

❖ 3166 ❖

WHITE'S

ARRANGED AND COMPILED BY

CHAS. E. LATSHAW.

SOLO

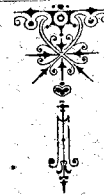
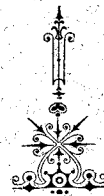
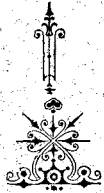
BANJOIST

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## 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

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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.

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### THE BAD HABITS

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### 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.*

## 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.

Musical notation for 'White Cockade' in G major (one sharp) and 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line with various rhythmic values and fingerings indicated by numbers 1-4 and 0. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

## MISS JOHNSON'S REEL.

Musical notation for 'Miss Johnson's Reel' in G major (one sharp) and 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line with various rhythmic values and fingerings indicated by numbers 1-4 and 0. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. The fourth staff continues the melody and ends with a double bar line and repeat dots, with the instruction 'Last time.' written above the final measure.

## THE MAIDEN ON THE GREEN.

Musical notation for 'The Maiden on the Green' in G major (one sharp) and 6/8 time. The piece consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line with various rhythmic values and fingerings indicated by numbers 1-4 and 0. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

## IRISH WASHERWOMAN.

Musical score for "IRISH WASHERWOMAN." in G major (one sharp) and 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. Fingerings are indicated by numbers 1-4 above notes. A triplet of eighth notes is marked with a '3' over it. The second staff continues the melody and includes a section marked "13th Barre." with a '4' above the notes. The third staff includes a section marked "8th Pos." with a '0' above the notes, indicating an open string.

## OLD VIRGINIA PLANTATION JIG.

Musical score for "OLD VIRGINIA PLANTATION JIG." in G major (one sharp) and 6/8 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. Fingerings are indicated by numbers 1-4 above notes. A "Slide." instruction is written above the first few notes. The second staff includes a section marked "1" above the notes. The third staff includes a section marked "2" above the notes. The fourth staff includes a section marked "X" above the notes, indicating a natural harmonium or similar effect.

## THE PATRIOT JIG.

Musical score for "THE PATRIOT JIG." in G major (one sharp) and 6/8 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is written in a single line. Fingerings are indicated by numbers 1-4 above notes. The second staff continues the melody and includes a section marked "2" above the notes. The third staff includes a section marked "1" above the notes, indicating an open string.

LE PETRE'S HORNPIPE.

Musical score for 'LE PETRE'S HORNPIPE' in G major, 2/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a melody with various ornaments and fingerings (2, 4, 1, 4, 3). The second and third staves continue the melody. The fourth staff concludes with a double bar line and the instruction 'D.C. al fine.'.

*Fine.*

*D.C. al fine.*

"FAVORITE WALK-AROUND."

Musical score for '"FAVORITE WALK-AROUND."' in G major, 2/4 time. The piece consists of nine staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It features a melody with various ornaments and fingerings (4, 1, 4, 4, 1, 0). The second and third staves continue the melody. The fourth staff is marked 'DANCE.' and features a more rhythmic melody with fingerings (2, 2, 1, 0, 2, 1, 3, 1, 1, 0). The fifth and sixth staves continue the dance melody. The seventh and eighth staves feature a more complex melody with many ornaments and fingerings (1, 0, 2, 0, 1, 0, 1, 0, 1, 0, 0, 2, 0, 1, 0, 2, 0, 1, 0, 1, 0). The ninth staff concludes with a double bar line and the instruction 'D.C. al fine.'.

*ff*

*p*

*DANCE.*

*D.C. al fine.*

FISHER'S HORNPIPE.

Musical score for Fisher's Hornpipe, featuring four staves of music in G major (one sharp) and 2/4 time. The first staff begins with a piano (*p*) dynamic marking. The score includes various fingering numbers (1, 2, 3, 4) and a 7th barre instruction. The piece concludes with a double bar line.

SWALLOW TAIL JIG.

