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WINNER'S



American Banjoist.

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A NEW SELF-INSTRUCTOR FOR THE

BANJO.

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CONTAINING

The Rudiments of Music, a New Selection of Popular Melodies,
Opera Airs, Dances, &c., arranged in an Easy Manner.

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WINNER'S

American Banjoist.

A New, Concise and Practical Method, in which the Instructions are so simply treated and clearly expressed that students will find it the shortest course to proficiency with this favorite instrument.

—ALSO CONTAINS:—

THE ELEMENTS OF MUSIC,

A COMPLETE AND VARIED COLLECTION OF THE LATEST SONGS AND PIECES,

—TOGETHER WITH—

Selections from the Most Popular Operas.

ARRANGED IN AN EASY AND PROGRESSIVE MANNER,

WITH ALL THE CHARACTERISTICS OF THE INSTRUMENT FULLY EXPLAINED.

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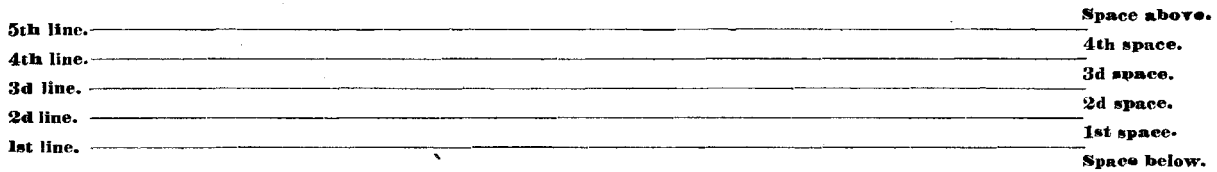
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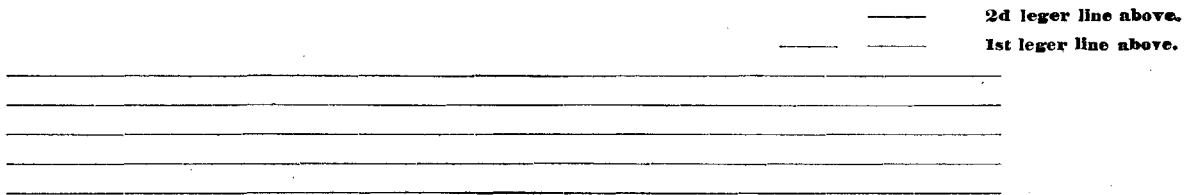
THE RUDIMENTS OF MUSIC.



OF THE STAFF.

The staff consists of five lines and four spaces, upon which music and musical characters are written



When the music extends beyond the limits of the staff, ADDED LINES, or LEGER LINES are employed.









There are two kinds of Clefs; the Treble or G Clef,  and the Bass or F Clef, . Music for the violin is uniformly written in the Treble Clef. The F Clef denotes the Bass part, and is used both for instrumental and vocal music.

The degrees of the staff are designated by the first seven letters of the alphabet, G being placed on the second line.




OF THE NOTES.


The length of the sounds is indicated by the form of the characters called NOTES.

- Whole note  or Semibreve.
- Half note  or Minim.
- Quarter note  or Crotchet.
- Eighth note  or Quaver.
- Sixteenth note  or Semiquaver.
- Thirty-second note. . . .  or Demi-semiquaver.
- Sixty-fourth note  or Hemi-demi-semiquaver.

These names are being abandoned for those which indicate the relative value of the one to another.

The following table exhibits the relative value of notes.

A Breve or ||  || double note, as long as two whole notes, is sometimes used.

One Whole note  is equal to

Two   Half notes,

or Four     Quarter notes,

or Eight       Eighth notes,

or Sixteen     Sixteenths,

or Thirty-two         Thirty-Seconds, &c.

Sixty-four   

Each of these notes has a sign of silence, corresponding in the amount of time given to it. These marks are called RESTS.



Whole rest. Half. Quarter. Eighth. Sixteenth. 32d. 64th. Measure. Measure.

All the varieties of time are marked by figures, at the commencement of the piece. The upper figure tells you HOW MANY, and the lower WHAT KIND of notes in a measure. Thus, $\frac{2}{2}$ indicates that two half notes fill a measure. $\frac{4}{4}$ that four quarter notes fill a measure, and so on. The upper figure also shows the number of beats in a measure. The following are in common use:—



A DOT following a note increases its length one half.

OF TIME.

TIME lies at the very foundation of every musical performance. Without possessing an accurate knowledge of it, your playing will always be deficient. It will be vain to expect to read, even the most simple piece of music, with facility, unless you comprehend its rhythm. For the want of careful attention to this part of the science, at the very commencement of their studies, the talents of thousands have been lost to themselves and to the community. Many, by obtaining only a superficial knowledge of time, have groped, all their lives, in fog and darkness.

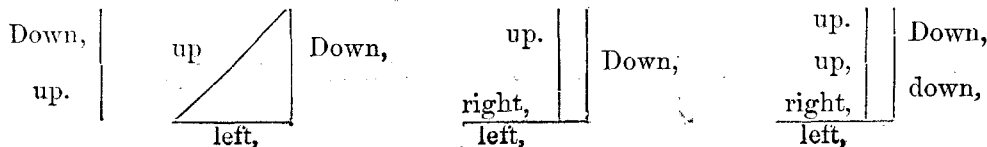
Be entreated, then, not to SKIM OVER any of the elementary parts of the subject because they now appear dry and uninteresting; but COMPREHEND all, as you progress, and each succeeding step will be more easy, and more productive of mental enjoyment.

Common Time, $\frac{2}{2}$ or $\frac{4}{4}$, is represented by this character, C. But figures, expressing to the eye the real idea of the time, are now universally adopted.

After acquiring a knowledge of the proportion of the various notes and rests, and the different varieties of measure indicated by figures, the pupil must learn to beat time. The hand or foot may be used. All those kinds of time which have 2 for the upper figure, are called COMMON DOUBLE TIME, and have two beats in a measure, one DOWN and one UP. All whose upper figure is 3, are called TRIPLE TIME, and have three beats to a measure, DOWN, LEFT, UP. 4 being the upper figure, the time is QUADRUPLE, and has four beats, DOWN, LEFT, RIGHT, UP. In SEXTUPLE TIME, the superior figure is 6, but the beats are only two in a measure, as in double time, except the movement be very slow, then six beats are necessary, DOWN, DOWN, LEFT, RIGHT, UP, UP.

Double and triple time are accented on the first part of the measure; quadruple on the first and third; and sextuple on the first and fourth parts of the measure; the first accent being the strongest.

The following diagrams represent the mode of beating the different kinds of time:—



Down, up. Down, up, right, left. Down, up. Down, down, left, right, up, up.

The motion of beating should be made rapidly, and every motion should have a rest equal to itself. These two constitute a beat.

When playing, however, your hands being employed, you will be obliged to use the foot, in beating. Let the motion of the foot be small and silent.

OF THE SCALE.

The scale is formed of seven sounds, ascending or descending. The order of these sounds is uniform; and, in the major scale is as follows:—



The scale may be extended, by adding another like the above, in ascending, when eight of this will become one of that which rises higher. Likewise, when the addition is made below, one of this becomes eight of that which follows it descending. Thus notes are furnished to the extreme compass of any instrument or voice.

Before the pupil begins to play any exercise in time, he ought to be able to comprehend the rhythm, and beat the time correctly with the hand; after which he may play and beat with his foot, and count with his voice.

The scale is changed from place to place on the staff, or transposed. Before you have an example of this, it is necessary that you understand the use of the three following characters.

The interval from 1 to 2 is a tone;
 “ “ “ 2 to 3 is a tone;
 “ “ “ 3 to 4 is a half tone;
 “ “ “ 4 to 5 is a tone;
 “ “ “ 5 to 6 is a tone;
 “ “ “ 6 to 7 is a tone;
 “ “ “ 7 to 8 is a half tone.

When the 8th is added, the whole is called an OCTAVE. The scale may be illustrated thus: the notes slurred together contain an interval of one half tone; the others contain a tone.

A sharp (#) raises a note before which it is placed half a tone higher than the natural sound of that note.

A flat (b) depresses a note half a tone.

