WINNER'S

American Banjoist.

A NEW SELF-INSTRUCTOR FOR THE

BANJO.

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

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ARRANGED IN AN EASY AND PROGRESSIVE MANNER,

WITH ALL THE CHARACTERISTICS OF THE INSTRUMENT FULLY EXPLAINED.

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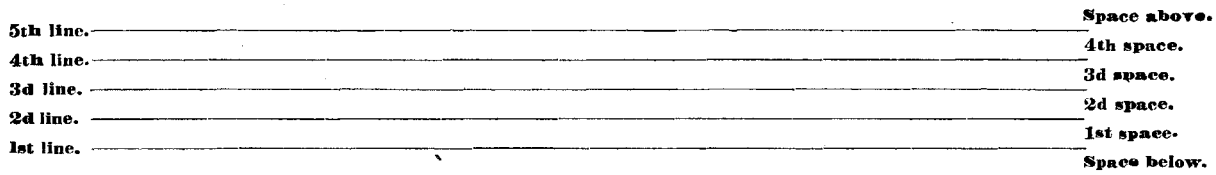
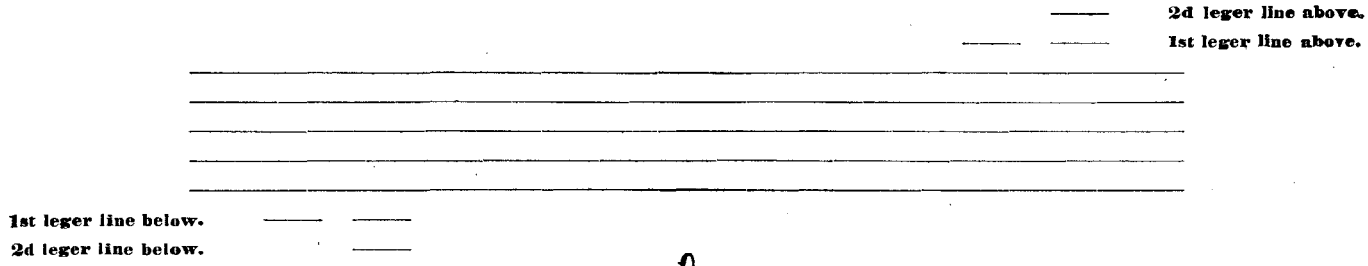
THE RUDIMENTS OF MUSIC.

OF THE STAFF.

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

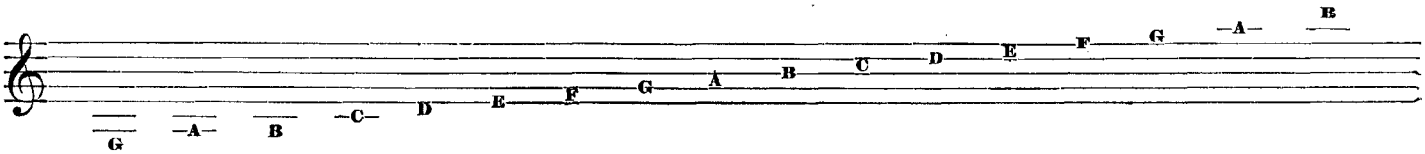


When the music extends beyond the limits of the staff, ADDED LINES, or LEGER LINES are employed.



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,

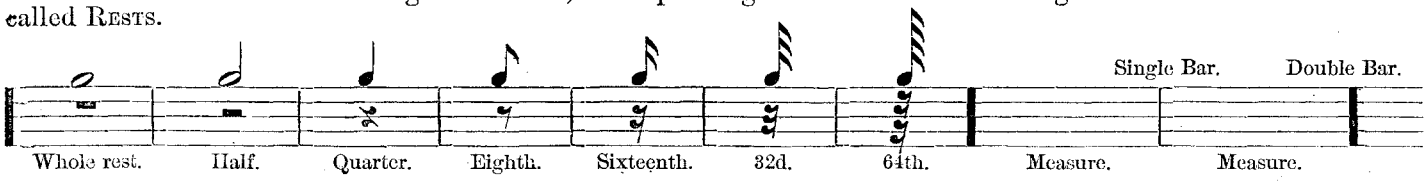
or Eight ♫ ♫ Eighth notes,

or Sixteen 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 Sixteenths,

or Thirty-two 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 Thirty-Seconds, &c.

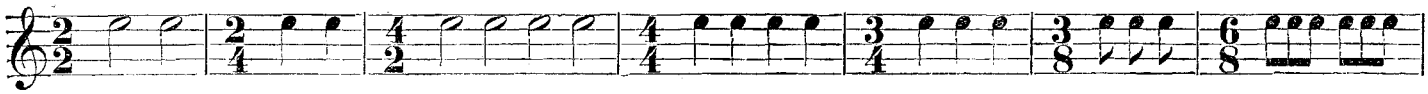
Sixty-four 𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱 𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱 𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱𝅘𝅥𝅱

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



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.

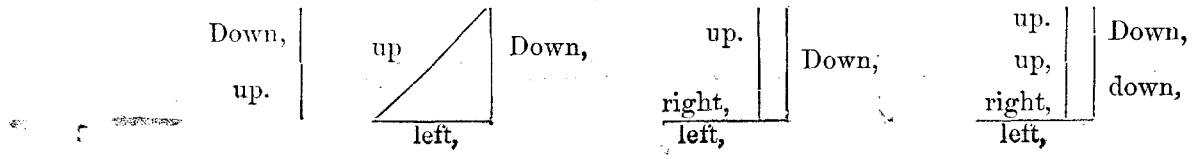
Be entreated, then, not to SKIM OVER any of the elementary parts of the subject because they now appear dry and uninteresting; but COMPREHEND all, as you progress, and each succeeding step will be more easy, and more productive of mental enjoyment.

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:—



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.

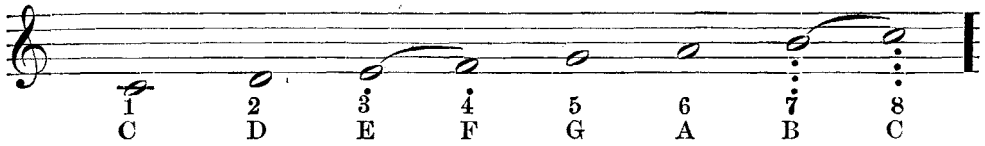
OF THE SCALE.

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 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.



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.

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

A flat (♭) 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.

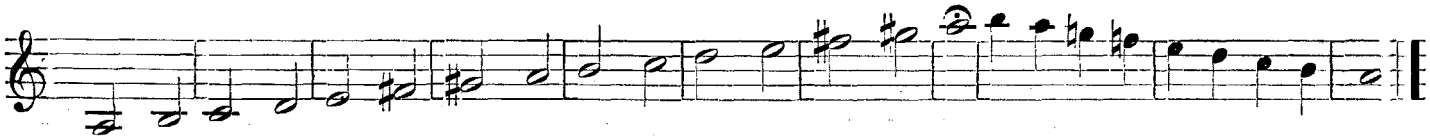
Double sharps (𝄪) and double flats (𝄫) sometimes occur. They elevate or depress the note a whole tone instead of half a tone.

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.

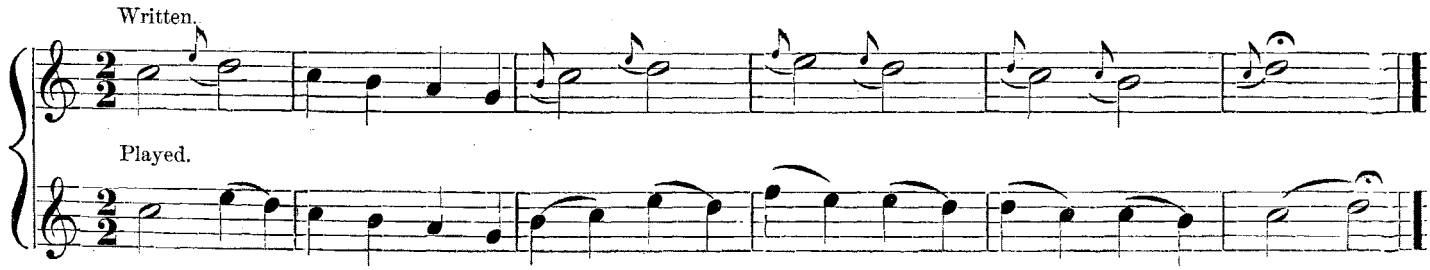
OF THE MINOR MODE.

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 sharped, in ascending. A is the Key-note of the minor, in the natural signature. In descending, the notes are played natural.

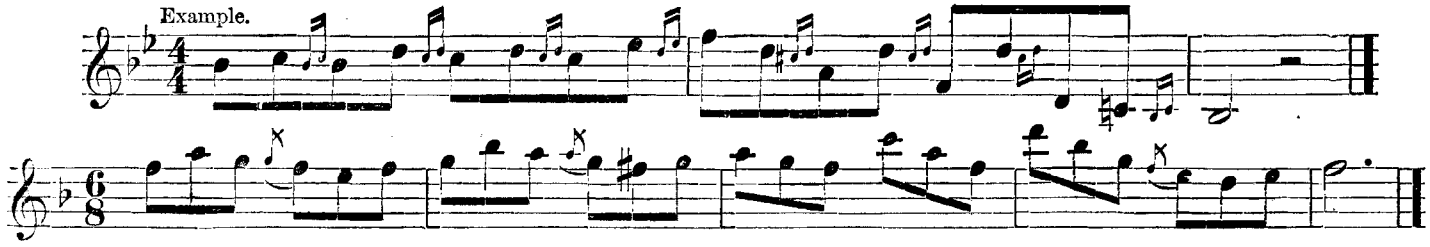
SCALE IN A MINOR.



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.



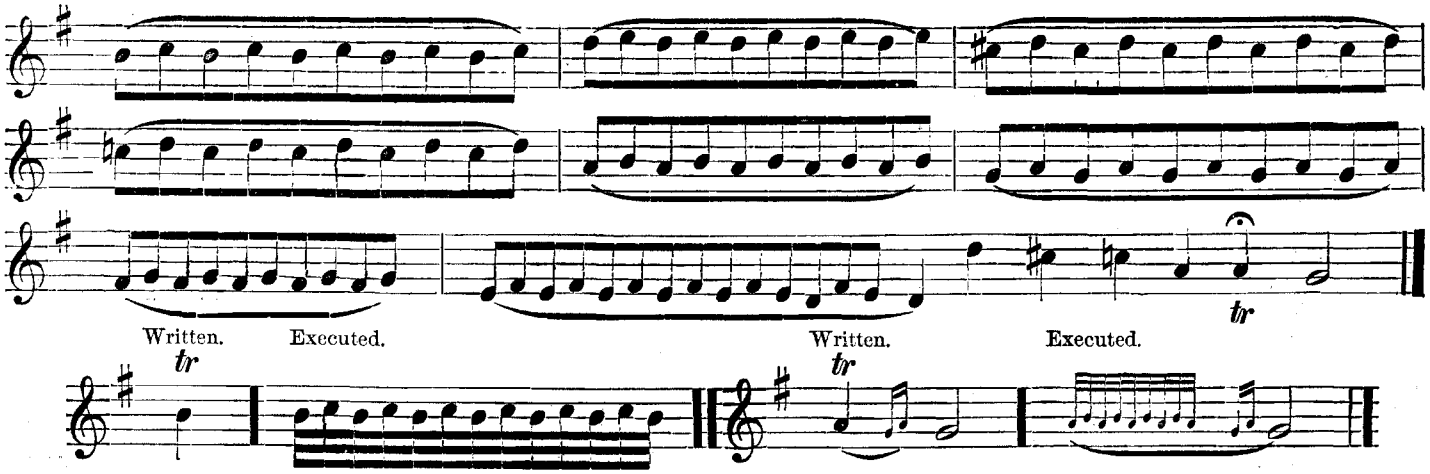
There is another kind, consisting of two notes, which are mere stepping-stones to the principal notes, and are to be played very rapidly, without interfering with the time. Sometimes they precede, and at others follow the accent. When a single appoggiatura, borrows no time from its principal, it is always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



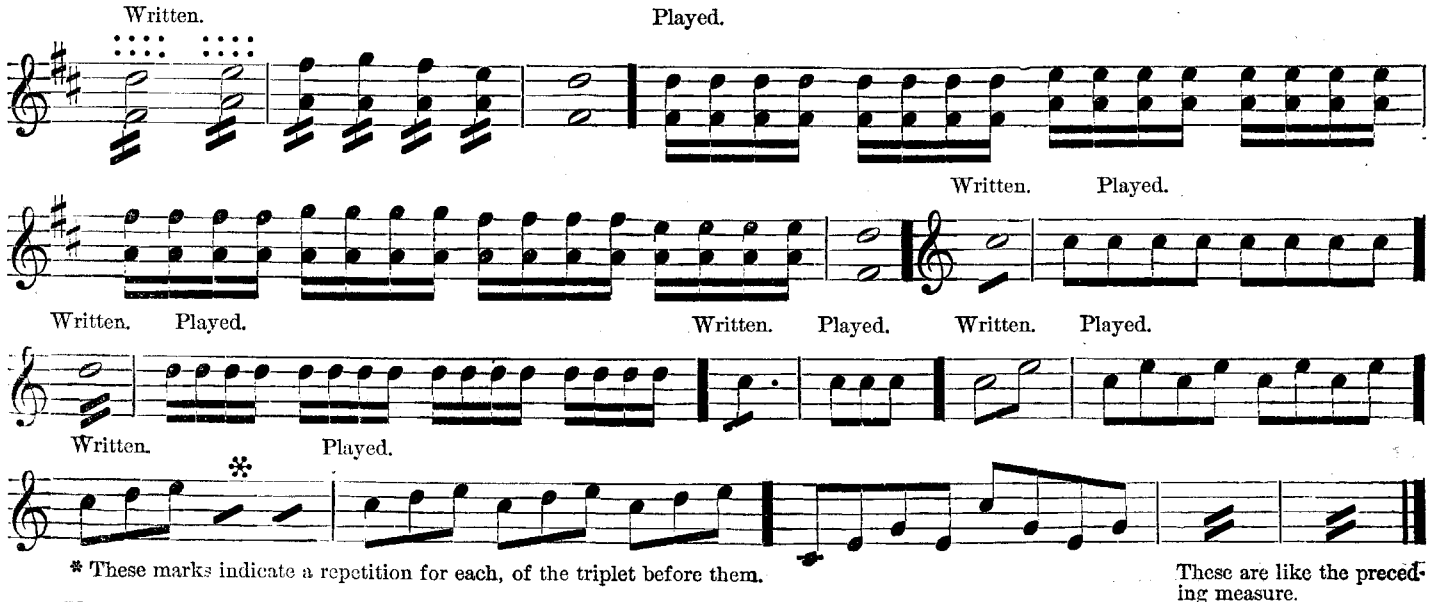
TURN.

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.

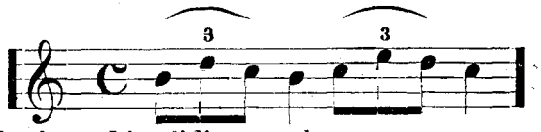


ABBREVIATIONS.

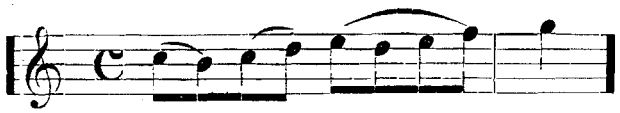


For a full and extended treatise on the Rudiments of Music, the learner is advised to procure a small work entitled "Burrows' Music Primer."

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

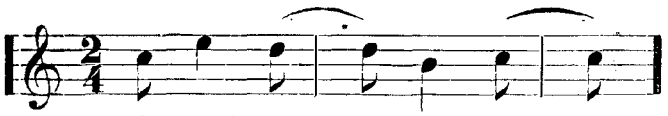


The Slur is used in gliding gently over two or more notes.

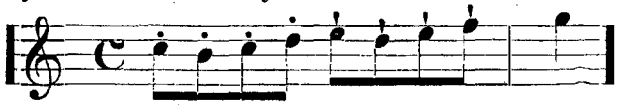


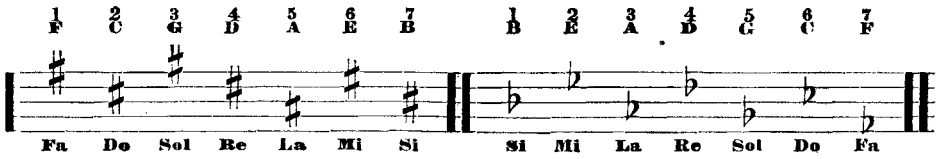
There are as many ♯'s and ♭'s as there are notes, and they are likewise placed on the lines, or in the spaces, according to the position of the Clef. The ♯'s are always placed in ascending fifth or descending fourth, the first ♯ being on F. The ♭'s are placed in descending fifth or in ascending fourth, the first ♭ 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 begin again the music written on the side of the dots, - - - - - - - - - - - - - - - - -

To stop, -

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

Or, from Sign to Sign, - - - - - - - - - - - - - - - - - 𝄋

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

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 refered 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 élegant 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; 𝄋; 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.

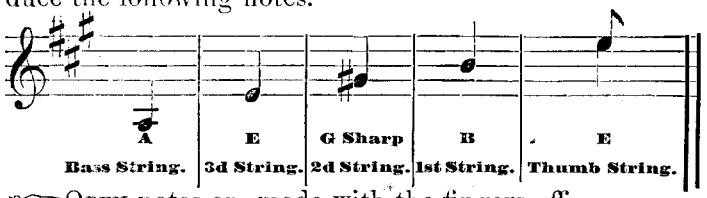
OF THE STRINGS.

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.

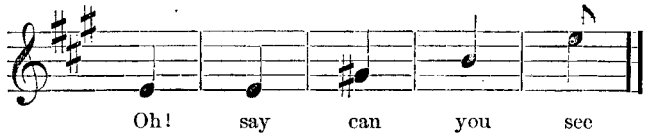
When the instrument is in tune the open strings produce the following notes.



☞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:



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.

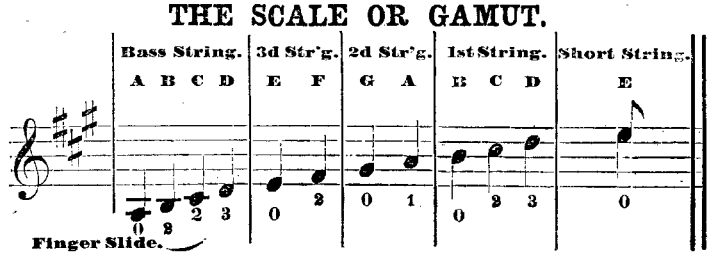
OF THE POSITION.

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.



OF PLAYING.

Picking and Striking the strings are the two styles of 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.

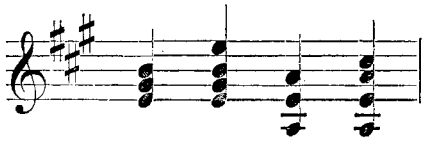
THE BARRÉ.

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.

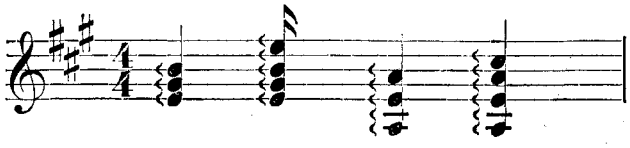
EXAMPLE.



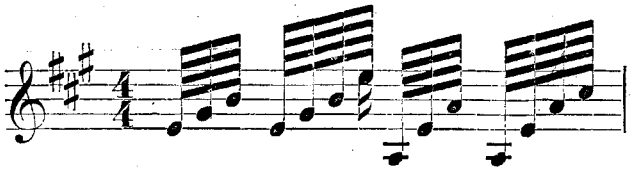
HARP CHORDS are used in both Banjo and Guitar styles. The notes comprising the chord are played in rapid succession one after the other from the lowest note upward.

HARP CHORDS.

WRITTEN.



EFFECT.



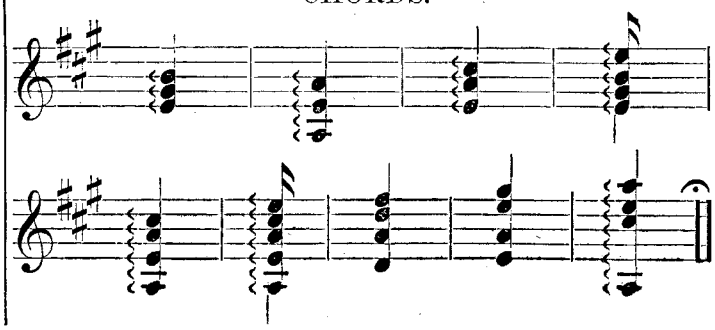
BARRE CHORDS are used in both Banjo and Guitar styles.

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.



OF THE SCALES.

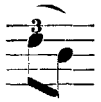
FAVORITE KEYS.

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

OF FINGERING.

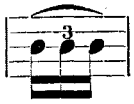
A cross × designates the thumb, the figures 1, 2, 3, and 4 represent the fingers.

Sometimes it is necessary to sound a note by pulling or snapping the string with a finger of the left hand.

This is indicated thus:  here the third finger must snap the string to make the second note.

The note E, on the Fifth string, is always represented with two stems, and must be struck with the thumb, thus:

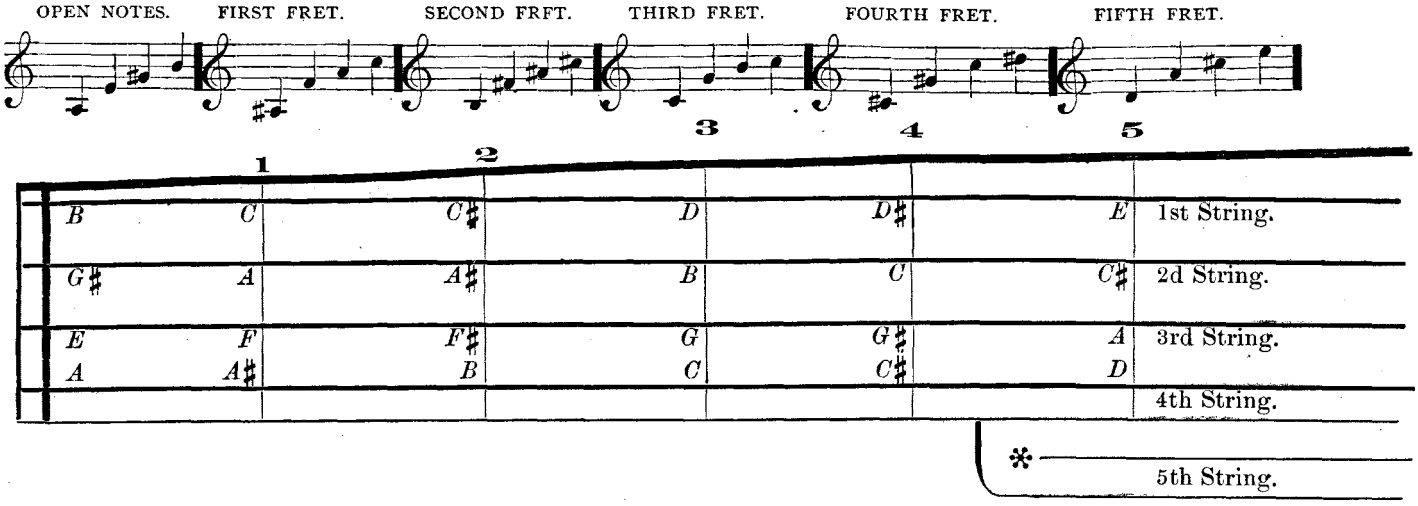
A waved line, thus: placed either over or under a collection of notes (generally triplets) indicates that they are to be played by sliding the first finger (nail-across the strings, making the required notes, commencing at the lowest note and sliding upwards.

Triplet of the same notes, thus:  are generally made upon two strings, with the × and 1st finger.

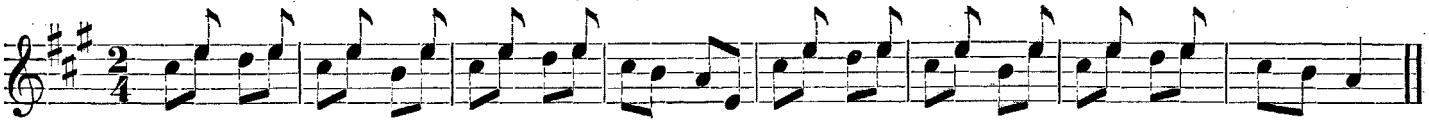
OF THE FINGER-BOARD.

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

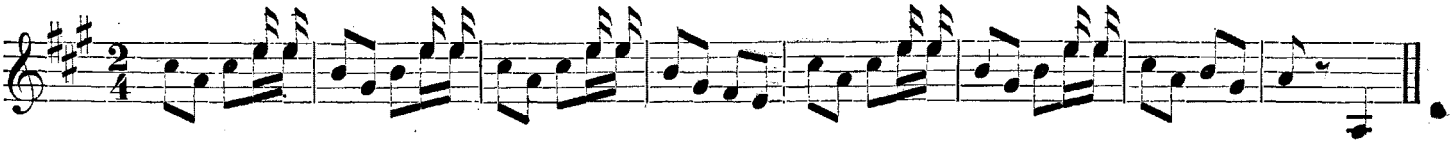
PLAN OF THE FINGER-BOARD.



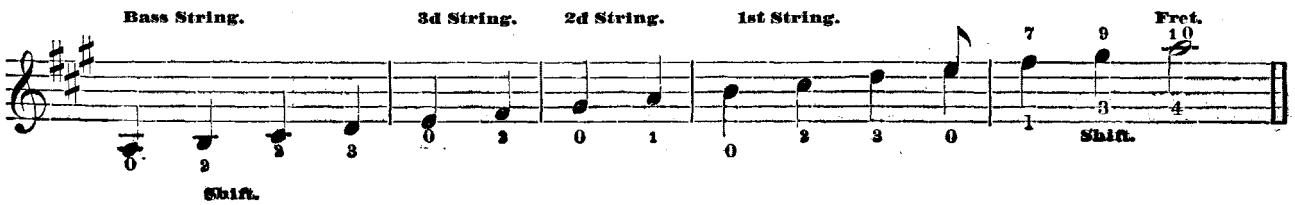
FIRST EXERCISE.



SECOND EXERCISE.

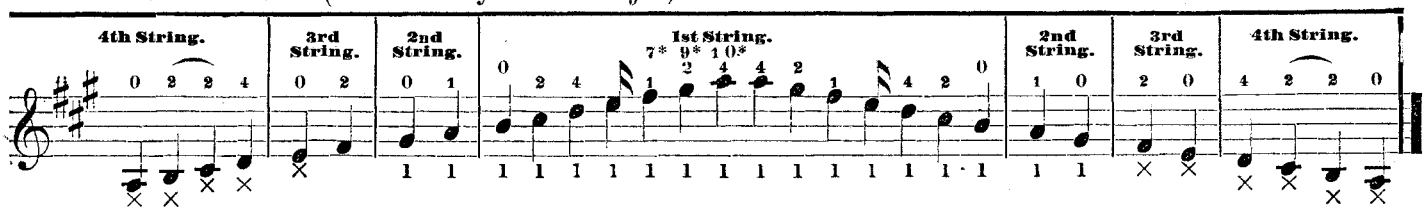


THE SCALE OR GAMUT EXTENDED.

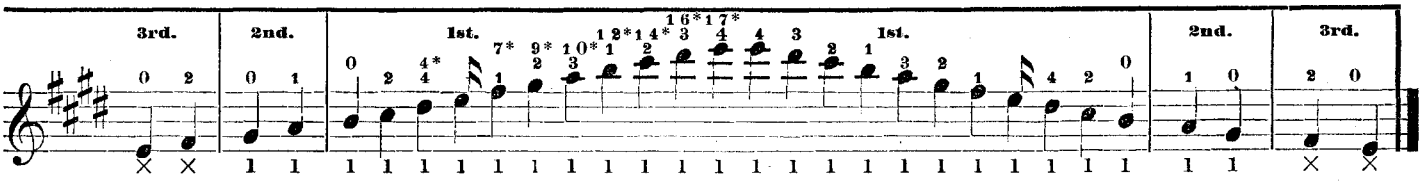


THE SCALES EXTENDED.