Musical score for Swallow Tail Jig, consisting of three staves of music in G major (one sharp) and 6/8 time. The score includes fingering numbers (1, 2, 3, 4) and ends with a double bar line.

NORTON'S BEST HORNSPIPE.

Musical score for Norton's Best Hornspipe, consisting of four staves of music in G major (one sharp) and 2/4 time. The score includes specific fingering instructions for the 8th and 6th positions, as well as a 7th barre instruction. The piece concludes with a double bar line.

# PRETTY BLUE-EYED BELLE.

W. F. WELLMAN, JR.  
INTRODUCTION.

Song and Dance.

Arr. by C. E. LATSCHAW.

The Introduction section is written for a solo banjo in treble clef, key of F# (three sharps), and 2/4 time. It begins with a series of triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-4 and 0. Dynamics include *f* (forte) and *rall.* (rallentando). The section concludes with a *a tempo* marking and a final chord.

The Dance section is written for a solo banjo in treble clef, key of F# (three sharps), and 3/4 time. It features a series of chords and melodic lines with fingerings indicated by numbers 1-4 and 0. The section concludes with a *D.S. al f.* (Da Capo, fortissimo) marking.

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White's Solo Banjoist. 3,166-60.

TIVOLI GALOP.

The main musical score for 'Tivoli Galop' consists of ten staves of music. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first staff starts with a dynamic marking of *f*. The second staff includes the instruction '2d Barre.' above the staff. The third staff features fingering numbers 1 and 2, and a dynamic marking of *f*. The fourth staff has '7th Barre.' written twice above the staff, with fingering numbers 4 and 3. The fifth staff includes fingering numbers 1 and 2, and dynamic markings of *f* and *p*. The sixth and seventh staves continue the melodic line with various rhythmic patterns. The eighth staff ends with a circled 'C' time signature change to common time.

TRIO.

The Trio section of the score consists of four staves. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. It features a series of chords with fingering numbers 4, 4, 0, 1, 4, 4, 2, and 0 written above the notes. The second staff includes a dynamic marking of *f* and fingering numbers 1 and 2. The third and fourth staves continue the melodic and harmonic development of the Trio section with various rhythmic figures and accents.



Galop D.C. al

CODA.

DIE STURZWELLE GALOP.

C. FAUST.

ff

p

# JOLLY BROTHERS GALOP.

Bruder Lustig.

BUDICK.

10

14

To Trio. Fine.

*TRIO. Sva. ad lib.*

13th Pos. 10th Barre.

7th Barre. 9th Pos.

octaves ad lib. 5th Pos. 2

13th Pos. D.C. al fine.

### ELIZABETH MARCH.

1 2 5th Barre.

1 2

SICILIAN CIRCLE.

3rd Barre.

10th Barre.

10th Barre.

12th

10th

8th

PADDY O'CARROLL JIG.

7th Barre.

12th Barre.

8th Pos.

TWIN SISTERS COUNTRY DANCE.

RACHEL REA'S REEL.

7th Barre.

12th Barre. 12th Barre. 7th Barre. 8th Pos.

D.C.

DELAWARE HORNPIPE.

LAMP-LIGHTERS HORNPIPE.

INMAN LINE MARCH.

A. E. WARREN.

7th Pos.

7th Pos.

9th Pos. 8th Pos. 7th Pos.

*f*

*f* *ff*

*mf* *ff* *Sva. ad lib.*

17th Barre.

*Fine.*

*TRIO.* *ff*

7th Pos.

10th Pos. 7th Pos.

7th Pos.

5th Barre.

7th Pos.

*D.C. al fine.*

### SONG WITHOUT WORDS.

#### INTRODUCTION.

*Andante.*

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

*p*

*Diminuendo rall.*

*pp*

To be played with thimble.