A natural (♮) restores a note to its former or natural sound.

Flats or sharps placed at the beginning of a tone are called the signature, and affect the degrees of the staff, just as they do notes when used accidentally.

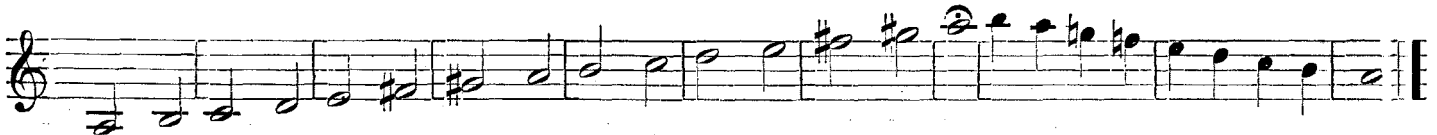
Double sharps (x) and double flats (bb) sometimes occur. They elevate or depress the note a whole tone instead of half a tone.

To commence a scale on G. It will be found necessary to sharp F, to preserve the established order of intervals. This sharp we place at the commencement of the staff, and it raises the letter F throughout, half a tone.

OF THE MINOR MODE.

Every signature has a minor scale, as well as a major. The one is said to be relative to the other. The minor scale takes for its 1st note, number 6 of the major, and must have its 6th and 7th sharpened, in ascending. A is the Key-note of the minor, in the natural signature. In descending, the notes are played natural.

SCALE IN A MINOR.



The appoggiatura is a small note preceding the principal note, and deriving its time from it. Its time is equal to one half the principal. These notes are generally called Grace notes.



There is another kind, consisting of two notes, which are mere stepping-stones to the principal notes, and are to be played very rapidly, without interfering with the time. Sometimes they precede, and at others follow the accent. When a single appoggiatura, borrows no time from its principal, it is always indicated by a dash through the stem, thus ♯.

Example.

TURN.

The turn consists of the principal note, the note above, and the semitone below. When it commences on the note above the principal it is called *direct*; when it begins on the semitone below it is *inverted*. When introduced on a dotted note, the principal note is struck first, and the turn occurs on the dot. Sometimes the turn is written out in full.

TRILL OR SHAKE.

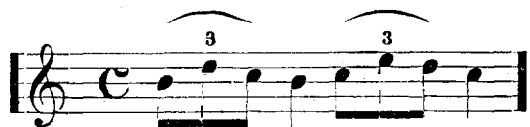
ABBREVIATIONS.

* These marks indicate a repetition for each, of the triplet before them.

These are like the preceding measure.

For a full and extended treatise on the Rudiments of Music, the learner is advised to procure a small work entitled "Burrows' Music Primer."

The figure 3, placed over three notes, denotes that they fill up only one beat, and is called a Triplet.



The Slur is used in gliding gently over two or more notes.



There are as many #'s and b's as there are notes, and they are likewise placed on the lines, or in the spaces, according to the position of the Clef. The #'s are always placed



To begin again the music written on the side of the dots, - - - - - :|| :||: ||||

To stop, - - - - - ||

in ascending fifth or descending fourth, the first # being on F. The b's are placed in descending fifth or in ascending fourth, the first b being on B.

The Tie is used to unite two notes.



Dots placed over the notes mark that they must be distinctly articulated. They are called Staccato marks.



To go back to the beginning, - - - - - *Da Capo. D. C.*

Or, from Sign to Sign, - - - - - S

The Pause, to stop at leisure. - - - - - C

MAELZEL'S METRONOME.

To show the exact time in which a piece of music should be played, many composers affix the number of oscillations of the indicator in an instrument called a Metronome. The indicator is an upright bar of steel, which oscillates slowly or quickly, according to the adjustment of a moveable weight placed upon it. On the face of the Metronome the words *Adagio*, *Largo*, &c., are marked against certain figures. When the Metronome is employed, the sliding weight must be placed opposite the figures referred to by the composer; the indicator, being set free, will then move to and fro as often as there are beats in a bar of the piece of music to be played or sung.

DICTIONARY OF MUSICAL TERMS IN COMMON USE.

Adagio; very slow.
Affettuoso; affectionately.
Allegro; joyful, quick.
Amoroso; expressing love.
Andante; rather slow.
Arco; or *col arco*; the bow.
Bis; twice.
Calando; to decrease, (*Morendo*.)
Cantabile; in singing style.
Coda; an extra passage at the close.
Con; with; *con spirito*, with spirit.
Da Capo; return to the head or beginning.
Delicato; soft and delicate.
Dolce; sweet.
Doloroso; sorrowful.
Fine; the end.
Forte; *f*; loud, strong.
Fortissimo; *ff*; very loud.
Forzando, or *fz*; to strike suddenly and diminish rapidly—>.
Grazioso; graceful.
Gusto, or *con gusto*; in an elegant and finished style.
Largo; very slow, soft and expressive.
Larghetto; not so slow and soft as *Largo*.
Legato; in a smooth, connected manner.
Leggiero; lightly, easily, swiftly.
Lento; slow and gentle, same as *Adagio*.
Loco; in place.

Mezzo; *m*; medium, between.
Molto; very quick, very much as *Allegro molto*.
Morendo; to die away, (*Calando*.)
Mosso; animated.
Pianissimo; *pp*; very soft.
Piano; *p*; soft.
Pizzicato; *pizz*; to play with the fingers and thumb, instead of the bow.
Presto; very quick.
Primo; the first.
Piu; more. (as, *Piu mosso*, more animated.)
Quartetto; a composition in four parts.
Risoluto; in a resolute manner.
Scherzando; in a playful manner.
Secondo; second.
Segno; *S*; denoting a return to its first place.
Solo; alone.
Sordina; a mute, for the violin.
Sostenuto; (see *Legato*.)
Spiritoso; } with spirit and animation.
Con Spirito; }
Staccato; short and distinct.
Subito; quickly. (*Volti subito*, turn over quickly.)
Tema; a theme, or subject.
Vivace; quick, brisk light.

OF THE STRINGS.

The regular Banjo is strung with five strings. The finest is called the first or B string, to which note it is tuned; the next in size is the second, which is tuned to the note G sharp; the next is the third, which is tuned to the note E; the next is the fourth or bass string, tuned to the note A, generally known as the bass string, and the short string is termed the fifth or thumb string, tuned to the note E.

**OF TUNING.
THE BANJO IN TUNE.**

When the instrument is in tune the open strings produce the following notes.

A E G Sharp B E
Bass String. 3d String. 2d String. 1st String. Thumb String.

OPEN notes are made with the fingers off.

CLOSED notes " " " " fingers down.

A Banjo, however, may be tuned to a higher or lower pitch, as is sometimes necessary to accord with the Flute, Violin, Guitar or any other instrument.

NOTE.—If it be observed, in tuning, that the open strings give the starting notes of the Star Spangled Banner, it will assist the learner in getting the correct sounds, thus:

Oh! say can you see

OF THE FRETS.

Frets are used as a guide to fingering,—that the left hand may determine the position of the notes, though they are not actually required; with a little practice, the Instrument may be played as well without them.

When there are no frets, they may be marked with a pencil, by dividing the distance from the Nut to the Bridge in 18 parts for the first fret; divide again the remaining distance in 18 parts for the second fret, and keep on thus dividing the distance from the last fret for the number of frets required.

OF THE POSITION.

Let the Neck of the Banjo rest between the thumb and first finger of the Left hand, so that the fingers may firmly press the strings, and the hand be shifted along the neck in a free and easy manner.

Rest the Right arm upon the rim, near the tail-board, with the fingers over the strings, a little in front of the bridge, so that the first finger may readily pick the first string, the thumb being used to strike all the other strings.

Place the bridge back of the centre of the head, near the tail-board, notch it for the strings, at the most convenient distance, and keep it as low as possible, so that the fingers of the left hand may command the strings with ease.

THE SCALE OR GAMUT.

Bass String. 3d Str'g. 2d Str'g. 1st String. Short String.
A B C D E F G A B C D E

Finger Slide.

OF PLAYING.