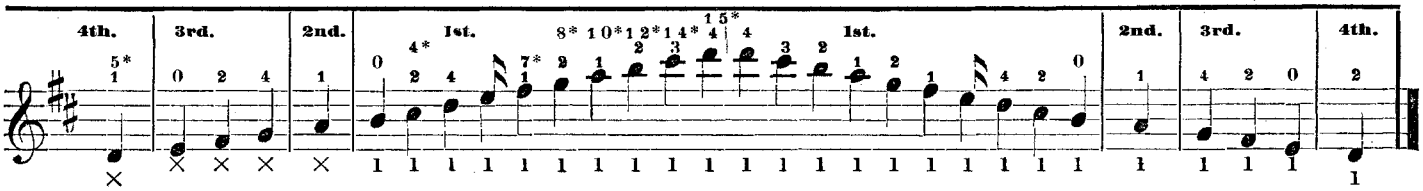
KEY OF A MAJOR. (Natural Key of the Banjo.) THREE SHARPS.



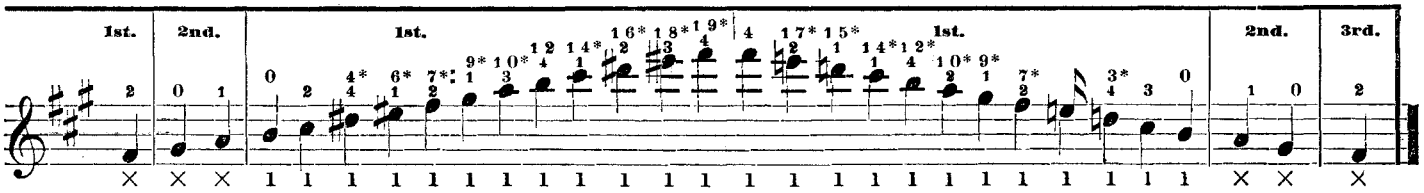
KEY OF E MAJOR.—FOUR SHARPS. SCALE.



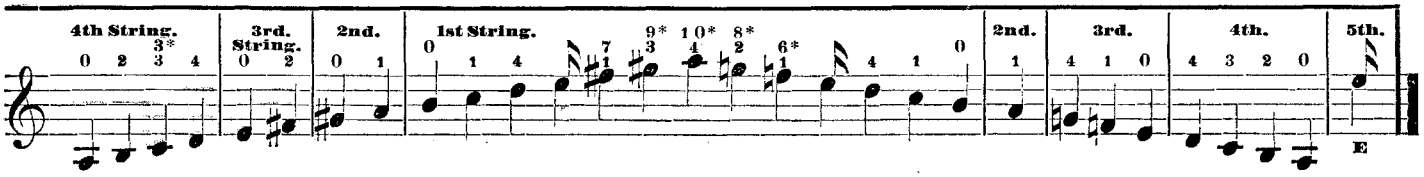
KEY OF D MAJOR.—TWO SHARPS. SCALE.



KEY OF F♯ MINOR. SCALE.

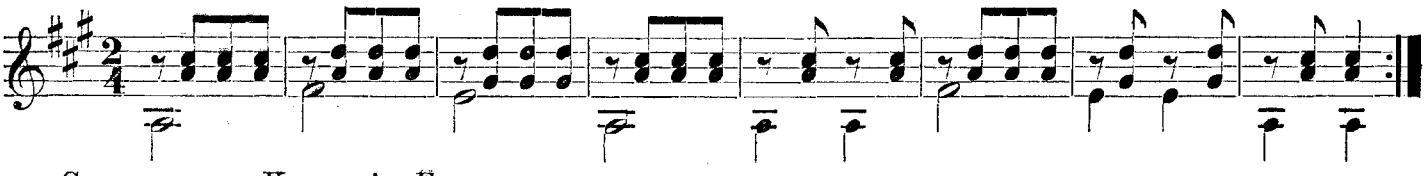


KEY OF A MINOR. SCALE.

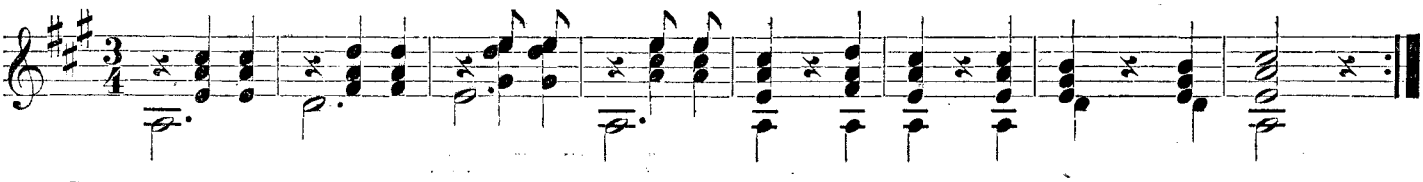


CHORDS IN THE VARIOUS KEYS.

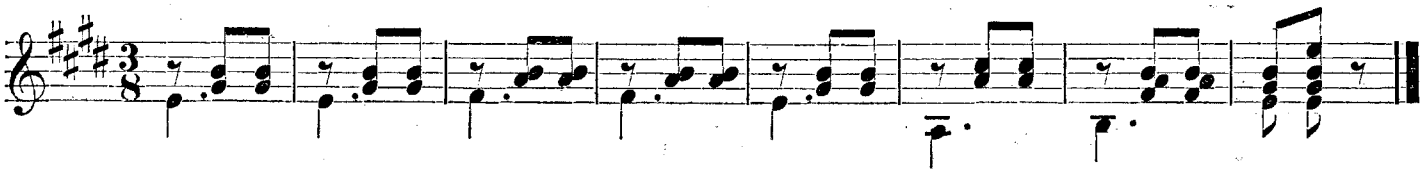
CHORDS IN THE KEY OF A.



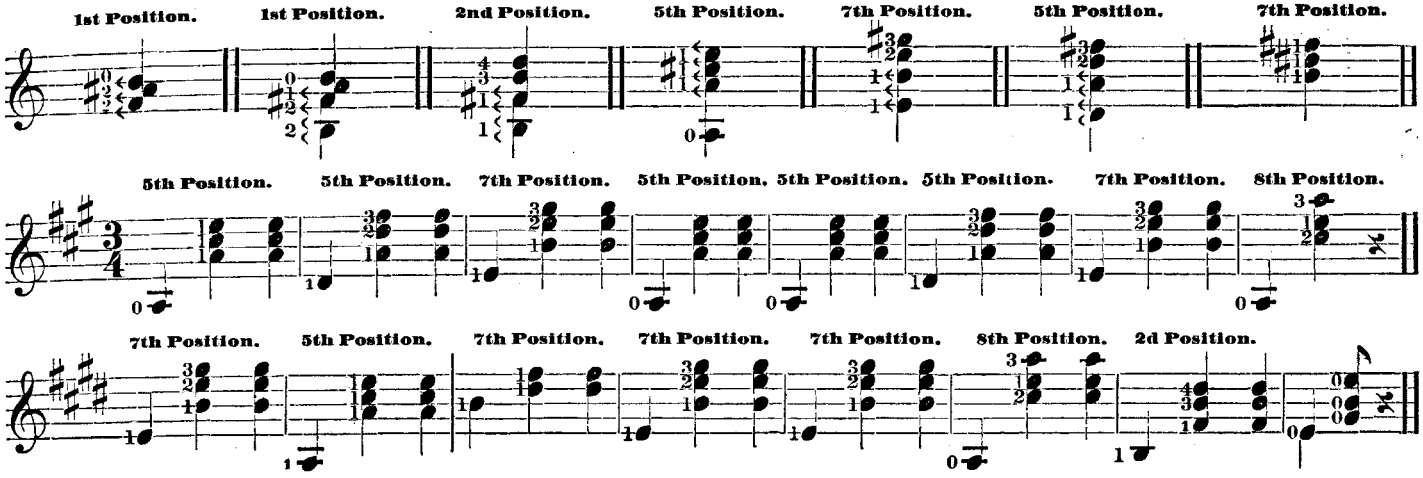
CHORDS IN THE KEY OF A—FULL.



CHORDS IN E.

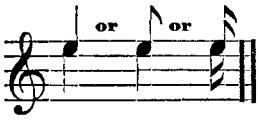


EXERCISE IN BARRE CHORDS.

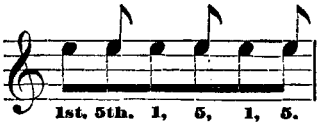


GENERAL REMARKS.

The note E when made upon the Short String is written thus:

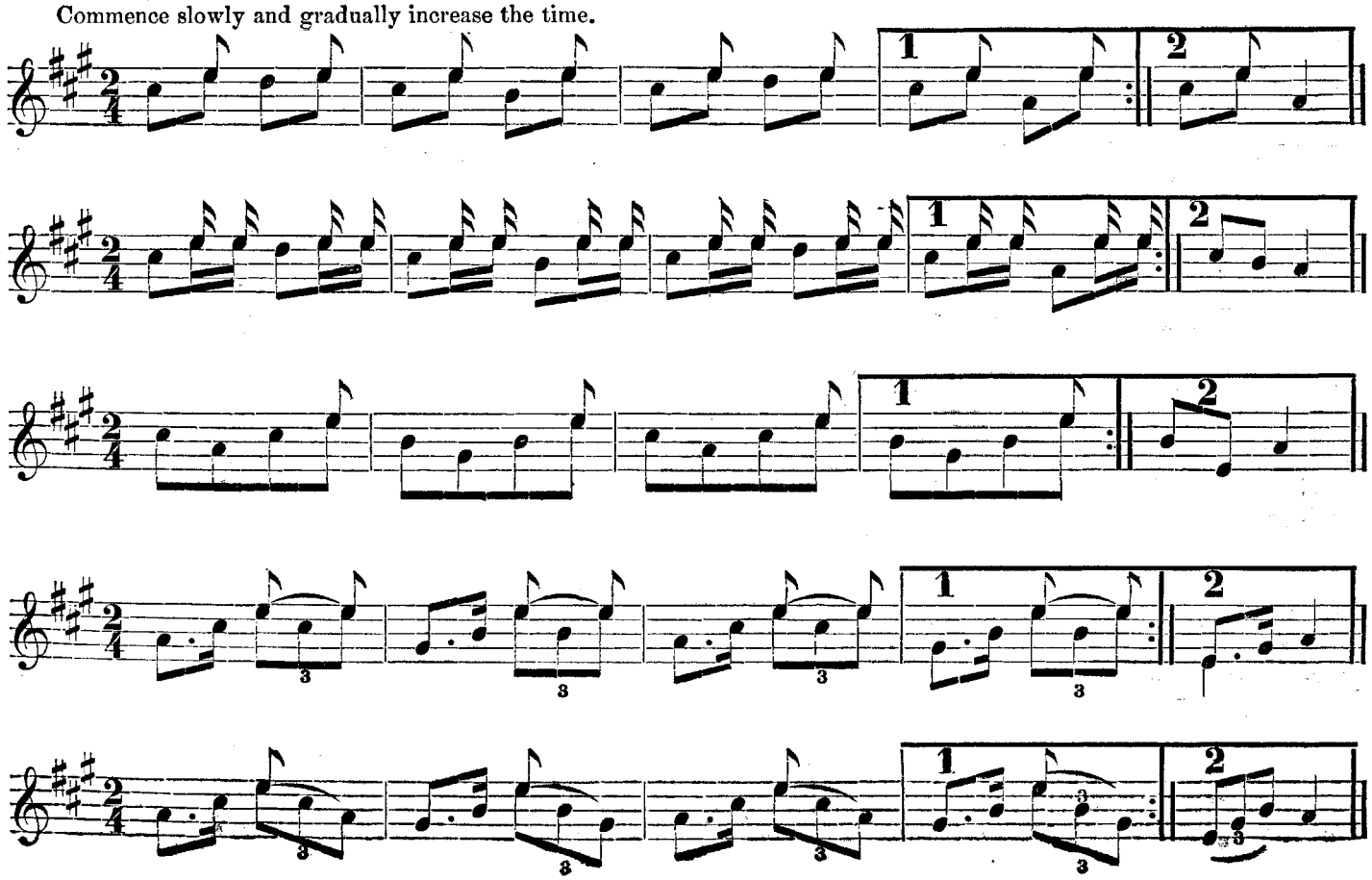


Whenever the note occurs singly, it should be played upon the short string; when several follow in succession the first should be played upon the first string, and the next on the fifth, alternately, thus, unless otherwise indicated,

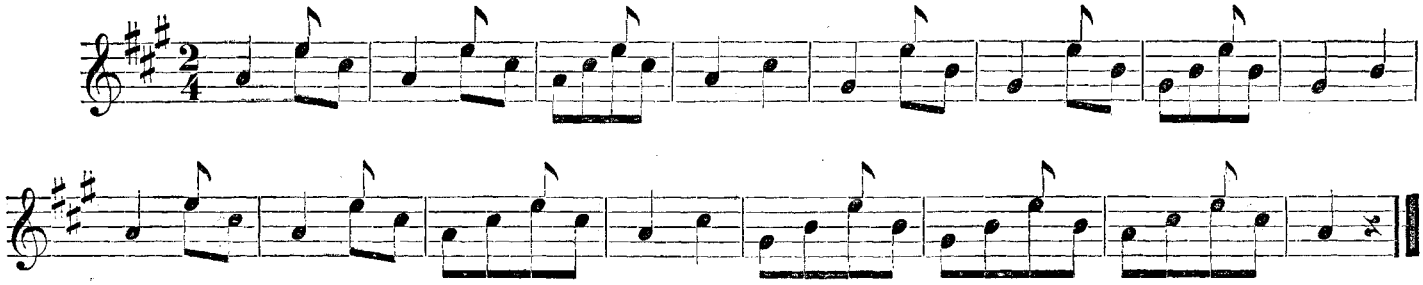


EXERCISES IN STYLE.

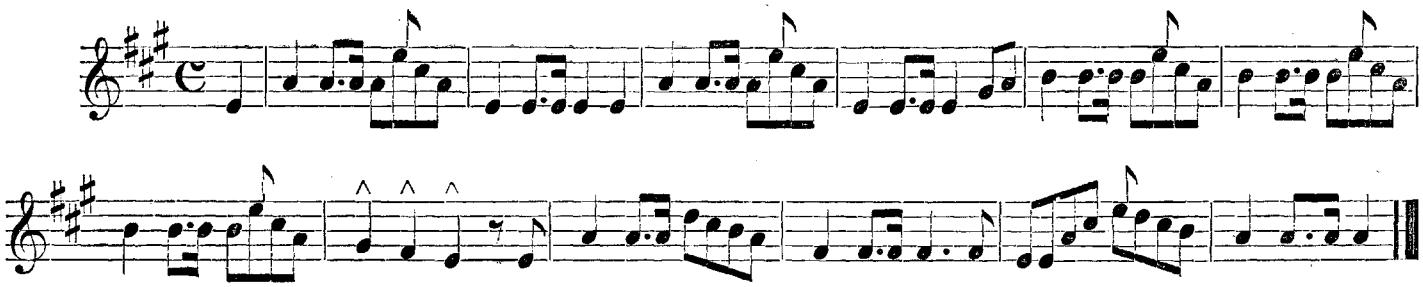
Commence slowly and gradually increase the time.



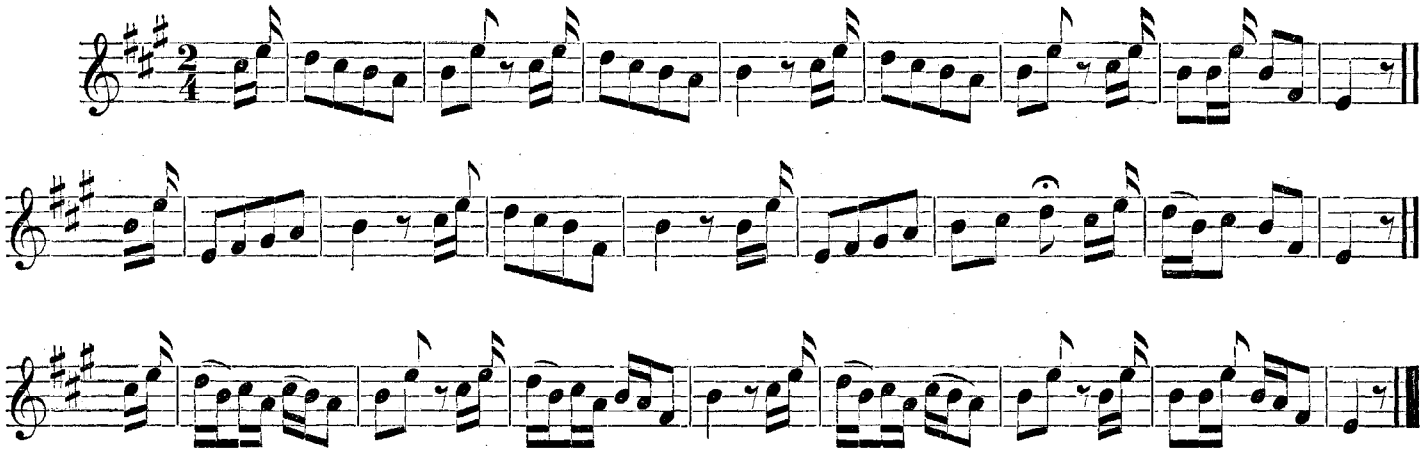
JUBILEE DANCE.



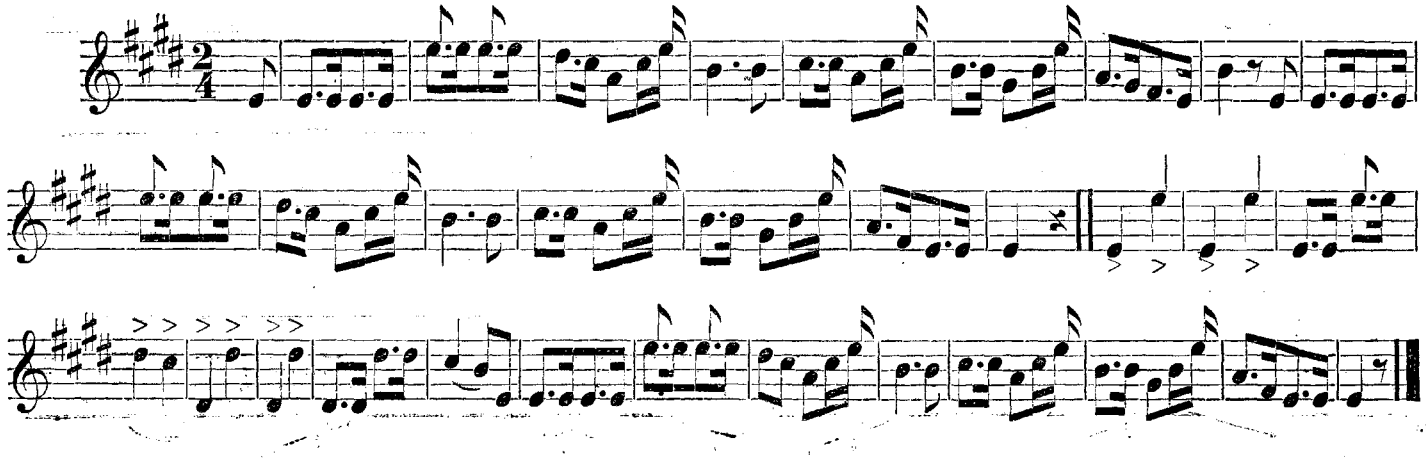
BOLD PRIVATEER.



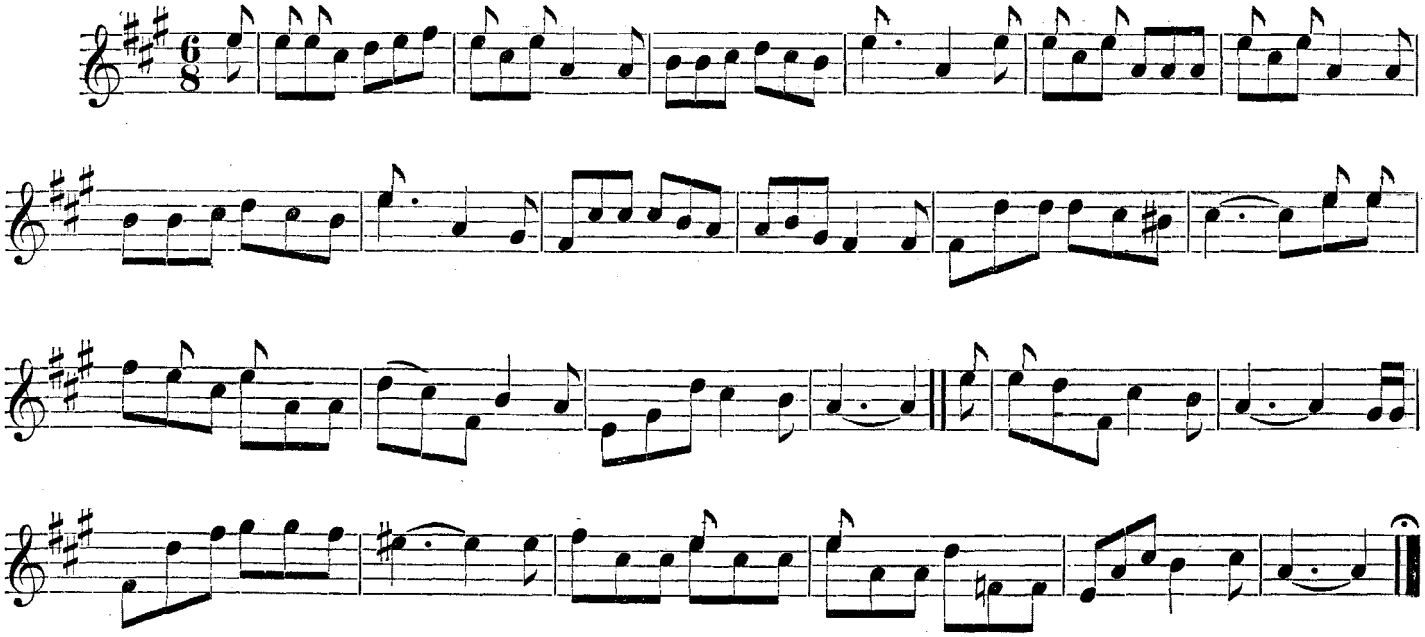
MASSA SET ME FREE.



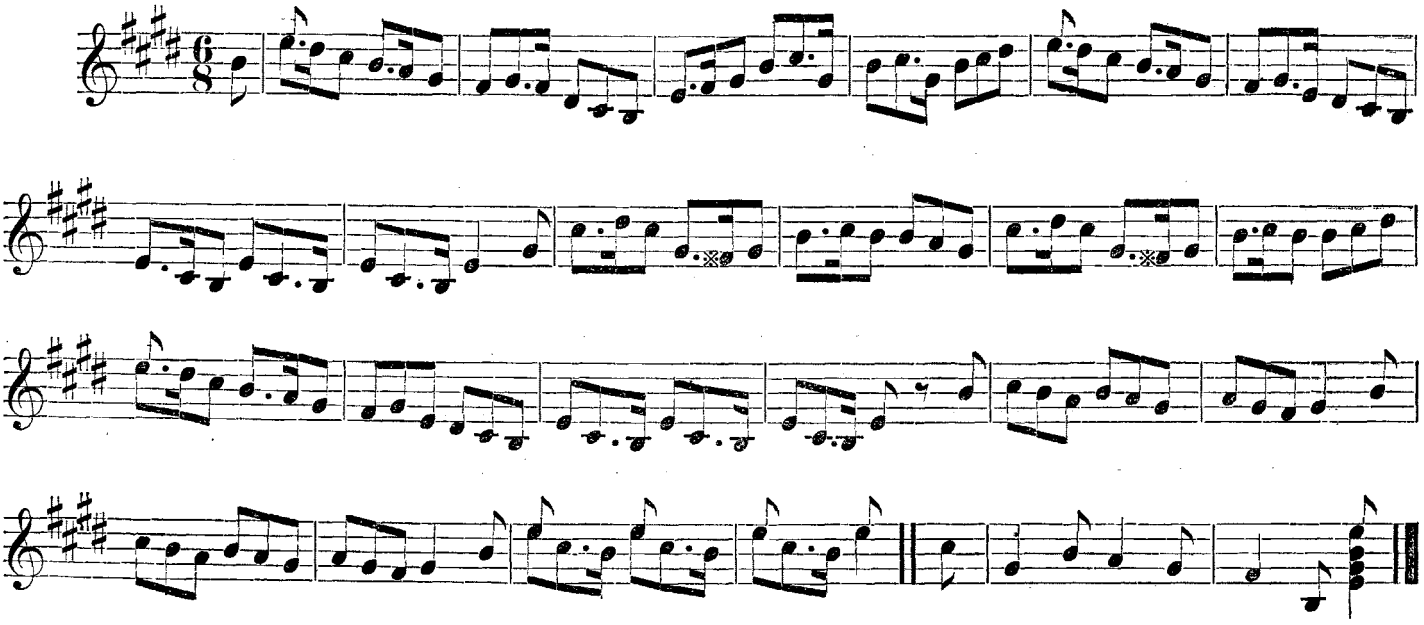
MERRIEST GAL THAT'S OUT.



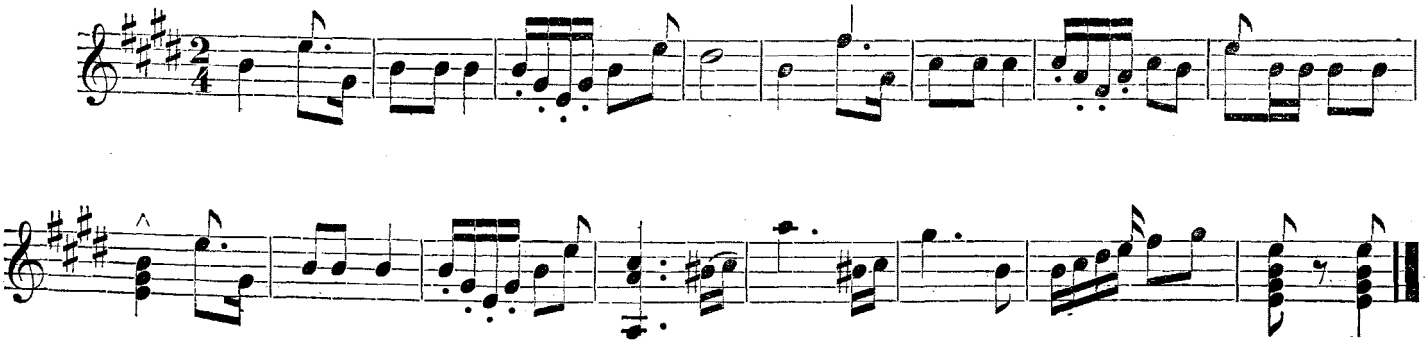
I'M GETTING A BIG BOY NOW.



