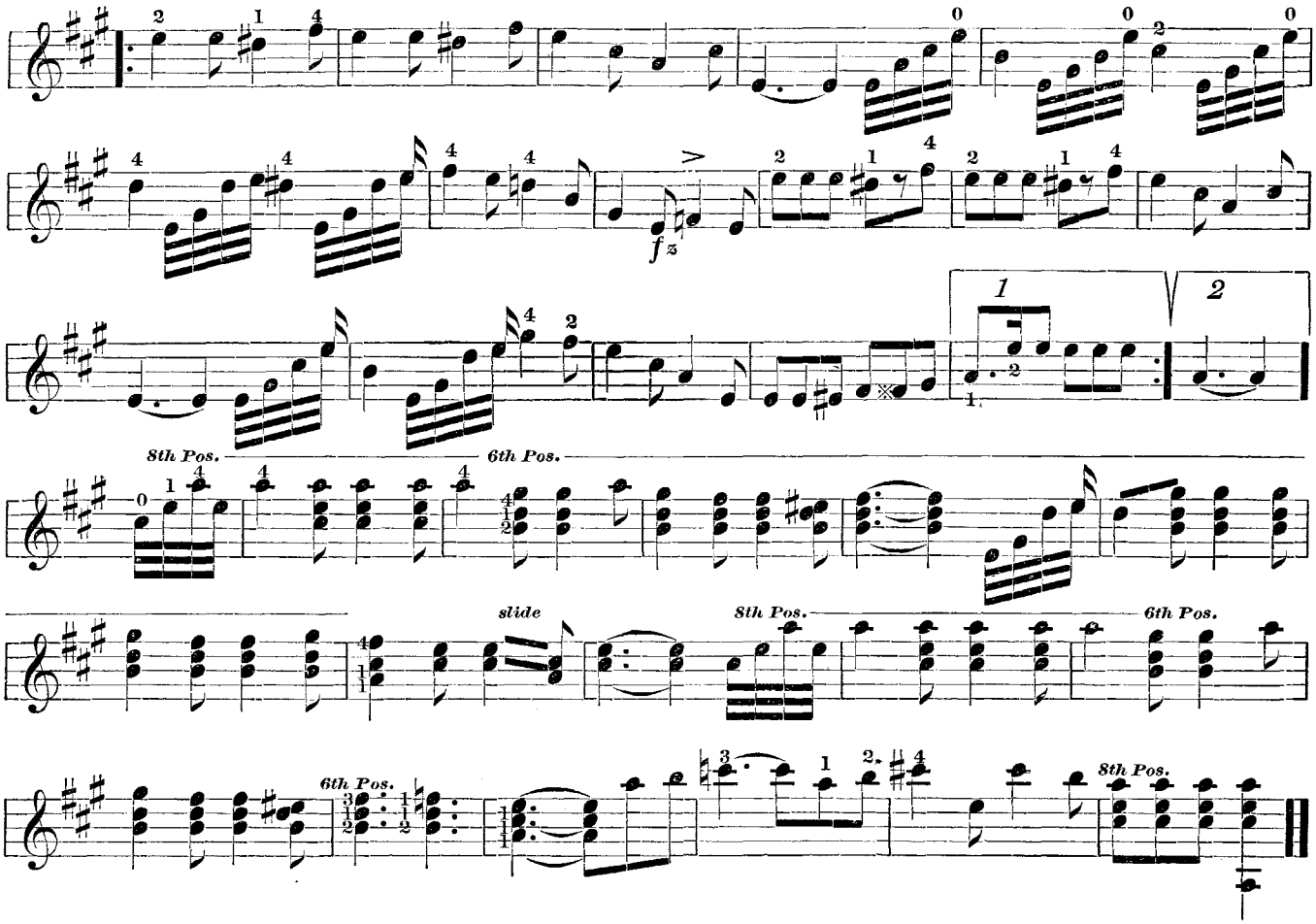


BRANIGAN'S BAND MARCH.

By W. F. Wellman. By permission.

Arranged by C. E. Latshaw.

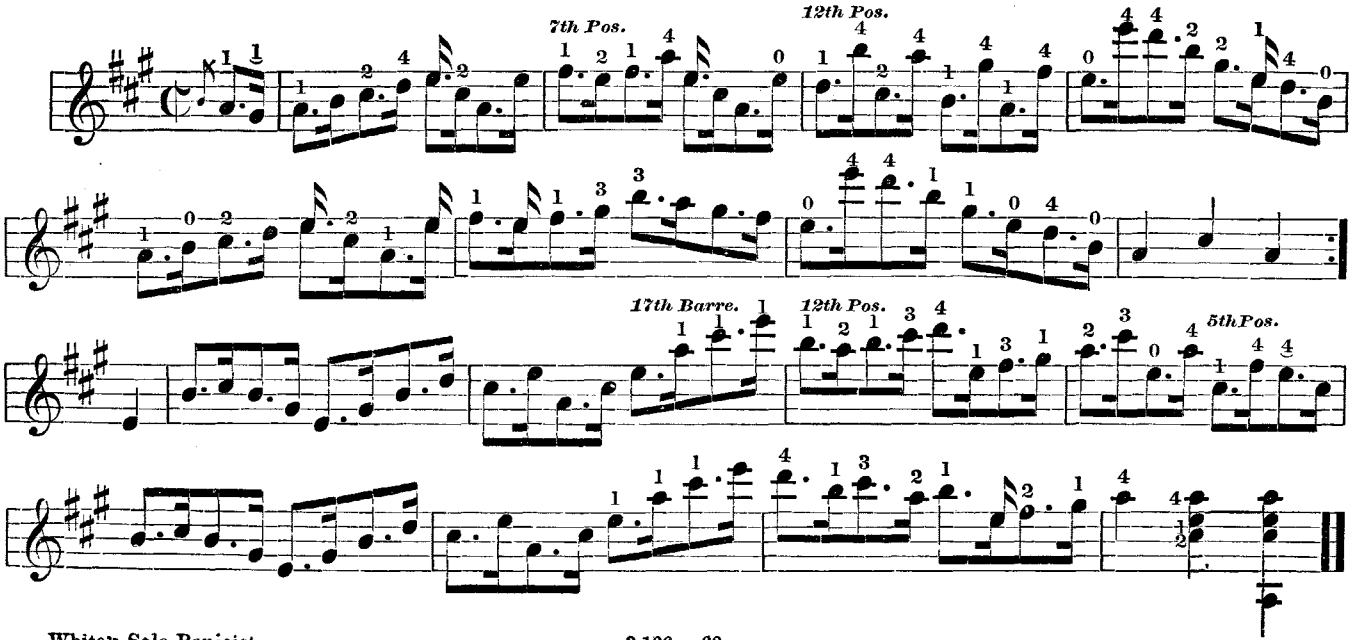




In thimble playing all groups of thirty-second notes on any CHORD or POSITION are always played by simply gliding from one string to the next with back of finger nail, or thimble, beginning, in *every case* with the lowest note first.

Following arrangements can also be had:—Voice and Piano—35 cents, Piano Solo—40 cents, Violin and Piano—50 cents, Cornet and Piano—50 cents.

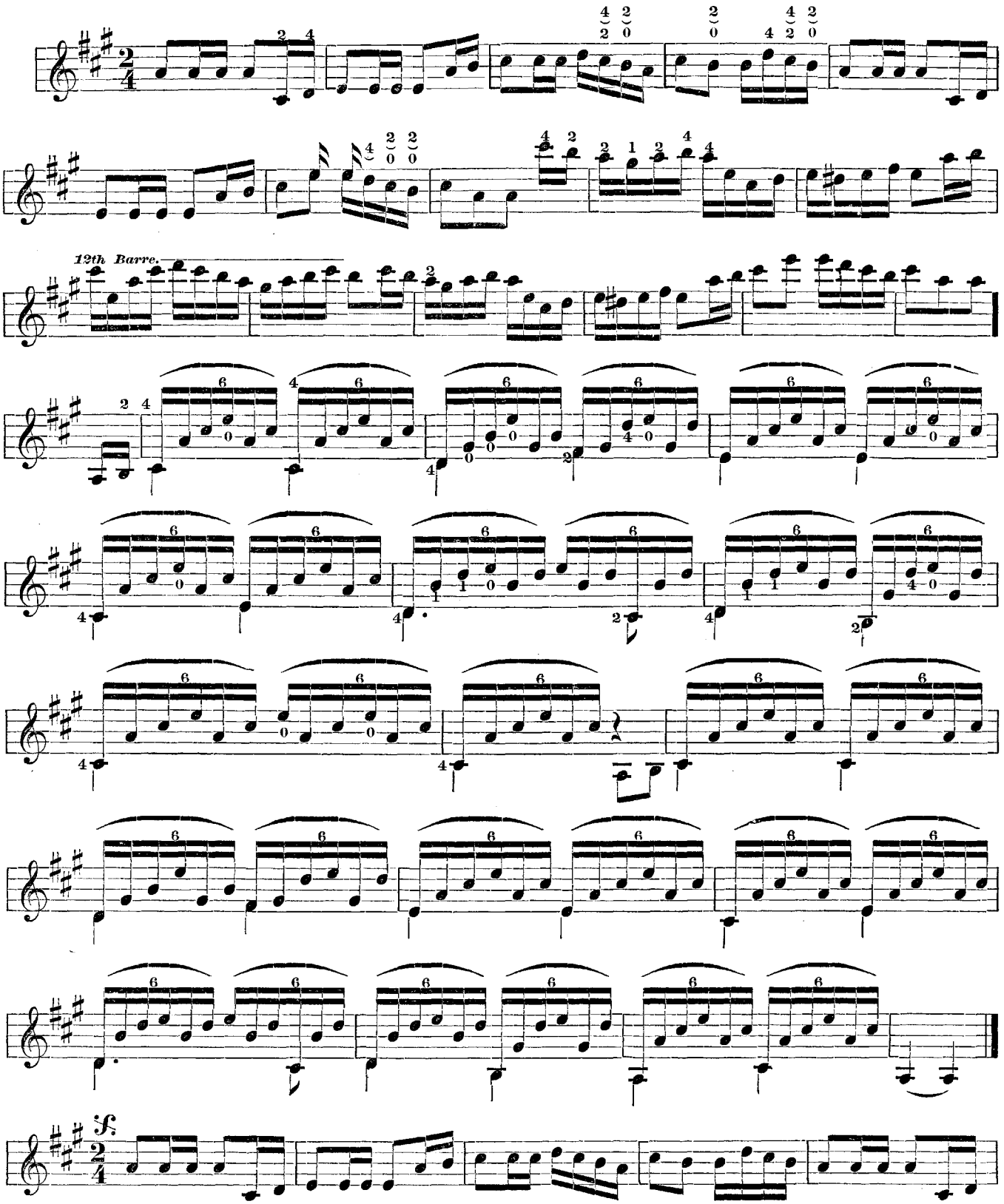
LON MOORE'S CLOG DANCE.