Picking and Striking the strings are the two styles of playing. The picking or Guitar style, being usually adopted; strike the third, fourth and fifth strings with the thumb, pick the second string with the first finger, and the first string, with the second finger. The striking style used for marches, and heavy music, is easily acquired after having sufficiently mastered the picking style, and is used with good effect, for any change to give variety to the style.

THE BARRÉ.

The Barre is often required in taking the upper positions, and is done by pressing the first finger of the left hand firmly across two or more strings at the same fret, leaving the remaining fingers for service in stopping the other notes that may be required.

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.

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.

THE SCALES EXTENDED.

KEY OF A MAJOR. (Natural Key of the Banjo.) THREE SHARPS.

4th String. 0 2 2 4
3rd String. 0 2
2nd String. 0 1
1st String. 0 2 4 7* 9* 10* 2 4 4 2 1 4 2 0
2nd String. 1 0
3rd String. 2 0
4th String. 4 2 2 0

KEY OF E MAJOR.—FOUR SHARPS. SCALE.

3rd. 0 2
2nd. 0 1
1st. 0 2 4* 7* 9* 10* 1 2 3 1 2* 1 4* 3 4 4 3 2 1 3 2 1 4 2 0
1st. 1 0
2nd. 2 0
3rd. 1 0 2 0

KEY OF D MAJOR.—TWO SHARPS. SCALE.

4th. 5* 1
3rd. 0 2 4
2nd. 1
1st. 0 4* 7* 9 1 2 3 8* 10* 12* 14* 3 4 4 3 2 1 2 1 4 2 0
1st. 1 0
2nd. 1 4 2 0
3rd. 1 1 1 1
4th. 2 1

KEY OF F# MINOR. SCALE.

1st. 2 0 1
2nd. 0
1st. 0 2 4* 6* 7* 9* 10* 1 2 3 1 2* 1 4* 3 4 4 3 2 1 4* 12* 10* 9* 7* 4 3 0
1st. 1 0
2nd. 1 0
3rd. 2

KEY OF A MINOR. SCALE.

4th String. 0 2 3 4
3rd String. 0 2
2nd. 0 1
1st String. 0 1 4 7 9* 10* 8* 6* 4 1 0
2nd. 1
3rd. 4 1 0
4th. 4 3 2 0
5th. E

CHORDS IN THE VARIOUS KEYS.

CHORDS IN THE KEY OF A.

CHORDS IN THE KEY OF A—FULL.

CHORDS IN E.

EXERCISE IN BARRE CHORDS.

1st Position. 1st Position. 2nd Position. 5th Position. 7th Position. 5th Position. 7th Position.

5th Position. 5th Position. 7th Position. 5th Position. 5th Position. 5th Position. 7th Position. 8th Position.

7th Position. 5th Position. 7th Position. 7th Position. 7th Position. 8th Position. 2d Position.

GENERAL REMARKS.

The note E when made upon the Short String is written thus: or or Whenever the note occurs singly, it should be played upon the short string; when several follow in succession the first should be played upon the first string, and the next on the fifth, alternately, thus, unless otherwise indicated, 1st. 5th. 1, 5, 1, 5.

EXERCISES IN STYLE.

Commence slowly and gradually increase the time.

JUBILEE DANCE.



BOLD PRIVATEER.



MASSA SET ME FREE.



MERRIEST GAL THAT'S OUT.



I'M GETTING A BIG BOY NOW.

Musical notation for the piece "I'M GETTING A BIG BOY NOW." It consists of four staves of music in treble clef, key of D major (two sharps), and 6/8 time. The melody is written in a single line across the four staves, featuring a mix of eighth and sixteenth notes with some rests and a final double bar line.

TWICKINHAM FERRY.

Musical notation for the piece "TWICKINHAM FERRY." It consists of four staves of music in treble clef, key of D major (two sharps), and 6/8 time. The melody is written in a single line across the four staves, featuring a mix of eighth and sixteenth notes with some rests and a final double bar line.

FATINITZA MARCH.

Musical notation for the piece "FATINITZA MARCH." It consists of two staves of music in treble clef, key of D major (two sharps), and 2/4 time. The melody is written in a single line across the two staves, featuring a mix of eighth and sixteenth notes with some rests and a final double bar line.

LARDY DAH!

The musical score for 'LARDY DAH!' consists of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is written in a single treble clef. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line at the end of the sixth staff.

OVER THE GARDEN WALL.

The musical score for 'OVER THE GARDEN WALL.' consists 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 in a single treble clef. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line at the end of the fourth staff.

GRANDMOTHER'S ARM CHAIR.

Musical notation for the piece "Grandmother's Arm Chair". It consists of four staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first two staves contain the main melody. The third staff is labeled "CHORUS." and begins with a double bar line and repeat sign. The fourth staff concludes the piece with a final double bar line.

ALL ON ACCOUNT OF ELIZA. (Billee Taylor.)

Musical notation for the piece "All on Account of Eliza" by Billee Taylor. It consists of four 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 throughout the piece.

LOUIS XIII.

Musical notation for the piece "Louis XIII". 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 throughout the piece.

D.C.

OH! FRED TELL'EM TO STOP,

Musical score for "OH! FRED TELL'EM TO STOP," consisting of five staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and rests. The fifth staff concludes with a double bar line.

CHORUS.

TORPEDO AND THE WHALE.

Musical score for "TORPEDO AND THE WHALE," consisting of five staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line with various rhythmic values and rests. The fifth staff concludes with a double bar line.

SELF MADE KNIGHT. (Billee Taylor.)

Musical notation for 'SELF MADE KNIGHT' 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, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth-note patterns and some sixteenth-note runs. The second and third staves continue the melody, with the third staff ending with a double bar line.

SOON THE BRIDE. (Olivette.)

Musical notation for 'SOON THE BRIDE' 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, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily composed of quarter and eighth notes. The second and third staves continue the melody, with the third staff ending with a double bar line.

STAR POLKA.

Musical notation for 'STAR POLKA' 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, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth-note patterns and some sixteenth-note runs. The second, third, and fourth staves continue the melody, with the fourth staff ending with a double bar line.

WINNER'S AMERICAN BANJOIST.

OVER THE OCEAN TO MOTHER.

Musical notation for the piece "Over the Ocean to Mother". It consists of four staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The first two staves contain the main melody. The third staff is labeled "CHORUS." and begins with a double bar line. The fourth staff concludes the piece with a final double bar line.

ELFIN WALTZ.

Musical notation for the piece "Elfin Waltz". It consists of three staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first two staves contain the main melody, and the third staff concludes the piece with a final double bar line.

JOHNNY SCHMOKER.

Musical notation for the piece "Johnny Schmoker". It consists of three staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first two staves contain the main melody, and the third staff concludes the piece with a final double bar line.

LANCER DANCE.

FINE.

The first piece, "LANCER DANCE," is written in G major (two sharps) and 6/8 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is characterized by eighth and sixteenth notes. The second and third staves continue the melody and include a "D.C." (Da Capo) instruction at the end.

SPIRIT WALTZ.

The second piece, "SPIRIT WALTZ," is written in G major (two sharps) and 3/4 time. It consists of three staves of music. The first staff features a treble clef and a key signature of two sharps, with a 3/4 time signature. The melody is primarily composed of quarter and eighth notes. The second and third staves continue the piece, ending with a double bar line and repeat sign.

ARBOR SCHOTTISCHE.

The third piece, "ARBOR SCHOTTISCHE," is written in G major (two sharps) and C time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is composed of eighth and sixteenth notes. The second and third staves continue the piece, with the third staff including a "FINE." instruction. The fourth staff concludes the piece with a "D.C." (Da Capo) instruction.

WINNER'S AMERICAN BANJOIST.

HUNTER'S CHORUS.

The musical notation for "Hunter's Chorus" consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is characterized by eighth-note patterns and some triplet-like figures. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff features a double bar line followed by a first ending bracket labeled "1" and a second ending bracket labeled "2". The fifth staff concludes the piece with a final cadence.

PADDLE YOUR OWN CANOE.

The musical notation for "Paddle Your Own Canoe" consists of three staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is primarily composed of eighth and sixteenth notes. The first staff contains the first line of music, the second staff the second line, and the third staff the third line, ending with a double bar line and a final cadence.

WHEN I WAS A LAD. (Pinafore.)