C. E. LATSHAW.

The musical score is written for a solo banjo in the key of D major (two sharps) and 4/4 time. It consists of several systems of music:

- System 1:** The main melody begins with a forte (*f*) dynamic. It features a triplet of eighth notes and a slur over a group of notes. A "2d Barre." is indicated above the staff.
- System 2:** Continuation of the main melody with various fingering numbers (1, 2, 3, 4) and a triplet.
- System 3:** Further continuation of the main melody.
- System 4:** Continuation of the main melody.
- System 5:** A section for "Drums" is indicated, showing a rhythmic accompaniment with eighth and sixteenth notes.
- System 6:** Continuation of the main melody with a first ending bracket.
- System 7:** Continuation of the main melody with a second ending bracket.
- System 8:** Continuation of the main melody with a first ending bracket.
- System 9:** Continuation of the main melody with a second ending bracket.
- System 10:** A section for "4th Pos." (4th position) is indicated, showing a change in the fretting hand.
- System 11:** A section for "8th Pos." (8th position) is indicated, showing a change in the fretting hand.
- System 12:** The beginning of the "TRIO." section, marked with a forte (*fs*) dynamic. It features a triplet of eighth notes.
- System 13:** Continuation of the trio section, marked with a piano (*p*) dynamic.
- System 14:** Continuation of the trio section.



*f*

*D.C. al fine.*

AGNES SCHOTTISCHE.

*p*

*Fine.*

*tremolo.*

*tremolo.*

*D.S. al fine.*

TRIO.

*p*

*D.C. al fine.*

# SECOND REGIMENT MARCH.

By D. W. REEVES.

Connecticut. N. G.

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.

ff

4 7th Barre. 4 2 0

12th Har.

7th Pos. 1 1 1 1

7th Pos. 2 2 4

7th Pos. 4 2 1 2 4

7th Pos. 4 2 1 2 4

7th Pos. 2 1 2 4

3rd Pos. 2 3 1

10th Barre. 12th Har.

12th Pos. ff

5th Pos. 4 1 1 7th Barre. 1 1 4 1

Trumpets. 12th Har.

7th Pos. 12th Har.

7th Pos. Trumpets. 12th Har.

D.C.

# MEDLEY POLKA.

SELECT.

Arranged by C. E. LATSHAW.

12th Barre. 1 2 3 1 4 1 4 6th Pos. 12th Barre.

6th Pos. 4 0 1 2

5th Barre. 6th Pos.

12th Bar. 0 0 0 0 0 3 0 4 3 1 1 1 1 4 1 1 2

8th Pos. 6th Pos. 4

8th Pos. 6th Pos.

4 1 2 1 4 2 0 2 1 1 2

4 2 0 2 1 1 2

8th Pos.

6th Pos.

9th Pos.

13th Pos.

5th Pos.

12th Barre. 4

## AMERICAN NATIONAL GUARDS MARCH.

By W. F. WELLMAN, JR.

Arranged by C. E. LATSHAW.

*f*

*2nd Barre.*

*6th Pos.* *8th Pos.*

*Fine.*

*6th Pos.*

*D.C. al fine.*

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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 Banjeist.

BIRD OF PASSAGE WALTZES.

C. FAUST.

Arranged by C. E. LATSHAW.

INTRODUCTION.

*Allegro.*

The musical score is written for a solo banjoist and consists of two systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a dynamic marking of *p* (piano). It features a main melody line with various rhythmic patterns, including eighth and sixteenth notes, and rests. A tremolo section is indicated with the word "tremolo." above a series of rapid sixteenth notes. The system concludes with two first and second endings, marked "1" and "2".