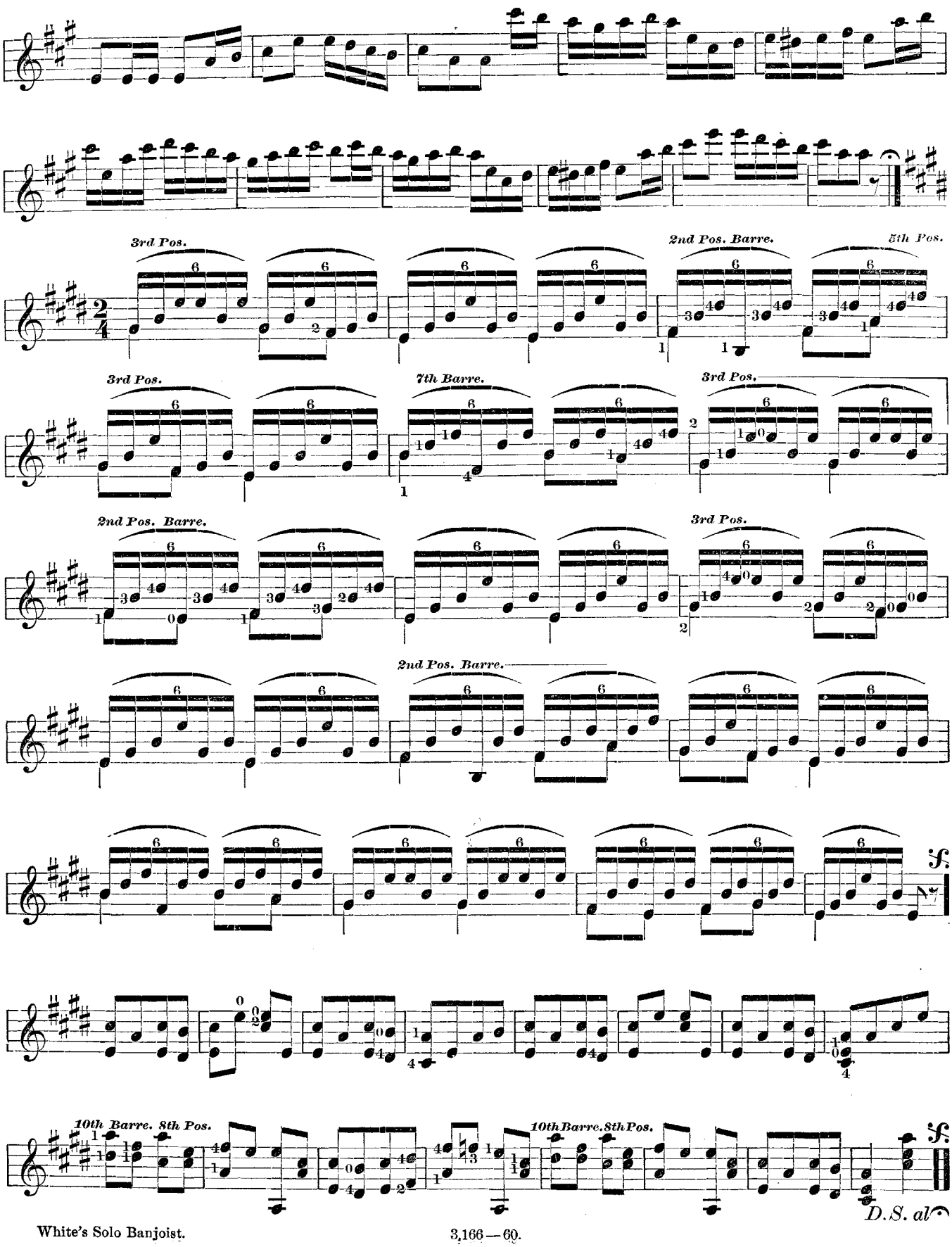


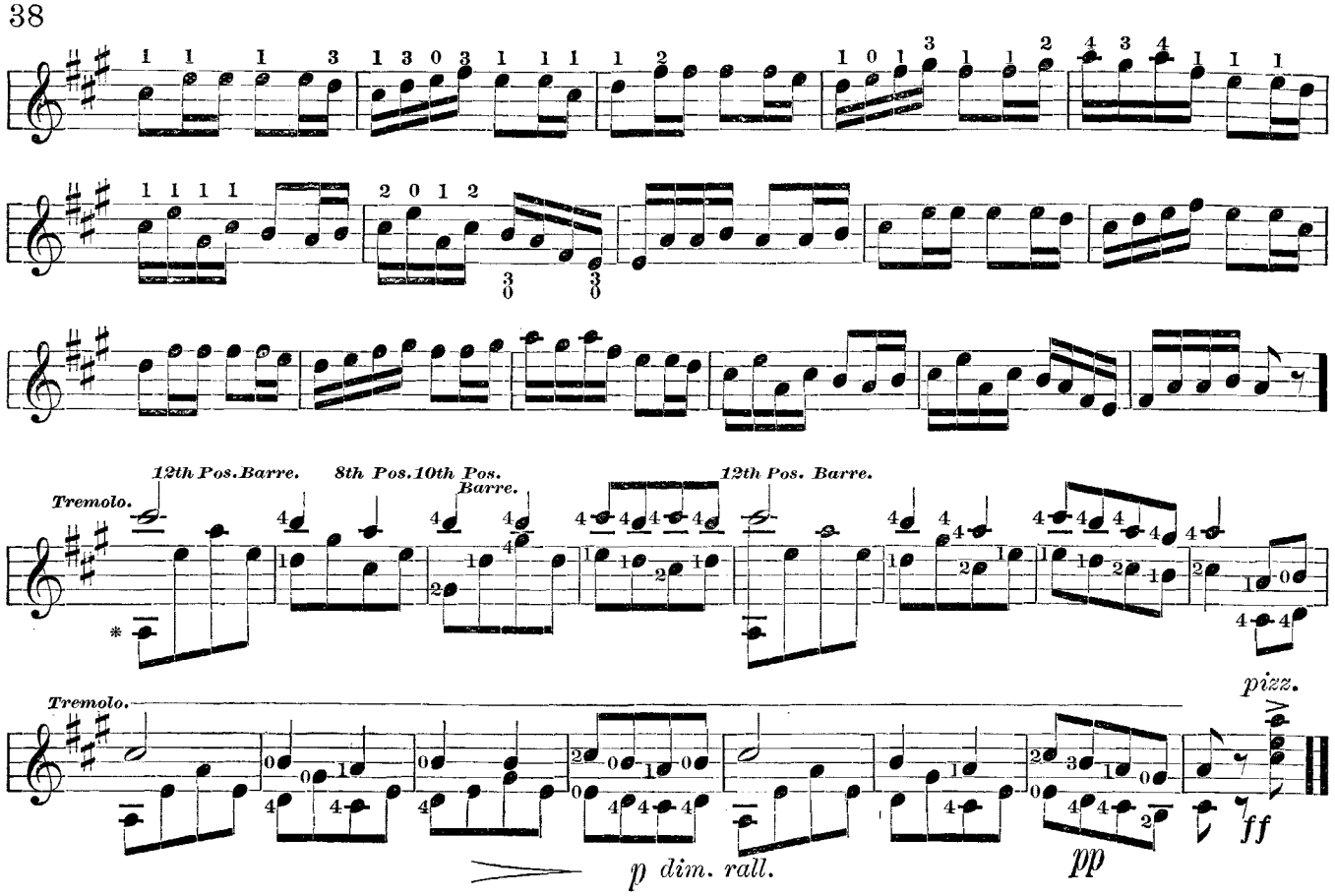
MOTHER GOOSE MEDLEY.

With Variations.

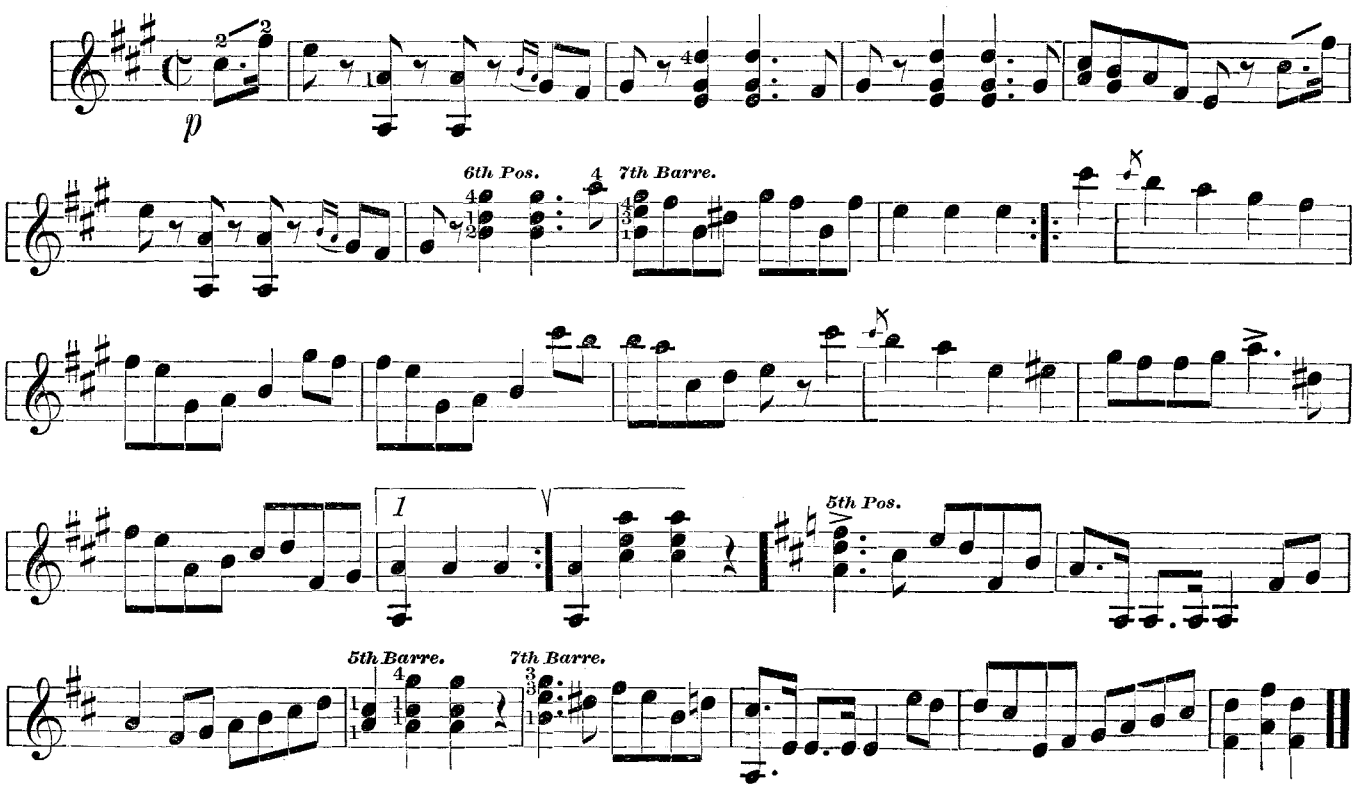
Arranged and Played by C. E. LATSHAW.




3rd Pos.
2nd Pos. Barre.
5th Pos.
3rd Pos.
7th Barre.
3rd Pos.
2nd Pos. Barre.
3rd Pos.
2nd Pos. Barre.
10th Barre. 8th Pos.
10th Barre. 8th Pos.
D.S. al

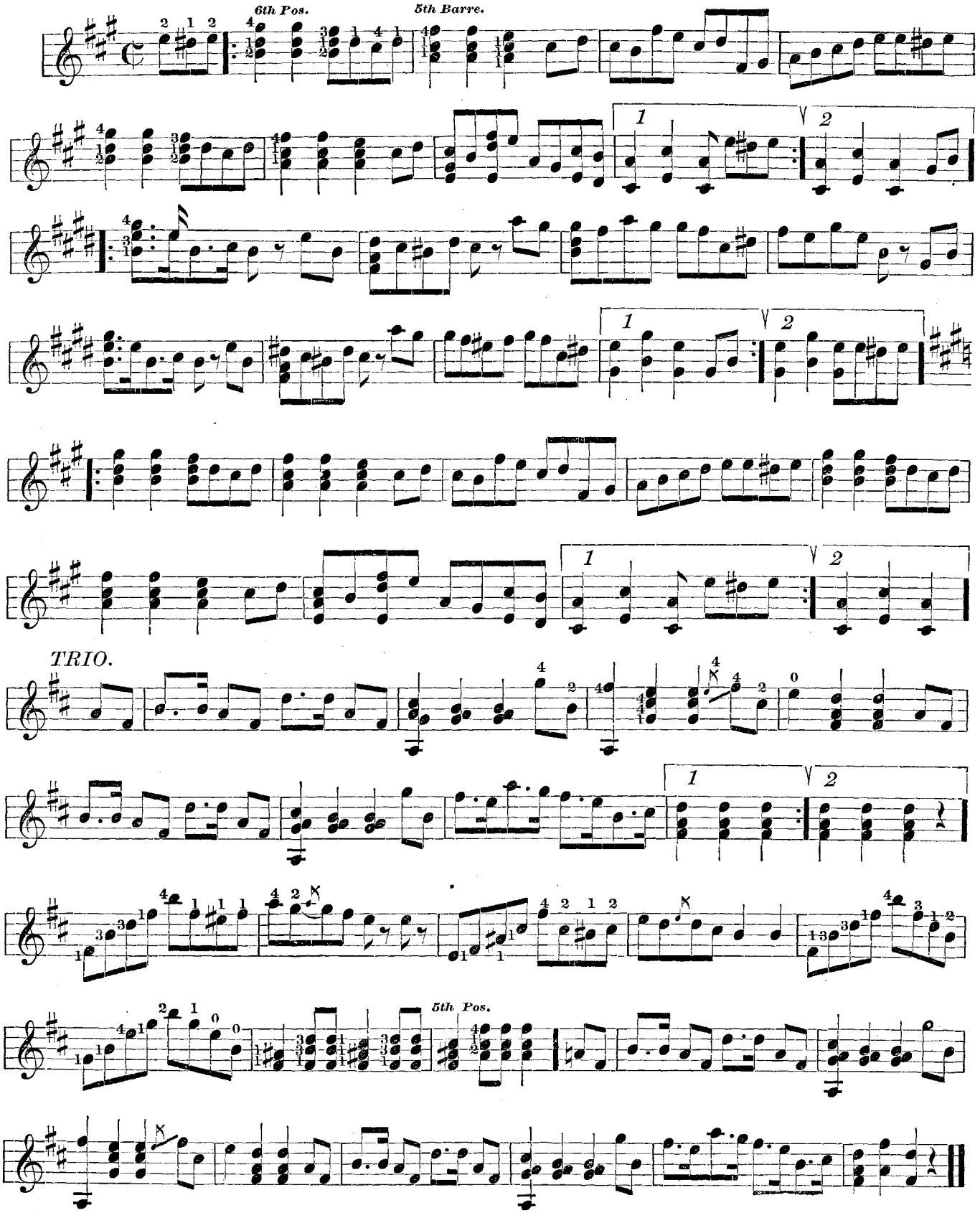


PRAIRIE FLOWER SCHOTTISCHE.



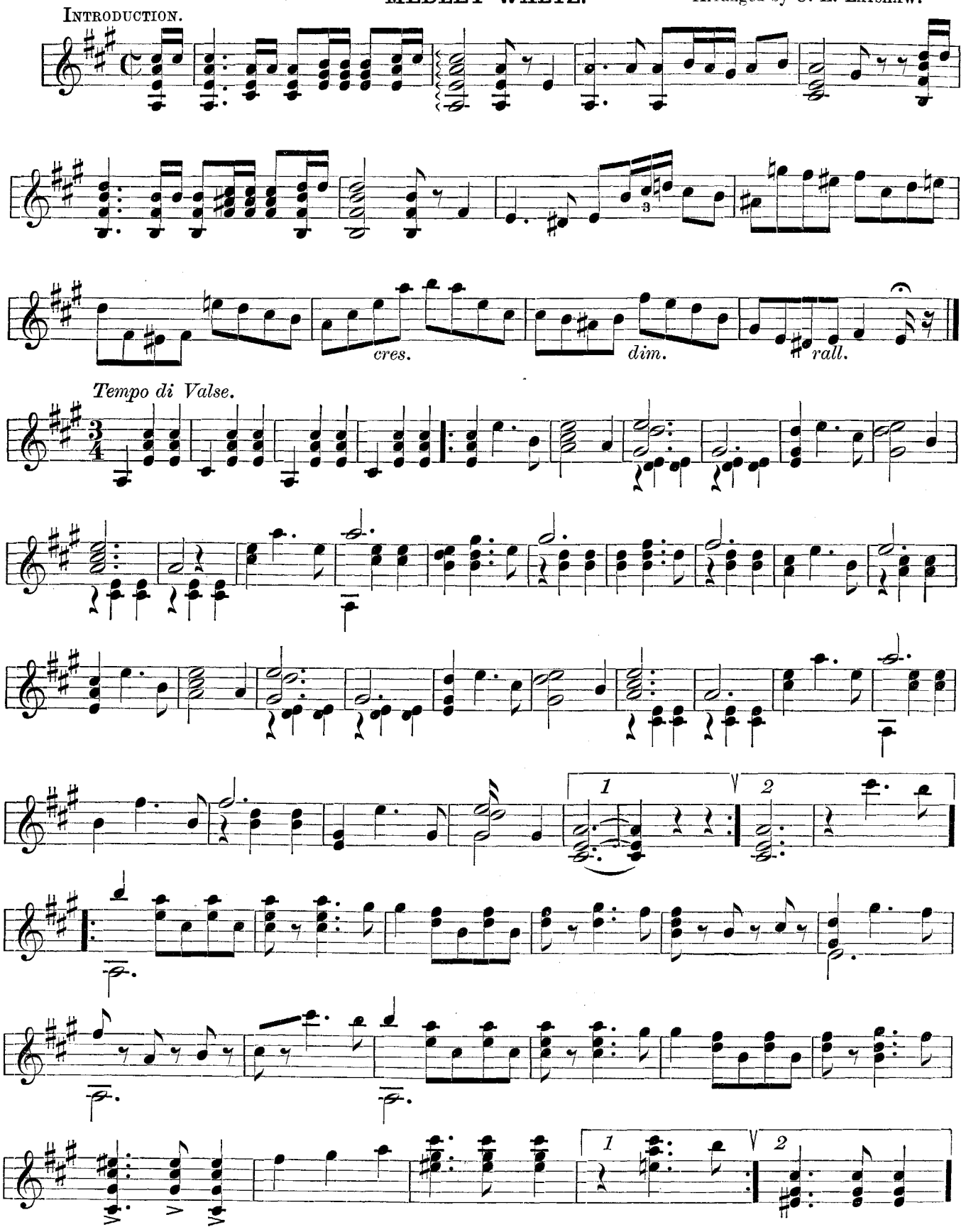
* All notes with stems turned upwards, play Tremolo, and notes with stems turned downwards play the usual style with thumb.