The musical notation for "When I Was a Lad (Pinafore)" consists of two staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is a simple, rhythmic line of eighth notes. The first staff contains the first line of music, and the second staff contains the second line, ending with a double bar line and a final cadence.

JOLLY SAILORS POLKA.

Musical score for 'JOLLY SAILORS POLKA' in G major (three sharps) and 2/4 time. The score consists of four 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 music is a lively polka with eighth and sixteenth notes. The fourth staff concludes with a double bar line and the marking 'D. C.' (Da Capo).

BLUE ALSATIAN MOUNTAINS.

Musical score for 'BLUE ALSATIAN MOUNTAINS' in G major (three sharps) and 3/4 time. The score consists of six 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 is a slower, more melodic piece with a mix of eighth and quarter notes. The sixth staff concludes with a double bar line and the dynamic markings 'cres.' (crescendo) and 'f' (forte).

VIRGINIA REEL.

Musical score for Virginia Reel, consisting of four staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first staff begins with a repeat sign. The second and third staves contain continuous eighth-note patterns. The fourth staff concludes with two first endings, labeled '1' and '2', and ends with the word 'FINE.' and the initials 'D.C.' (Da Capo).

HIGHLAND FLING.

Musical score for Highland Fling, consisting of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff begins with a repeat sign. The second and third staves contain continuous eighth-note patterns.

JIG COTILLON.

Musical score for Jig Cotillon, consisting of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first staff begins with a repeat sign. The second and third staves contain continuous eighth-note patterns.

POPULAR CLOG.

Musical score for 'POPULAR CLOG' in G major (one sharp) and 2/4 time. The score consists of four staves. The first three staves contain the main melody with various rhythmic patterns. The fourth staff features a triplet of eighth notes and ends with a double bar line and the instruction 'D.C.' (Da Capo).

BULLY JIG.

Musical score for 'BULLY JIG' in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff begins with a forte (*ff*) dynamic. The second staff includes a piano (*p*) dynamic. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

WILDERNESS JIG.

Musical score for 'WILDERNESS JIG' in G major (one sharp) and 2/4 time. The score consists of two staves. The first staff ends with a double bar line and the instruction 'FINE.'. The second staff concludes the piece with a double bar line and the instruction 'D.C.' (Da Capo).

ORIGINAL POLKA.

Arranged by A. BAUR.

The musical score for 'ORIGINAL POLKA' is written on six staves. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and a repeat sign, followed by the initials 'D.C.' (Da Capo).

GERMAN WALTZ.

The musical score for 'GERMAN WALTZ' is written on four staves. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of dotted rhythms and eighth notes, typical of a waltz. The piece ends with a double bar line and a repeat sign.

HEEL AND TOE POLKA.

Musical score for 'HEEL AND TOE POLKA.' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, with some triplet-like patterns. The piece concludes with a double bar line and repeat dots.

ROYAL MARCH.

Musical score for 'ROYAL MARCH.' in G major (one sharp) and 2/4 time. The score consists of seven 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 features a mix of eighth and sixteenth notes, often grouped in pairs or groups of four. The piece concludes with a double bar line and repeat dots. The initials 'D.C.' are written at the end of the final staff.

JUMBO WALTZ.

The first piece, "JUMBO WALTZ," is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of three staves of music. The first staff contains the first eight measures. The second staff contains the next eight measures. The third staff contains the final eight measures, including a first ending (marked '1') and a second ending (marked '2').

HUNKIDORI.

The second piece, "HUNKIDORI," is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of three staves of music. The first staff contains the first eight measures. The second staff contains the next eight measures. The third staff contains the final eight measures, including a first ending (marked '1') and a second ending (marked '2').

LANCASHIRE LASS.

The third piece, "LANCASHIRE LASS," is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four staves of music. The first staff contains the first eight measures. The second staff contains the next eight measures. The third staff contains the next eight measures. The fourth staff contains the final eight measures.

SHIFT THE SCENES.

Musical notation for the piece "SHIFT THE SCENES." It consists of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is written on a single line, featuring eighth and sixteenth notes with various rests and ties.

WALK AROUND.

Musical notation for the piece "WALK AROUND." It consists of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes chords, eighth notes, and sixteenth notes, with some notes marked with accents (^).

HOT CORN.

Musical notation for the piece "HOT CORN." It consists of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation is primarily eighth and sixteenth notes, with some chords and rests.

NANCY JANE.

Musical notation for the piece "NANCY JANE." It consists of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation features eighth and sixteenth notes, with some chords and rests.

FLAT BOAT DANCE.



Musical notation for Flat Boat Dance, consisting of three 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. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and repeat dots.

SILVER SPOONS.



Musical notation for Silver Spoons, consisting of two staves of music in G major (one sharp) and 2/4 time. The first staff includes a treble clef and a key signature of one sharp. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and repeat dots. The initials "D.C." are written at the end of the second staff.

HARD TIMES.



Musical notation for Hard Times, consisting of three 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. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and repeat dots. The word "Snap." is written above the second staff, and "D.C." is written at the end of the third staff.

DECORATION DAY.



Musical notation for Decoration Day, 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. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line and repeat dots.

PEPPER-POT DANCE.



Musical notation for the Pepper-Pot Dance, consisting of three staves. The first two staves are treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The third staff is a bass clef accompaniment with a similar key signature and time signature. The music features a mix of eighth and sixteenth notes with various rhythmic patterns.

DARKIES DELIGHT.



Musical notation for Darkies Delight, consisting of two staves. Both are treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The music is characterized by a steady eighth-note accompaniment with occasional sixteenth-note runs.

JUBA DANCE.



Musical notation for the Juba Dance, consisting of three staves. The first two staves are treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The third staff is a bass clef accompaniment with the same key signature and time signature. The notation includes accents and specific markings such as 'Snap.' above certain notes.

MAN IN THE MOON.



Musical notation for Man in the Moon, consisting of two staves. Both are treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music features a consistent eighth-note accompaniment with some sixteenth-note variations.

SPANISH FANDANGO.

Tune 4th string to B.

The musical score for "SPANISH FANDANGO" consists of six 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 melody is written on a single line, with fret numbers 9, 7, 5, and 0 indicated above the notes. The bass line is written on a five-line staff with a 4/4 time signature, featuring a consistent rhythmic pattern of eighth notes. The second staff continues the melody with fret numbers 5, 7, 5, and 0. The third staff continues with fret numbers 9, 7, and 5. The fourth staff includes bar markings: "BAR 5th.", "OPEN.", "BAR 7th.", "OPEN.", and "BAR 4th.". The fifth staff includes "BAR 5th.", "BAR 7th.", and fret numbers 12, 9, and 4. The sixth staff includes fret numbers 4, 5, 12, 9, 5, and 4, and ends with the instruction "D.C." (Da Capo).

BABY ELEPHANT. (Walk around.)

The musical score for "BABY ELEPHANT" consists of four staves of music. The first staff is in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). It features a melody with accents (>) and a bass line with a consistent rhythmic pattern. The second and third staves continue the melody and bass line. The fourth staff concludes the piece with a final cadence.

WILLIAM TELL.

Moderato.

GALOP.

SMITH'S MARCH.

Maestoso.

The first section of the score, marked *Maestoso*, consists of 12 measures. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a single staff with a complex, rhythmic accompaniment. The first measure is a whole note chord. The second measure is a half note chord. The third measure is a quarter note chord. The fourth measure is a quarter note chord. The fifth measure is a quarter note chord. The sixth measure is a quarter note chord. The seventh measure is a quarter note chord. The eighth measure is a quarter note chord. The ninth measure is a quarter note chord. The tenth measure is a quarter note chord. The eleventh measure is a quarter note chord. The twelfth measure is a quarter note chord. There are two first endings, labeled '1' and '2', starting at measure 10 and ending at measure 12.

FIN.

Salutations.

cannon.