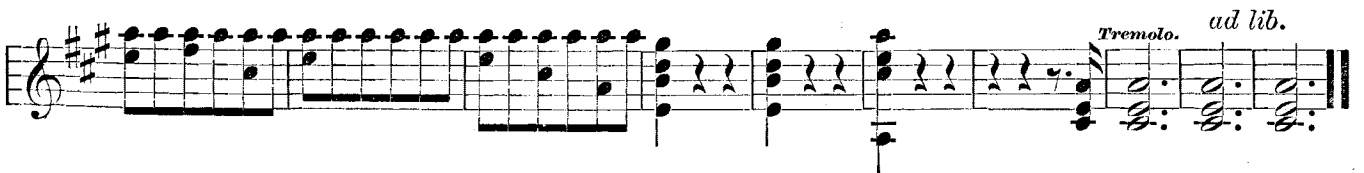
The second system starts with a dynamic marking of *p* and includes a section marked *mf* (mezzo-forte). A specific harmonic is labeled "12th Har." above a chord. The system also includes first and second endings. The final system begins with a dynamic marking of *f* (forte) and includes a section labeled "Harmonic." above a chord. The piece ends with a *Fine.* marking.





*D.S. al fine.*

*CODA.*



MONOGRAM SCHOTTISCHE.

WILL FODEN.

Arranged by C. E. LATSHAW.

The musical score consists of ten staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is written for a solo banjoist. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include *f* (forte) and *cres.* (crescendo). Performance techniques are marked with *Slide.* and *4th Pos. Barre.* The score is divided into two systems of five staves each. The first system includes a *f* marking and two *Slide.* markings. The second system includes a *Slide.* marking, a *cres.* marking, and a *4th Pos. Barre.* marking. The final staff concludes with a *Slide.* marking.

TRIO.

5th Pos. Bar

Slide.

Slide.

Slide.

CATHOLIC BOYS JIG.

5th Pos.

MORGAN RATTLER JIG.

6th Pos.

5th Barre.

6th Pos.

SEE-SAW WALTZES.

Arranged by C. E. LATSHAW.

1. *8th Pos.* 4 1 2

2. *8th Pos.* 4 1 3 *5th Pos.* 1 4 *Sua* cuc - koo. cuc - koo.



INTRODUCTION.

3.

*espressione.*

*mf*

10th Barre. 8th Barre.

8th Pos.

CODA.

8th Pos.  
4

4 4 1 1  
3

8th Pos. 5th Pos. Barre.

8th Pos. 5th Pos.

BRITISH PATROL.

ASCH.  
Arranged by C. E. LATSHAW.

The musical score is written for a solo banjo in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The piece begins with a *ppp* dynamic and features several technical challenges:
 

- 4th Barre**: A section of sixteenth-note runs starting at the 4th fret.
- 7th Pos.**: A section of sixteenth-note runs starting at the 7th fret.
- 6th Pos.**: A section of sixteenth-note runs starting at the 6th fret.
- 18th Pos. 2nd Har.**: A section of sixteenth-note runs starting at the 18th fret, marked with a cross (X) for a natural harmonic.
- 17th Pos.**: A section of sixteenth-note runs starting at the 17th fret.
- 12th Pos.**: A section of sixteenth-note runs starting at the 12th fret.
- 17th Barre**: A section of sixteenth-note runs starting at the 17th fret.

 The score includes various dynamics such as *ppp*, *pp*, *p*, *mf*, and *f*. Performance instructions include "heard coming.", "gradually approaching.", and a repeat sign with first and second endings. The piece concludes with a final chord and a natural harmonic at the 18th fret.

TRIO.

5th Pos. Barre. *ff* 3rd Pos.

7th Barre. 4th Pos. 8th Pos.

9th Pos. 3rd Pos. 10th Barre. *fff*

7th Barre. *ff*

5th Barre. *ff*

12th Pos. 17th Barre.

16th Barre. *mf*

*dim.* *p*



18th Pos. 2 12th Har.

pp

17th Barre.

dim.

pp

ppp

Harmonic 12.

gone.

GREENLODGE POLKA.

5th Barre.

BRANIGAN'S BAND MARCH.

By W. F. WELLMAN. By permission.

Arranged by C. E. LATSHAW.