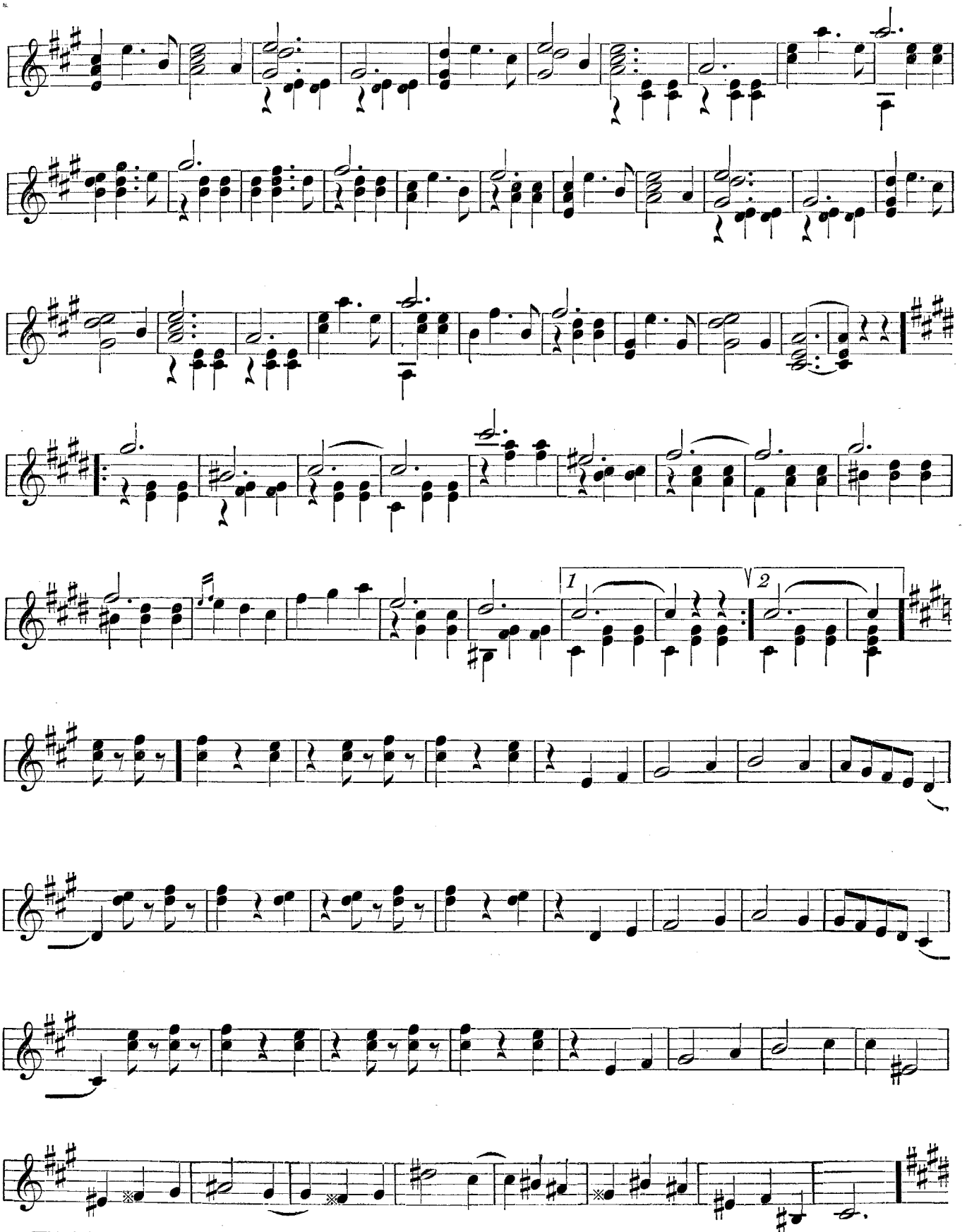
TWILIGHT SCHOTTISCHE.

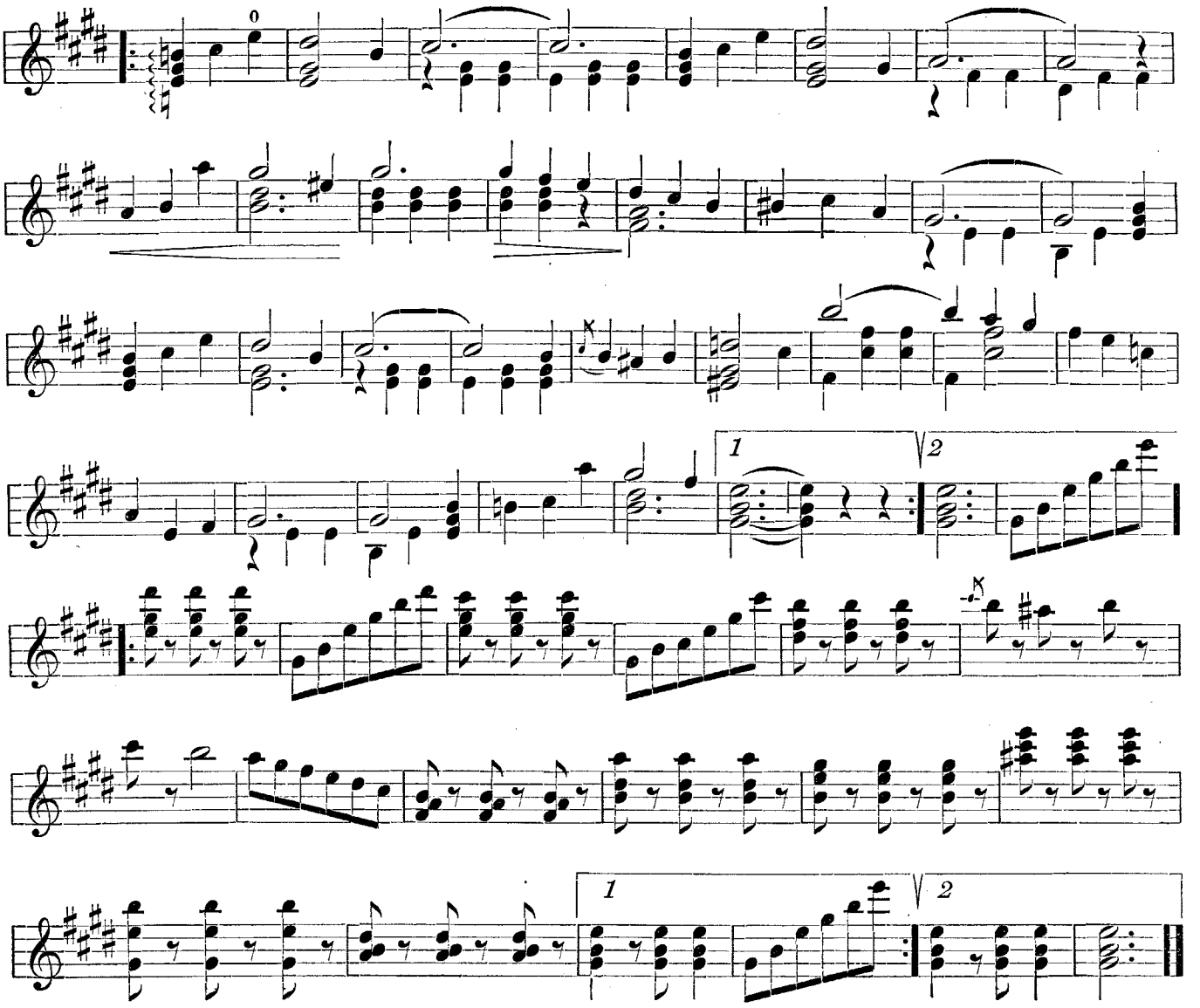


MEDLEY WALTZ.

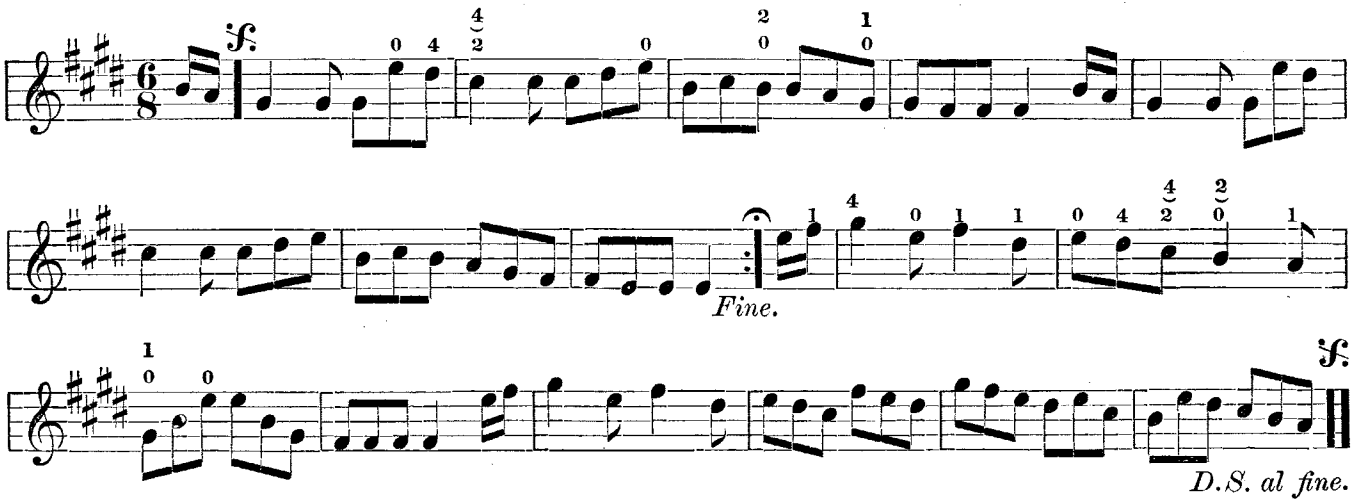
Arranged by C. E. LATSHAW.