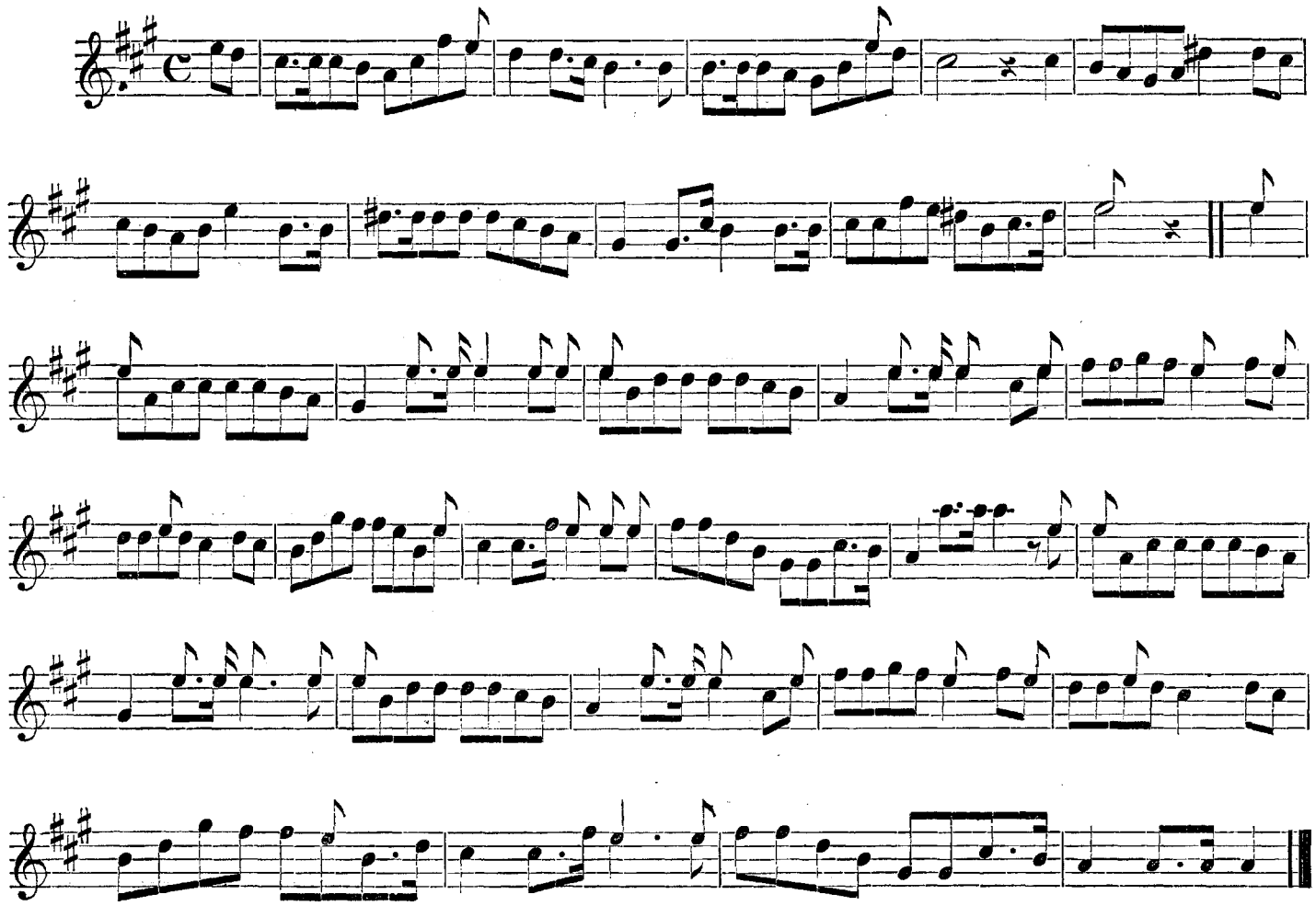
TWICKINHAM FERRY.



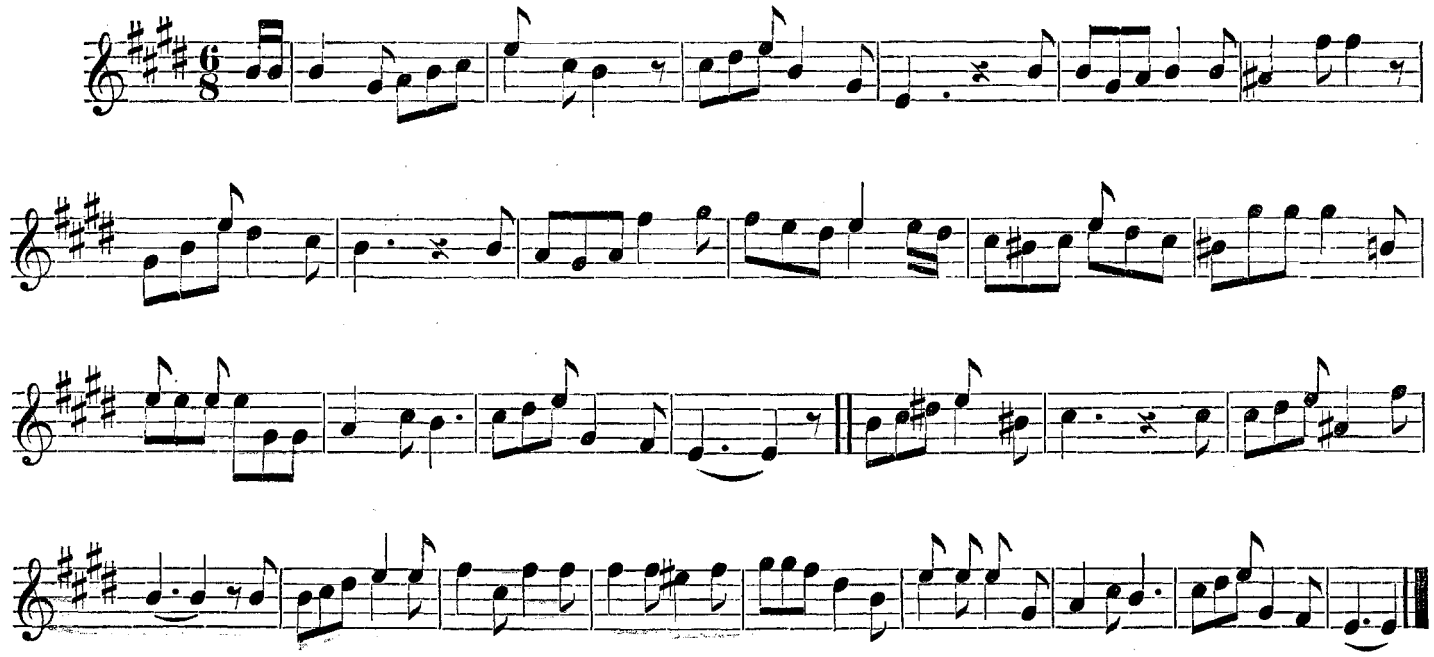
FATINITZA MARCH.



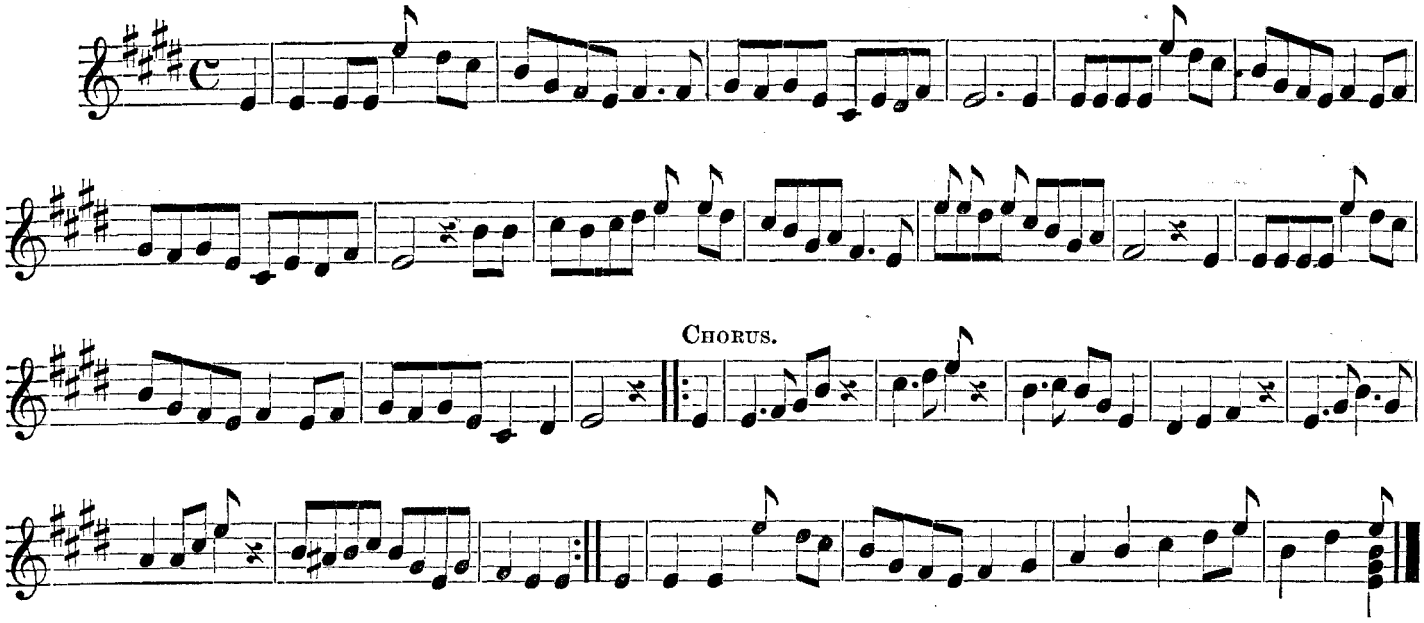
LARDY DAH!



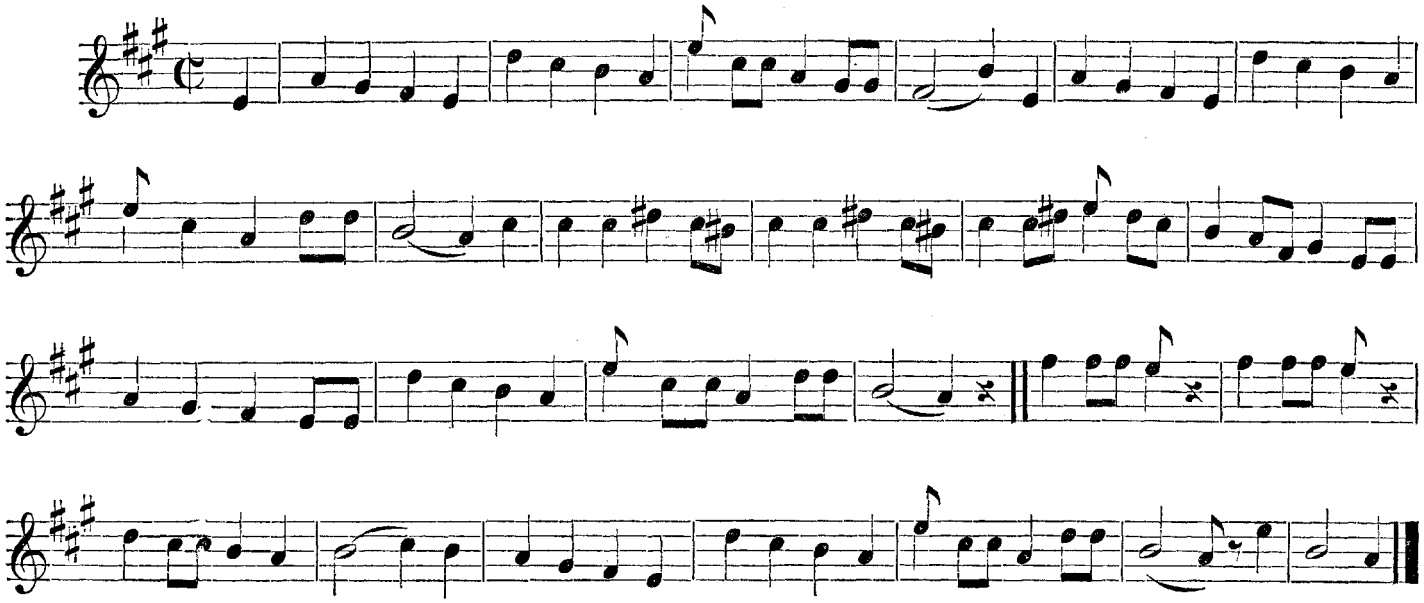
OVER THE GARDEN WALL.



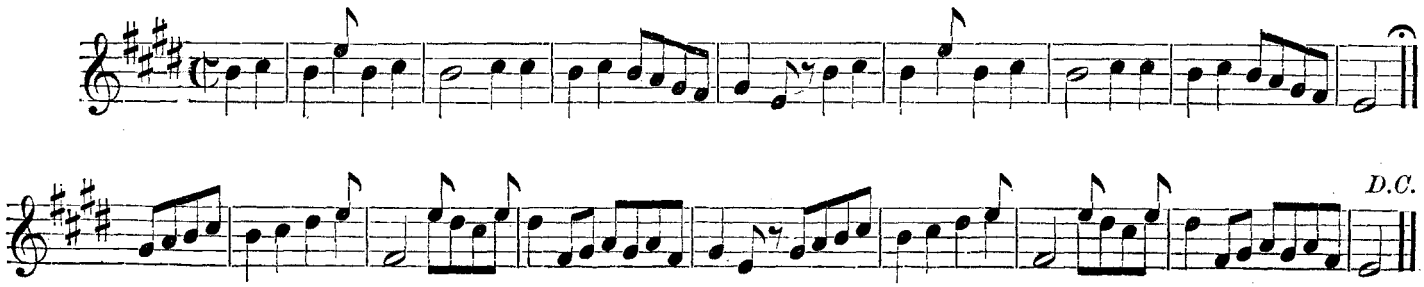
GRANDMOTHER'S ARM CHAIR.



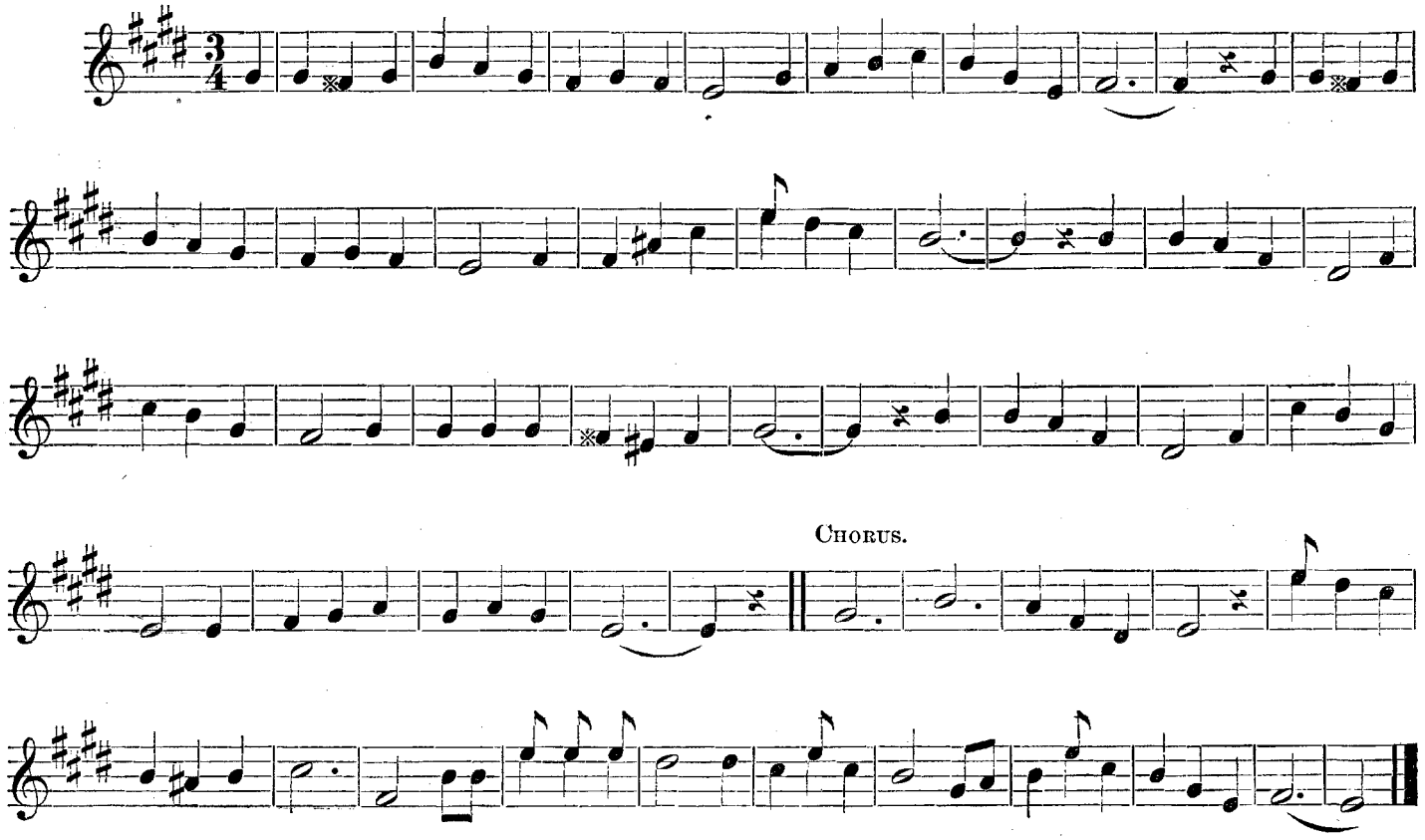
ALL ON ACCOUNT OF ELIZA. (Billee Taylor.)



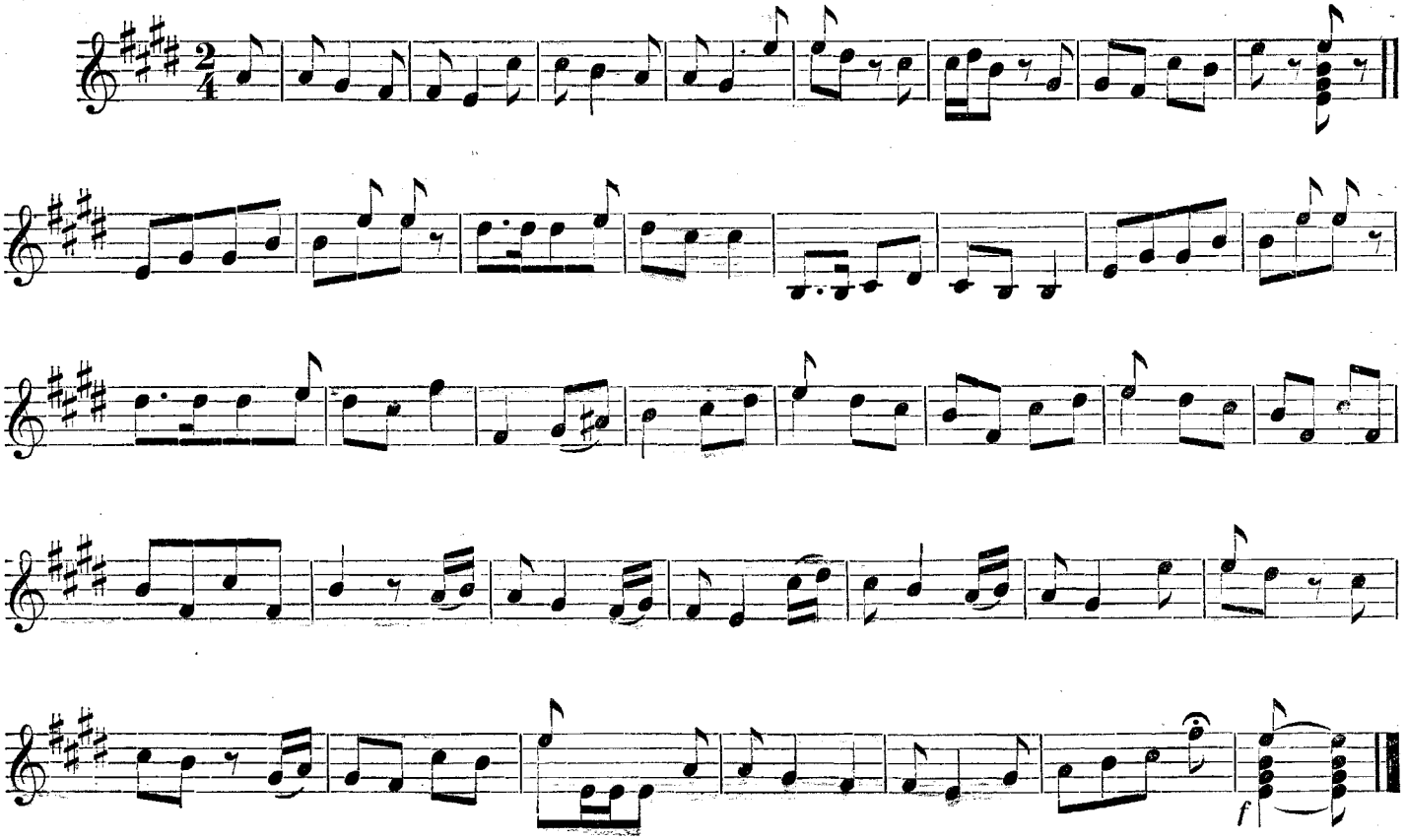
LOUIS XIII.



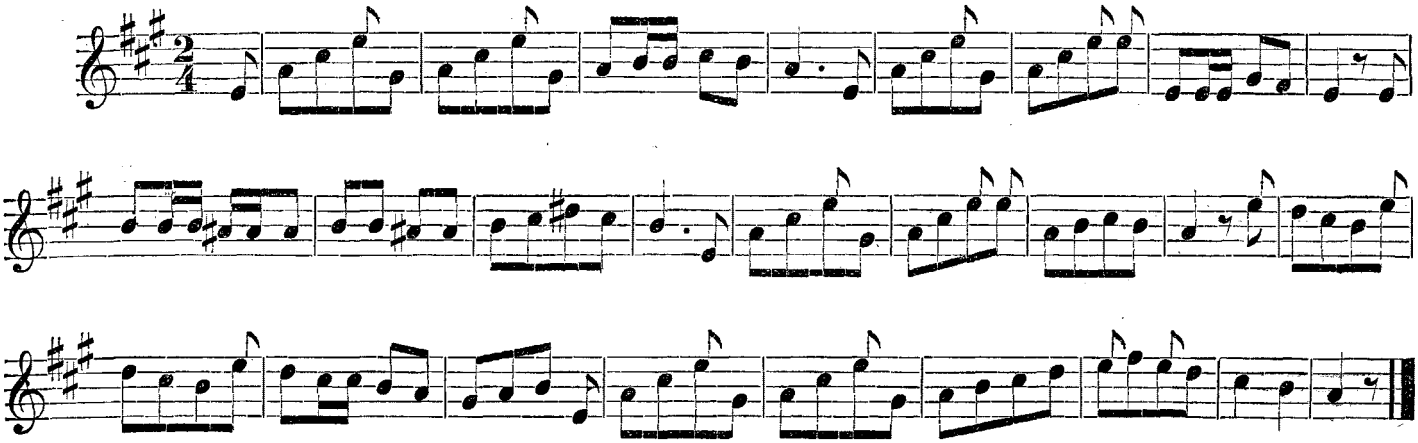
OH! FRED TELL'EM TO STOP,



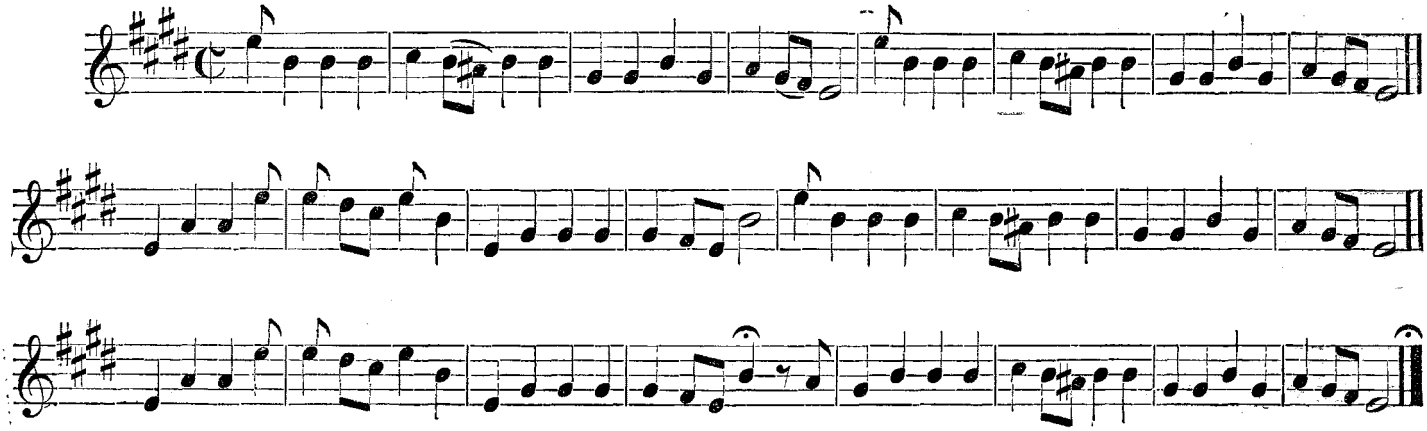
TORPEDO AND THE WHALE.



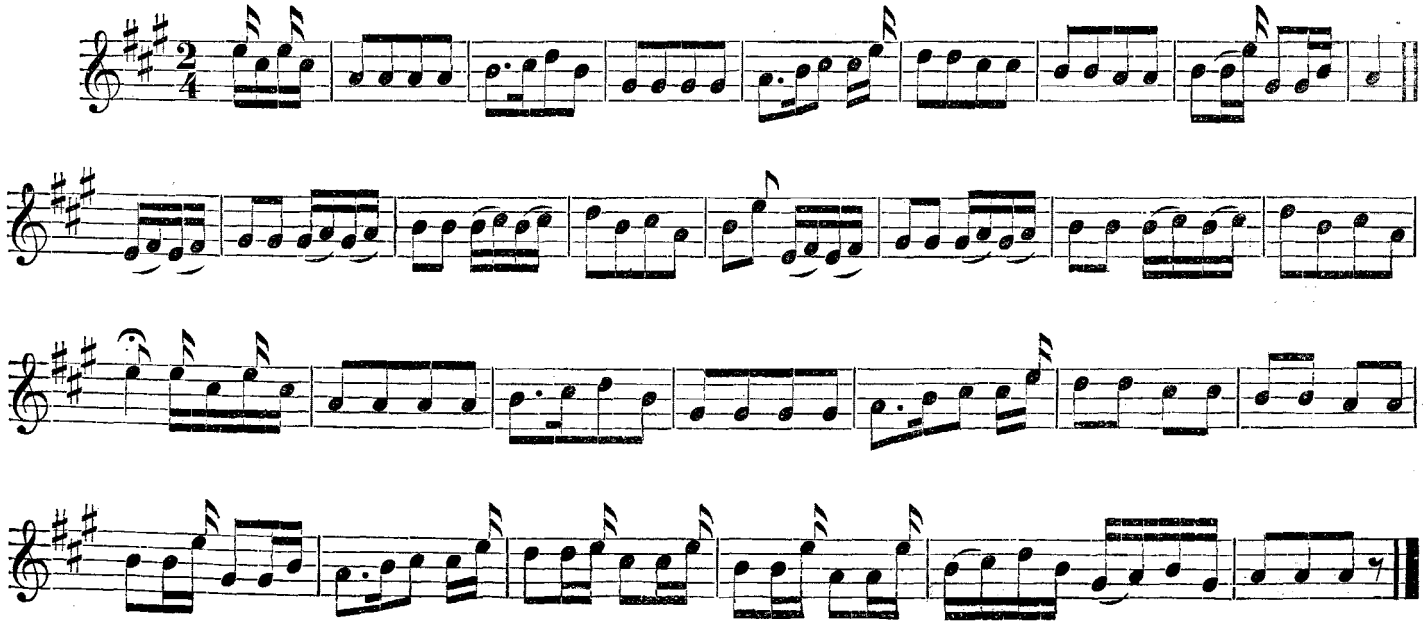
SELF MADE KNIGHT. (Billee Taylor.)