The musical score is written for a solo banjoist and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various fret positions and techniques:

- Staff 1:** Labeled "8th Pos." at the beginning and end. Fingering numbers 3, 1, 0, 1, 2, 4 are shown above the notes.
- Staff 2:** Labeled "6th Pos." at the beginning and end. Includes a "2nd Barre." instruction.
- Staff 3:** Labeled "8th Pos." and "6th Pos." at different points.
- Staff 4:** Labeled "12th Barre." and "8th Pos." at different points.
- Staff 5:** Features a "cres." (crescendo) marking and a "fz" (forzando) marking.
- Staff 6:** Labeled "6th Pos." at the end.
- Staff 7:** Labeled "7th Pos." and "4th Barre." at the end.

2 1 4 0 0 2 0

4 4 4 4 > 2 1 4 2 1 4

1 2

8th Pos. 6th Pos.

slide 8th Pos. 6th Pos.

6th Pos. 8th Pos.

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.

7th Pos. 12th Pos. 4 4 2 1 4 0

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

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

17th Barre. 12th Pos. 5th Pos. 1 1 3 1 2 3 4 4 4

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

MOTHER GOOSE MEDLEY.

With Variations.

Arranged and Played by C. E. LATSHAW.

The musical score is written for a solo banjo in the key of D major (two sharps) and 2/4 time. It consists of ten staves of music. The first two staves contain the main melody with various fingering numbers (2, 4, 2, 0, 0, 4, 2, 0) and some double-measure rests. The third staff is marked "12th Barre." and features a continuous sixteenth-note pattern across the entire staff. The following six staves (4-9) are dedicated to a complex six-fingered (6-finger) exercise, with each measure containing a six-fingered chord (6) and a sixteenth-note pattern. The final staff (10) returns to the main melody, mirroring the first two staves.





TWILIGHT SCHOTTISCHE.

6th Pos. 5th Barre.

1 2

4 3 2 1 4 1

4 3 2 1 4 1

4 3 2 1 4 1

1 2

1 2

TRIO.

4 2 4 4 4 2 0

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

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

5th Pos.

MEDLEY WALTZ.

Arranged by C. E. LATSHAW.

INTRODUCTION.

Tempo di Valse.



The musical score is written for a solo banjo. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The first staff contains a series of chords and a melodic line. The second and third staves continue this pattern with various chordal textures. The fourth staff features a more complex melodic line with some grace notes. The fifth staff includes two endings, marked '1' and '2', which are repeated sections of the melody. The sixth and seventh staves consist of rhythmic patterns, likely representing the banjo's characteristic 'chop' or 'roll' accompaniment. The eighth and ninth staves conclude the piece with a final melodic phrase and a double bar line.

TEMPEST JIG.

STEPHANIE GAVOTTE.

CZIBULKA.  
Arranged by C. E. LATHSAW.

Moderato.

The musical score consists of ten staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato'. The score includes various guitar techniques and fingering instructions:

- Staff 1:** Introduction with a treble clef, key signature of one sharp, and a 3/4 time signature. It begins with a 2/13 chord and a 3/1 chord.
- Staff 2:** Features a 4th position (4th Pos.) section with a 'dim.' (diminuendo) marking. Fingering includes 2 2 3 and 0 4 0.
- Staff 3:** Includes a 4th position barre (4th Pos. Barre.) and an 11th position (11th Pos.) section. Fingering includes 2 2 3, 1 2 3, and 0 0 0.
- Staff 4:** Features a 4th position (4th Pos.) section with a 'dim.' marking. Fingering includes 4 3 1 and 0 4 4.
- Staff 5:** Continues the melodic line with various fingering such as 4 1 3 and 0 1 0.
- Staff 6:** Includes a 5th position (5th Pos.) and a 7th position (7th Pos.) section. Fingering includes 3 2 3 and 4 3 0.
- Staff 7:** Continues the melodic line with various fingering such as 4 2 3 and 4 2 3.
- Staff 8:** Includes an 11th position (11th Pos.), 8th position (8th Pos.), and 7th position (7th Pos.) barre section. Fingering includes 1 2 3, 4 3 2, and 0 4 2.
- Staff 9:** Continues the melodic line with various fingering such as 2 2 3 and 0 4 2.
- Staff 10:** Concludes the piece with a 'dim.' marking and a 'pp' (pianissimo) dynamic. Fingering includes 4 3 1 and 0 4 2.