1
2

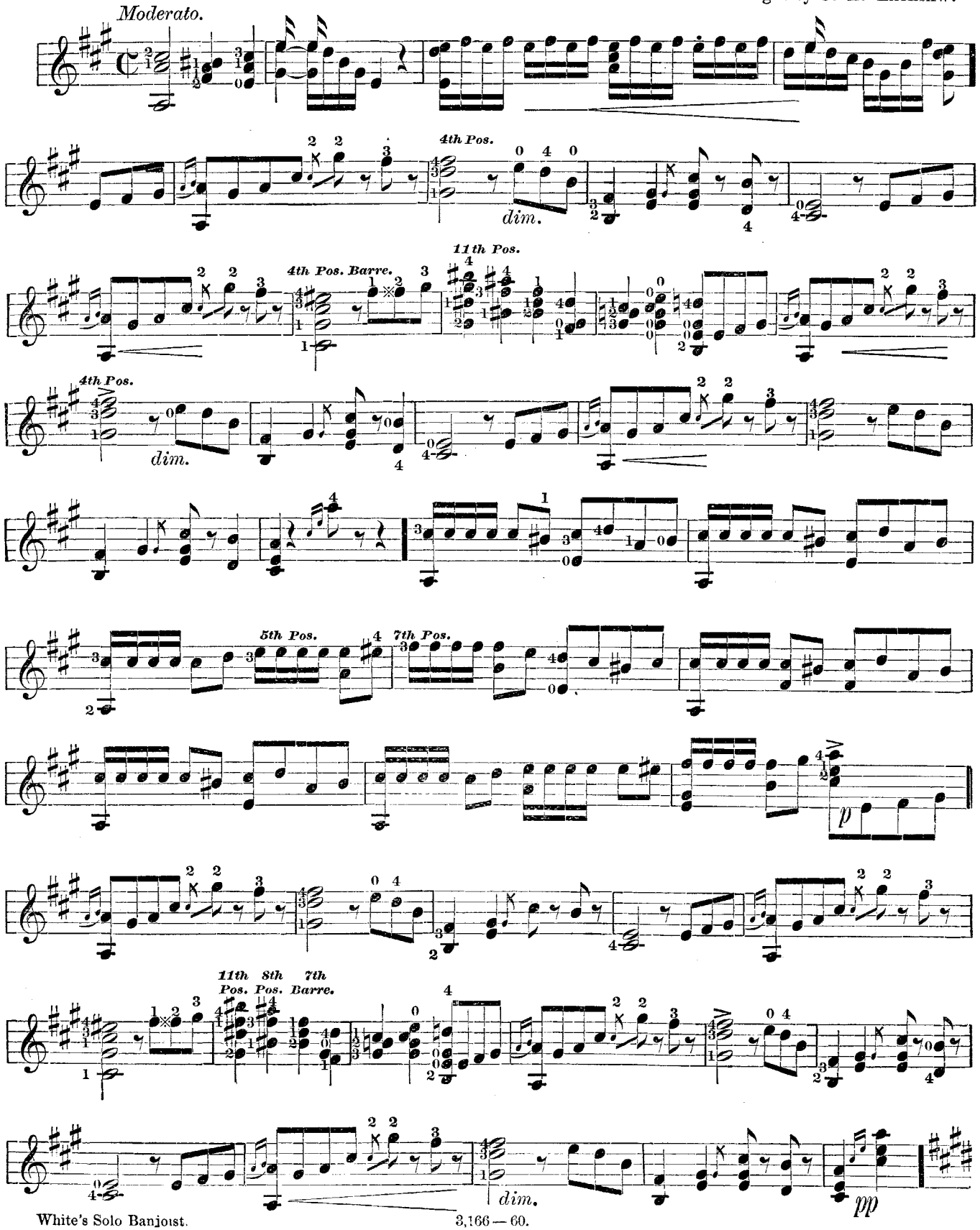


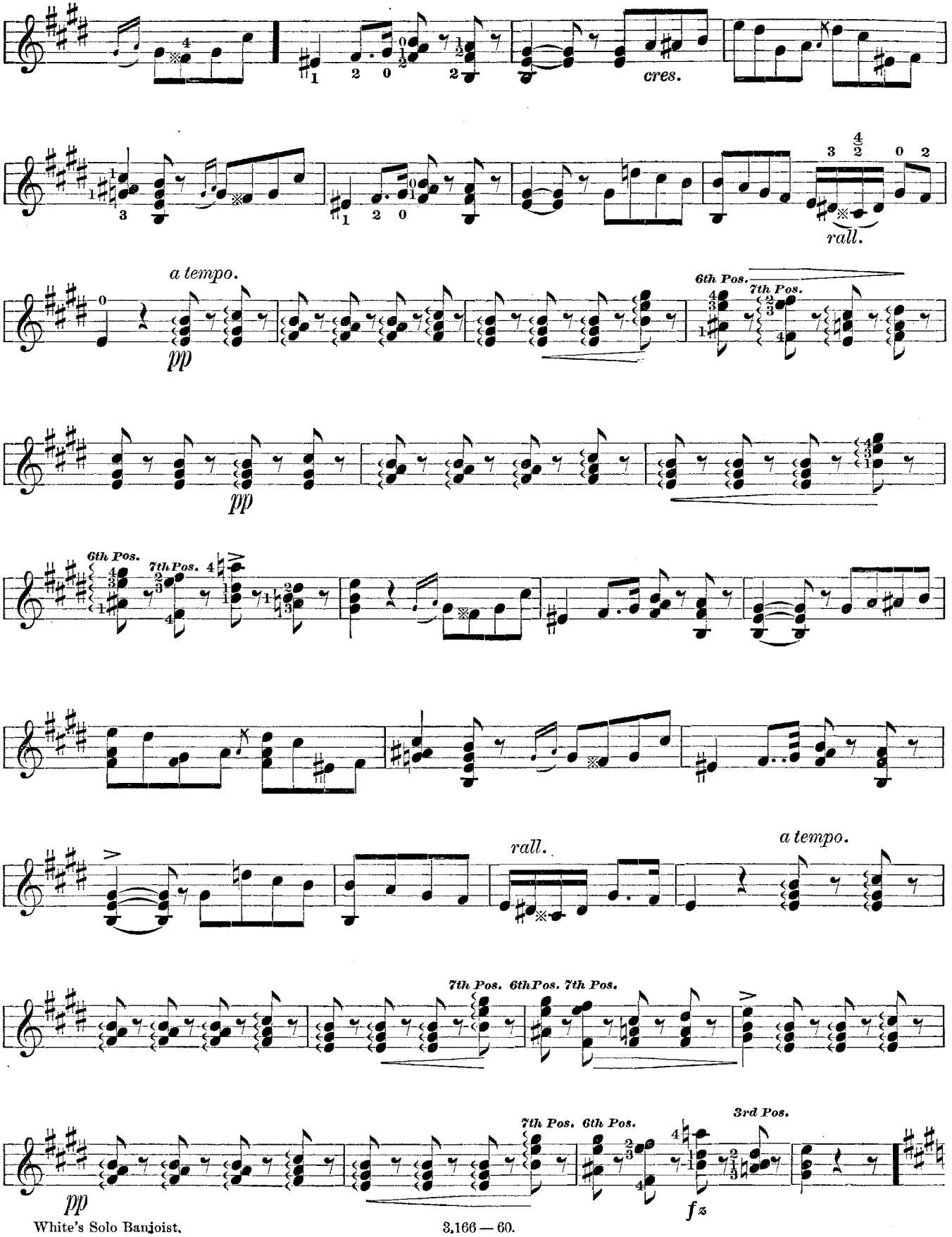
TEMPEST JIG.

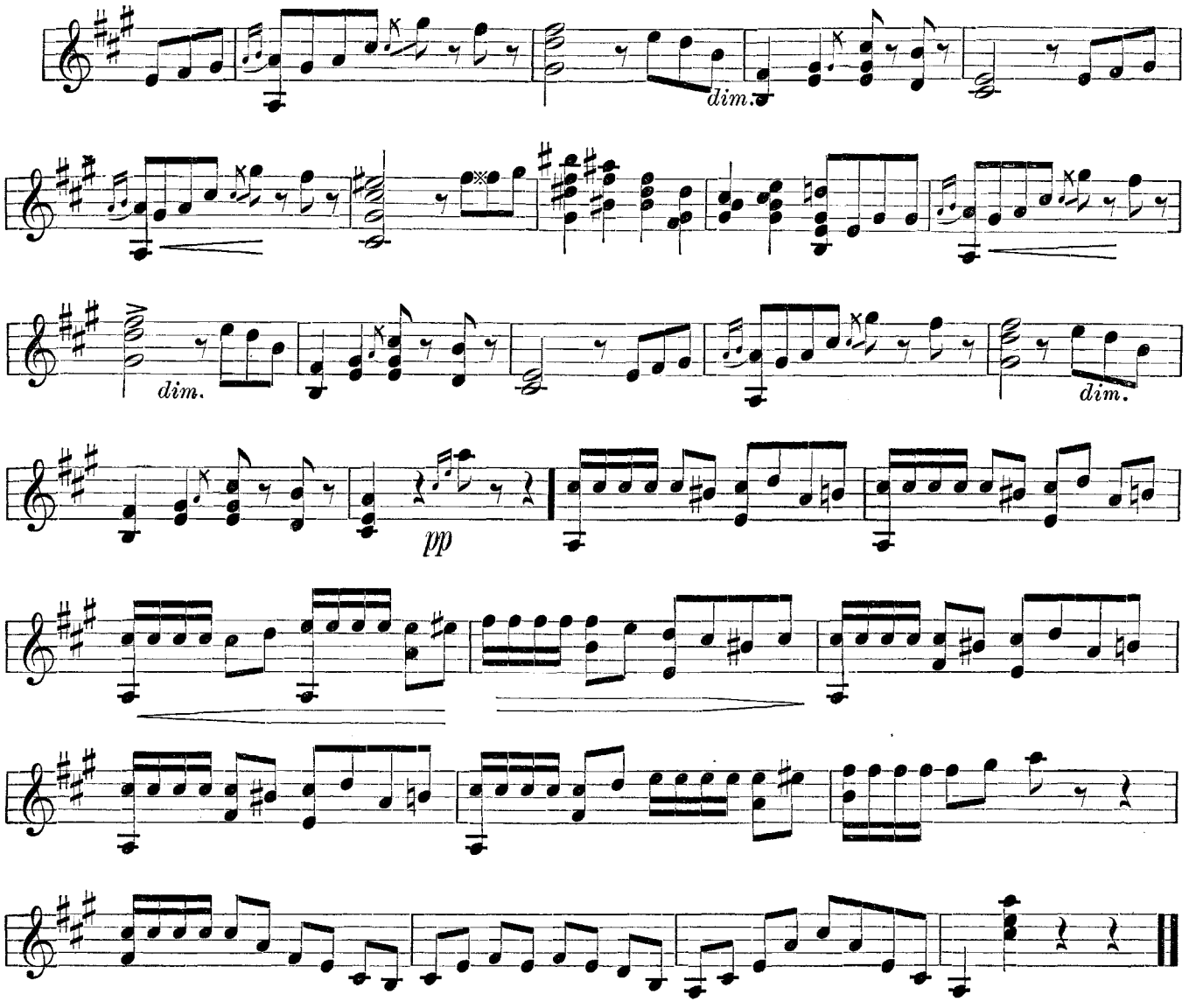


STEPHANIE GAVOTTE.

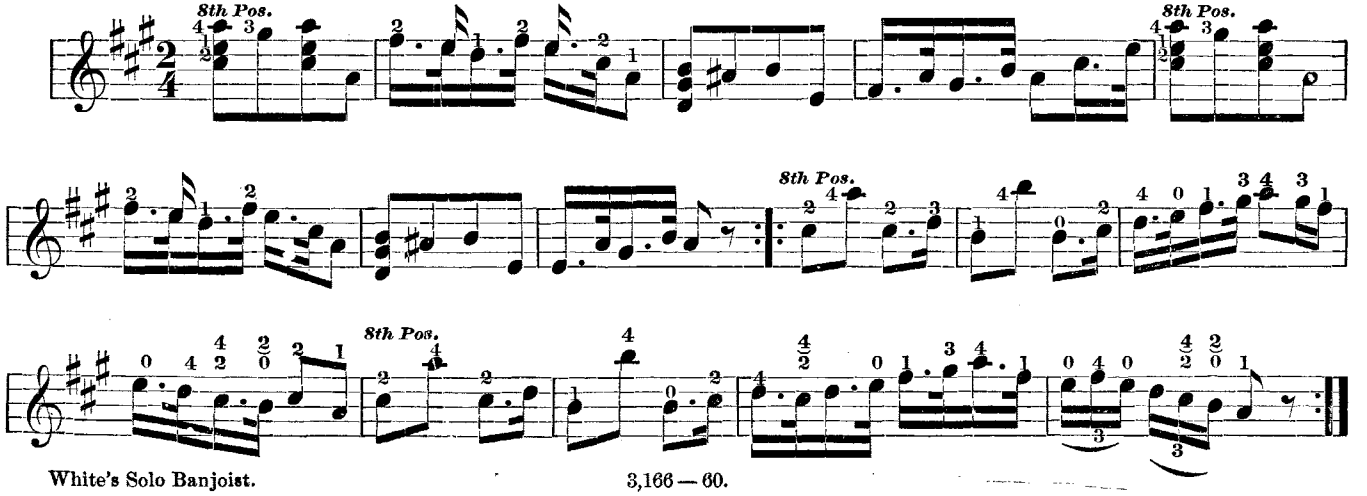
CZIBULKA.
Arranged by C. E. LATHSAW.




cres.
rall.
a tempo.
pp
6th Pos.
7th Pos.
7thPos.
6thPos.
fz
3rd Pos.



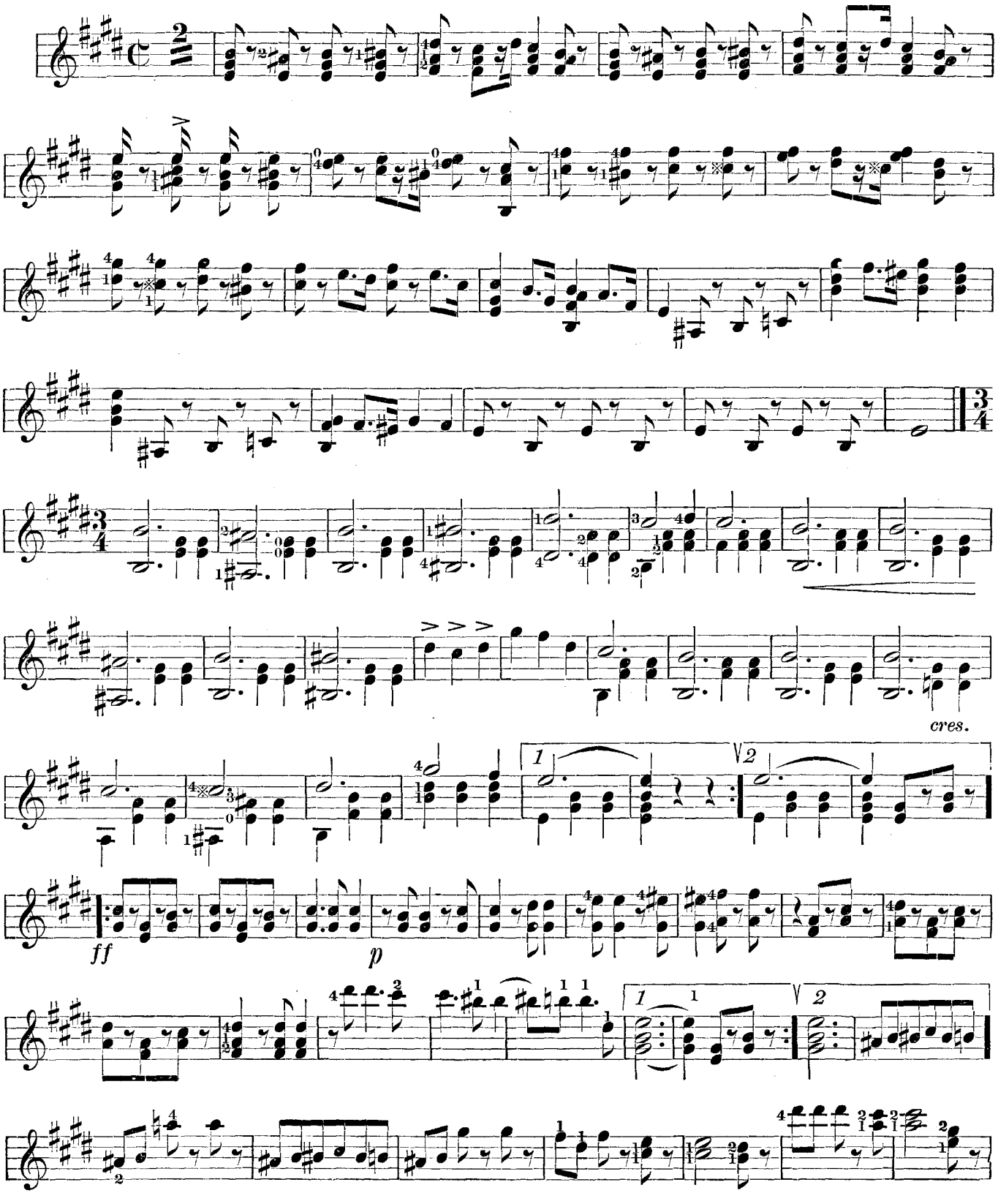
KITTY O'NEAL'S JIG.