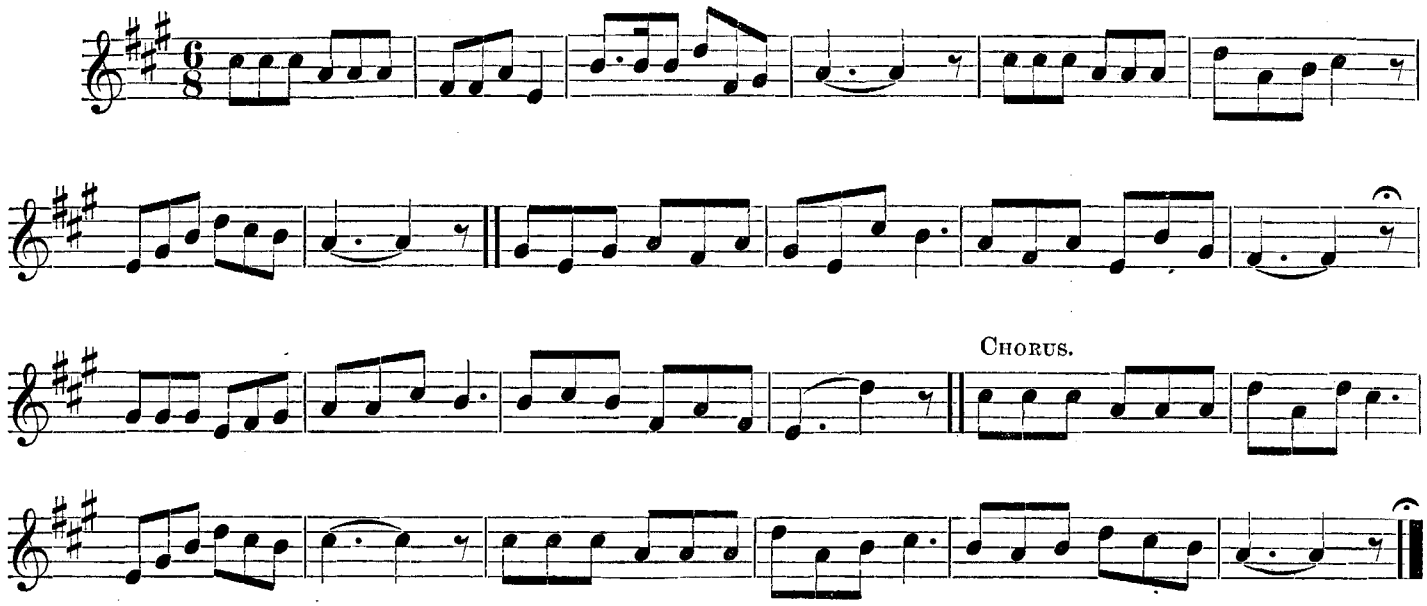
SOON THE BRIDE. (Olivette.)



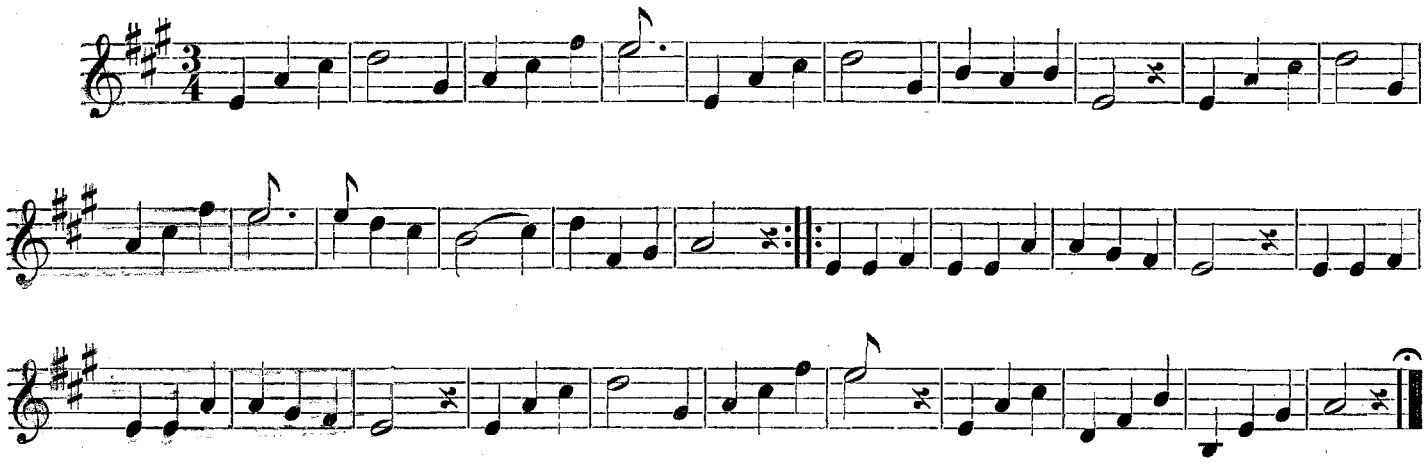
STAR POLKA.



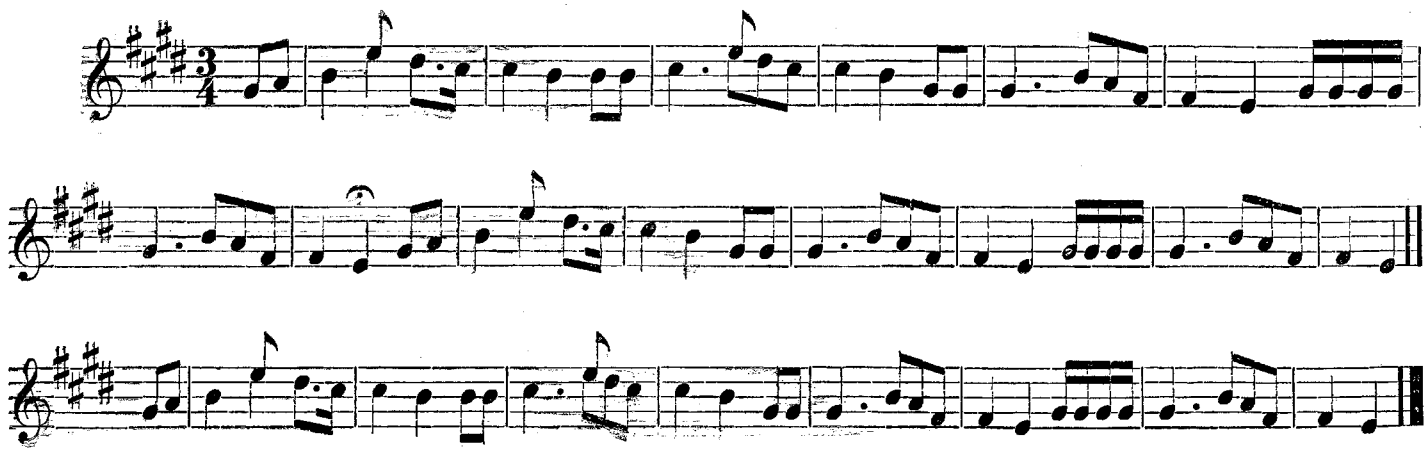
OVER THE OCEAN TO MOTHER.



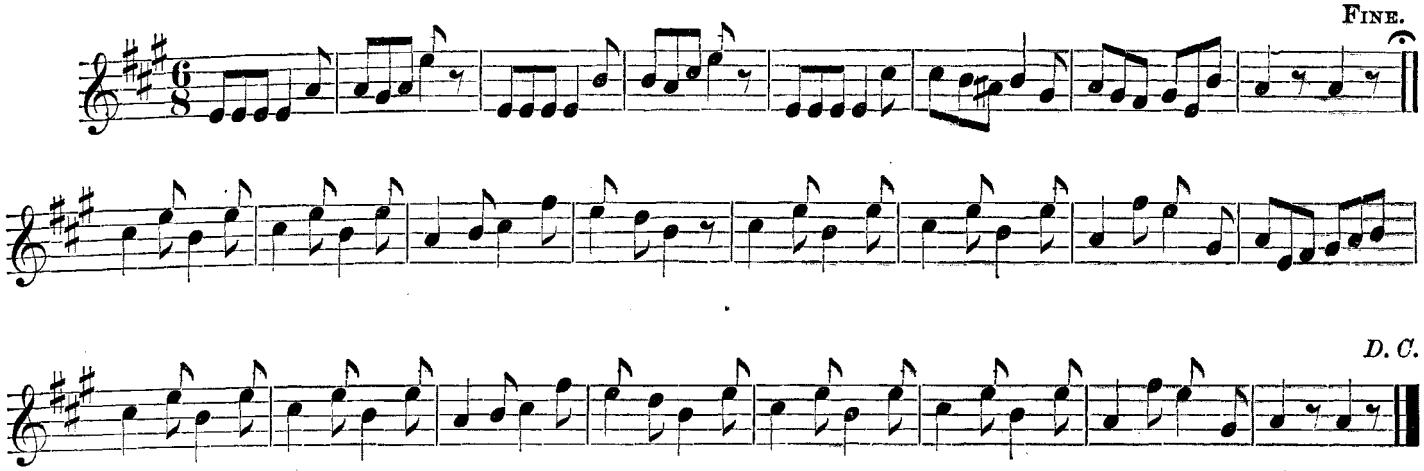
ELFIN WALTZ.



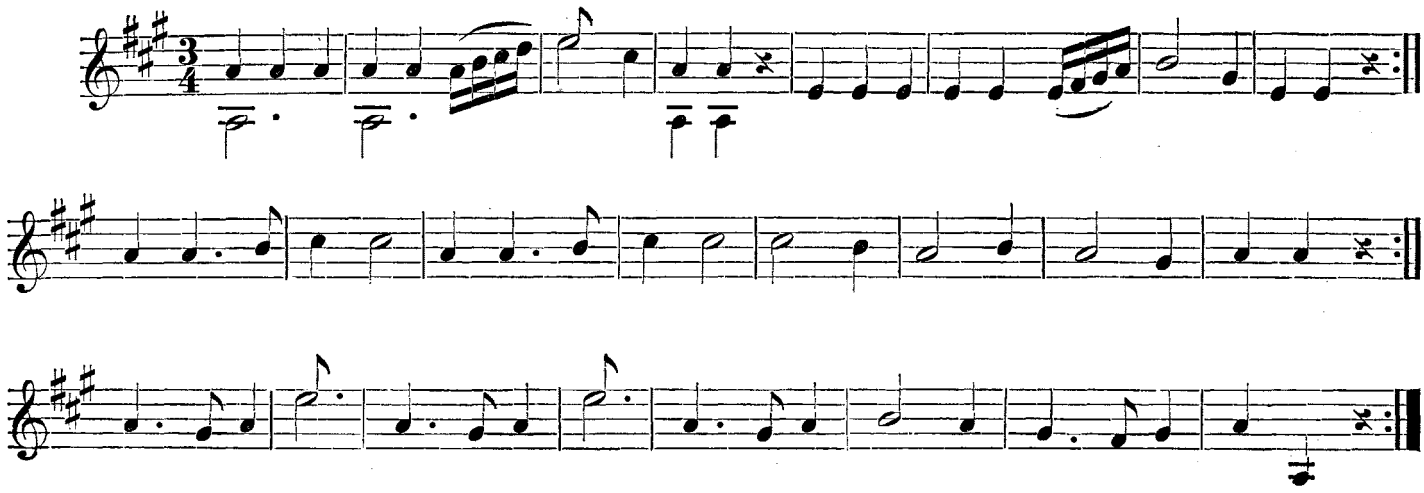
JOHNNY SCHMOKER.



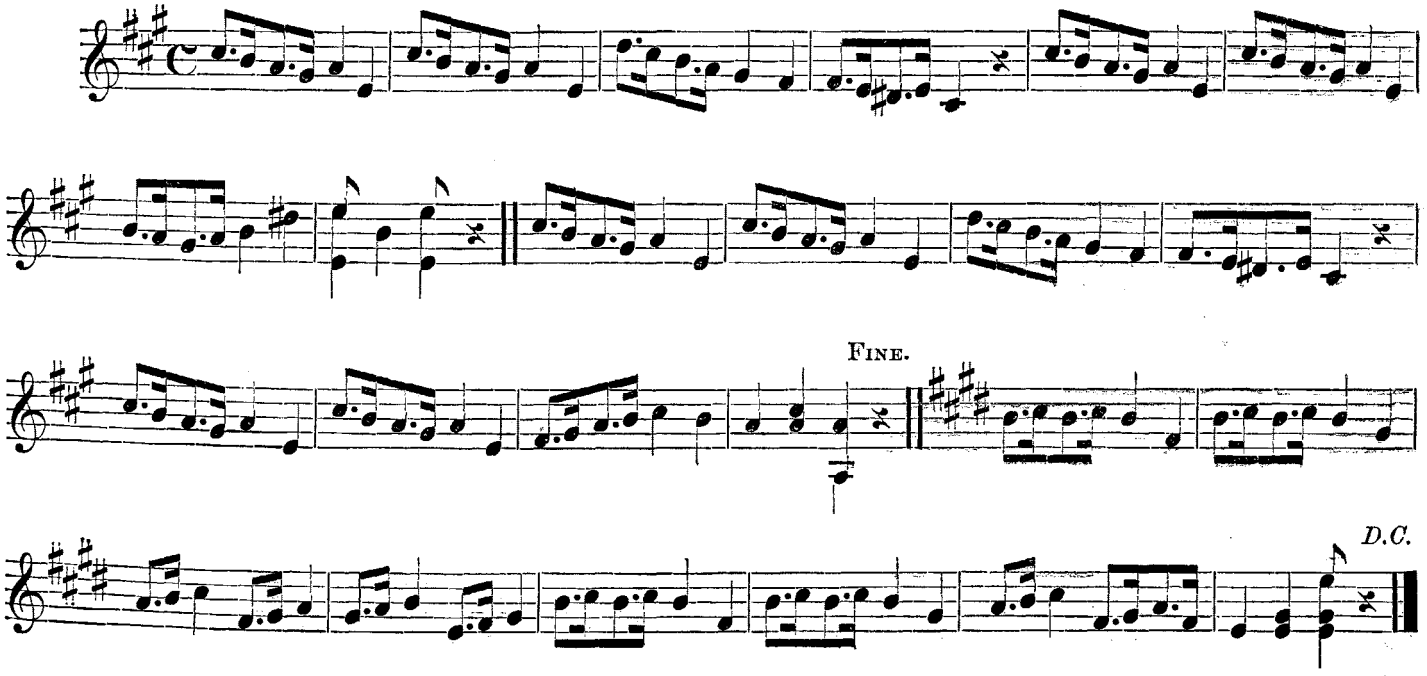
LANCER DANCE.



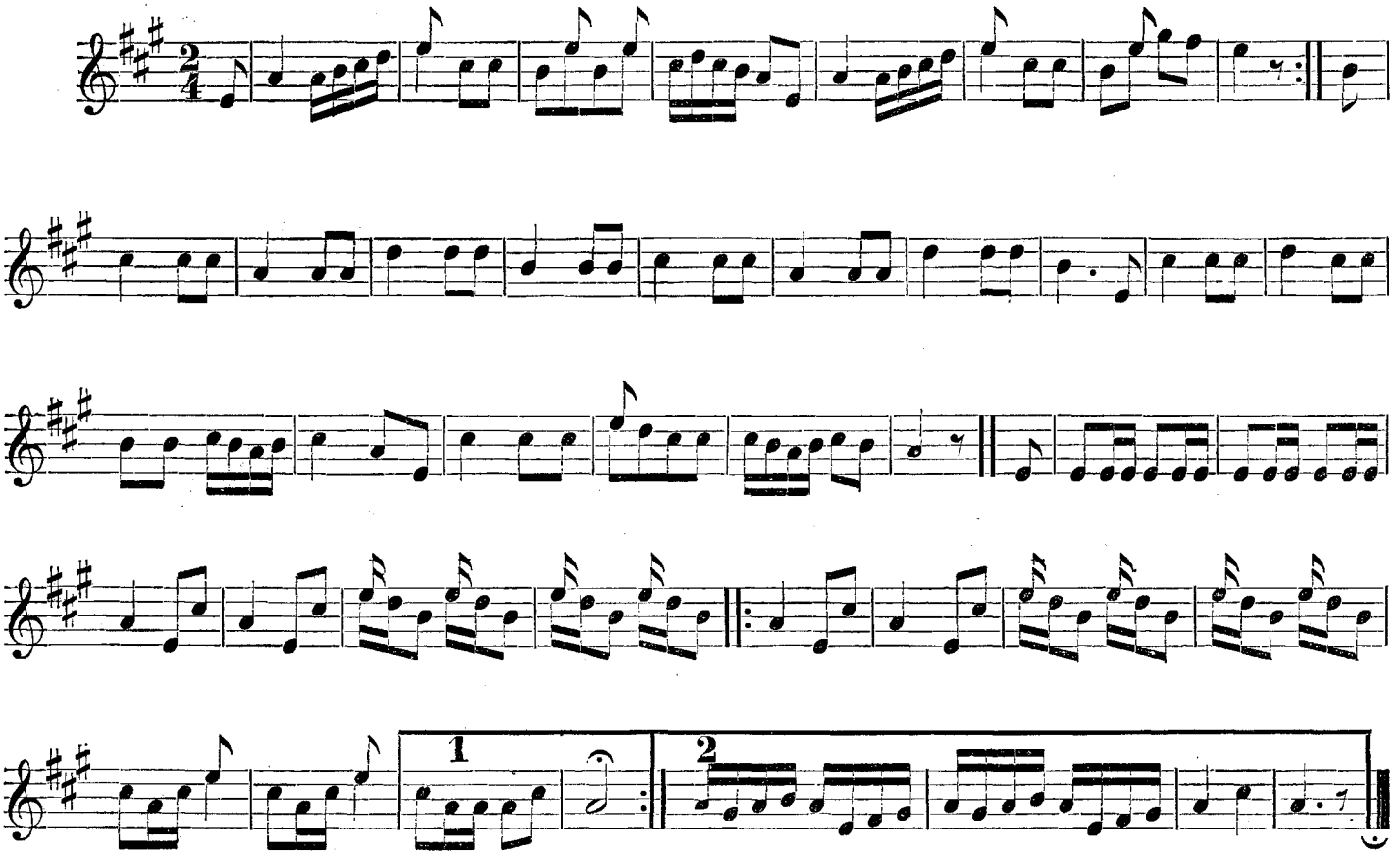
SPIRIT WALTZ.



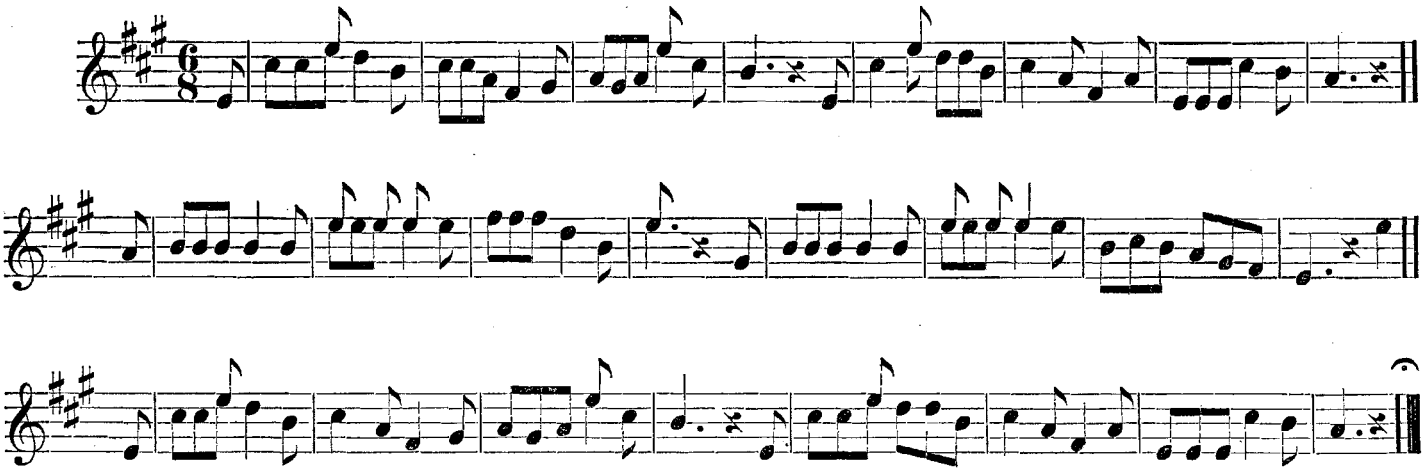
ARBOR SCHOTTISCHE.



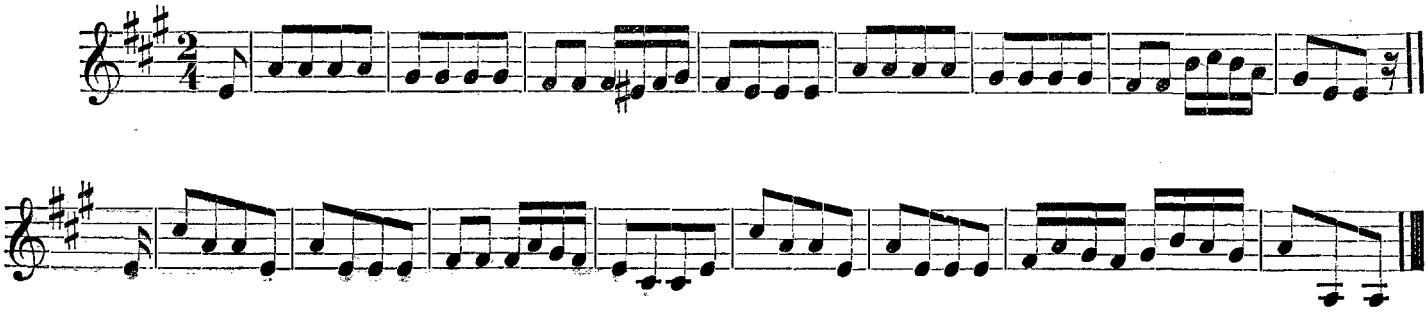
HUNTER'S CHORUS.



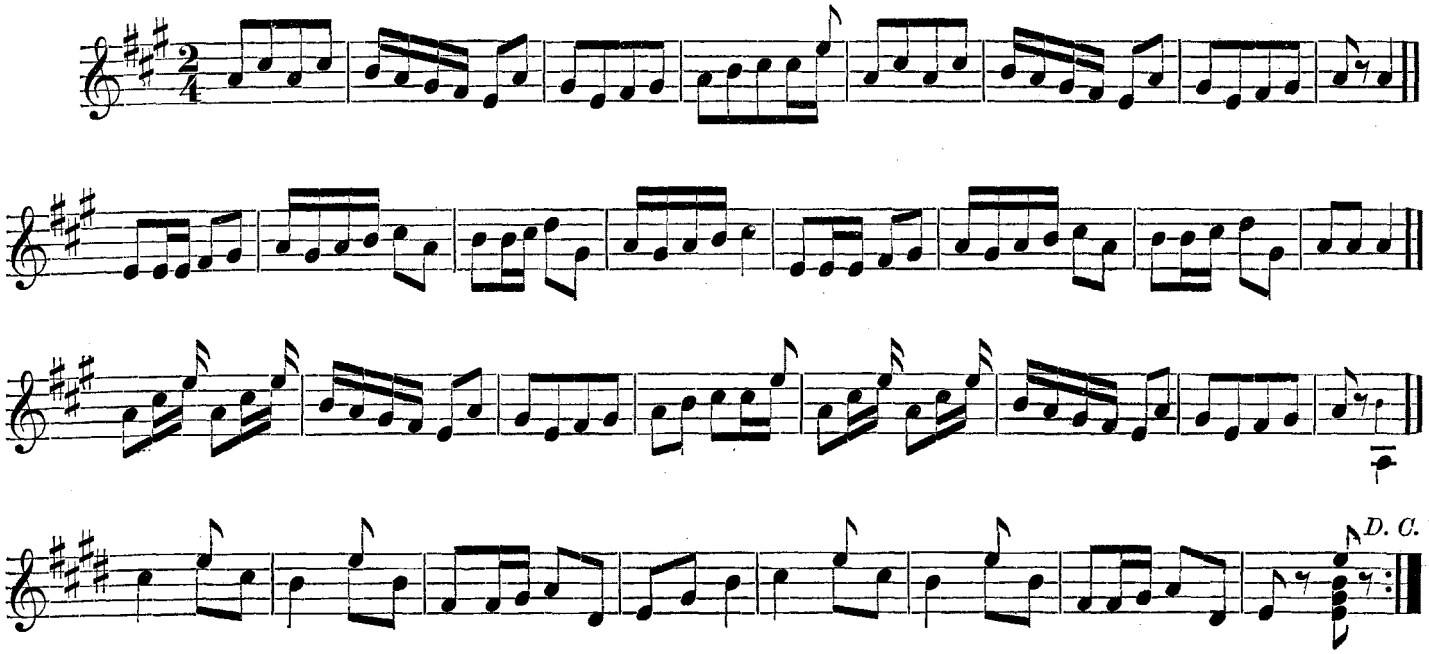
PADDLE YOUR OWN CANOE.



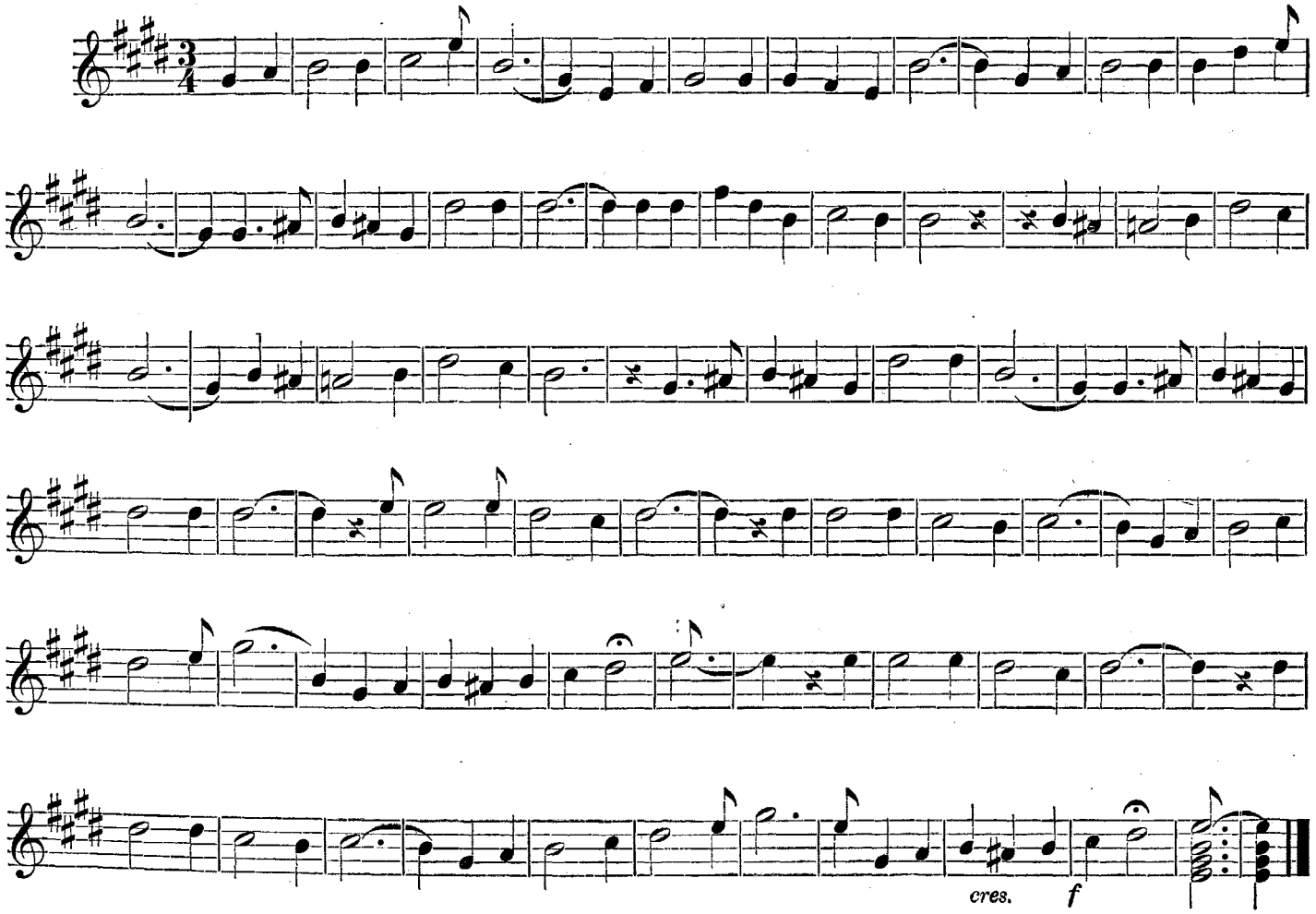
WHEN I WAS A LAD. (Pinafore.)