*a tempo.*

dim.

dim.

pp

dim.

KITTY O'NEAL'S JIG.

8th Pos.

8th Pos.

8th Pos.

White's Solo Banjoist.

3,166 - 60.

# JE T'AIME WALTZES.

E. WALDTEUFEL.

I Love Thee.

Arranged by C. E. LATSHAW.

The musical score is written for a solo banjo. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff contains the introductory melody. The second and third staves feature a rhythmic accompaniment with various chordal textures. The fourth staff continues the melody with some grace notes. The fifth staff shows a change in the accompaniment pattern. The sixth staff includes a crescendo marking and a dynamic change to *ff*. The seventh staff features a piano (*p*) dynamic and includes first and second endings. The eighth staff continues with first and second endings. The ninth and tenth staves conclude the piece with a final melodic flourish and a 3/4 time signature change.

The musical score consists of ten staves of music in the key of D major (indicated by two sharps) and 3/4 time. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Bar lines are used to divide the music into measures. Specific annotations include:

- 7th Barre.:** Located above the second staff, indicating a barre on the seventh fret.
- 10th Barre.:** Located above the fifth staff, indicating a barre on the tenth fret.
- ff:** Fortissimo, indicating a loud dynamic level, located below the fifth staff.
- dim.:** Diminuendo, indicating a gradual decrease in volume, located below the sixth staff.
- con anima.:** Con anima, indicating a lively and spirited performance style, located above the seventh staff.

The score also features various musical symbols such as slurs, accents (>), and fingering numbers (1, 2, 3, 4) to guide the performer. The final measure of the piece concludes with a double bar line and repeat dots.

The first part of the score consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#), indicating G major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. There are also some dynamic markings like accents and a 'p' (piano) marking. The piece concludes with a final chord and a fermata.

*CODA.*

The CODA section consists of five staves of music. It begins with a treble clef and a key signature of one sharp (F#). The music is primarily composed of chords and single notes, with some rhythmic variation. The final staff includes a section marked 'tremolo.' with a wavy line above the notes, indicating a tremolo effect. The piece ends with a final chord and a fermata.



SPRITES OF THE SPRINGS WALTZES.

C. FAUST.  
Arranged by C. E. LATSHAW.

11th Pos.  
1 2

6th Pos.  
5th Pos.  
6th Pos.  
5th Pos.  
5th Pos.  
11th Pos.  
1 2

6th Pos.

2. *p*

4. *p*

10th Pos. — 7th Pos.  
1 1 4

*mf* *ff*





# FANDANGO.

Tune Bass to B.

With New Variations.

By C. E. LATSHAW.

*First time f, second time p.*

*D.C. al*

### PIZZICATI.

As Played by Reubie Brooks.

Arranged by C. E. LATSHAW.

*Allegretto.*

*D.C. al fine.*

## ONE HEART ONE SOUL, POLKA MAZOURKA.

STRAUSS.

Arranged by C. E. LATSHAW.

12th Barre. 12th Pos. Barre.

*f*

7th Barre.

7th Barre.

*f*

1 2

1-8 *pp*

2nd Barre.

4 0 1 1 2

*p rit.*

*a tempo.*

TRIO.

5th Barre. 6th Pos.

*p*

8th Pos. 1 > > > 2

5th Barre.

4th Pos. Barre. *pp*

D.C. al ☺

☺ CODA.

trem. trem.

SONG AND DANCE MEDLEY SCHOTTISCHE.

C. E. LATSHAW.

The musical score consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The first staff begins with a piano (*p*) dynamic marking. The second staff continues the melody. The third staff starts with a forte (*f*) dynamic marking. The score features several triplet markings (indicated by a '3' above a bracket) and various slurs. The music is a solo banjo piece, as indicated by the caption at the bottom.