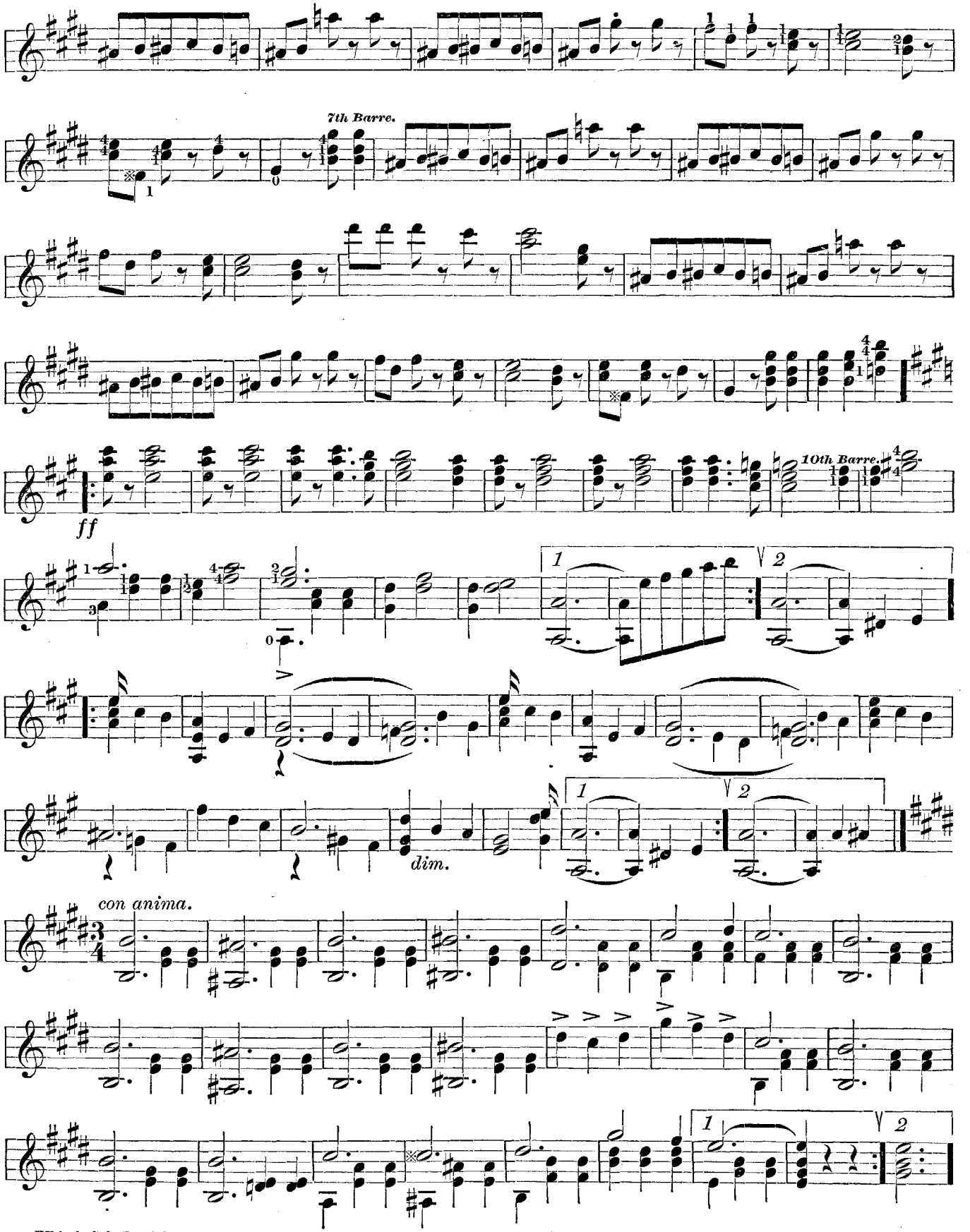


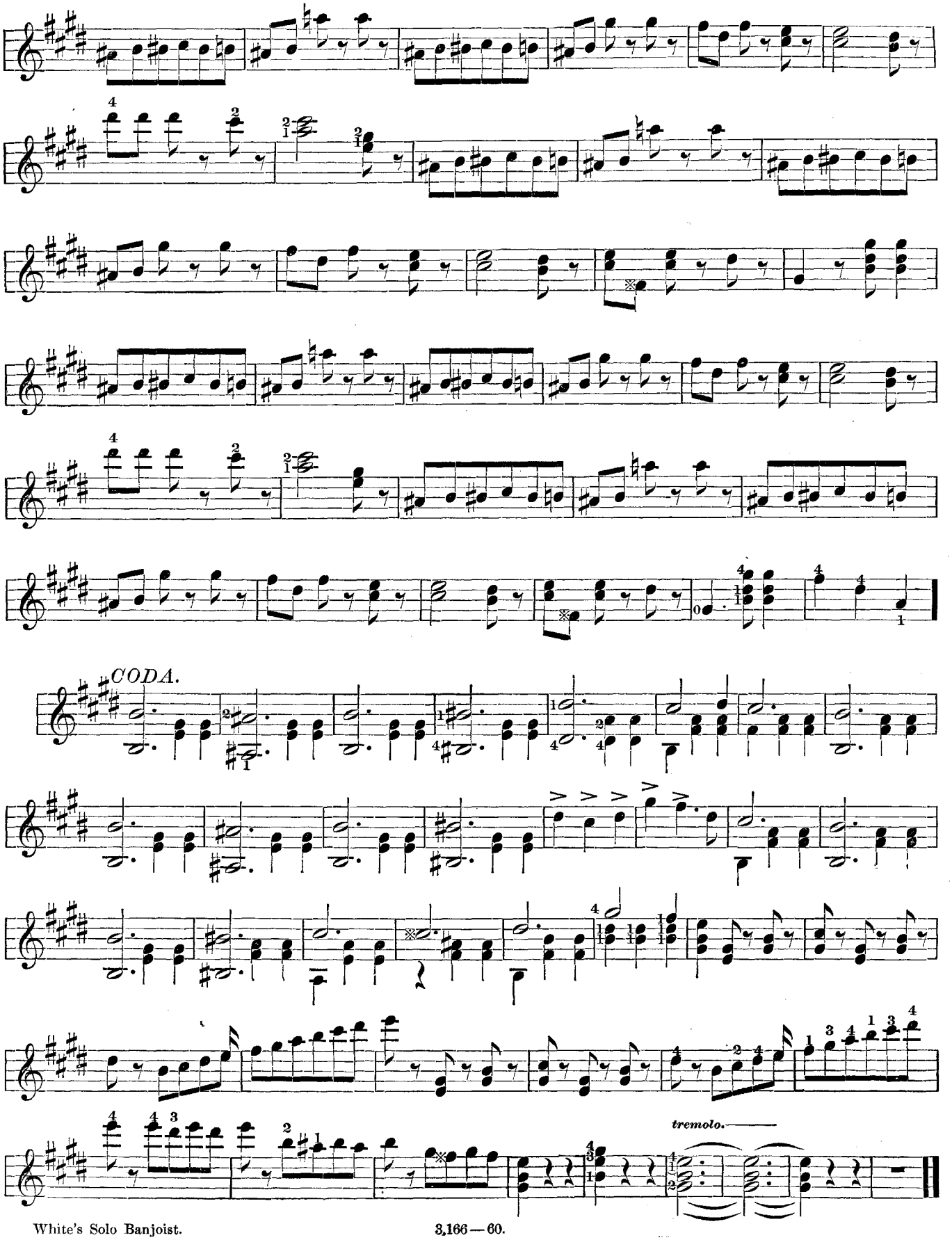
JE T'AIME WALTZES.

I Love Thee.

E. WALDTEUFEL. Arranged by C. E. LATSHAW.

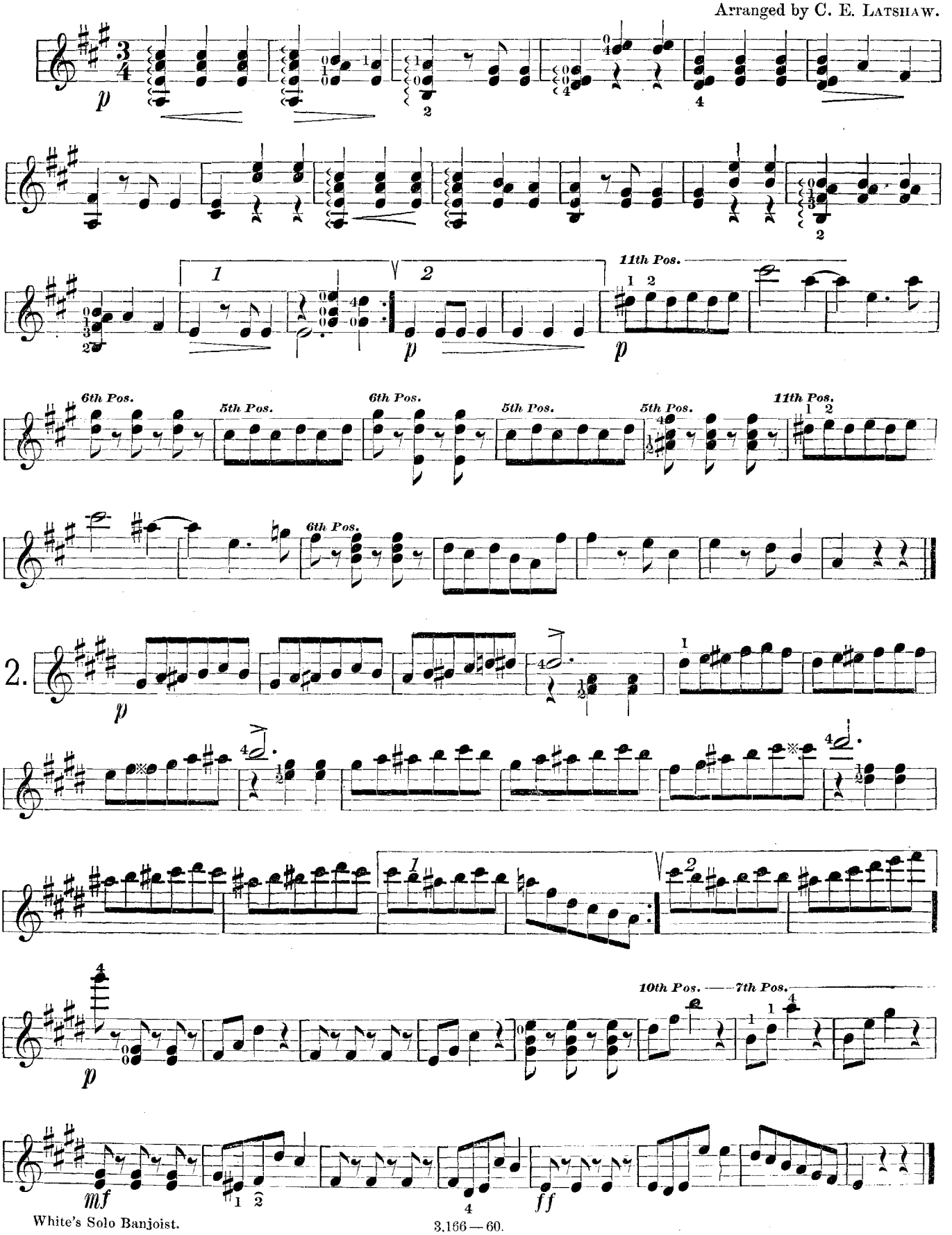


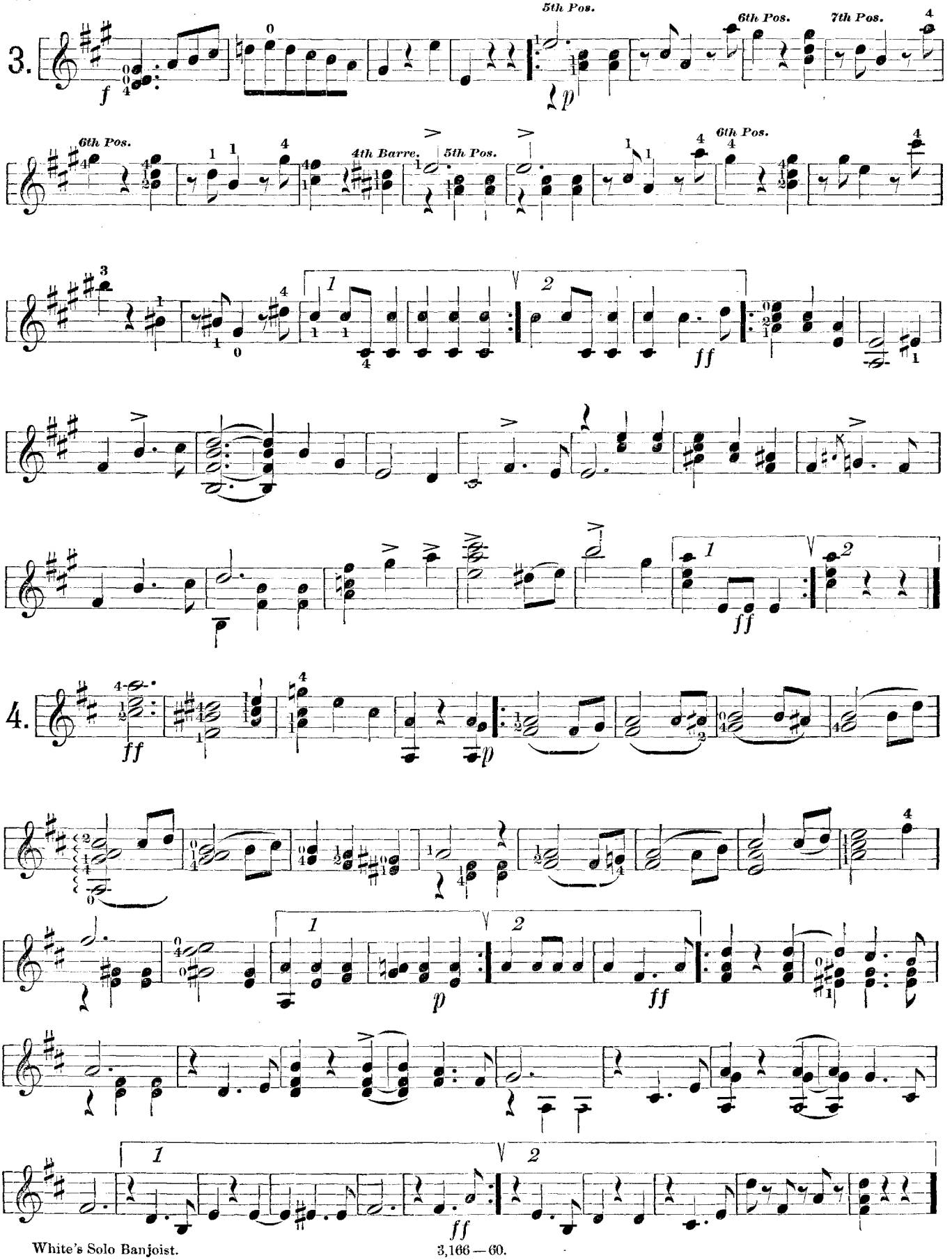

7th Barre.
10th Barre.
ff
1
2
dim.
con anima.