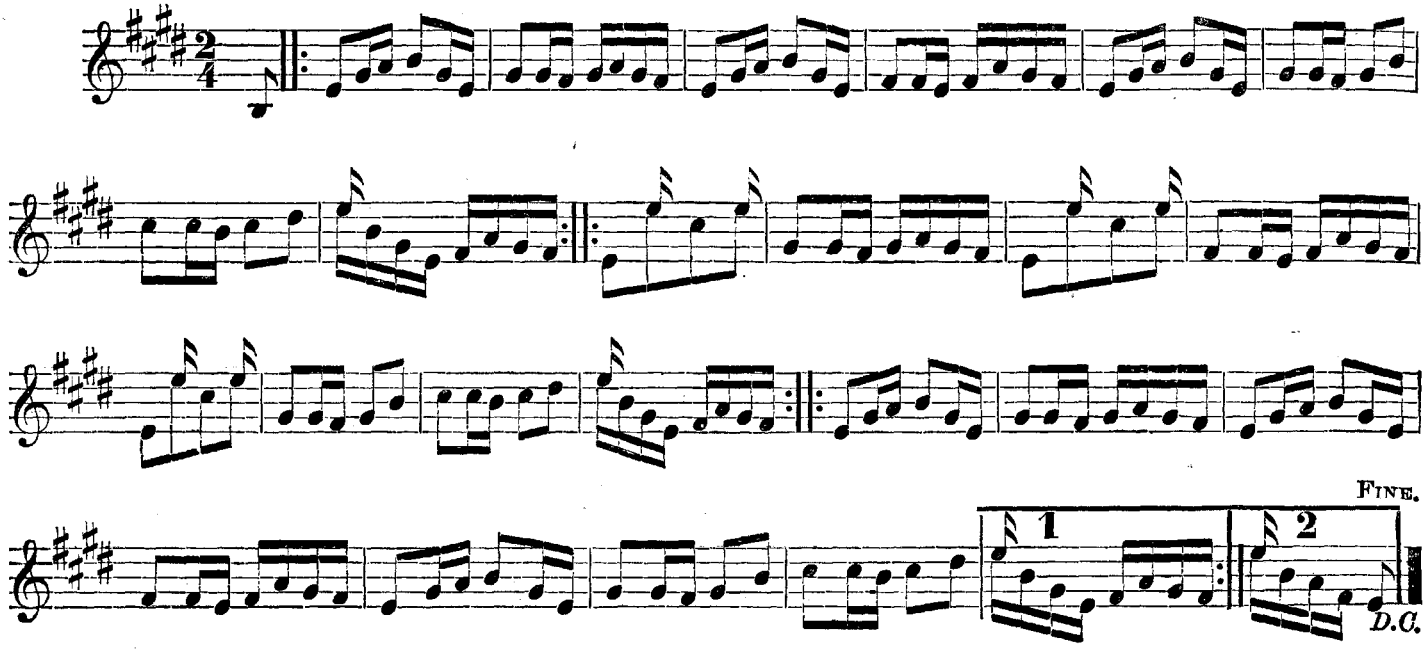
JOLLY SAILORS POLKA.



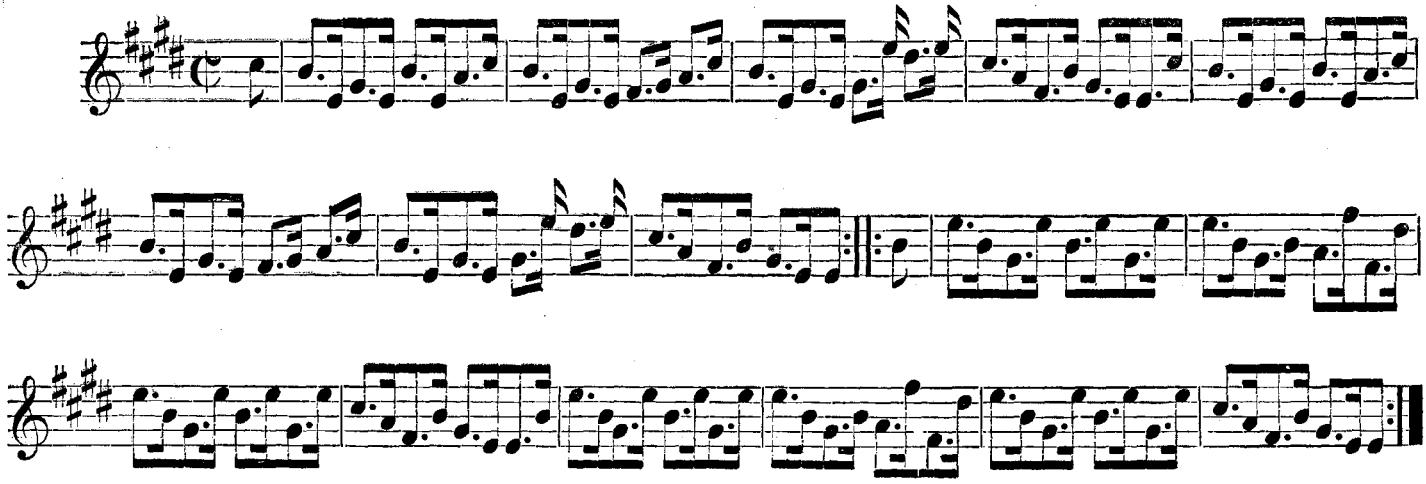
BLUE ALSATIAN MOUNTAINS.



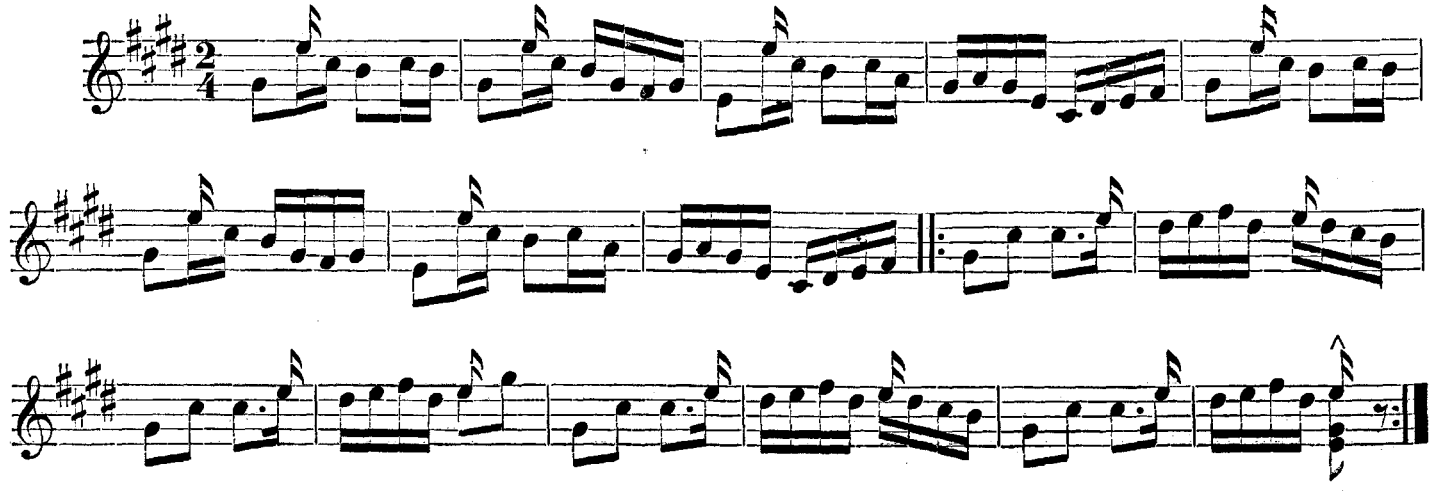
VIRGINIA REEL.



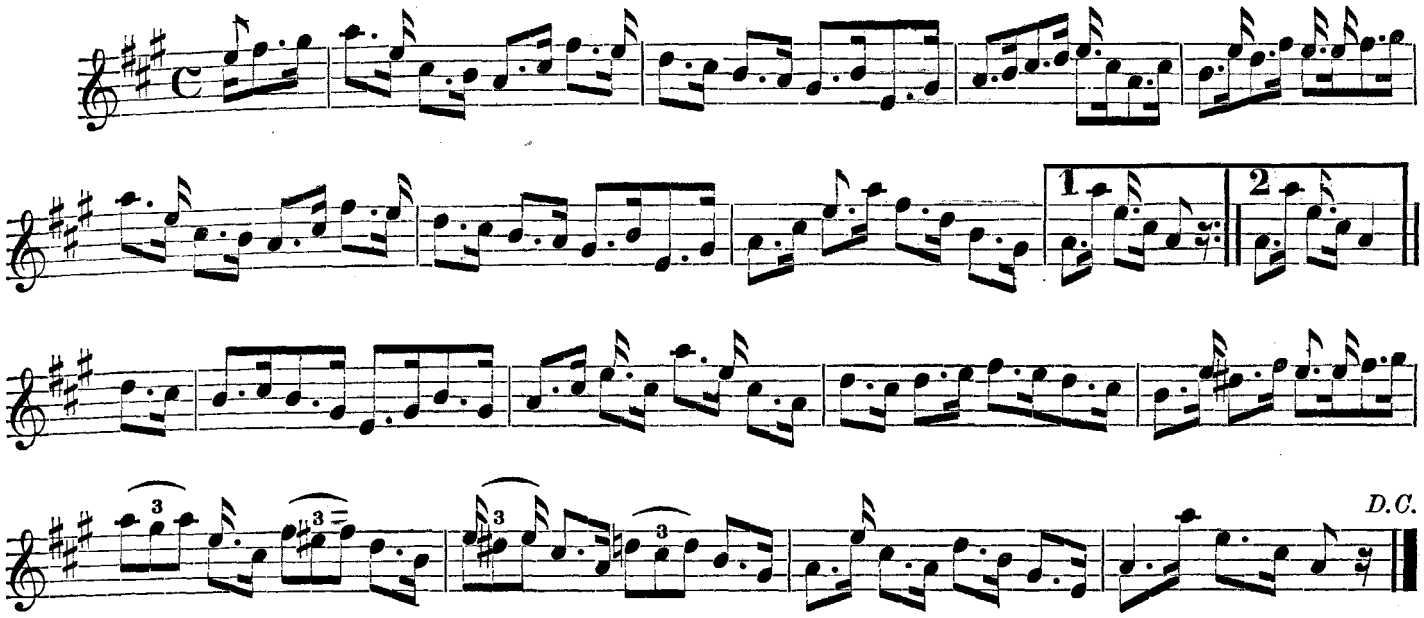
HIGHLAND FLING.



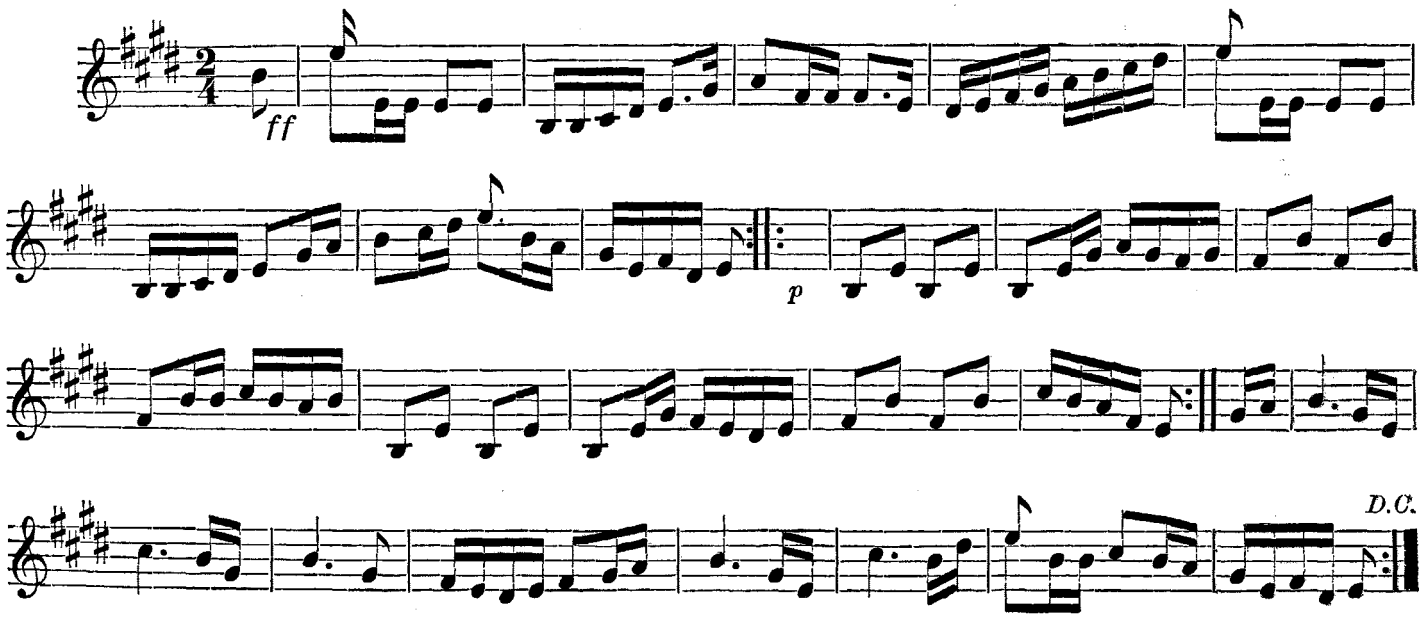
JIG COTILLON.



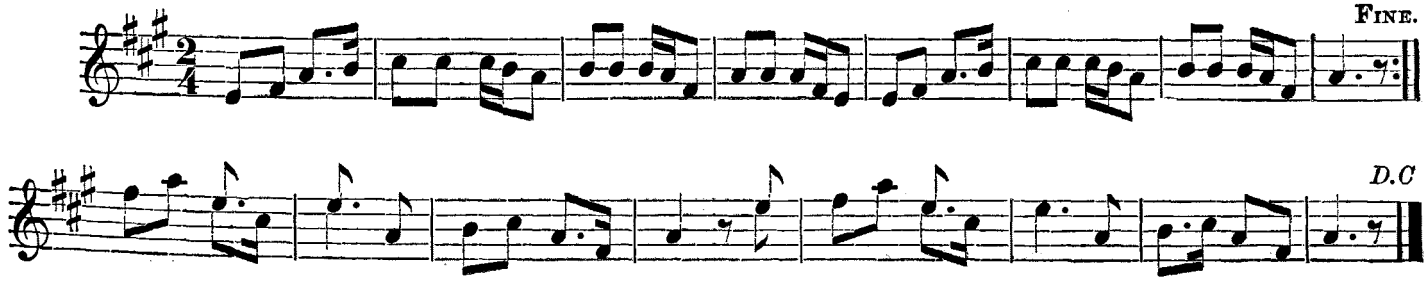
POPULAR CLOG.



BULLY JIG.

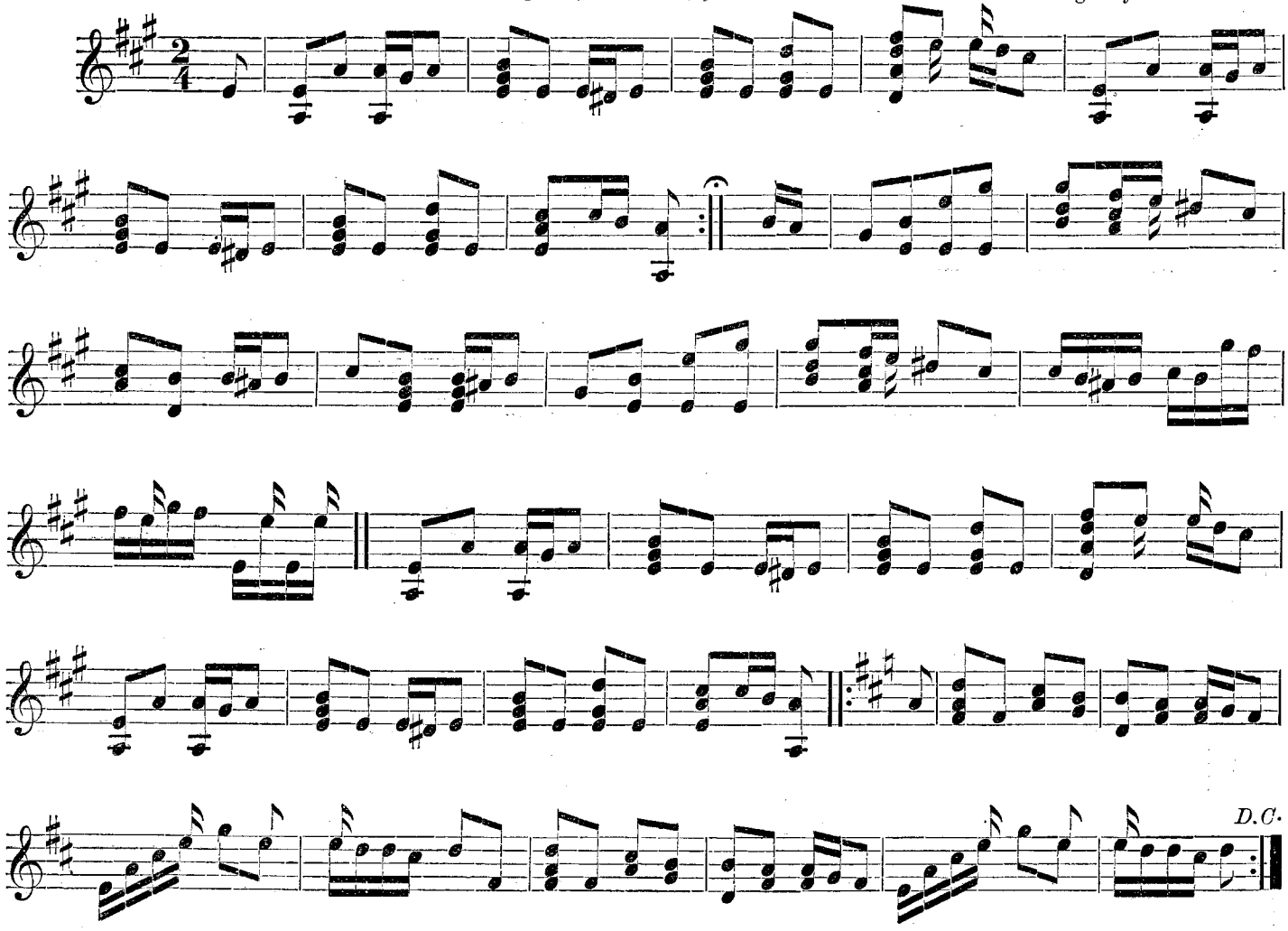


WILDERNESS JIG.

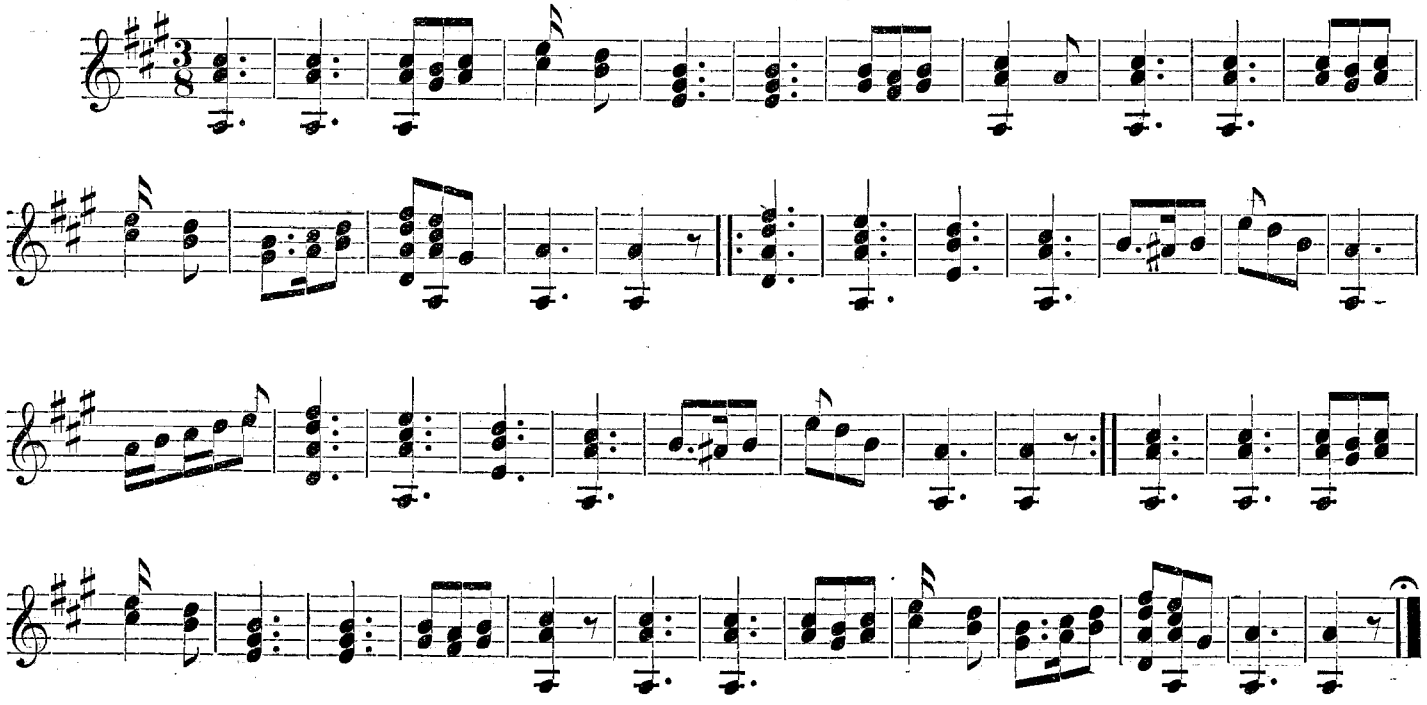


ORIGINAL POLKA.

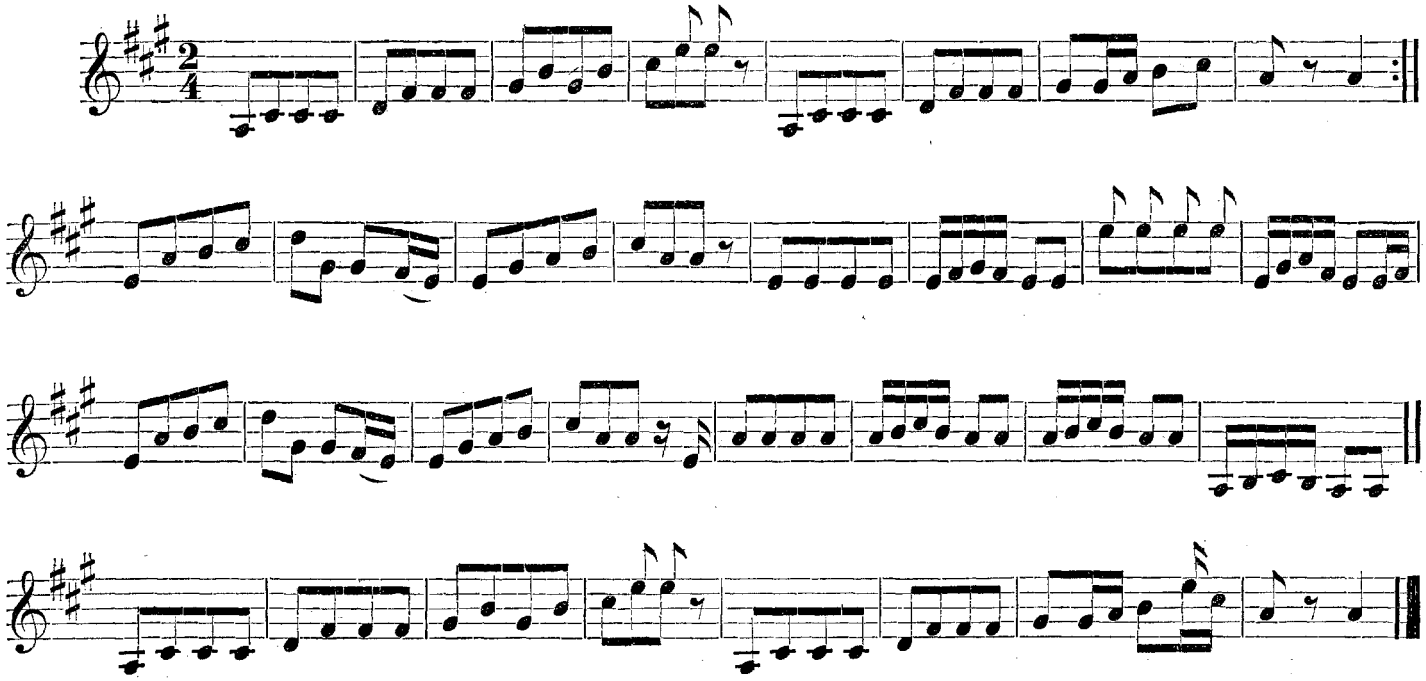
Arranged by A. BAUR.



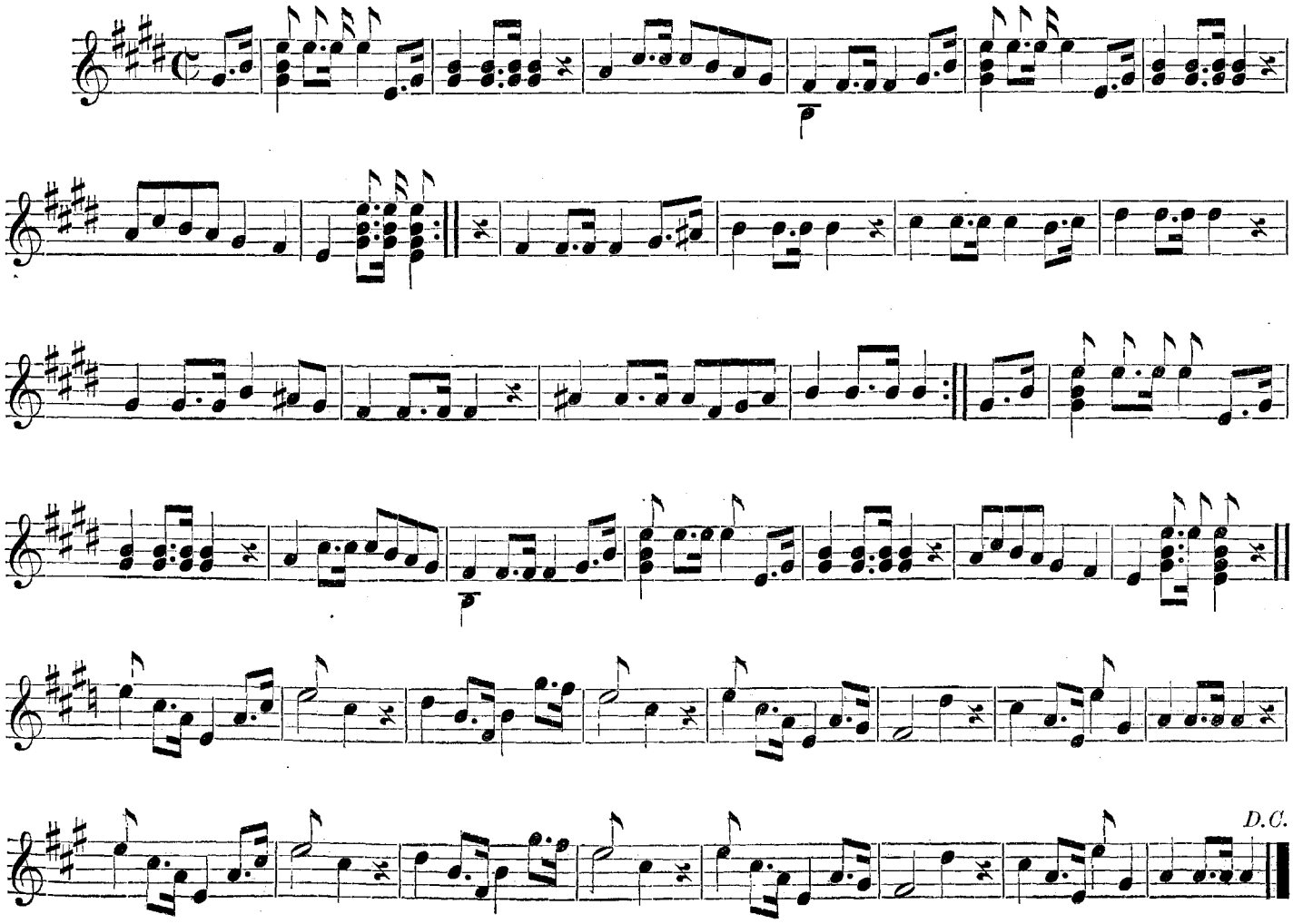
GERMAN WALTZ.