*a little faster.*

**CAPTAIN KEELER REEL.**



ETELK REDOWA.

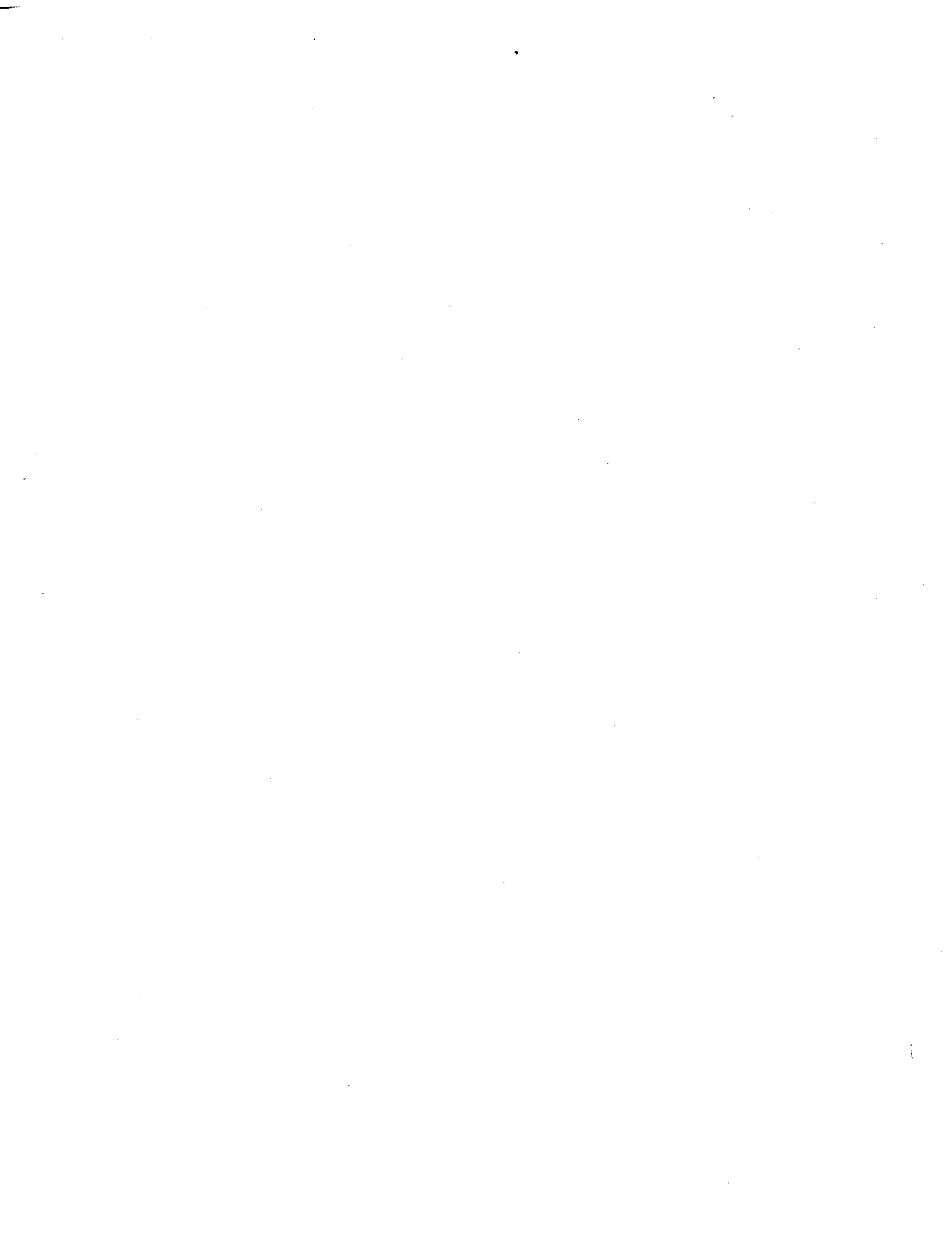
7th Barre.