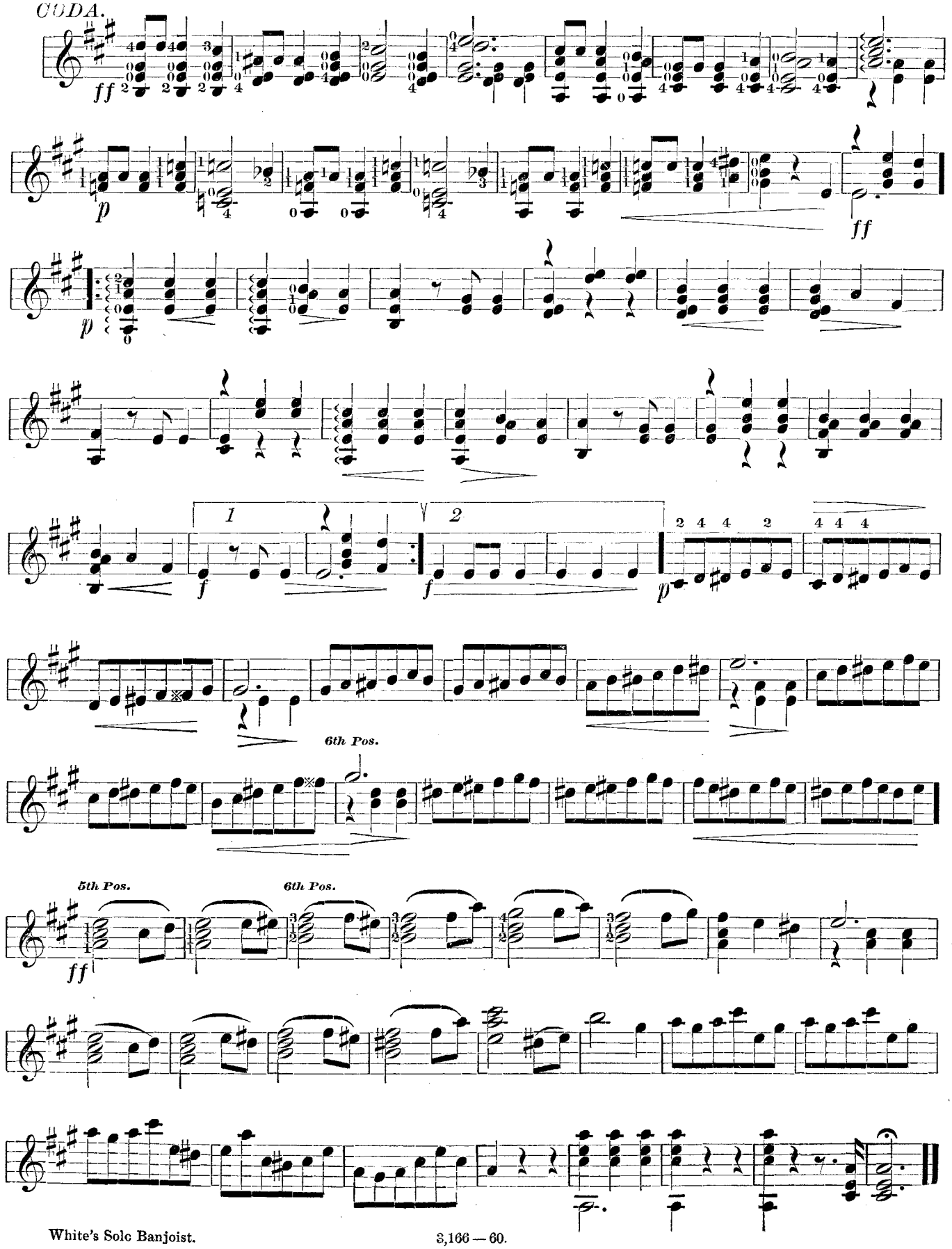

CODA.
tremolo.

SPRITES OF THE SPRINGS WALTZES.

C. Faust.
Arranged by C. E. Latshaw.




3.
f
5th Pos.
p
6th Pos.
7th Pos.
6th Pos.
4th Barre.
5th Pos.
6th Pos.
1
2
ff
4.
ff
p
1
2
p
ff
1
2
ff


CODA.
ff
p
ff
p
1
2
f
f
p
6th Pos.
5th Pos.
6th Pos.
ff

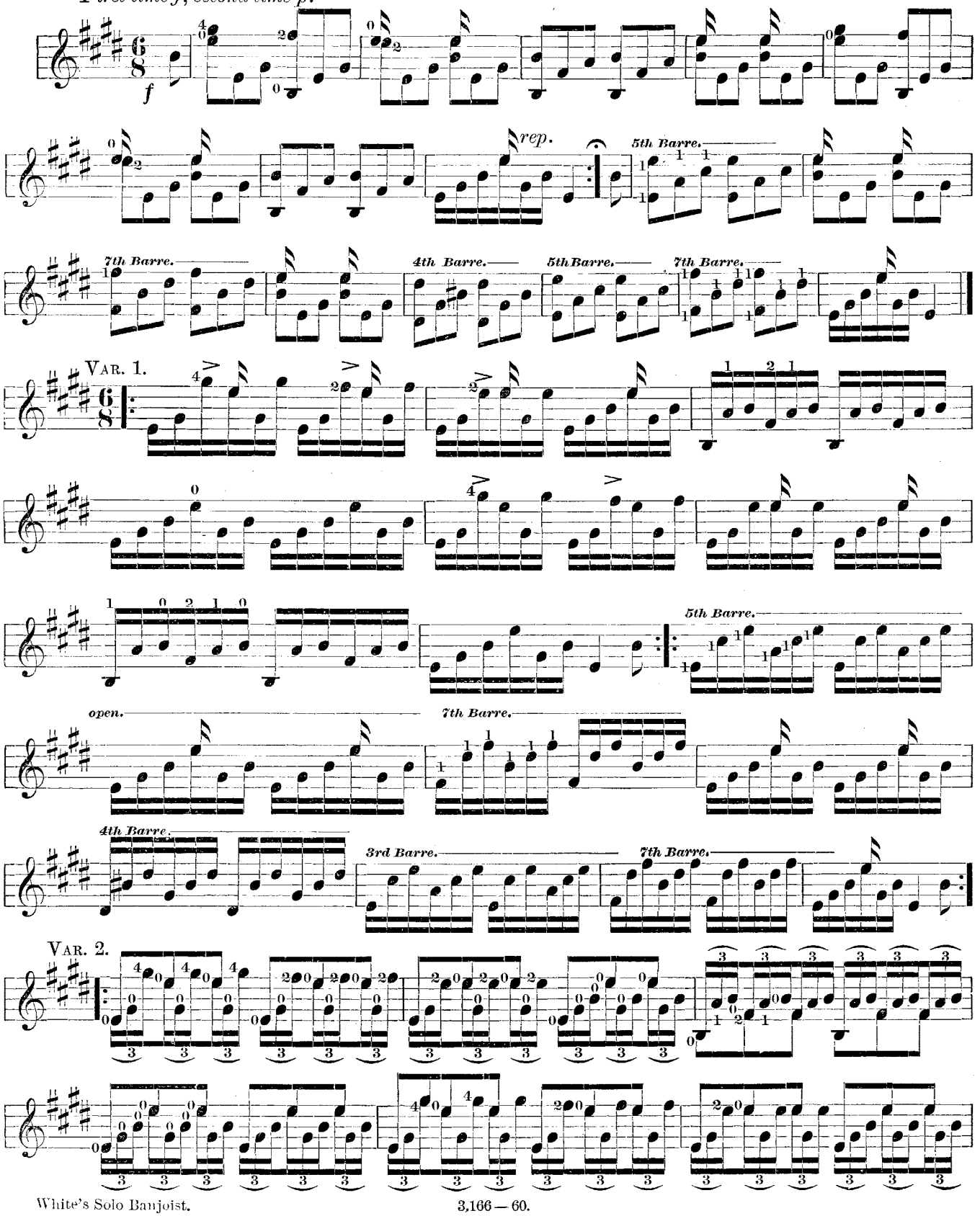
FANDANGO.

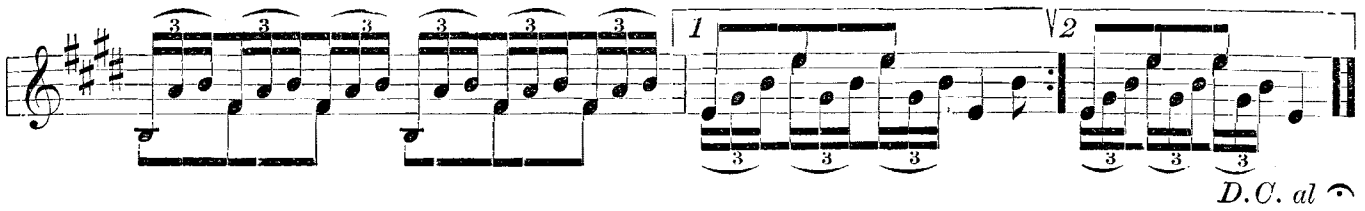
With New Variations.

Tune Bass to B.

By C. E. Latshaw.

First time f, second time p.

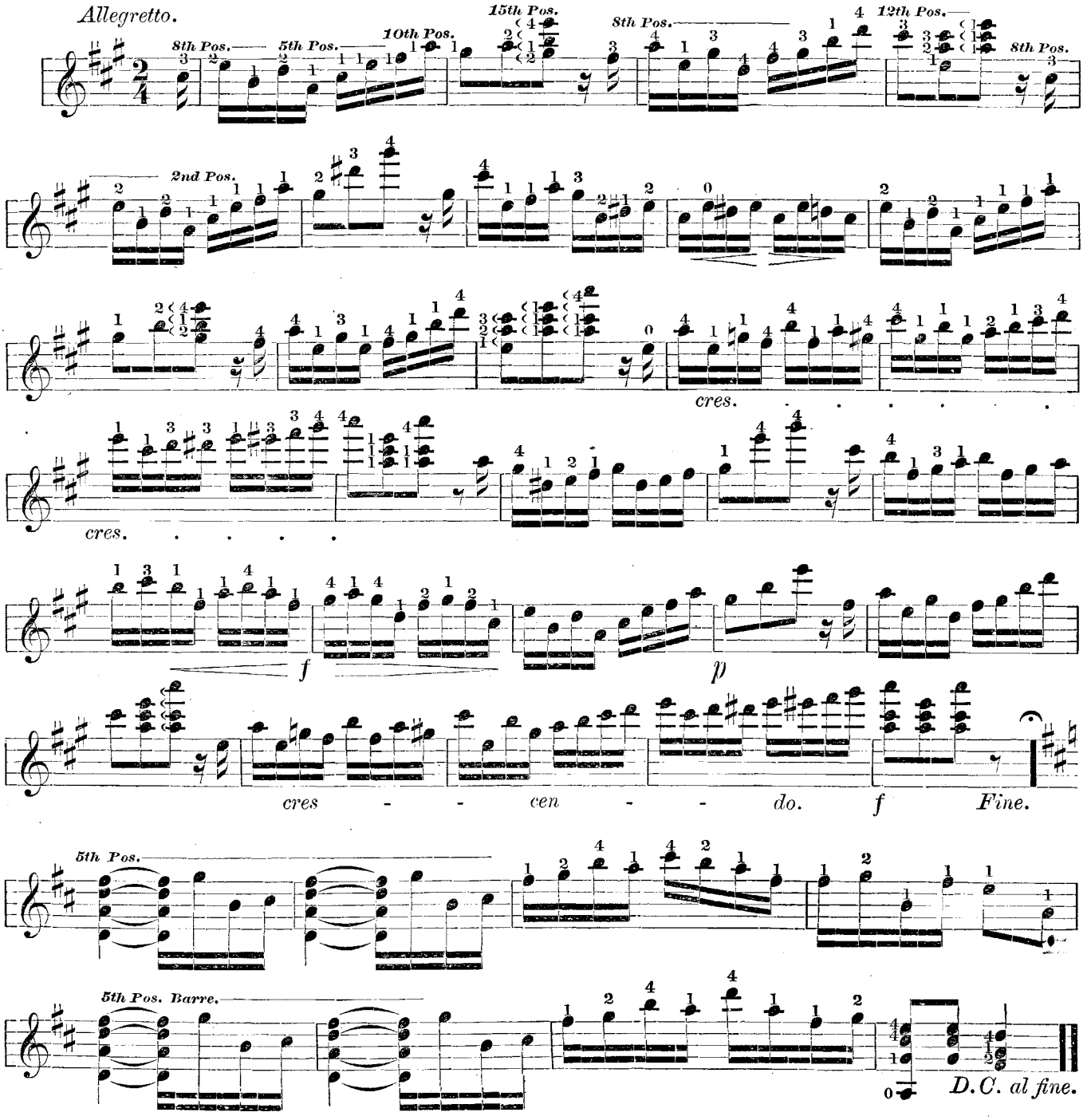




PIZZICATI.

As Played by Reubie Brooks.