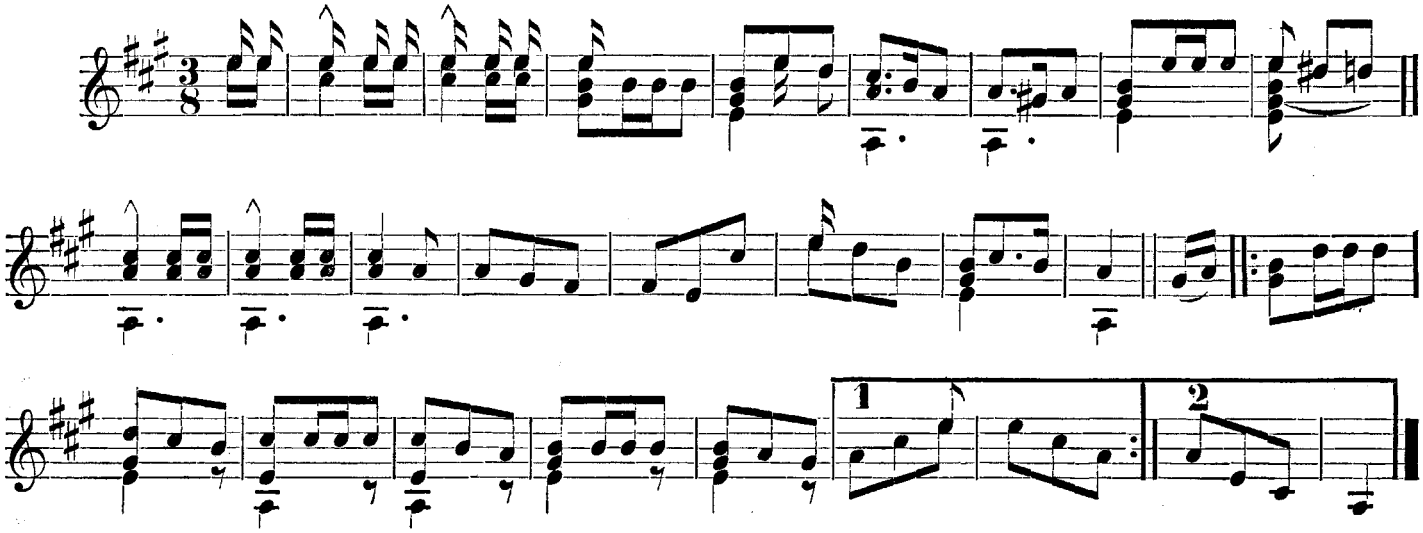
HEEL AND TOE POLKA.



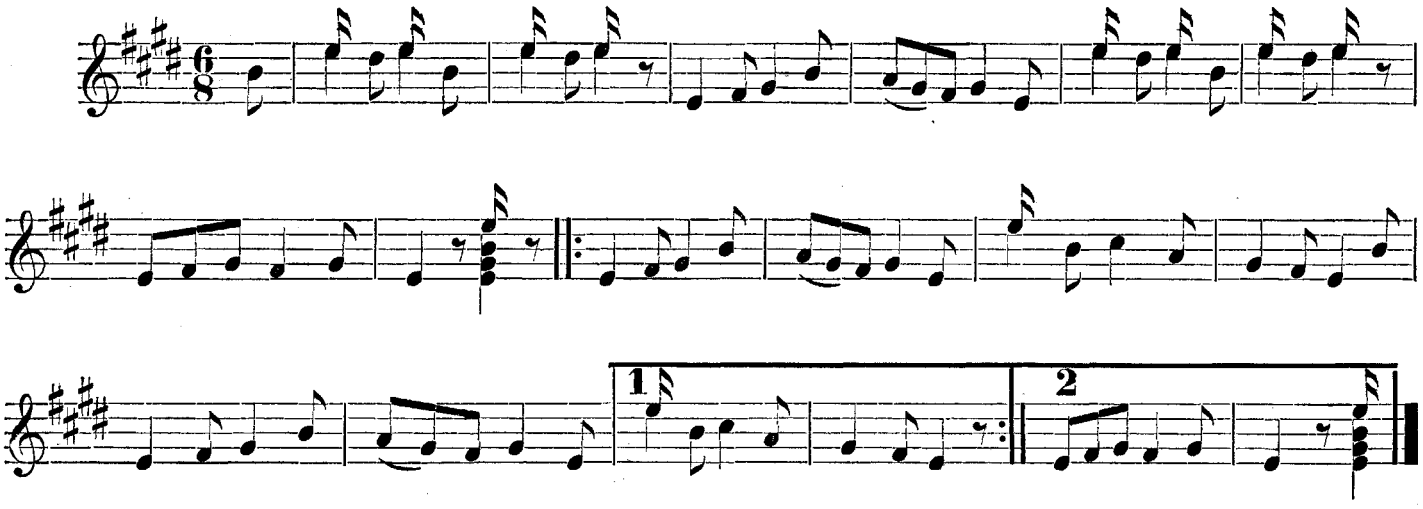
ROYAL MARCH.



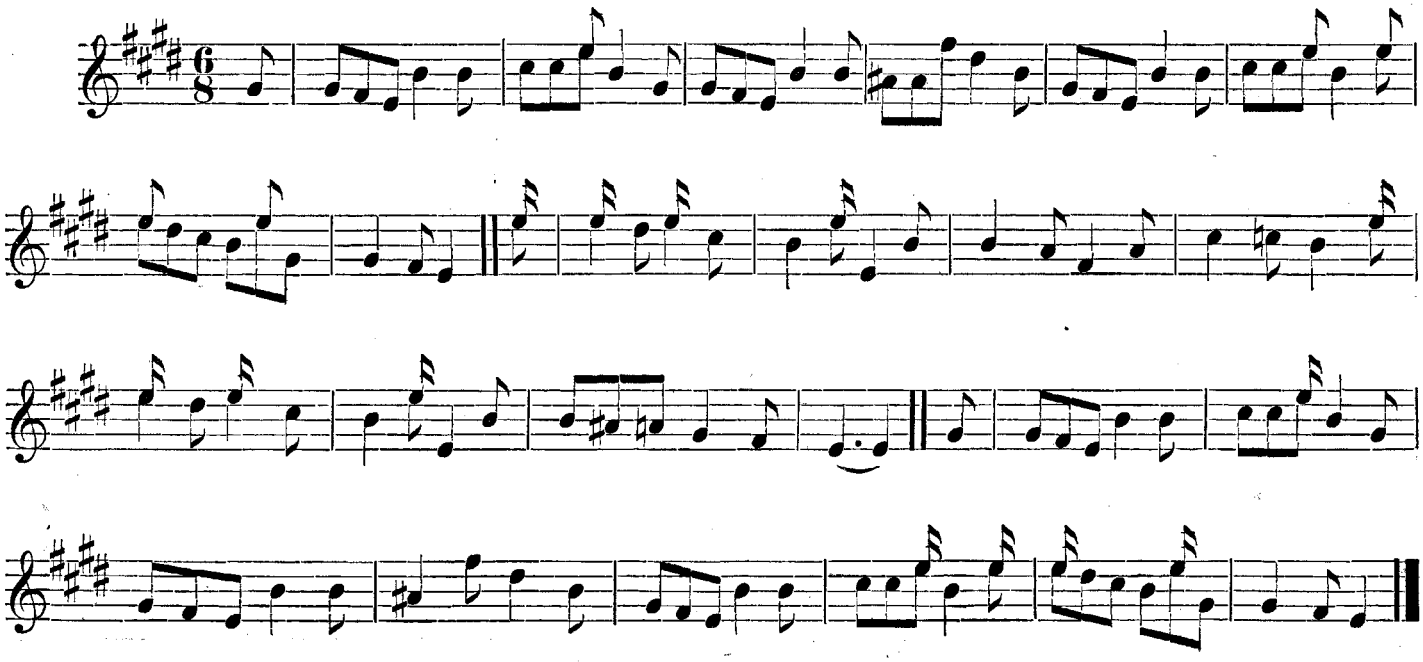
JUMBO WALTZ.



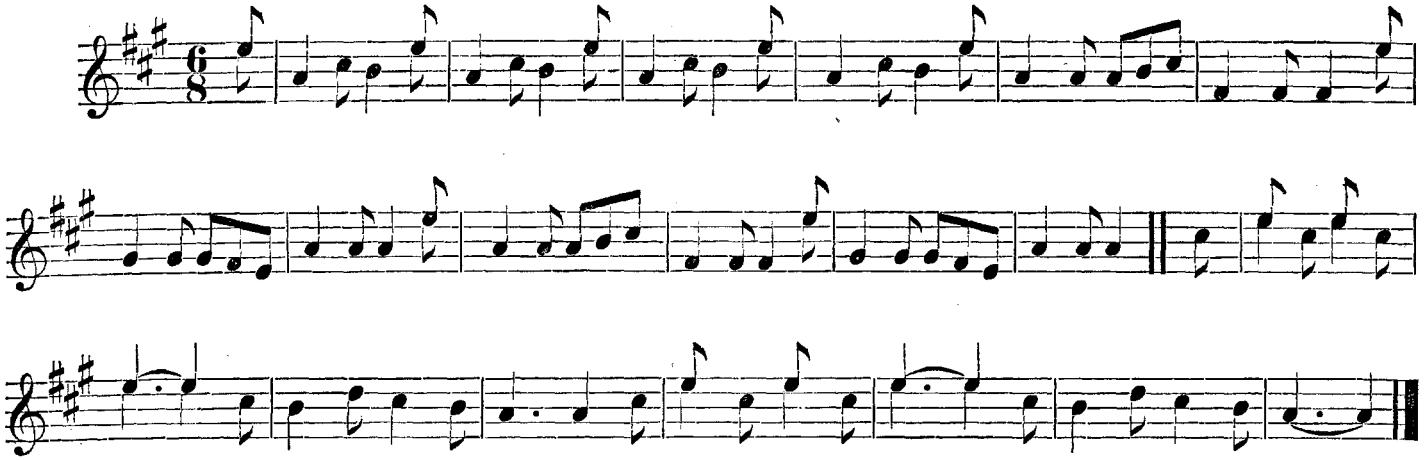
HUNKIDORI.



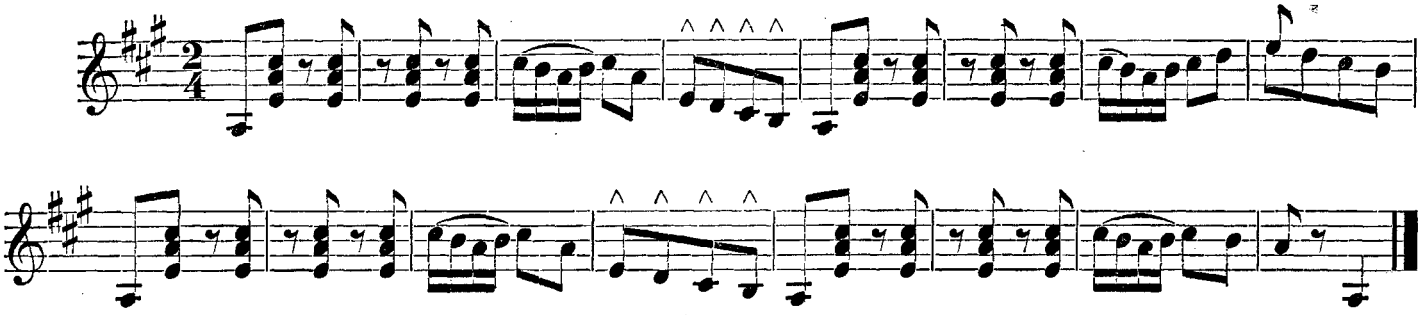
LANCASHIRE LASS.



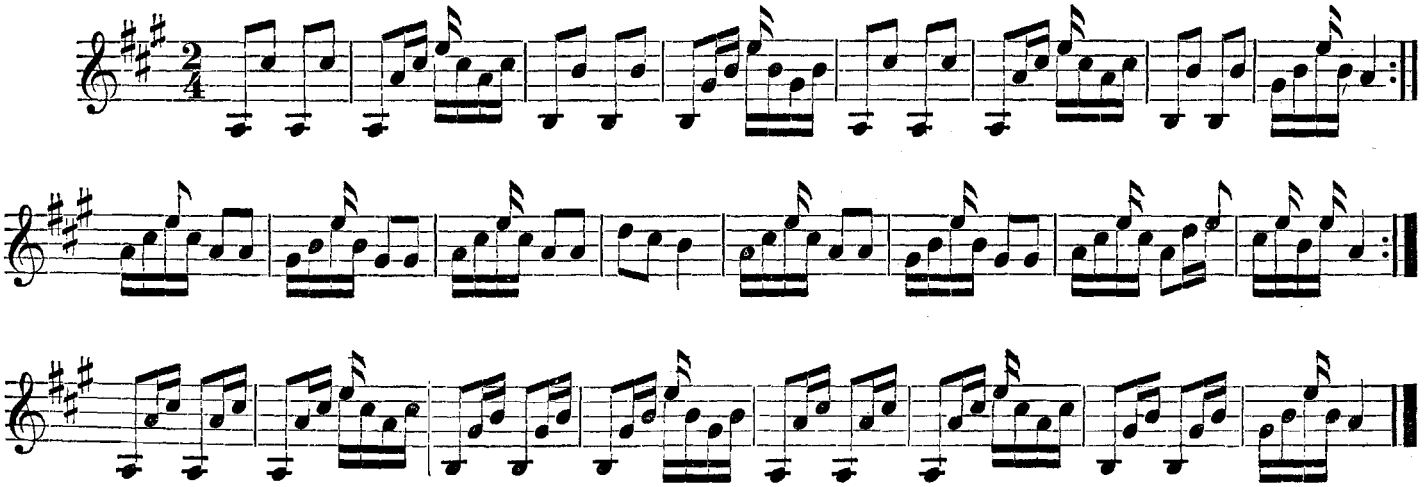
SHIFT THE SCENES.



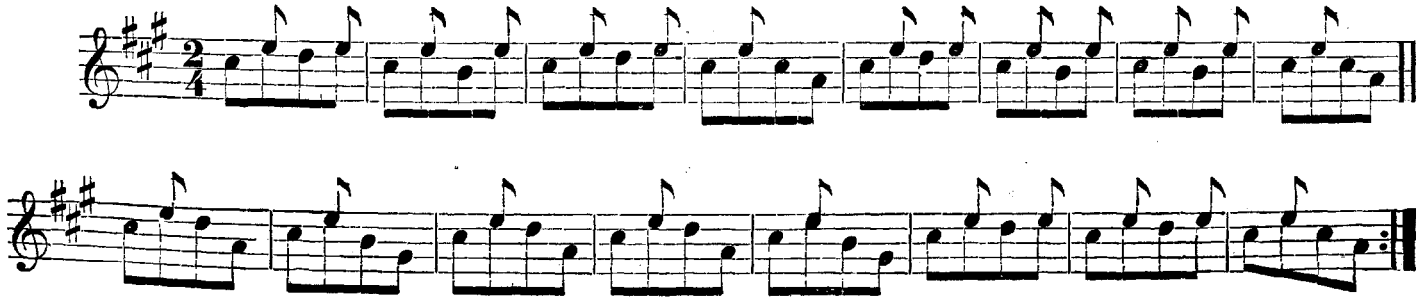
WALK AROUND.



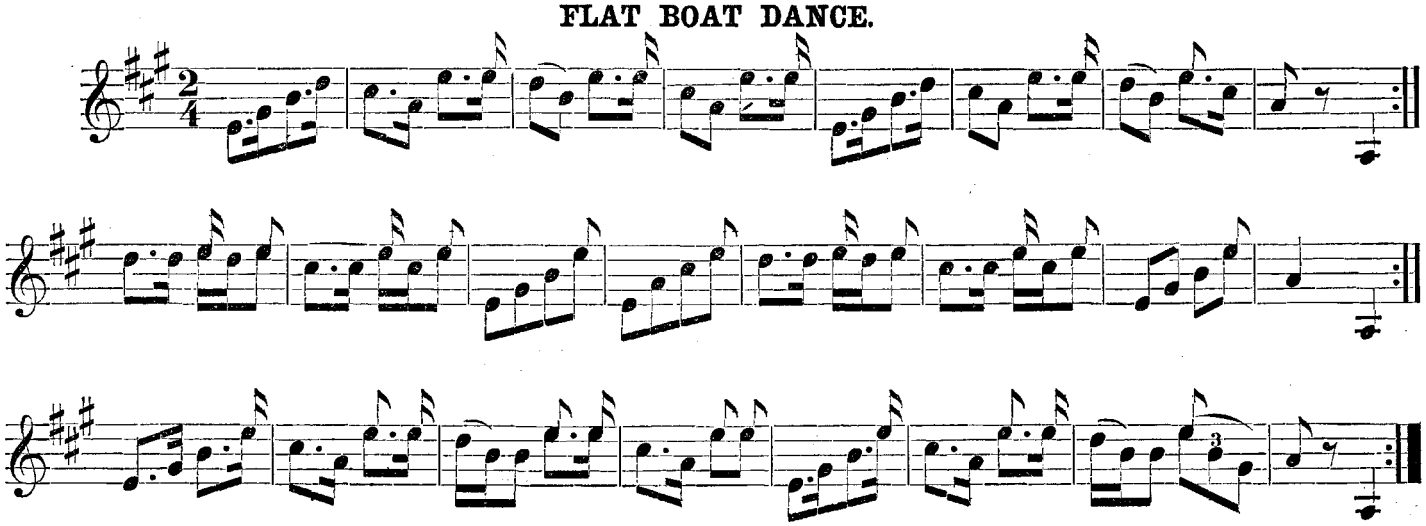
HOT CORN.



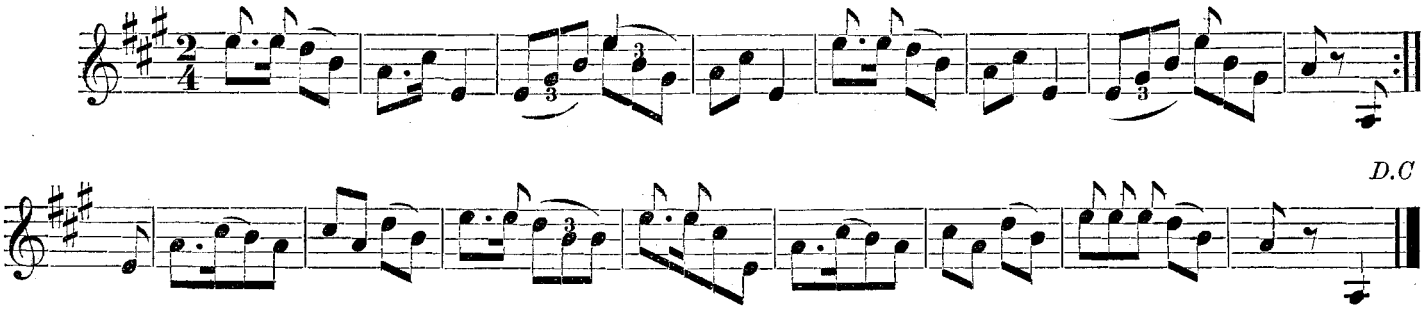
NANCY JANE.



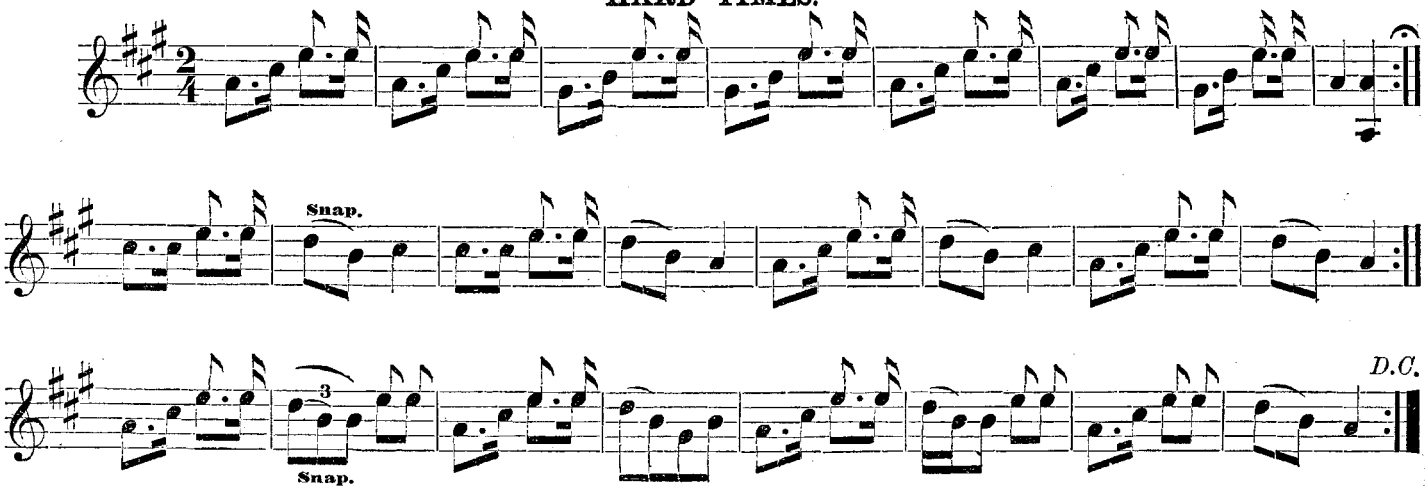
FLAT BOAT DANCE.



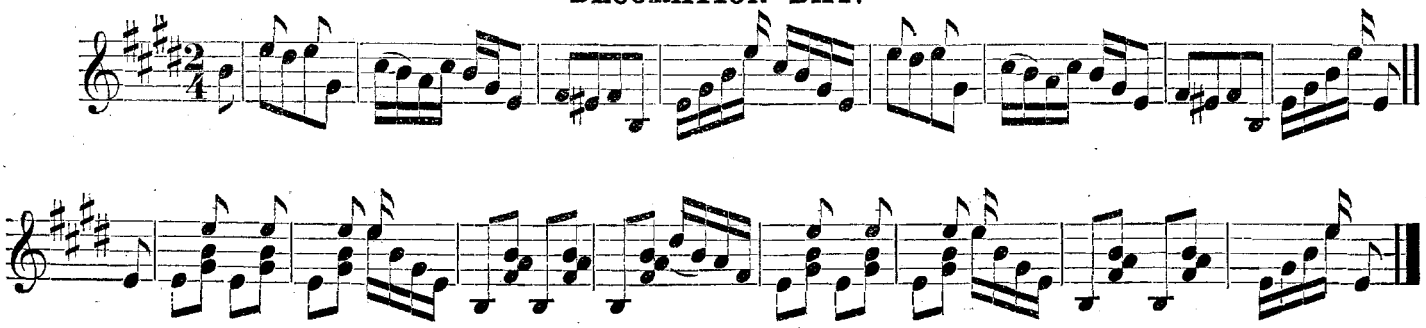
SILVER SPOONS.



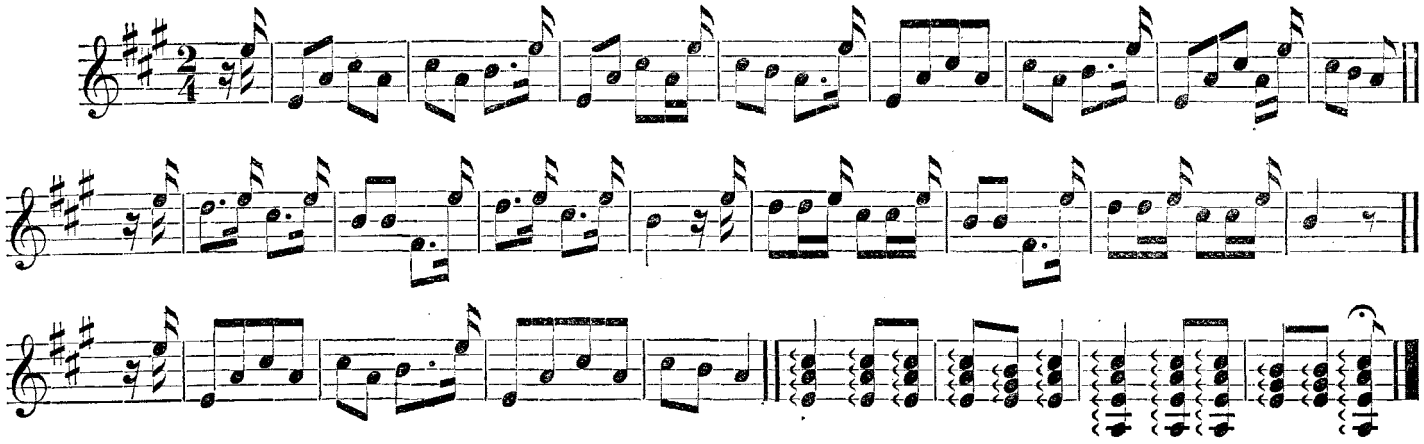
HARD TIMES.



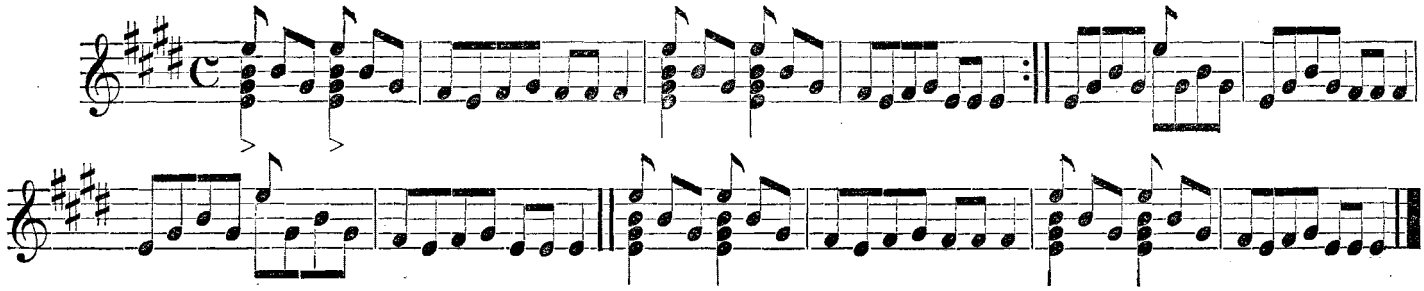
DECORATION DAY.