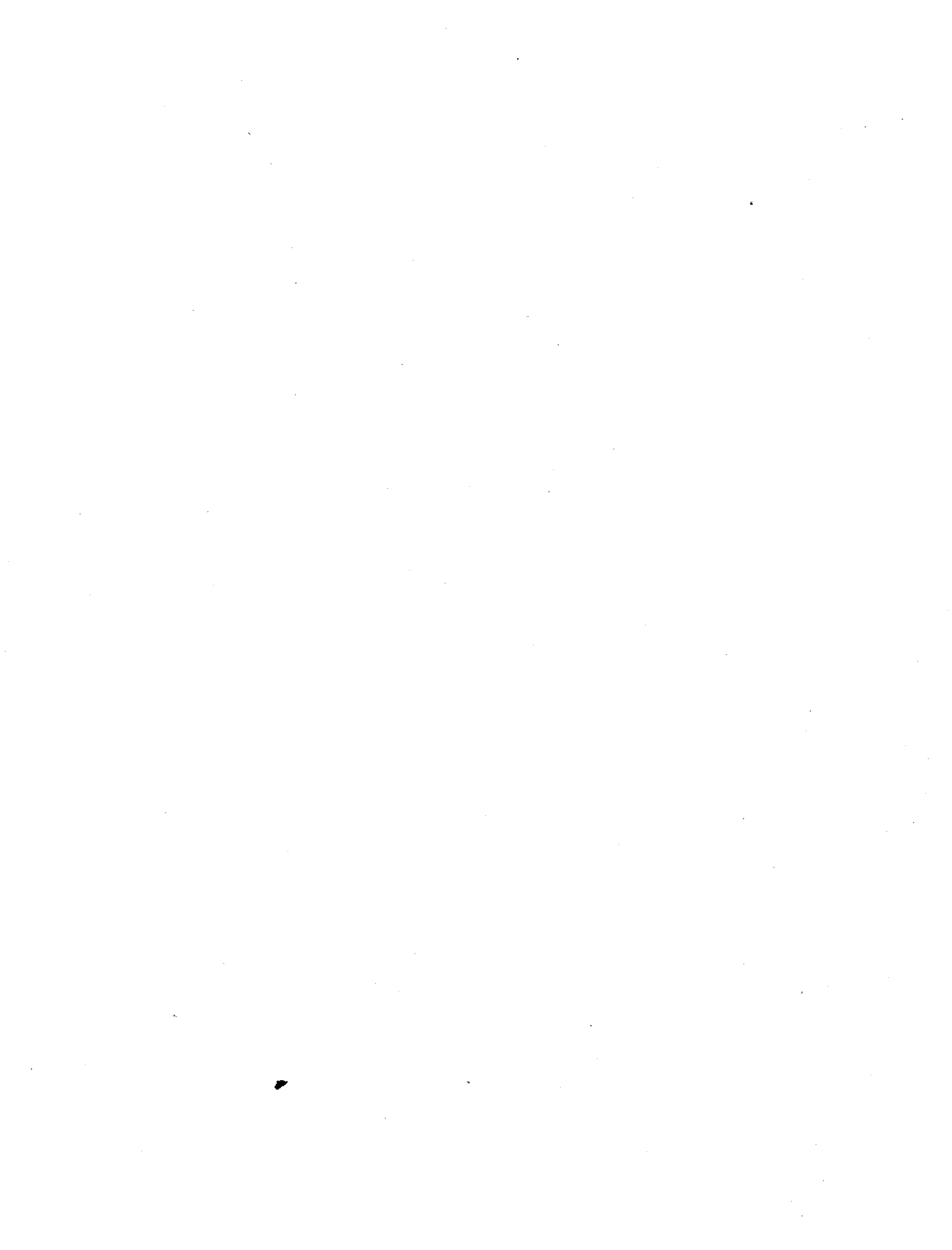
7th Barr

TRIO.

6th Pos.







# HOW TO MAKE STUDY A PLEASURE.

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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