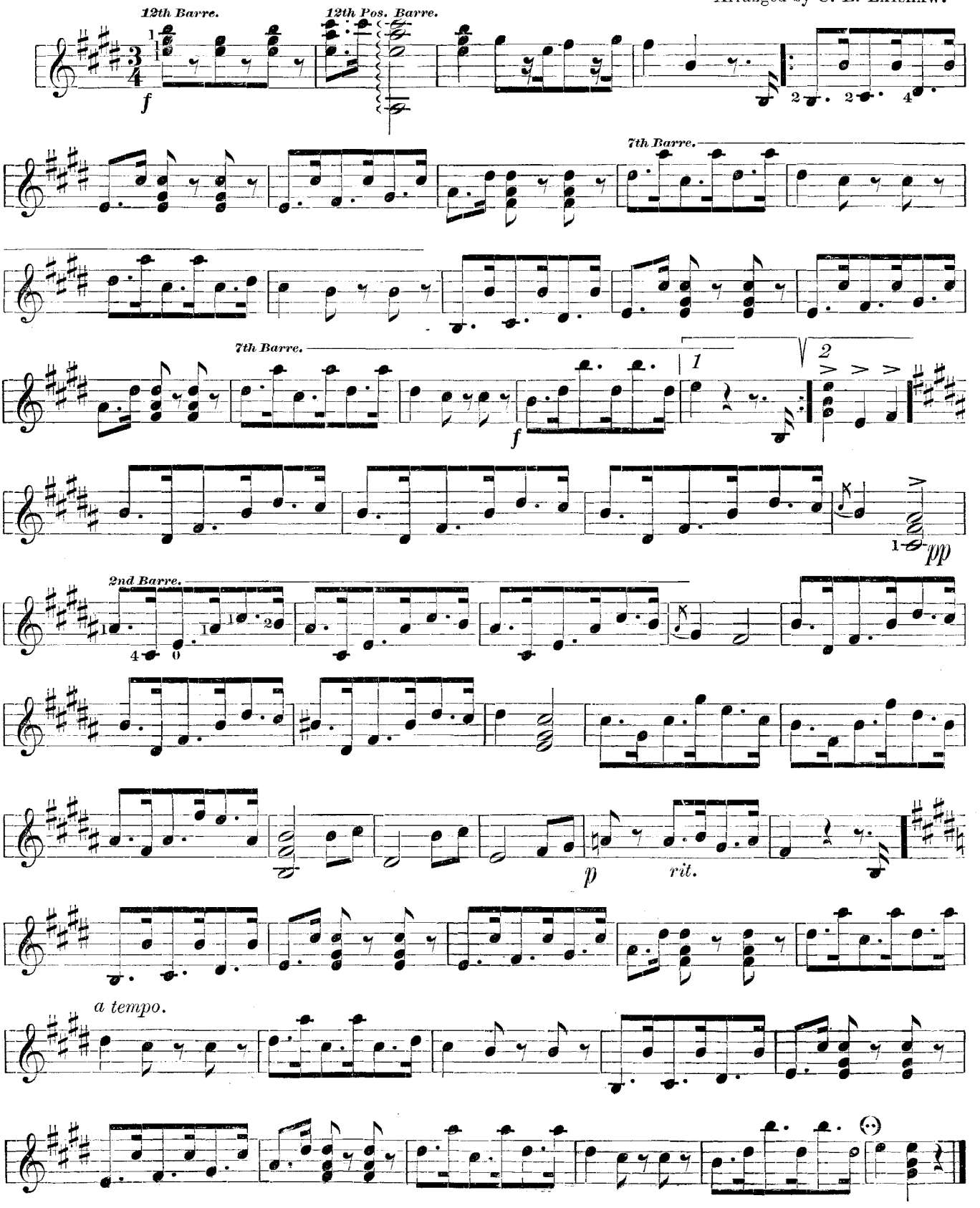
Arranged by C. E. Latshaw.

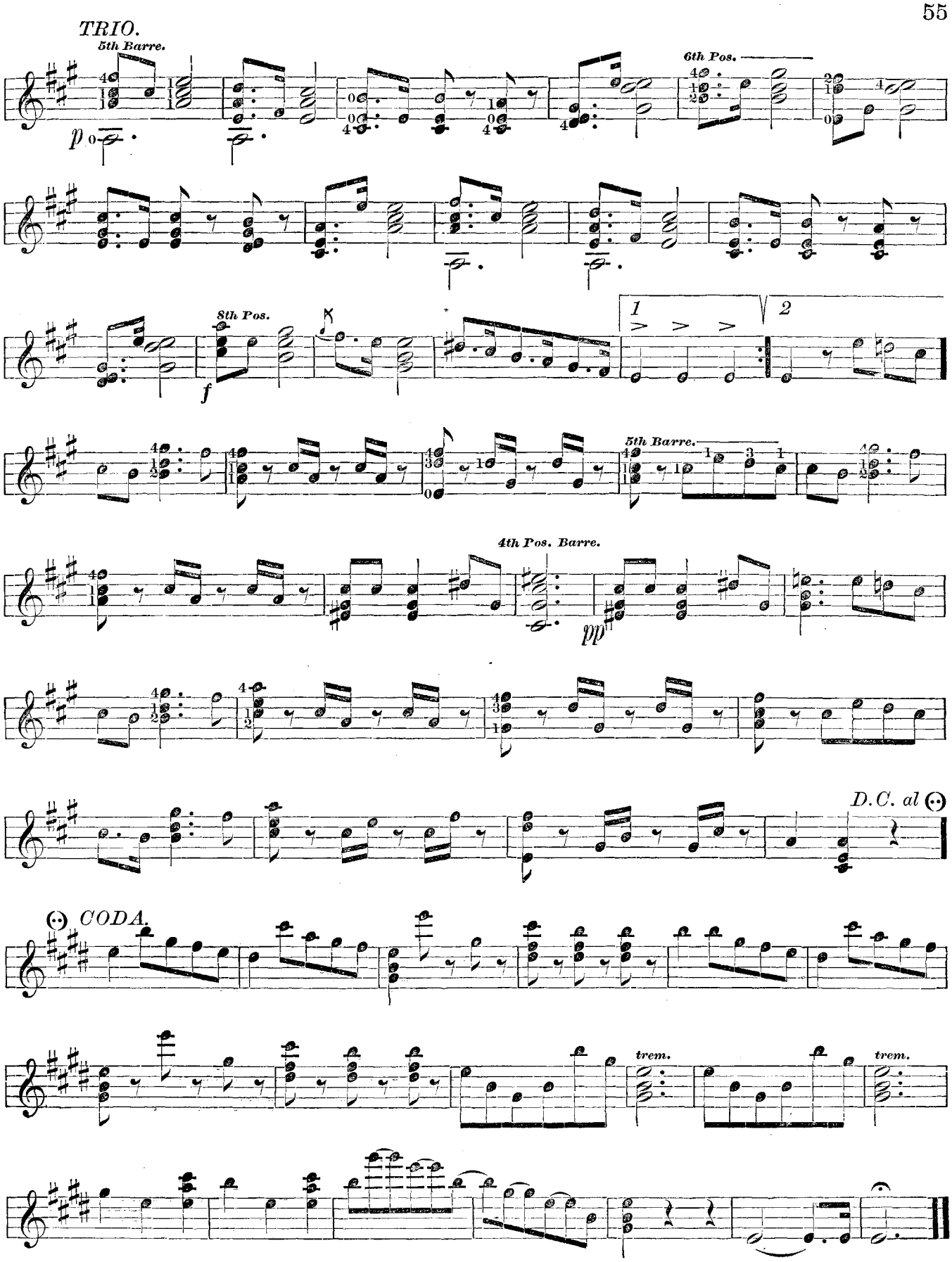


ONE HEART ONE SOUL, POLKA MAZOURKA.

STRAUSS.

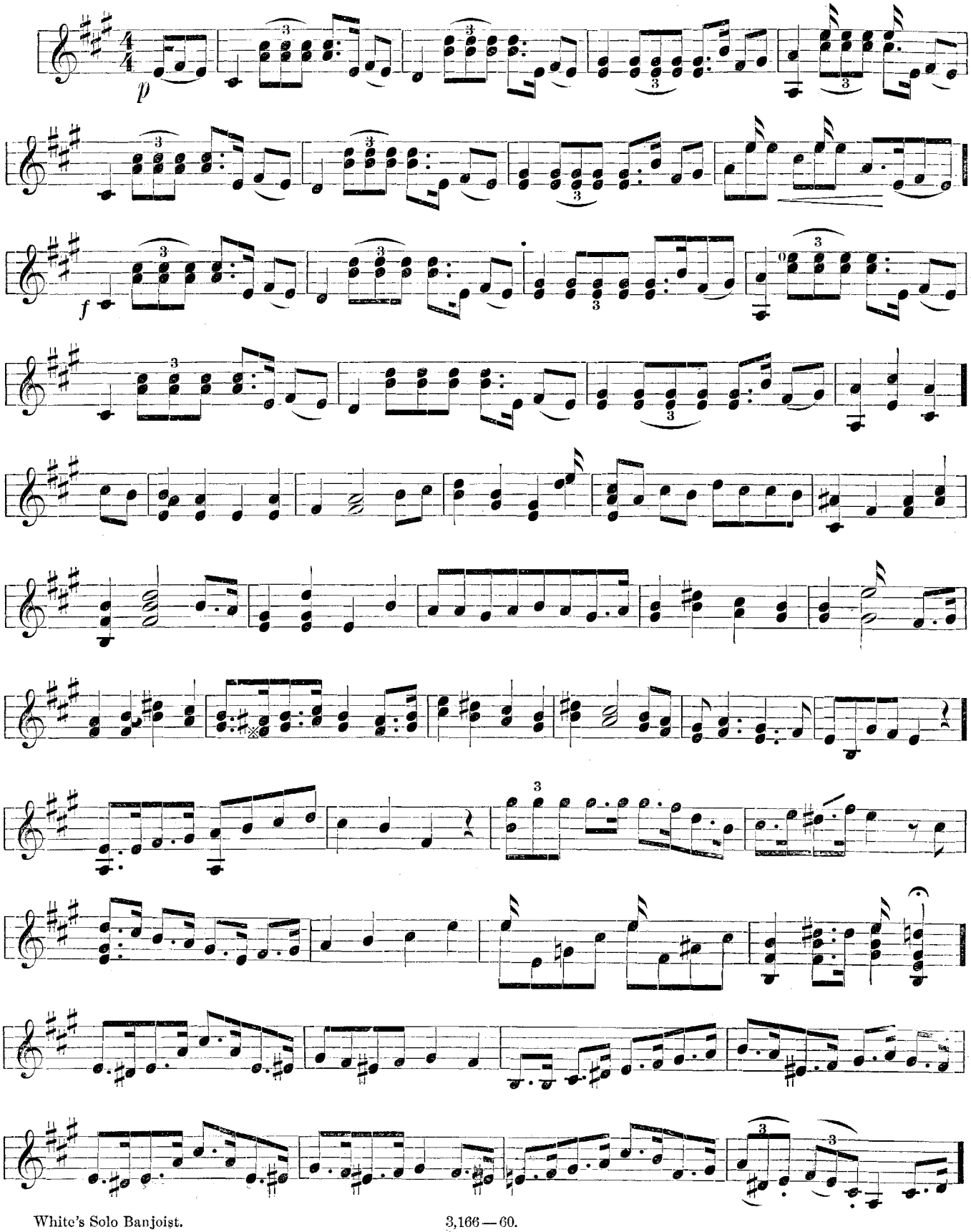
Arranged by C. E. LATSHAW.




TRIO.
5th Barre.
6th Pos.
8th Pos.
1
2
5th Barre.
4th Pos. Barre.
D.C. al
CODA.
trem.
trem.

SONG AND DANCE MEDLEY SCHOTTISCHE.

C. E. LATSHAW.

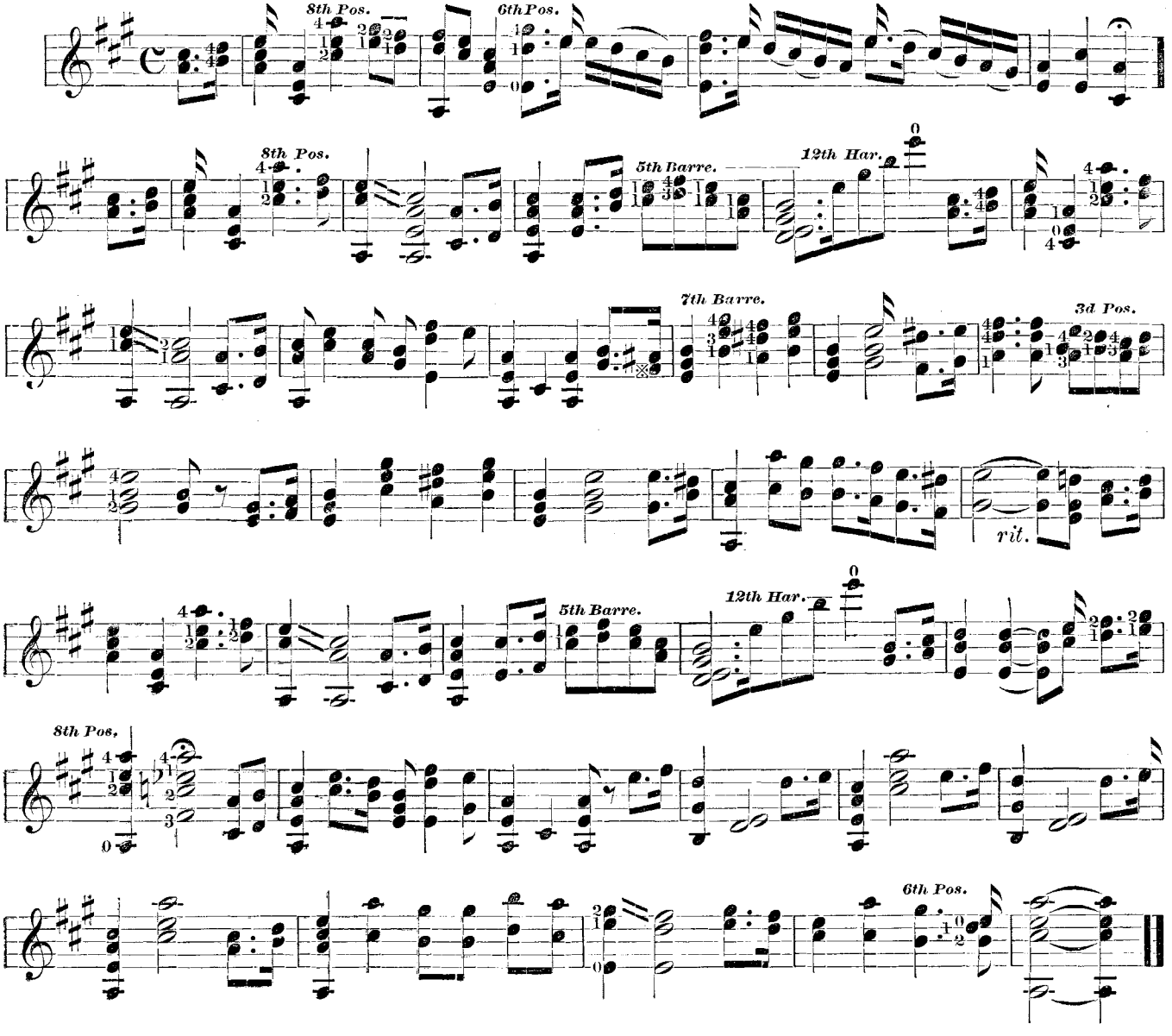


a little faster.