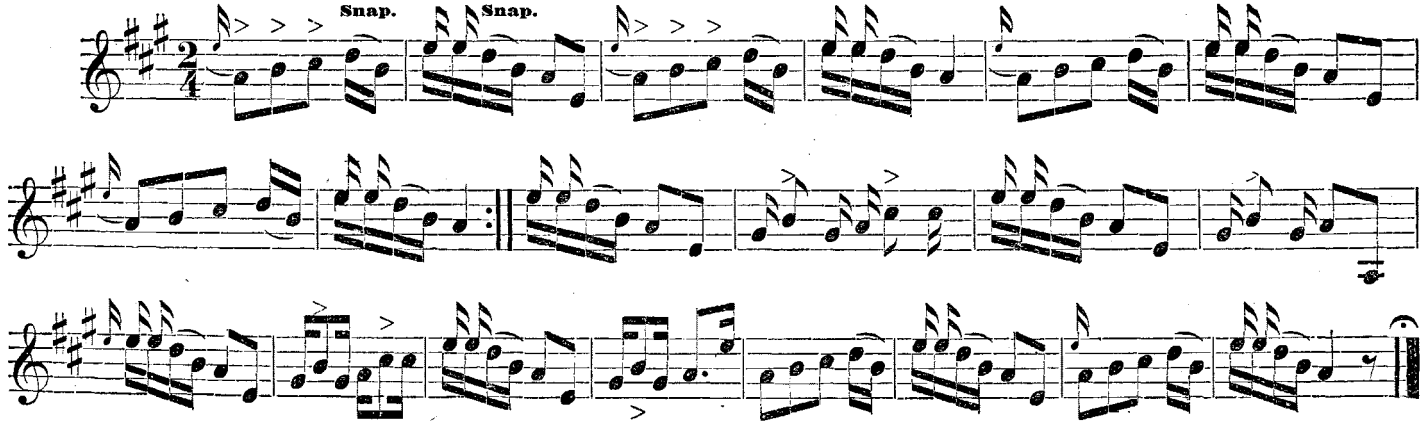
PEPPER-POT DANCE.



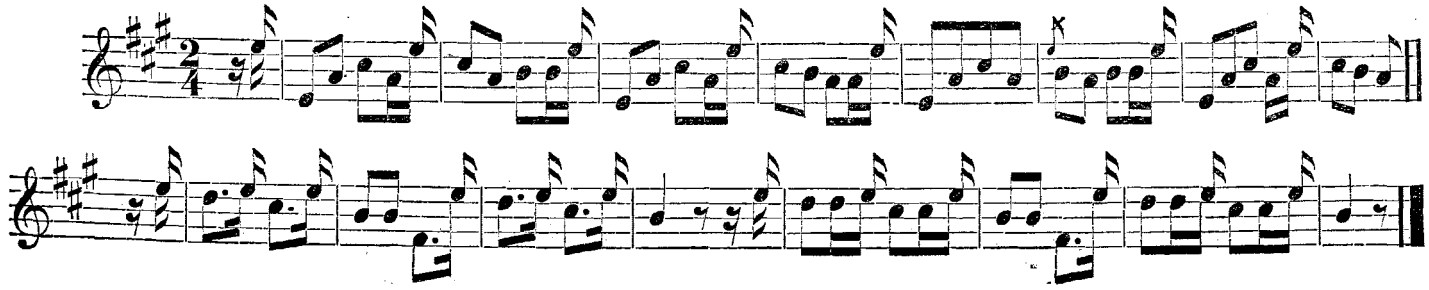
DARKIES DELIGHT.



JUBA DANCE.

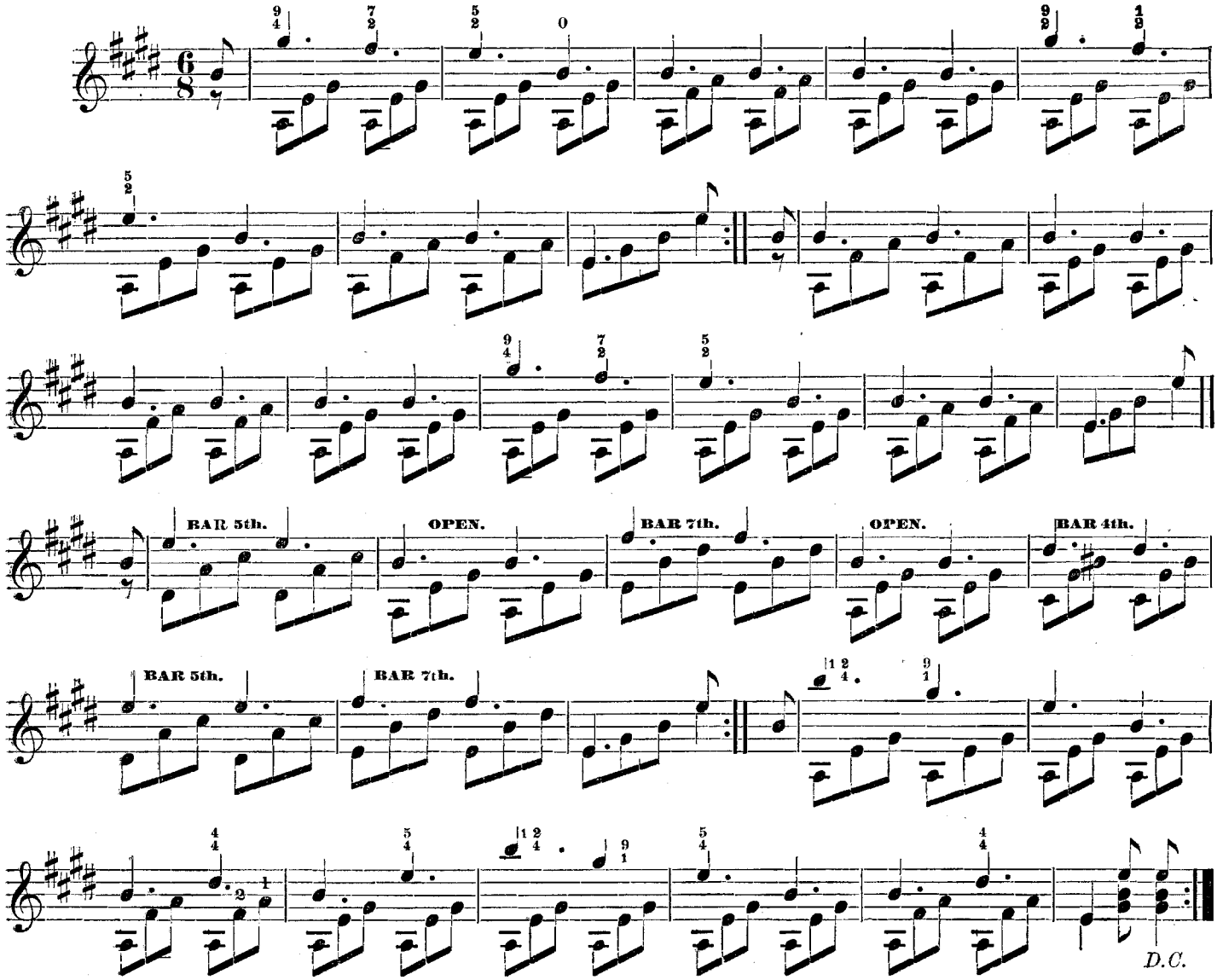


MAN IN THE MOON.

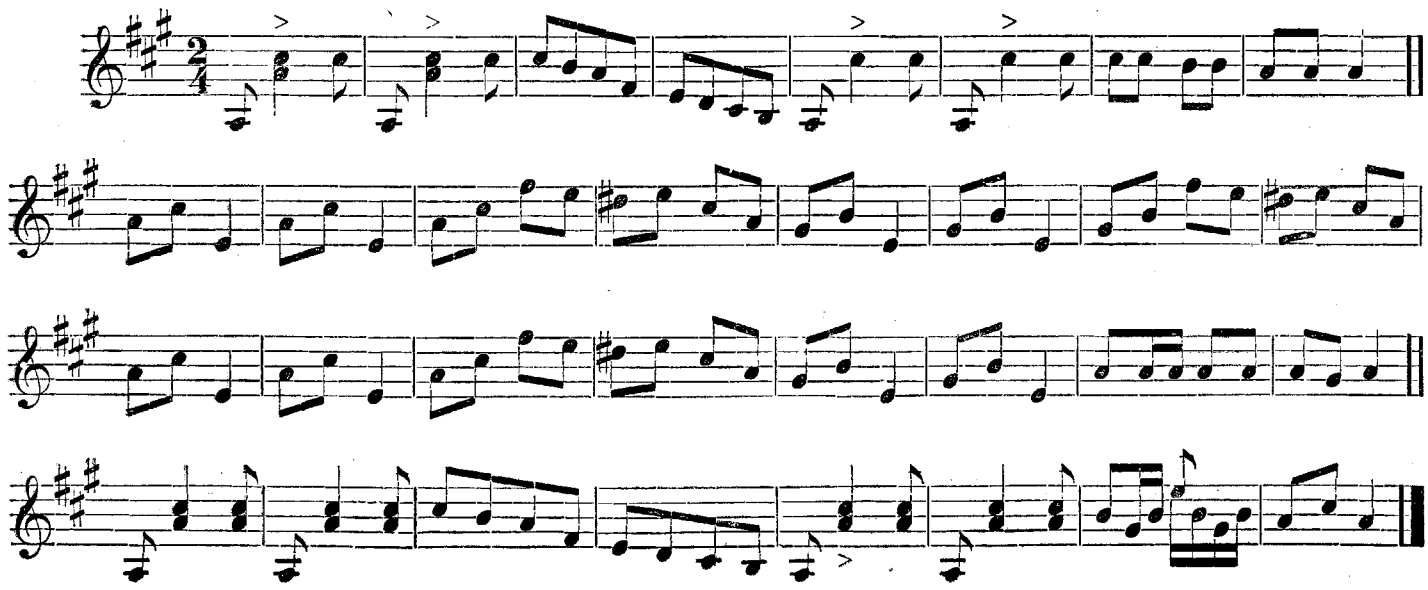


SPANISH FANDANGO.

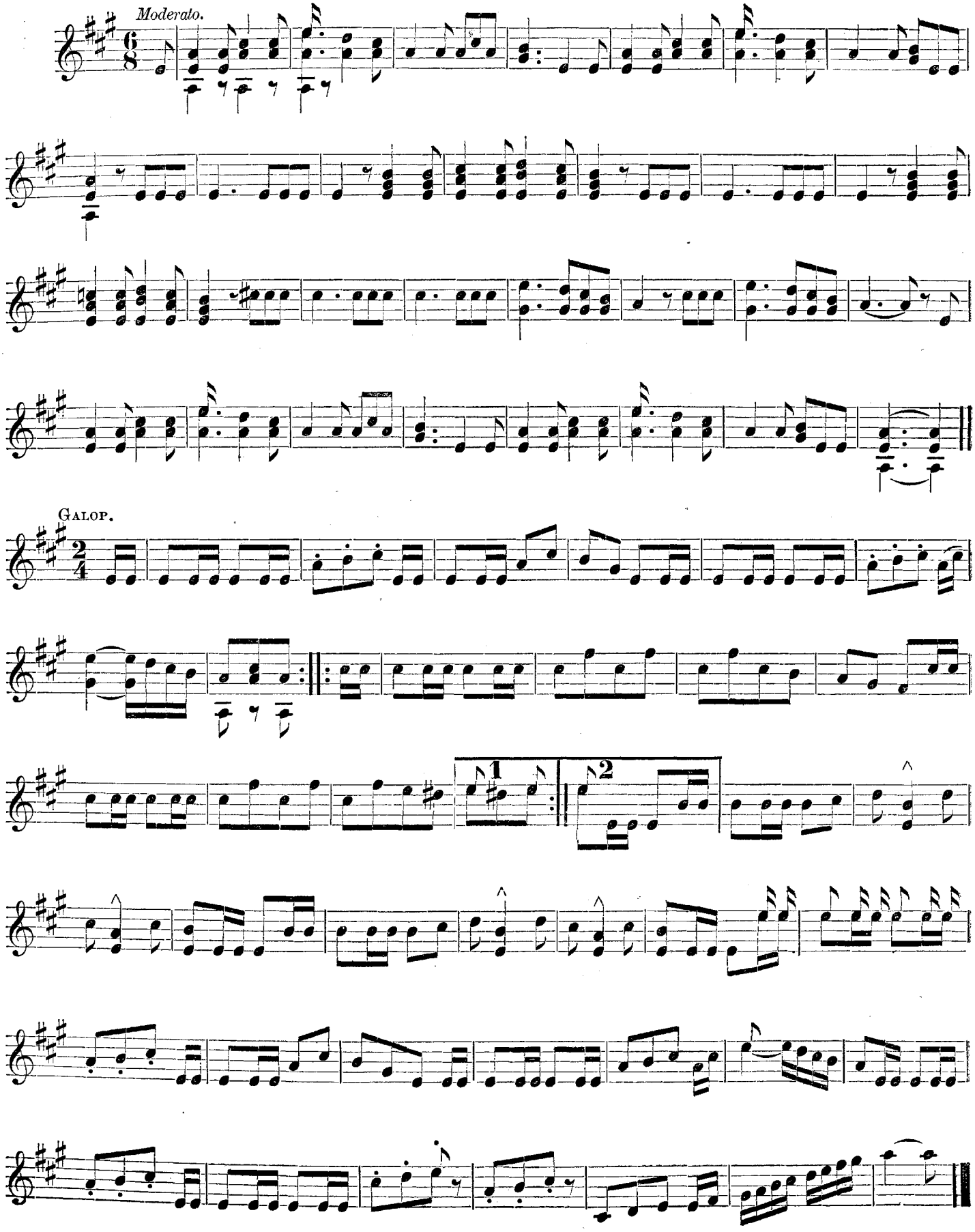
Tune 4th string to B.



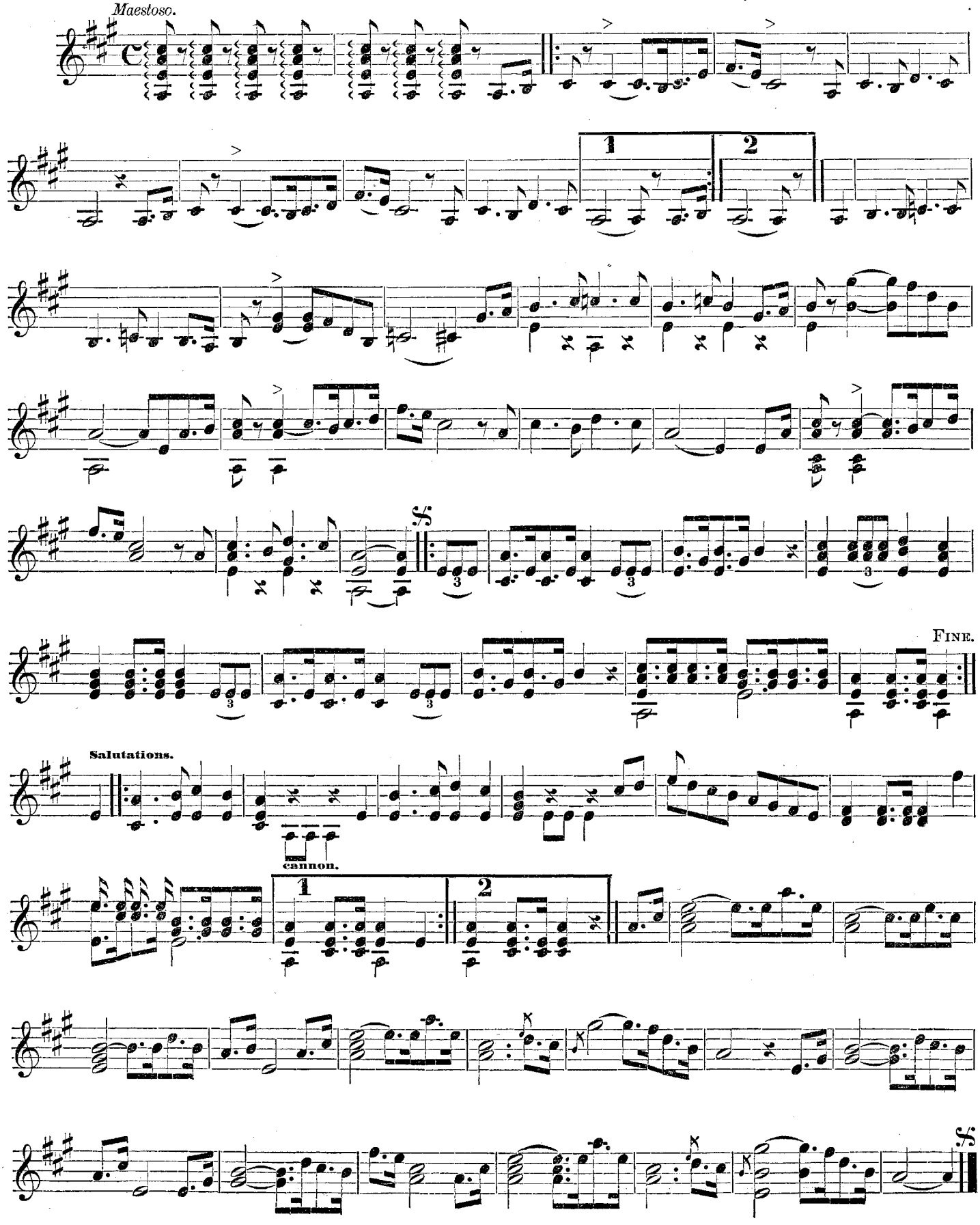
BABY ELEPHANT. (Walk around.)



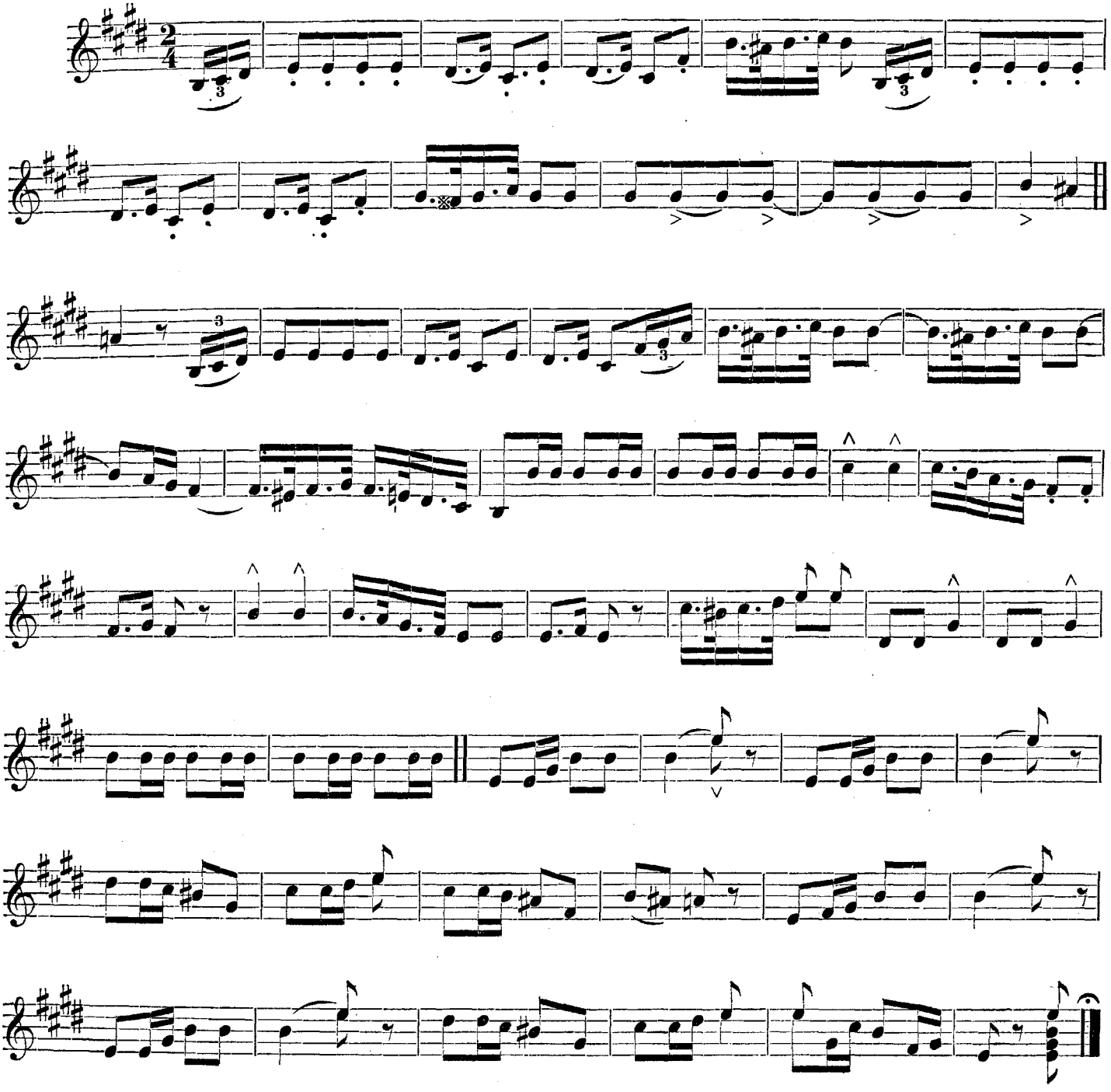
WILLIAM TELL.



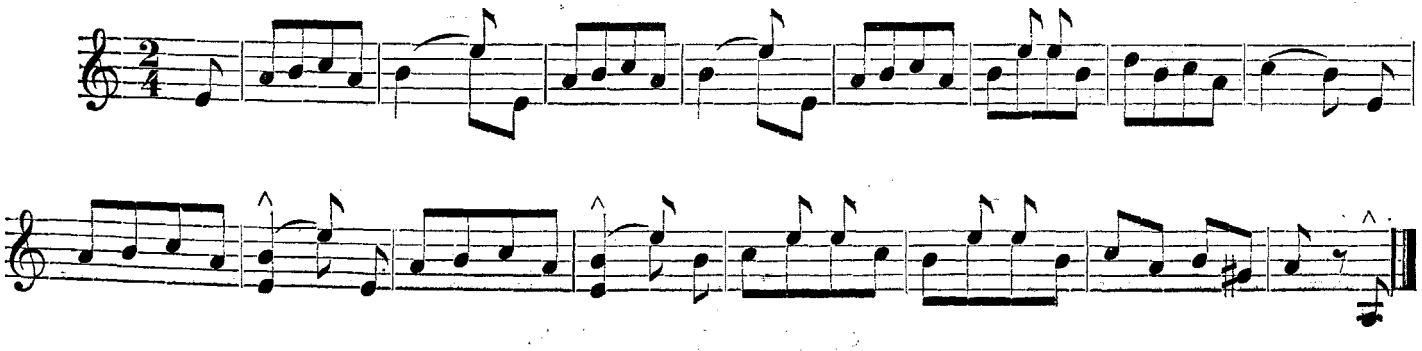
SMITH'S MARCH.



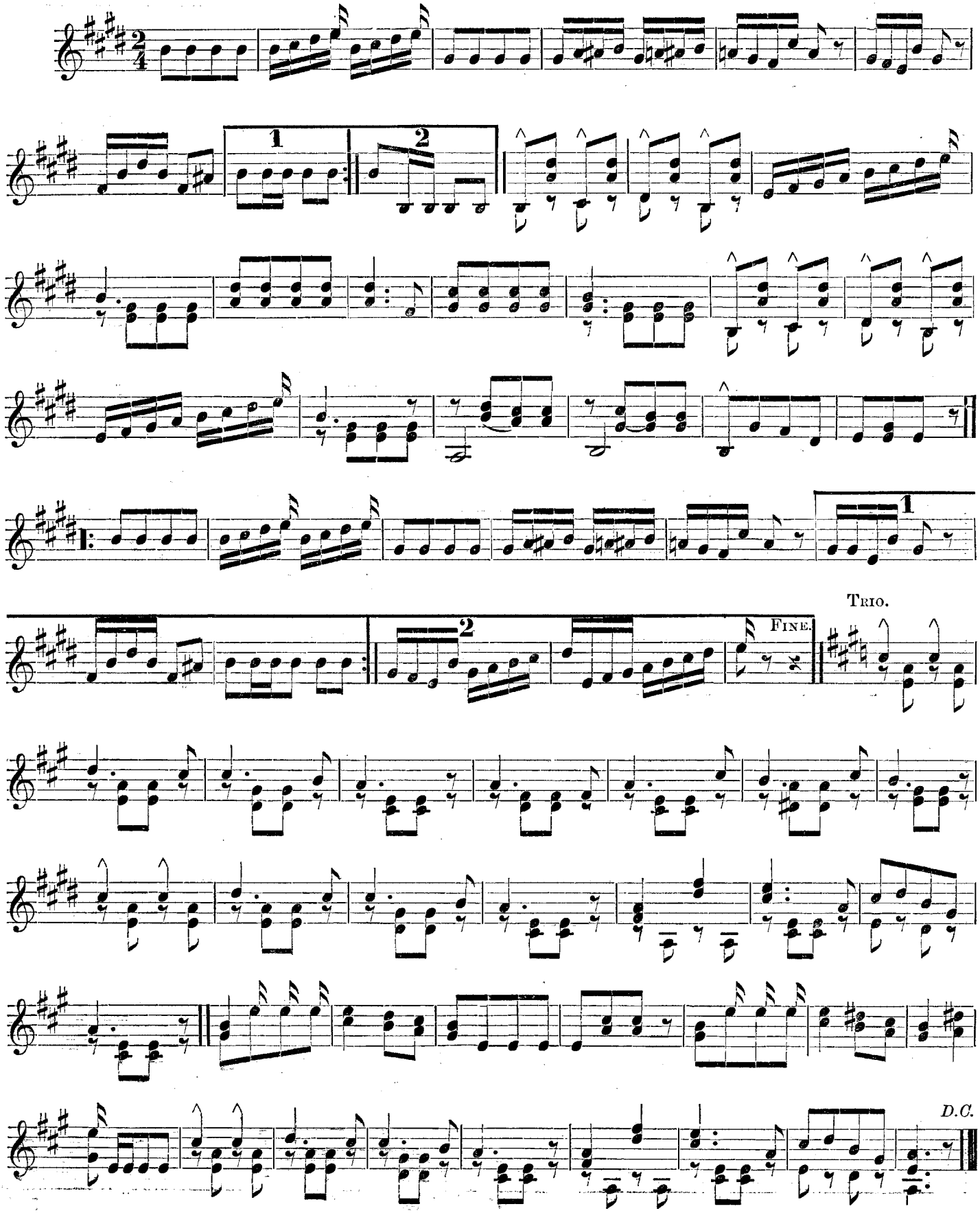
TURKISH REVEILLE.



MINOR JIG.