The second section of the score, marked *Salutations*, consists of 12 measures. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a single staff with a complex, rhythmic accompaniment. The first measure is a whole note chord. The second measure is a half note chord. The third measure is a quarter note chord. The fourth measure is a quarter note chord. The fifth measure is a quarter note chord. The sixth measure is a quarter note chord. The seventh measure is a quarter note chord. The eighth measure is a quarter note chord. The ninth measure is a quarter note chord. The tenth measure is a quarter note chord. The eleventh measure is a quarter note chord. The twelfth measure is a quarter note chord. There are two first endings, labeled '1' and '2', starting at measure 10 and ending at measure 12. The section concludes with a double bar line and a repeat sign.

WINNER'S AMERICAN BANJOIST.

TURKISH REVELLE.

Musical score for 'Turkish Reveille' in G major (one sharp) and 2/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' in a circle) and dynamic markings such as accents (^) and slurs. The piece concludes with a final chord in the eighth staff.

MINOR JIG.

Musical score for 'Minor Jig' in D minor (two flats) and 2/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The music is characterized by eighth and sixteenth notes, with various slurs and accents. The second staff concludes the piece with a final chord.

TALLY-HO! POLKA.

The musical score for 'Tally-Ho! Polka' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piece consists of ten staves of music. The first five staves form the main melody, which includes first and second endings. The sixth staff begins a 'TRIO' section, marked 'FINE.' at the end of the first measure. The seventh and eighth staves continue the Trio melody. The ninth and tenth staves conclude the piece with a 'D.C.' (Da Capo) instruction. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

FANDANGO.

In making these slurs, strike the open strings only, bringing the fingers down with such force as to make the other notes sound by stopping the vibration.

The musical score for "Fandango" consists of six staves of music in the key of D major (two sharps) and 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The second staff is marked *mf*. The third staff is marked **Harmonies.* and includes fingerings (0 0 0) and triplets (3). The fourth staff is marked *pp* and also includes fingerings and triplets. The fifth staff is marked **TRIO. Harmonies.** and includes fingerings (0 0 0) and natural harmonies (Nat.). The sixth staff is marked *ff* and includes fingerings (0 0 0) and natural harmonies (Nat.).

*In playing Harmonies, place a finger of the left hand horizontally across the strings, half way between the bridge and nut; do not press the strings upon the finger-board, but let the fingers touch quite lightly; removing them instantly, that the vibration may be free, and a flute-like tone will be given.

BONANZA POLKA.

The musical score for "Bonanza Polka" consists of three staves of music in the key of D major (two sharps) and 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The second staff continues the melody. The third staff includes fingerings (2 2 0 0 0) and is marked *D.C.* at the end.

WINNER'S AMERICAN BANJOIST.

RANK AND FILE MARCH.

The musical 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 ten staves of music. The first four staves form the main body of the piece, ending with a double bar line and the word "FINE." written above the staff. The fifth staff is marked "TRIO." and begins with a new melodic line. The sixth and seventh staves continue the Trio section. The eighth staff contains two first endings, labeled "1" and "2", with "D.C." (Da Capo) written above the second ending. Below the eighth staff, the text "NO SIR?" is printed. The ninth and tenth staves conclude the piece, with a dynamic marking of "f" (forte) at the end.

WHITE WASH.

Arranged by A. BAUR.

Musical score for 'White Wash' in G major (one sharp) and 2/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some triplet patterns. The second staff continues the melody with similar rhythmic patterns. The third staff includes a double bar line and a dynamic marking of *ff* (fortissimo) below the staff. The fourth staff has a *Star.* marking above the staff. The fifth and sixth staves continue the melodic line. The seventh staff features a key signature change to G minor (two sharps, F# and C#) and a *ff* dynamic marking. The eighth staff concludes the piece with a *D.C.* (Da Capo) marking.

CIRCUS JIG.

Musical score for 'Circus Jig' in G major (one sharp) and 2/4 time. The score 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 music is characterized by a lively, rhythmic pattern of eighth and sixteenth notes. The second staff continues the piece and concludes with a *D.C.* (Da Capo) marking.

FIRST LOVE REDOWA.

Arranged by BAUR.

The image displays a musical score for the piece "First Love Redowa," arranged by Baur. The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The piece consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several repeat signs (double bar lines with dots) and dynamic markings like accents (>) and slurs. The music concludes with a final double bar line and repeat sign.

HAND ORGAN POLKA.

A. BAUR.

Musical score for "Hand Organ Polka" by A. Baur. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of six staves of music. The first four staves contain the main melody and accompaniment. The fifth staff is marked "TRIO." and features more complex rhythmic patterns with various fingerings (e.g., 5*, 4, 2, 3, 4, 3, 3, 1, 2, 3, 5*, 5*, 7*). The sixth staff concludes the piece with a "FINE." marking and a "D.C." (Da Capo) instruction.

HOME, SWEET HOME.

Musical score for "Home, Sweet Home". The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of four staves of music. The first two staves show the melody and accompaniment. The third and fourth staves continue the piece, with the fourth staff ending with a "5*" marking.

TWENTY SECOND REGIMENT MARCH.

AL. BAUR.

Animato. *tr*

TRIO.

TWENTY SECOND REGIMENT MARCH. (Concluded.)

Musical score for 'Twenty Second Regiment March' (Concluded). The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'ff'. The piece concludes with a double bar line and the word 'FINE.' written above the final staff.

YANKEE DOODLE.

Musical score for 'Yankee Doodle'. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of two staves of music. The notation features a prominent eighth-note pattern in the first staff and a 'D.C.' (Da Capo) marking at the end of the second staff.

TROVATORE POTPOURRI.

Arranged by AL. BAUR.

Miserere.

Musical notation for the 'Miserere' section, consisting of five staves of music. The notation includes various chords, triplets, and slurs. Fingerings are indicated by numbers 1-4. A dashed line with a star above it spans across the top of the first two staves. The word 'Slur.' appears under the second and fourth staves.

Ah! I Have Sigh'd to Rest Me.

Musical notation for the 'Ah! I Have Sigh'd to Rest Me' section, consisting of eight staves of music. The notation includes various chords, triplets, and slurs. Fingerings are indicated by numbers 1-4. A dashed line with a star above it spans across the top of the first two staves. The word 'cres.' appears at the bottom of the eighth staff.

TROVATORE. Continued.

Anvil Chorus.

1
4 4 4
1 1
pull.

Figures with a dash under them, thus: 4 signify that the notes are to be pulled by the fourth finger, and the next note below is to be made with the first finger.

1
4 1
4 1
1
Slur. 0 1 1
1 1
pull.

1 1
2 4 2 4
1 1 1 1 1
2 4 2 4

0 4
Animato.
1 2 0

1 2 0 4
1 2 0 4

1 4
1 4
1 4
1 4

1 4
1 4
1 4
1 4

4 2
4 2

CHORUS.

2 4 1 2 2 4 1 2
2 4 1 2 2 4 1 2
Slur. ff

1 1 1 1 1 1

TROVATORE. Continued.

Fierce Flames are Raging.

Finale.
Allo, quisto.

TROVATORE. Concluded.

0 2 2 > 4 2 4 2 2 > 2 2

12*

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

17*

22*

ANNA POLKA. Concluded.

The musical score consists of ten staves of music, each beginning with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Several staves feature specific performance instructions: the first staff has a triplet of eighth notes marked with a '3' and a brace; the second, fourth, fifth, and sixth staves have 'stacc.' (staccato) markings above the notes; the seventh staff has a 'tr.' (trill) marking above a note; and the tenth staff has a 'ff' (fortissimo) marking at the end. The music concludes with a final double bar line and repeat sign.

POLKA MILITAIRE. (Ascher.)

BANJO SOLO.

Arranged by A. BAUR.

The musical score is written for a solo banjo in G major (one sharp) and 2/4 time. It consists of ten 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 first measure is marked *mf* and the second measure is marked *f*. The score includes various musical notations such as eighth and sixteenth notes, chords, and rests. There are several fingering instructions: *5** above the fifth line, *17*, *4*, *1*, *2*, *0* above a chord, and *5** above the fifth line. The piece concludes with a double bar line.

POLKA MILITAIRE. Concluded.

Marcato.

Pomposo.

8va....

8va.

FINE.

DO THEY THINK OF ME AT HOME?

DUET FOR VIOLIN OR FLUTE AND BANJO.

AL. BAUR.

DUET.

Violin
or
Flute.

Banjo.