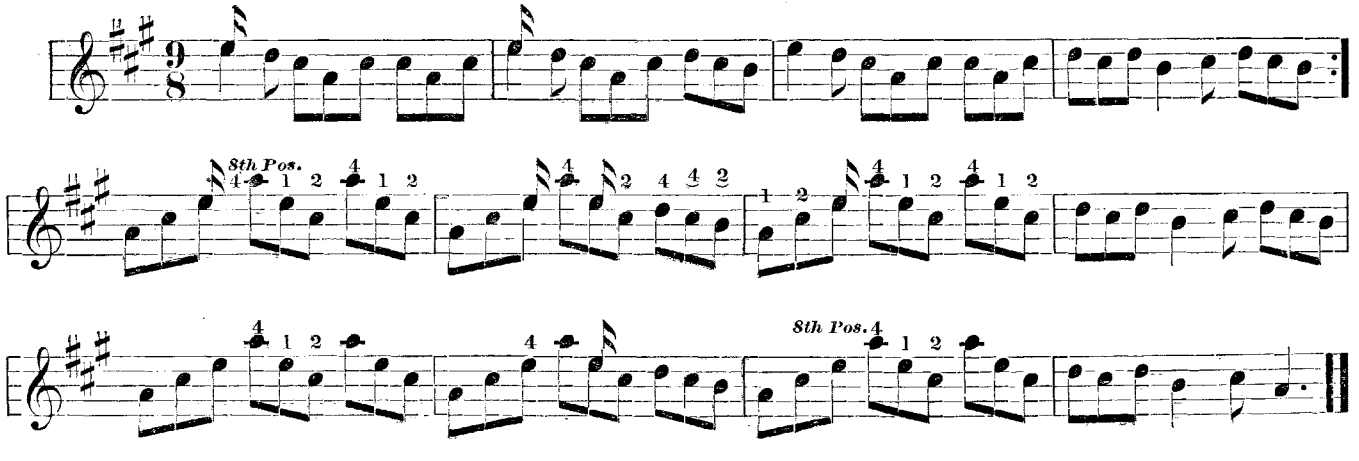
CAPTAIN KEELER REEL.

IN THE STARLIGHT SCHOTTISCHE.

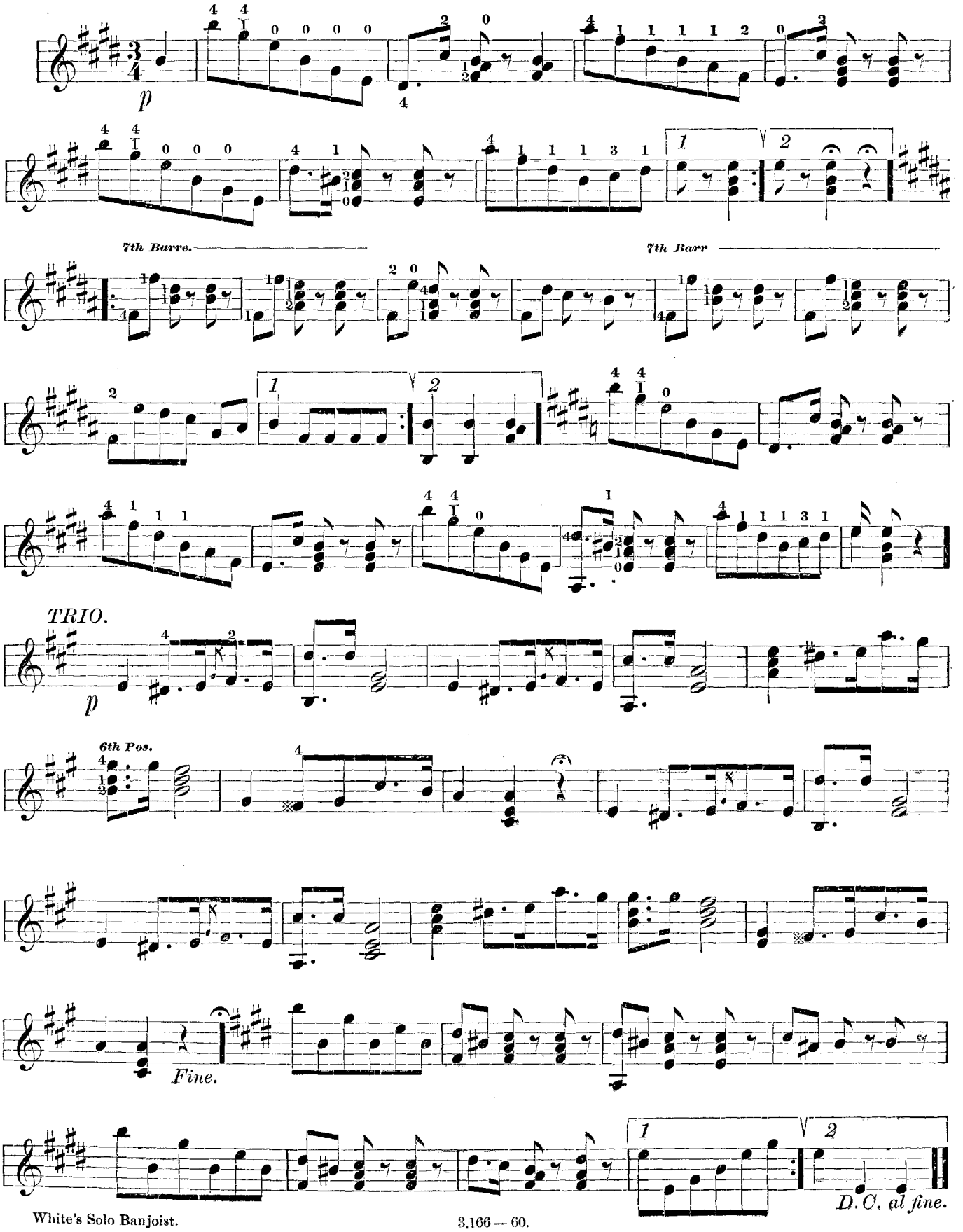
INTRODUCTION.



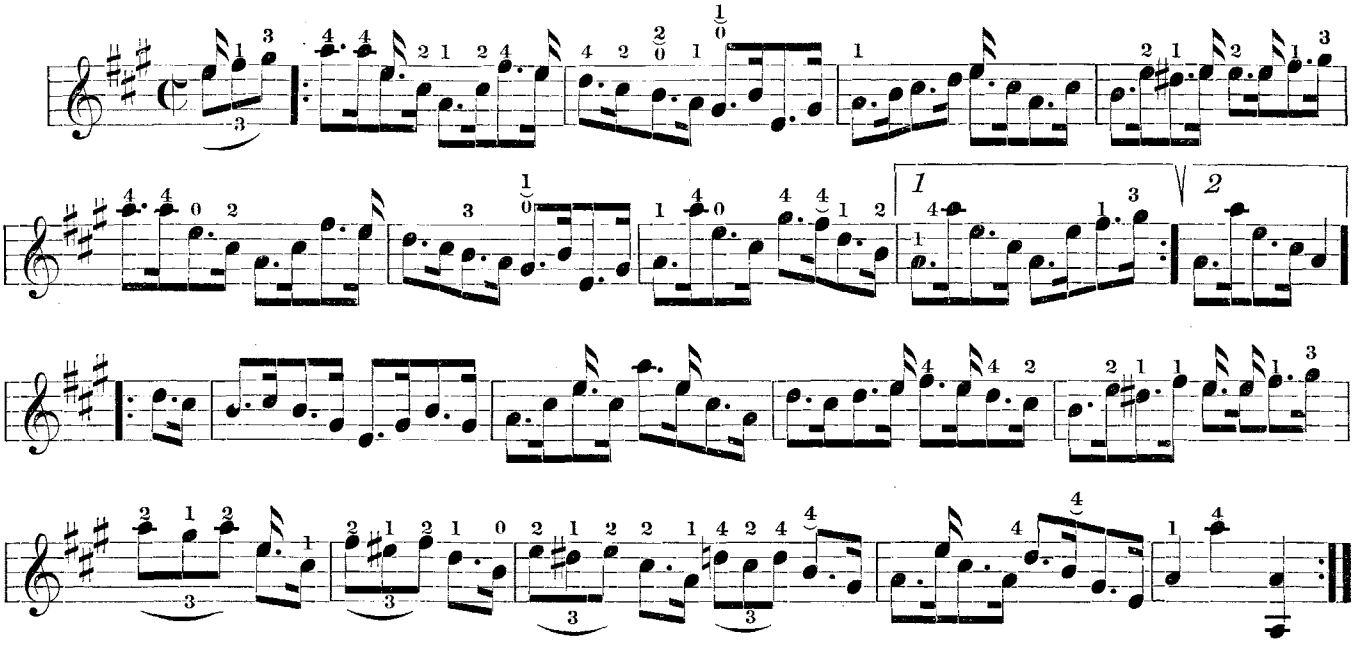
DROPS OF BRANDY JIG.



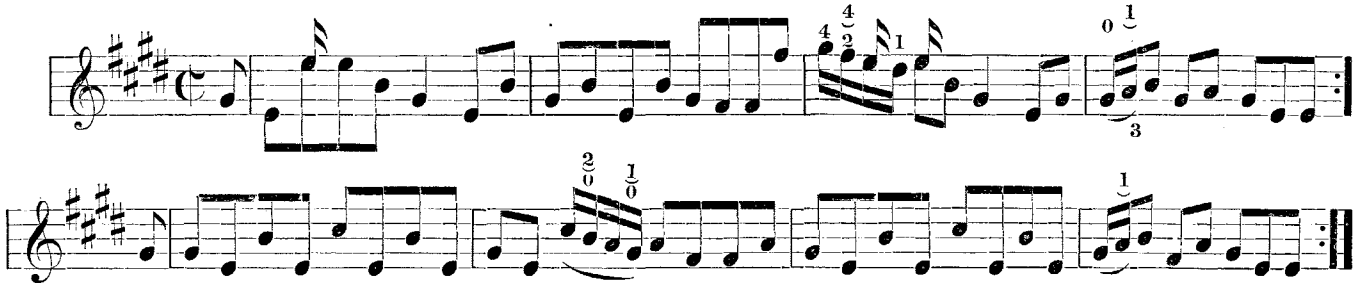
ETELK REDOWA.



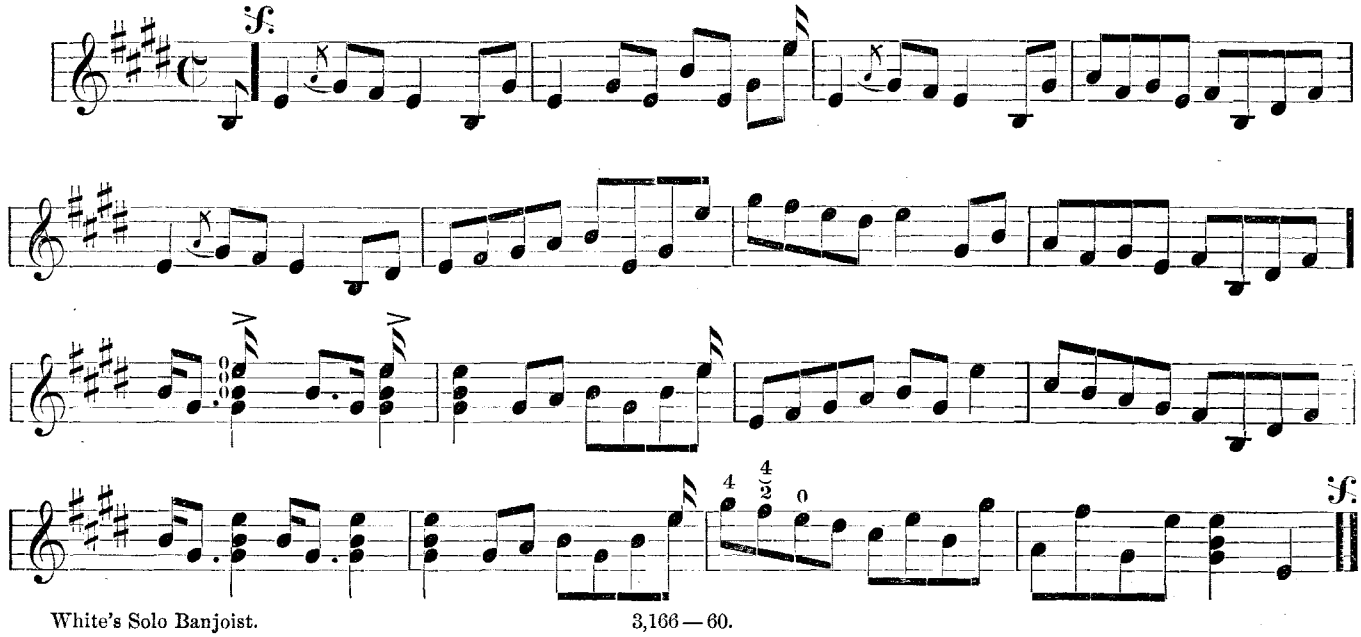
DICK SAND'S CLOG DANCE.



I'LL GANG NAE MAIR TO YOUR TOWN REEL.



GUTTY SARK REEL.



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The relation of Practice to Recreation is inseparable, and the proper use of both will result in many pleasant pastimes, in place of otherwise dull and discouraging hours of practice. Well known is the old saying, "*All work and no play makes Jack a dull boy;*" carry this hint out with judgment and the result will, inevitably, be greater and more intelligent progress; in other words, in place of *all* study, have constantly on hand some bright, fresh, melodic pieces, and take them up when the mind and body are tired, but do not use anything and everything; select instead suitable arrangements of the best composers and arrangers.

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