The first system of music consists of two staves. The top staff is for Violin or Flute, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The bottom staff is for Banjo, also in treble clef with the same key signature and time signature. The Banjo part features a rhythmic accompaniment of eighth notes with a 'p' (pizzicato) marking.

The second system continues the musical notation for Violin or Flute and Banjo. The Violin part has a melodic line with some rests, while the Banjo part maintains its rhythmic accompaniment.

The third system continues the musical notation for Violin or Flute and Banjo. The Violin part has a melodic line with some rests, while the Banjo part maintains its rhythmic accompaniment.

The fourth system continues the musical notation for Violin or Flute and Banjo. The Violin part has a melodic line with some rests, while the Banjo part maintains its rhythmic accompaniment.

The fifth system concludes the musical notation for Violin or Flute and Banjo. The Violin part has a melodic line with some rests, while the Banjo part maintains its rhythmic accompaniment. A 'Symp.' (Symphony) marking is present above the Banjo staff in the final measure.

DO THEY THINK OF ME AT HOME. Concluded.

VARIATION.

The musical score is written for a banjo in G major (one sharp) and 3/4 time. It consists of seven systems of two staves each. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the word 'FINE.' written above the final measure of the second staff in the seventh system.

JOLLY BROTHERS GALOP.

DUET FOR VIOLIN OR FLUTE AND BANJO.

Arranged by A. BAUR.

Violin or Flute.

Banjo.

INTRODUCTION. GALOP.

f *mf*

f

f *mf*

cres.

JOLLY BROTHERS GALOP. Concluded.

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and features a rhythmic accompaniment of chords, primarily dyads and triads, with some sixteenth-note patterns.

TRIO.

The second system, labeled 'TRIO', also consists of two staves. The upper staff continues the melodic line with a more active eighth-note pattern. The lower staff provides a steady accompaniment with chords and rhythmic patterns, including some sixteenth-note runs.

The third system continues the piece with two staves. The upper staff has a melodic line that includes a repeat sign with two endings, labeled '1' and '2'. The lower staff has a corresponding accompaniment with chords and rhythmic patterns.

The fourth system consists of two staves. The upper staff features a melodic line with a repeat sign and two endings, labeled '1' and '2'. The lower staff provides a rhythmic accompaniment with chords and sixteenth-note patterns.

The fifth system consists of two staves. The upper staff has a melodic line with a repeat sign and two endings, labeled '1' and '2'. The lower staff has a rhythmic accompaniment with chords and rhythmic patterns.

The sixth and final system consists of two staves. The upper staff has a melodic line with a repeat sign and two endings, labeled '1' and '2'. The lower staff has a rhythmic accompaniment with chords and rhythmic patterns.

VARIOUS STYLES OF ACCOMPANIMENTS.

KEY OF A.—COMMON TIME.

Three staves of musical notation in the key of A (three sharps) and common time. The first staff shows a series of chords and single notes. The second staff continues with similar accompaniment. The third staff features a more rhythmic pattern with eighth notes and chords.

KEY OF E.—TWO-FOUR TIME.

Two staves of musical notation in the key of E (four sharps) and 2/4 time. The first staff consists of chords and single notes. The second staff continues with a similar accompaniment style.

THREE-FOUR TIME.

Three staves of musical notation in 3/4 time. The first staff shows a melodic line with eighth notes. The second staff continues with a similar accompaniment. The third staff features a more rhythmic pattern with chords and single notes.

FOUR SHARPS.—COMMON TIME.

Two staves of musical notation in the key of D major (four sharps) and common time. The first staff shows a series of chords and single notes. The second staff continues with similar accompaniment.

DARLING DAISY O'DUNDEE.

1. Did you see a witch - ing las - sie, With a blue and rogu - ish eye,

Trip - ping o'er the moor so gras - sy, Light - ly as the swal - lows fly? Heard ye not her

sweet voice ring - ing, From a heart so light and free. And the birds in an - swer sing - ing,

CHORUS.

Dar - ling Dai - sy O' - Dun - dee. Lit - tle Dai - sy, dar - ling Dai - sy, Las - sie sweet as

sweet can be! Jew - el rar - est, flow' ret fair - est, Dar ling Dai - sy O' - Dun - dee.

2. Did you see her dimpled fingers,
 And her wealth of silken hair,
 Where the gleam of sunlight lingers
 In the glossy ringlets there?
 There are many pretty faces
 From the mountain to the sea,
 But the queen of all the graces,
 Darling Daisy O'Dundee.
 Little Daisy, &c.

3. Did you see the lovelight glowing
 In her eyes like dawn of day,
 And her cheeks so brightly showing
 Blushing roses of the May?
 Tho' she's but a wildwood fairy,
 She is loving as can be,
 And a dozen lads would marry
 Darling Daisy O'Dundee.
 Little Daisy, &c.

NOW OR NEVER.

Voice

1. She looked at me with laugh - ing eyes; And said: My friend, if ev - er you've

Banjo

got a du - ty to be done, Then do it now or nev - er! Sweet sage, I said three

wish - es then To gain is my en - deav - or; And since you give such good ad - vice, I'll

CHORUS.

win them now or nev - er. I will not wait un - til too late, Cu - pid may fly for -

ev - er, My heart is thine if thine is mine, O, tell me now or nev - er.

2. She said indeed you seem assured
To win them is quite easy,
Were you to fail, conceited man,
I believe that it would please me;
I shall not fail if you will say
Our two hearts shall not sever;
Yourself, a kiss, one little yes,
Then give me now or never.—CHORUS.

3. If you would win me, then she said,
You'll catch me if you are clever,
And off she sprang in merry haste,
Just try it now or never.
Then in my arms I caught her close,
And won them altogether,
A kiss, a yes, my own sweet love,
For now and now forever.—CHORUS.

DE LITTLE CABINS ALL AM EMPTY NOW,

1 Oh, dis heart of mine am breaking wid a grief dats gwine to kill; I neb-ber can be hap-py an-y more; For de cabins in de val-ley, and de cab-ins on de hill, All hab got de grass a growin' roun' de door. De dar-kies all hab gone a way and left me here a-lone, And to de fate dat waits me let me bow, But dere aint much use of livin' when de joys ob life is gone; Oh, de lit-tle cab-ins all am empty now. Oh, I hear de owl a hoot-in' in de darkness ob de night, And it brings de drops of sweat out on my

DE LITTLE CABINS ALL AM EMPTY NOW. Concluded.

brow, And I gets so aw-ful lonesome dat I almost dies wid fright, Since de little cabins all am empty
now.

2.
Oh, I listen for de shoutin' ob de darkies in de corn,
But I only hear a sort ob rustlin' soun',
'Tis de wind among de fodder, and it comes a sweepin' on
For to tell me dat dere aint nobody roun'.
In de little 'tater patches now de weeds am growin' high,
And de water-million vines am gone to waste,
And de mellons dat was on 'em had to rotten off and die,
'Cause dere wa'n't nobody roun' to get a taste.

3.
When de moonlight comes a shinin' frough de empty cabin door
'Pears to me I sometimes sees a darkey's face,
And I think I see de shadows dancing all about de floor,
But dere aint a living soul about the place,
Dey is gone way off to Kansas, whar dey say dars better times,
But dar I guess dey'll find dey'll have to plow,
Just de same as in ole Dixie, if dey want to win de dimes,
Dough dey's left de little cabins empty now.

I'M DYING FOR SOME ONE TO LOVE ME.

Voice
1. I'm dy-ing for some one to love me, To call me his i - dol, his own, I
2. I'm dy-ing for some one to love me, I want him to call me his bird, His
Banjo
can't bear the thought of re-main - ing For - ev - er on earth all a - lone. I
duck - y, his own pre-cious dar - ling, And all the sweet names ev - er heard.

I'M DYING FOR SOME TO LOVE ME. Concluded.

want to be called pet and sweetheart,
want him to be all af - fec - tion,

I want to be loved and ca - ressed,
And while my head lies on his breast, I To

want to be cared for in earn - est,
smooth back my tres - ses, and tell me

For flirt - ing I e'er shall de - test.
That I am his bright - est and best.

CHORUS.

I'm dy - ing, I'm sigh - ing, Mere friend - ship I ev - er shall spurn; I'm

dy - ing, I'm sigh - ing, To love, and be loved in re - turn.

3. I may not be overly handsome,
Yet one thing I very well know,
I'm nicer than one of my neighbors,
Who has a magnificent beau.
My heart is just wild for devotion,
Just aching for some one to love,
Just longing to meet some fond being
Who true and devoted would prove.
I'm dying, I'm sighing, &c.

4. There's Charlie, Alonzo and Harry,
There's Ned, Phil, Jack, Willie and Joe,
They can't talk of love worth a button,
In fact they're exceedingly slow.
I want to be loved in dead earnest,
I want a young man who can talk,
Can treat to ice cream and fried oysters,
And take me a nice moonlight walk.
I'm dying, I'm sighing, &c.

5. Mama say's "my head isn't level,
That something is wrong with my brain,
And had she her time to go over,
She never would marry again;
That love is a brilliant hued bubble,
And I but a foolish young dunce,
Who'd better attend to her lessons,
And give up such nonsense at once."
I'm dying, I'm sighing, &c.

6. Perhaps she forgets she was young once,
For one day to Papa she told,
That she could have had twenty husbands,
Before she was sixteen years old.
So now to young men I give notice,
I'm dying to get a nice beau,
And if I can catch the right fellow,
My heart and my hand I'll bestow.
I'm dying, I'm sighing, &c.

ONE MORE RIBBER FOR TO CROSS.

Voice

1. Ole No - ah once he built de ark, Dar's one more rib - ber for to cross; He
 2. He went to work to load his stock, Dar's one more rib - ber for to cross; He
 3. De ani - mals went in one by one, Dar's one more rib - ber for to cross; De
 4. De ani - mals went in two by two, Dar's one more rib - ber for to cross; De

Banjo

CHORUS.

patch'd it up wid hick -ry bark, Dar's one more rib-ber for to cross. One more rib-ber, And
 anchor'd de ark wid a great big rock, Dar's one more rib-ber for to cross.
 elephant chewin' a carraway bun, Dar's one more rib-ber for to cross.
 rhinosceras and de kan - ga - roo, Dar's one more rib-ber for to cross.

dat ole rib-ber am Jor-dan; Dar's one more rib-ber, Dar's one more rib-ber for to cross.

5.
 De animals went in three by three,
 Dar's one more ribber for to cross;
 De bear, de bug, de bumble-bee,
 Dar's one more ribber for to cross.—CHORUS.

6.
 De animals went in four by four,
 Dar's one more ribber for to cross;
 Ole Noah got mad and hollered for more,
 Dar's one more ribber for to cross.—CHORUS.

7.
 De animals went in five by five,
 Dar's one more ribber for to cross;
 Wid Saratoga trunks they did arrive,
 Dar's one more ribber for to cross.—CHORUS.

8.
 De animals went in six by six,
 Dar's one more ribber for to cross;
 De hyena laughed at the monkey's tricks,
 Dar's one more ribber for to cross.—CHORUS.

9.
 De animals went in seven by seven,
 Dar's one more ribber for to cross;
 Says de ant to de elephant, who are you a shoving,
 Dar's one more ribber for to cross.—CHORUS.

10.
 De animals went in eight by eight,
 Dar's one more ribber for to cross;
 Dey come wid a rush cause 'twas so late,
 Dar's one more ribber for to cross.—CHORUS.

11.
 De animals went in nine by nine,
 Dar's one more ribber for to cross;
 Ole Noah shouted out dat line,
 Dar's one more ribber for to cross.—CHORUS.

12.
 De animals went in ten by ten,
 Dar's one more ribber for to cross;
 De ark she blowed her whistle den,
 Dar's one more ribber for to cross.—CHORUS.

13.
 And den de voyage did begin,
 Dar's one more ribber for to cross;
 Ole Noah pulled de gang plank in,
 Dar's one more ribber for to cross.—CHORUS.

14.
 Dey nebber knowed whar dey was at,
 Dar's one more ribber for to cross;
 Till de ole ark bumped on Ararat,
 Dar's one more ribber for to cross.—CHORUS.

15.
 De ole ark landed high and dry,
 Dar's one more ribber for to cross;
 De baboon kissed de cow good bye,
 Dar's one more ribber for to cross.—CHORUS.

16.
 Now please just look out for de text,
 Dar's one more ribber for to cross;
 To be continued in our next,
 Dar's one more ribber for to cross.—CHORUS.

I'SE GWINE BACK TO DIXIE.

Voice

1. I'se gwine back to Dix - ie, No more I'se gwine to wan - der, My heart's turned back to

Banjo

Dix - ie, I can't stay here no long - er, I miss de ole plan - ta - tion, My

home and my re - la - tion, My heart's turned back to Dix - ie, And I must go.

CHORUS.

I'se gwine back to Dix - ie, I'se gwine back to Dix - ie, I'se gwine where de

or - ange blos - soms grow; For I hear de chil - dren call - ing, I

I'VE GWINE BACK TO DIXIE. (Concluded.)

see their sad tears fall - ing, My heart's turned back to Dix - ie, And I must go.

2.
 I've hoed in fields of cotton,
 I've worked upon the river,
 I used to think if I got off
 I'd go back there, no never,
 But time has changed the old man,
 His head is bending low,
 His heart's turned back to Dixie,
 And he must go.—CHORUS.

3.
 I'm trav'ling back to Dixie,
 My step is slow and feeble,
 I pray the Lord to help me,
 And lead me from all evil.
 And should my strength forsake me,
 Then kind friends come and take me,
 My heart's turned back to Dixie,
 And I must go.—CHORUS.

GRANDMOTHER'S OLD ARM CHAIR.

Moderato.

Voice

Banjo

1. My grand-mother she, at the
 age of eighty-three, One day in May was tak - en ill and died, And af - ter she was dead, the

GRANDMOTHER'S OLD ARM CHAIR. (Concluded.)

will, of course was read, By a law-yer, as we all stood by his side; To my brother, it was found, she had

left a hundred pound, The same un-to my sis-ter, I de-clare! But when it came to me, the

CHORUS.

lawyer said, I see, she has left to you her old arm chair. And how they titter'd, how they chaff'd,

How my brother and sister laugh'd When they heard the lawyer declare, Granny had only left to me her old arm chair.

2.

I tho't it hardly fair, still, I said I did not care,
 And in the ev'ning took the chair away;
 The neighbors they me chaff'd, my brother at me laugh'd,
 And said it will be useful, John, some day;
 When you settle down in life, find some girl to be your wife,
 You'll find it very handy, I declare!
 On a cold and frosty night, when the fire is burning bright,
 You can then sit in your old arm chair.—CHORUS.

3.

What my brother said was true, for in a year or two,
 Strange to say, I settled down in married life;
 I first a girl did court, and then the ring I bought,
 Took her to church and then she was my wife.
 The old girl and me were as happy as could be,
 For when my work was over, I declare!
 I ne'er abroad would roam, but each night would stay at home,
 And be seated in the old arm chair.—CHORUS.

4.

One night the chair fell down, when I picked it up and found,
 The seat had fallen out upon the floor;
 And there to my surprise, I saw before my eyes,
 A lot of notes, two thousand pounds or more;
 When my brother heard of this, the fellow, I confess,
 Went nearly mad with rage, and tore his hair,
 But I only laugh'd at him, then said unto him,
 "Jem, don't you wish you had the old arm chair?"—CHORUS.

DAR DE OLE SARPENT WAS A CRAWLIN'.

WESTENDORF.

'Twas down in E - den

long a - go, Dar de ole sarpent was a crawl - in', Miss Eve come a walk - ing 'long so slow,

CHORUS.

Dar de ole sar-pent was a crawl - in'. Oh, sinners! hear me now, Dar de ole sar-pent was a

crawl-in', I tell you, oh, sinners! hear me now, Dar de ole sar-pent was a crawl - in'.

2. When he saw who 'twas he cracked a smile,
Dar de ole sarpent was a crawlin',
And he said to his self dats just my style,
Dar de ole sarpent was a crawlin'.

3. Now Eve she saw him a lookin' at her,
Dar de ole sarpent was a crawlin',
And she said "I guess you better mind you business sir,"
Dar de ole sarpent was a crawlin'.

4. He looked kind a hurt when she said dat,
Dar de ole sarpent was a crawlin',
And he lifted up his shiny beaver hat,
Dar de ole sarpent was a crawlin'.

5. Miss Eve she stopped and hemmed and hawed,
Dar de ole sarpent was a crawlin',
And de corner of her palm-leaf fan she chawed,
Dar de ole sarpent was a crawlin'.

6. He knocked de apple off de tree,
Dar de ole sarpent was a crawlin',
And he said "wont you please eat dat for me?"
Dar de ole sarpent was a crawlin'.

7. Now Eve she knowed dat it wa'nt right,
Dar de ole sarpent was a crawlin',
But she opened her mouf and took a bite,
Dar de ole sarpent was a crawlin'.

8. Dar's where de very first sin began,
Dar de ole sarpent was a crawlin',
And it never would a happened if Eve had been a man,
Dar de ole sarpent was a crawlin'.

BEAUTIFUL SONGS

BY THE EMINENT COMPOSER,

John T. Rutledge.

THIS Author's compositions are among the most Popular Songs published in this country. Each one of this list is printed with a beautiful title in two colors. Buy one and you will be sure to want all the others.

WE'LL NEVER GROW TOO OLD TO LOVE.

We'll never grow too old to love,
Dear heart, as time goes by;
Let come what will, the test to prove,
Our love will never die.
In summer when the flowers are fair,
In winter drear and cold
The same affection will be there;
We'll never grow too old.

CHORUS.
We'll never grow too old to love,
Dear heart, as time goes by;
Let come what will the test to prove,
We'll never grow to old.

HAVE YOU FORSAKEN ME, DARLING.

Have you forsaken me darling,
And must we wander apart,
Has some one taken thee, darling,
Leaving me lonely at heart.
Has all I love flown forever,
Has time no joy left for me;
Will you not love me—no, never,
Fondly as I have loved thee.

ONLY A DREAM OF MY MOTHER.

Only a dream of my mother,
Vision of dearest delight,
Cheering my heart as no other,
Thro' all the long weary night.
Linger with me in thy gladness,
Till I shall see her again;
Waking would bring me but sadness,
Linger and keep me from pain.

CHORUS.
Only a dream of my mother,
Vision of dearest delight,
Cheering my heart as no other,
Thro' all the long weary night.

GLAD TIDINGS FROM LOVED ONES AT HOME.

I was lonely last night in my dreaming,
In my chamber so dark and so drear,
For it seemed that the darkness came streaming
Around me with nothing to cheer.
I dreamt of those nearest and dearest
To me as a stranger I roam;
But the morn brings the letter I cherished,
With tidings from loved ones at home.

CHORUS.
Glad tidings from loved ones at home,
To me as a stranger I roam,
The loving ones bid me to come,
'Tis tidings, glad tidings from home.

KEEP YOUR LITTLE HEART FOR ME,

I was dreaming of you, darling,
All the long and lonely night,
And I saw your face so lovely,
And your sunny smile so bright,
And I'm coming back to meet you,
Coming back to home and thee,
Are you waiting love to greet me?
Keep your little heart for me.

CHORUS.
All my lonely dreams are over
And my heart is light and free,
I will come, no more to leave you,
Keep your little heart for me.

HOW CAN I HELP THINKING OF YOU.

How can I help thinking of you, little May,
I see your sweet face in my dreams,
I think of you, darling, by night and by day,
You don't know how bright my life seems.
'Tis all for love you give, little one,
That makes the world brighter to me,
You've taken my heart, love, and now I have none,
And that's why I'm thinking of thee.

CHORUS.
How can I help thinking of you, little one,
So promise that you will be true,
You've taken my heart, love, and now I have none,
How can I help thinking of you.

ARE THE DAYS OF JOY GONE FOREVER.

Are the days of joy gone forever,
Was the dream too beautiful to last,
Will they not return to us, ah never,
In the mystic future deep and vast,
Must the hopes all fade and sadly perish,
Must my sighs be turned to bitter tears,
Like a tender dream the heart may cherish,
Must we roam apart thro' all the years?

CHORUS.
Are the days of joy gone forever,
Was the dream too beautiful to last
Can we not recall the dream, ah never,
Call it back from out the joyous past.

UNDER THE ROSES,

Under the roses I hid my heart,
Deep in the grave where she's sleeping,
There did my joy and my love depart,
Leaving me lonely and weeping,
Day after day do I sigh for her,
O'er the grave where she reposes,
After the sigh comes a bitter tear,
Falling to kiss the sweet roses.

CHORUS.
Under the roses I hid my heart,
Deep in the grave where she's sleeping,
There did my joy and my love depart,
Leaving me lonely and weeping.

SOME ONE WILL MISS ME WHEN I AM AWAY.

How pleasant it is to have some one to love us,
To think of us kindly wherever we go;
It makes the world brighter, like heaven above us,
It makes our hearts lighter, in pleasure or woe.
I'm going away, from the heart that I cherished,
To wander mid strangers each long weary day,
Tho' long I shall linger, all love will not perish,
For some one will miss me while I am away.

CHORUS.
Some one will miss me as sadly I wander—
Yes some one will think of me each lonely day—
Kind, happy hearts in their anguish may ponder,
For "some one" will miss me while I am away.

I'LL BE WAITING FOR YOU AT THE GATE.

I'll be waiting for you at the gate, love,
When the sun sinks to rest in the sea,
When the twilight around whispers late, love,
Will you hasten, my darling, to me.
I can hear your footsteps in my fancies,
And my heart beats with sweetest delight,
And I long for your eyes' softest glances,
To make the world happy and bright.

CHORUS.
I'll be waiting for you at the gate, love,
When the sun sinks to rest in the sea,
When the twilight around whispers late, love,
I'll be watching and waiting for thee.

THE LOVE AND LIGHT OF HOME.

How oft the wanderer's heart turns back,
To those he left behind,
'Tis then he knows and feels the lack,
Of mother's love so kind;
'Tis then his heart is fill'd with sighs,
Wherever he may roam,
For then it is, he learns to prize
The love and light of home.

CHORUS.
How dear that home is, oh him then,
How dear is all he left;
He drops a tear for those so dear,
Of whom he is bereft.

Her Pretty Face is Pictured in my Heart.

Like a summer cloud, she trips across the meadow,
And the daisy blossoms kiss her pretty feet,
While the sunbeams chase her merry little shadow,
Because she is so innocent and sweet;
The birds sing round the pathway where she's stray
And drive away each care that fain would start, fang,
Like an angel sweet from heaven here detaying,
Her pretty face is pictured in my heart.

CHORUS.
She is sweeter than the bright-eyed little daisies,
And she is a little queen of grace and art,
Bringing sunlight to my life in golden mazes,
Her pretty face is pictured in my heart.

FORGIVE ME LOVE AND SMILE AGAIN.

My heart was drear, the spell was broke,
The sad good bye was said by thee,
For bitter words in anger spoke,
Have made the world seem dark to me,
But now that years have come and gone,
Why should we linger still in pain,
Bright visions yet may wake the morn,
Forgive me love and smile again.

CHORUS.
Recall the words in anger spoke,
We'll mend the broken golden chain,
We will not say the spell is broke,
Forgive me love and smile again.

I KISSED YOU IN A DREAM.

I kissed you in a dream, last night,
Tho' you are far away;
My lonely heart once more grew light
With something sweet to say;
I told again the story old,
Our hearts grew free from pain;
And ere the story was half told,
You kissed me back again.

CHORUS.
I kissed you in a dream, last night,
But now the dream is past;
When will it come again so bright,
In beauty that will last.

WHEN ROSES BLOOM OVER ME, DARLING.

When the roses bloom over me, darling,
By the streamlet that flows in the dell,
Where we've heard the sweet song of the starling,
'Twas the music we both loved so well.
Will you shed one sad tear mid the roses,
Above me when I've gone to sleep?
Will you come where the once loved reposes,
And o'er my lone grave will you weep?

CHORUS.
When the roses bloom over me, darling,
When I'm laid in my grave by the stream,
Will you come to the call of the starling,
Will I be in your memory's dream.