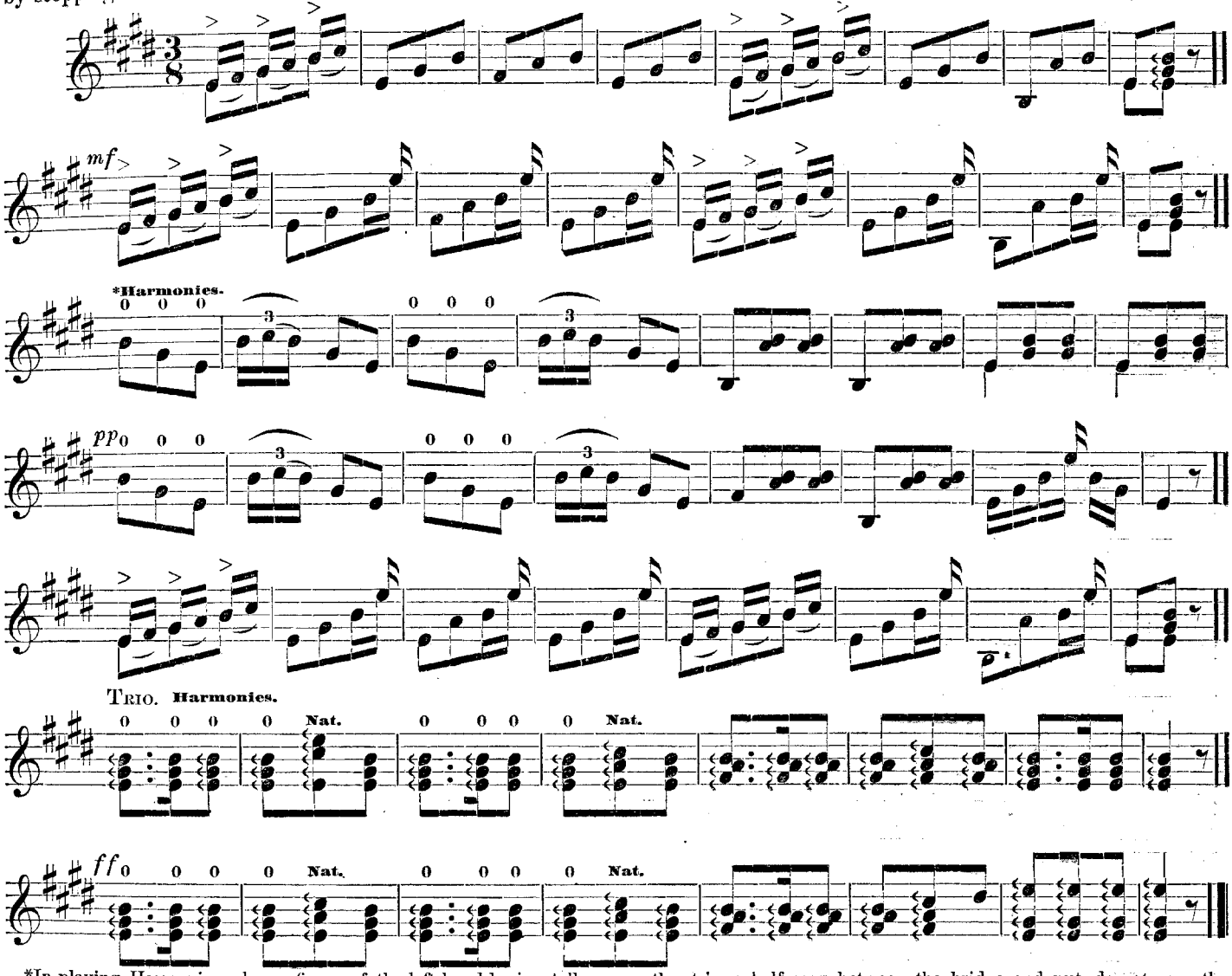
TALLY-HO! POLKA.



Copyright, 1882, by W. F. SHAW.

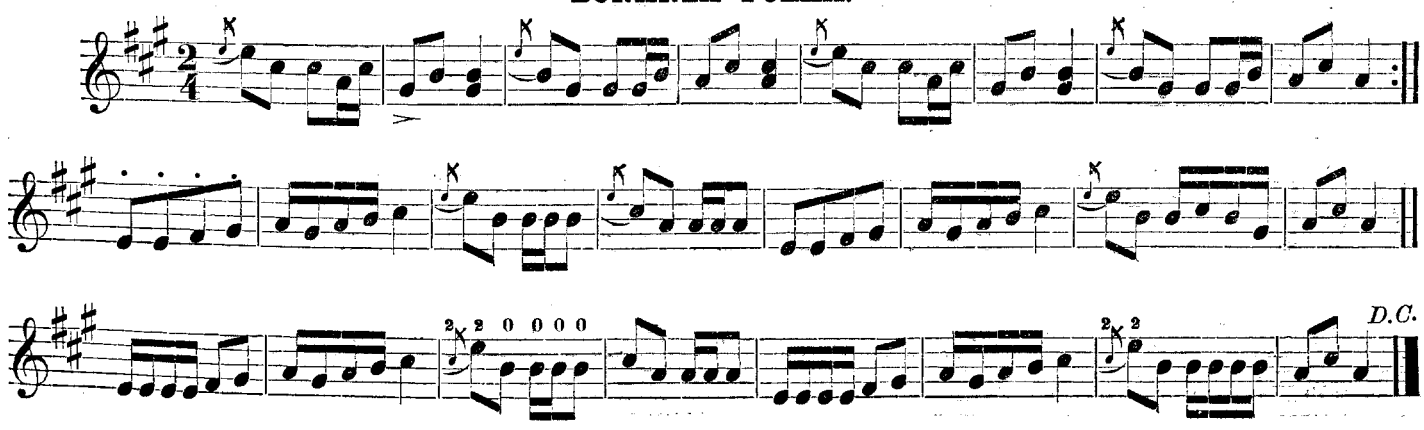
FANDANGO.

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.

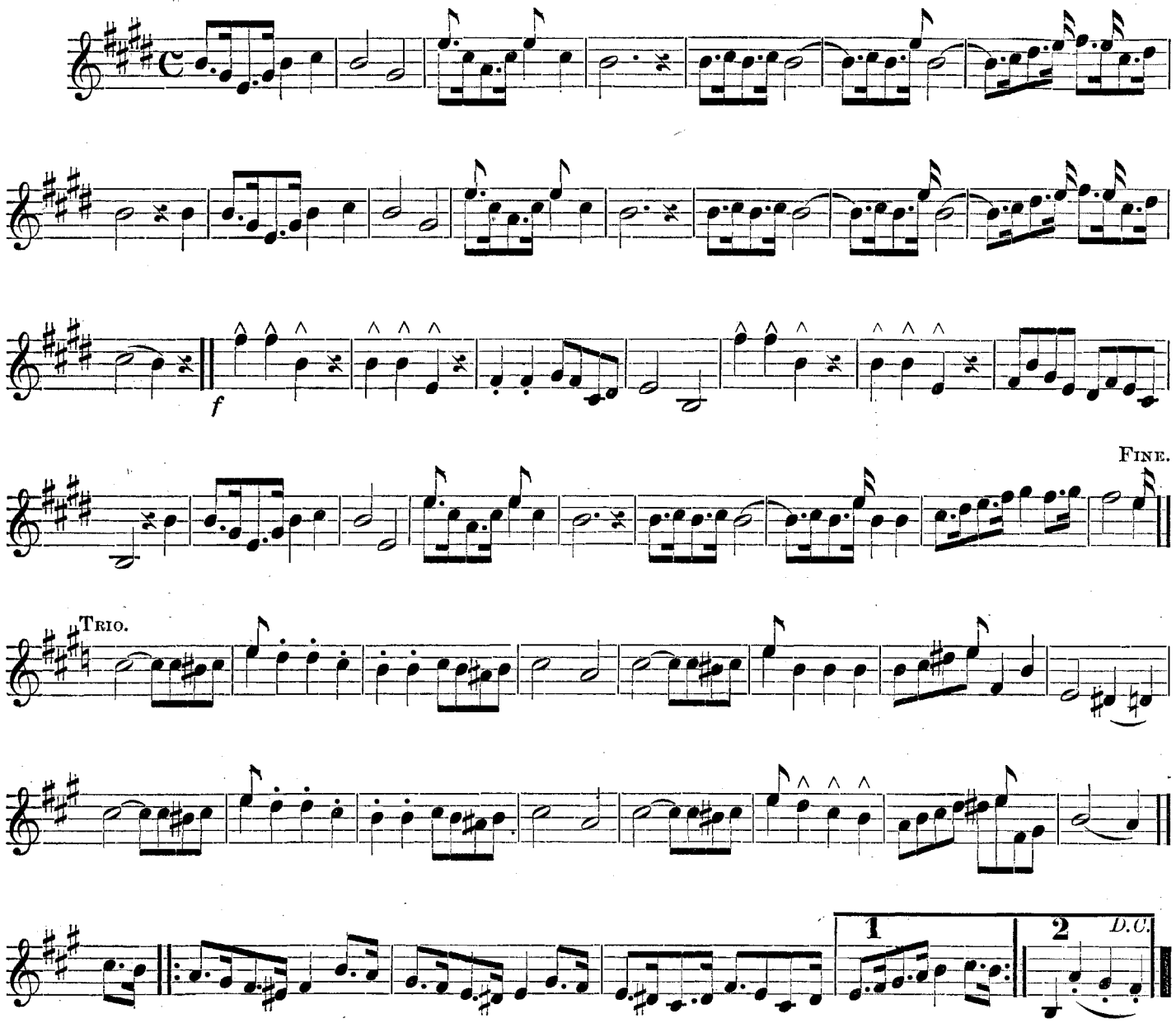


*In playing Harmonies, place a finger of the left hand horizontally across the strings, half way between the bridge and nut; do not press the strings upon the finger-board, but let the fingers touch quite lightly; removing them instantly, that the vibration may be free, and a flute-like tone will be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

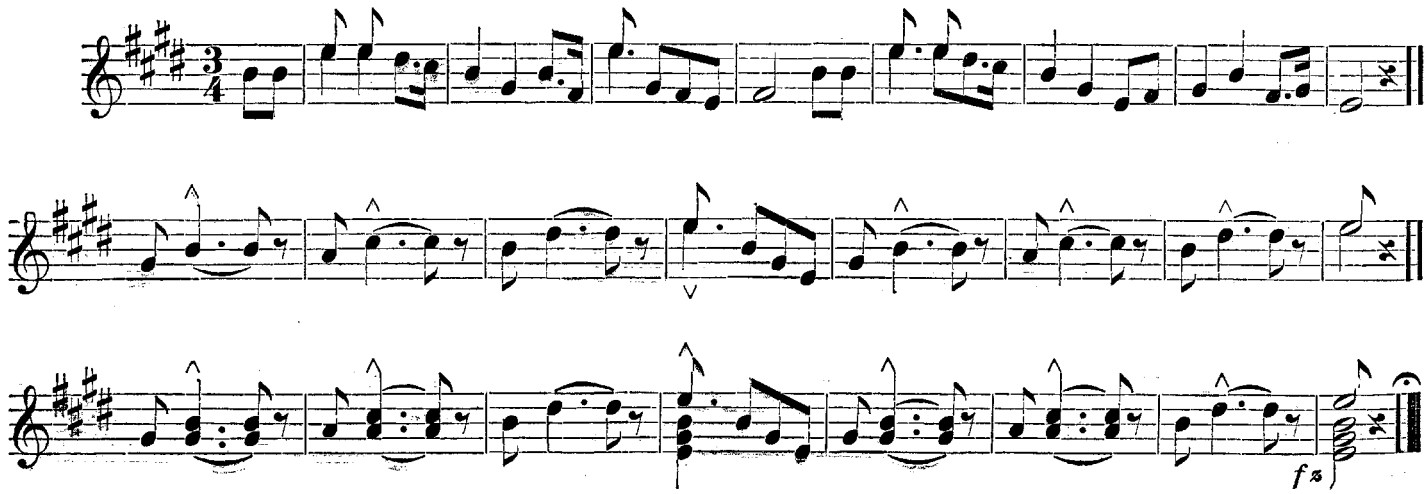
BONANZA POLKA.



RANK AND FILE MARCH.

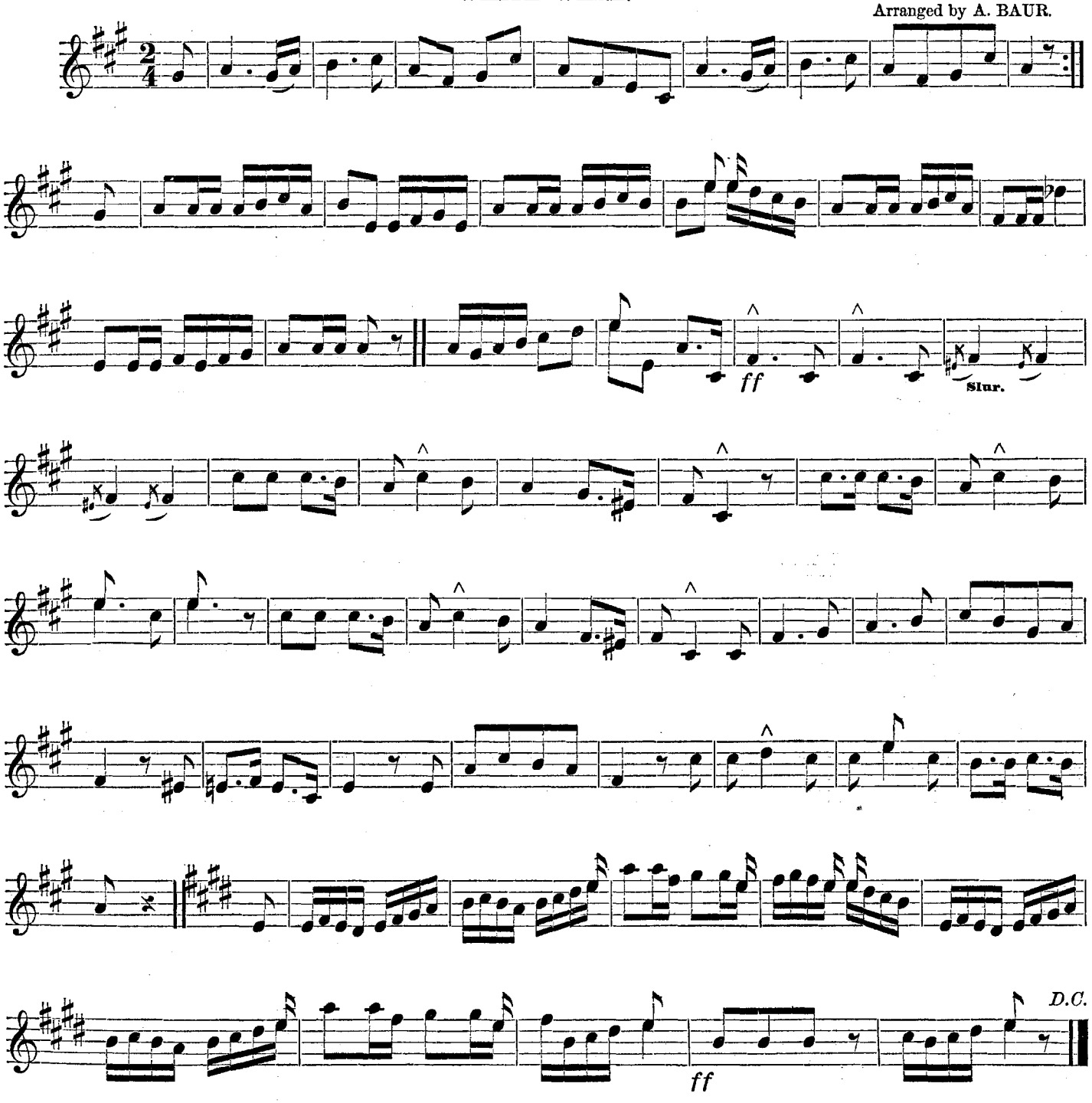


NO SIR?

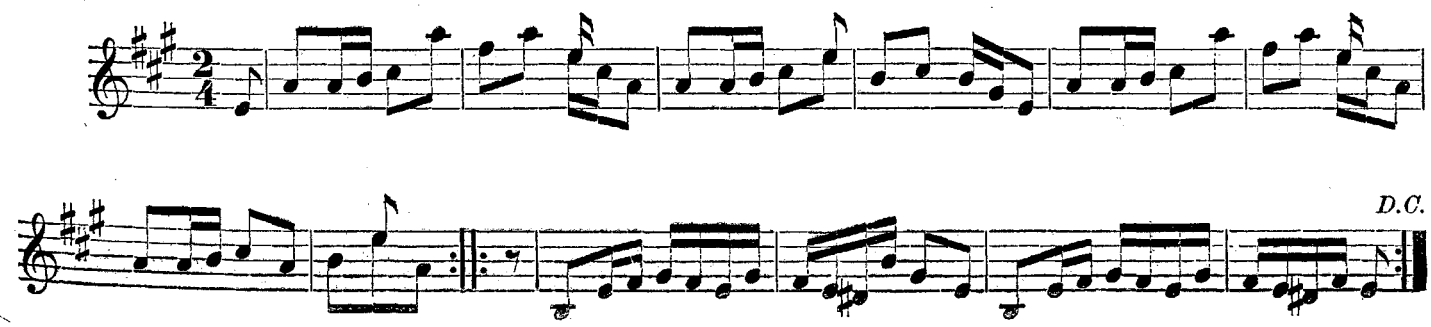


WHITE WASH.

Arranged by A. BAUR.

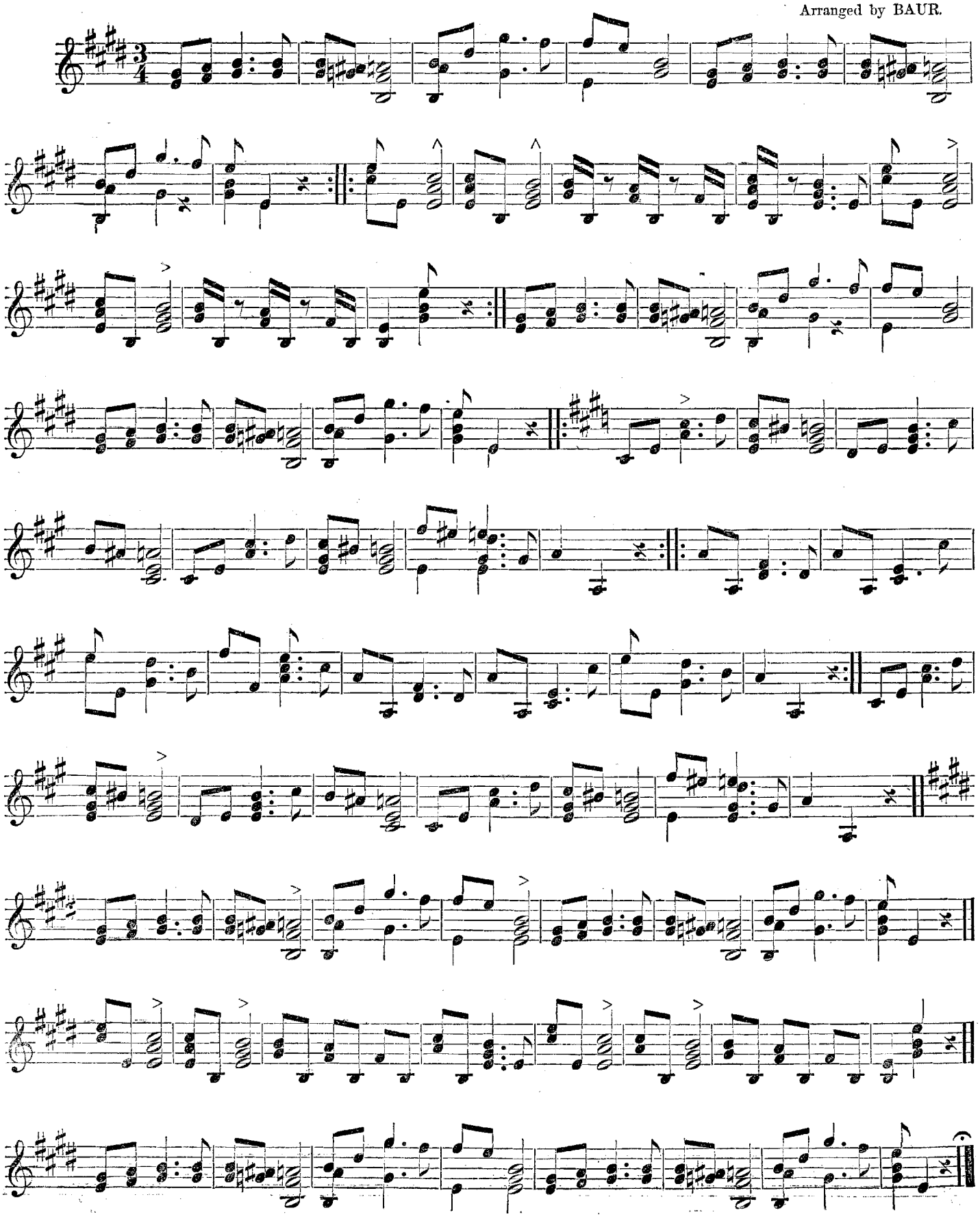


CIRCUS JIG.



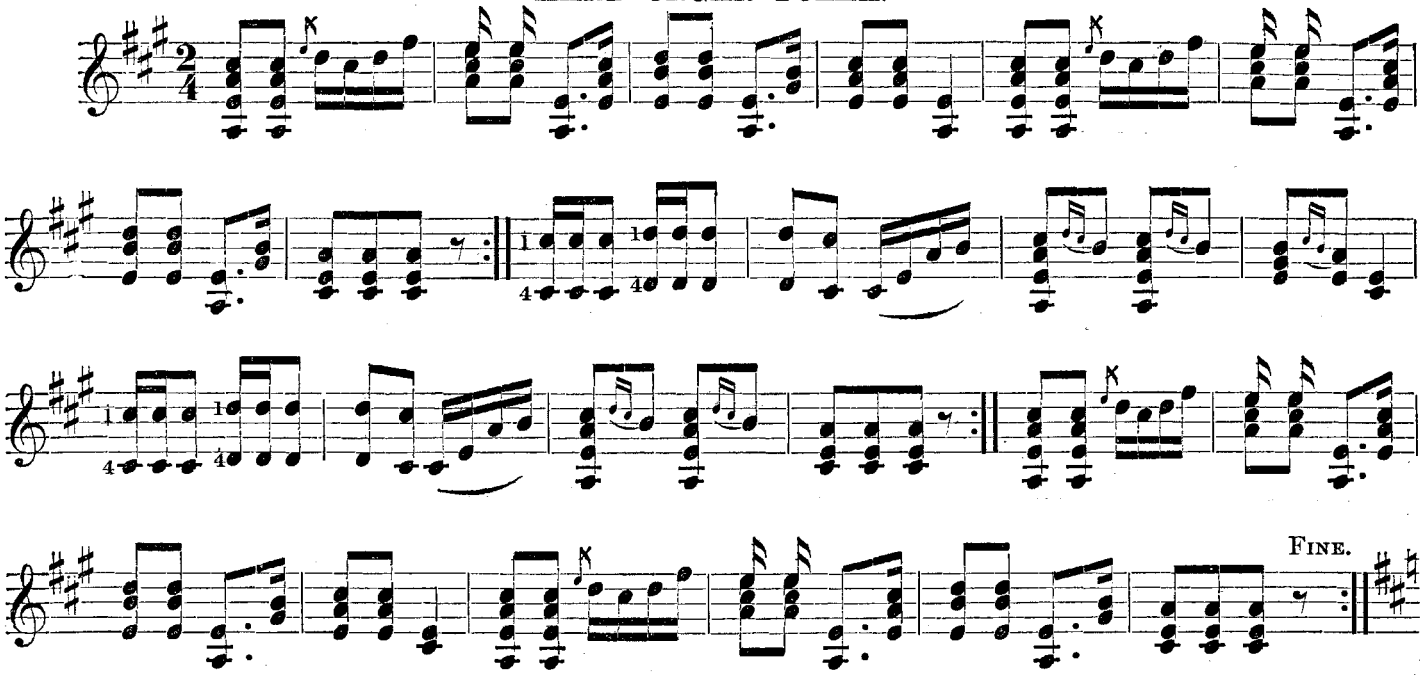
FIRST LOVE REDOWA.

Arranged by BAUR.



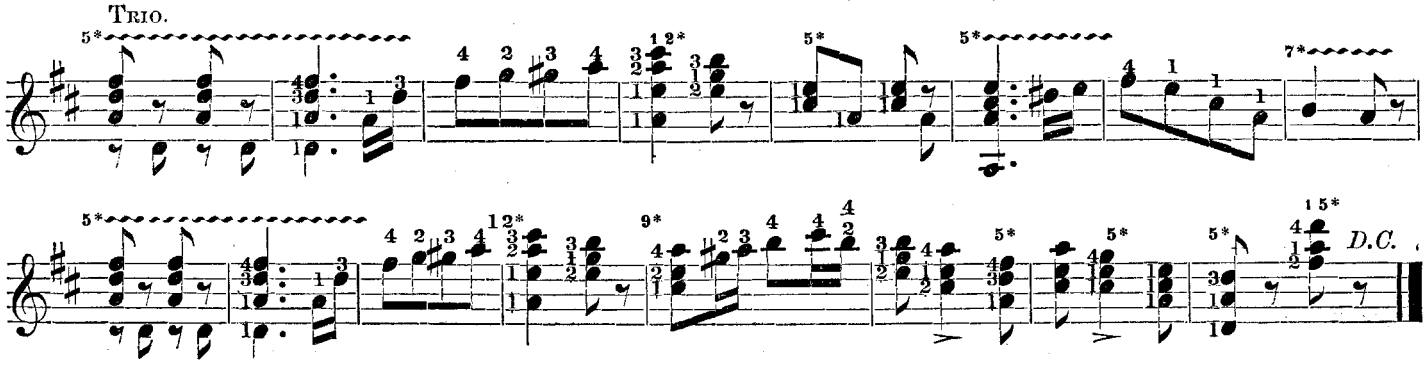
HAND ORGAN POLKA.

A. BAUR.



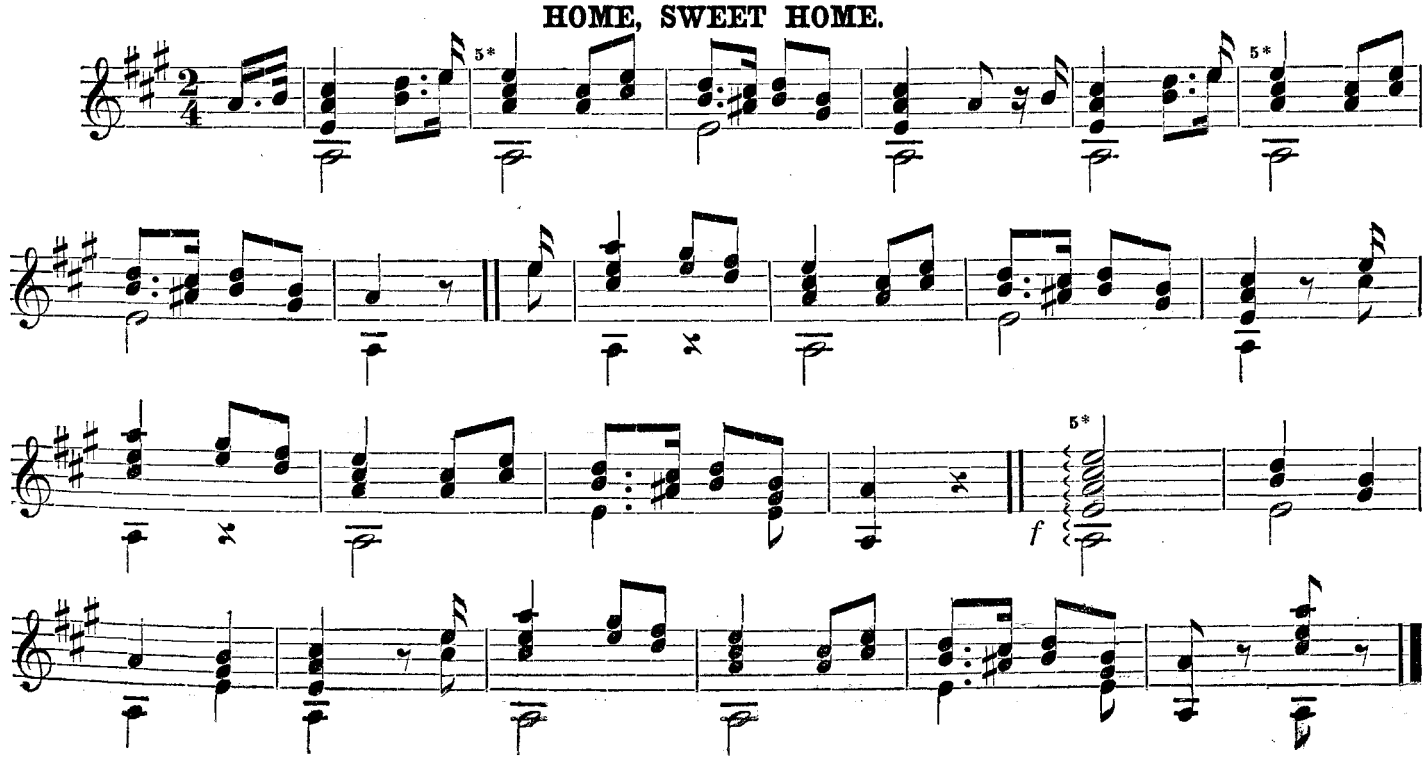
FINE.

TRIO.



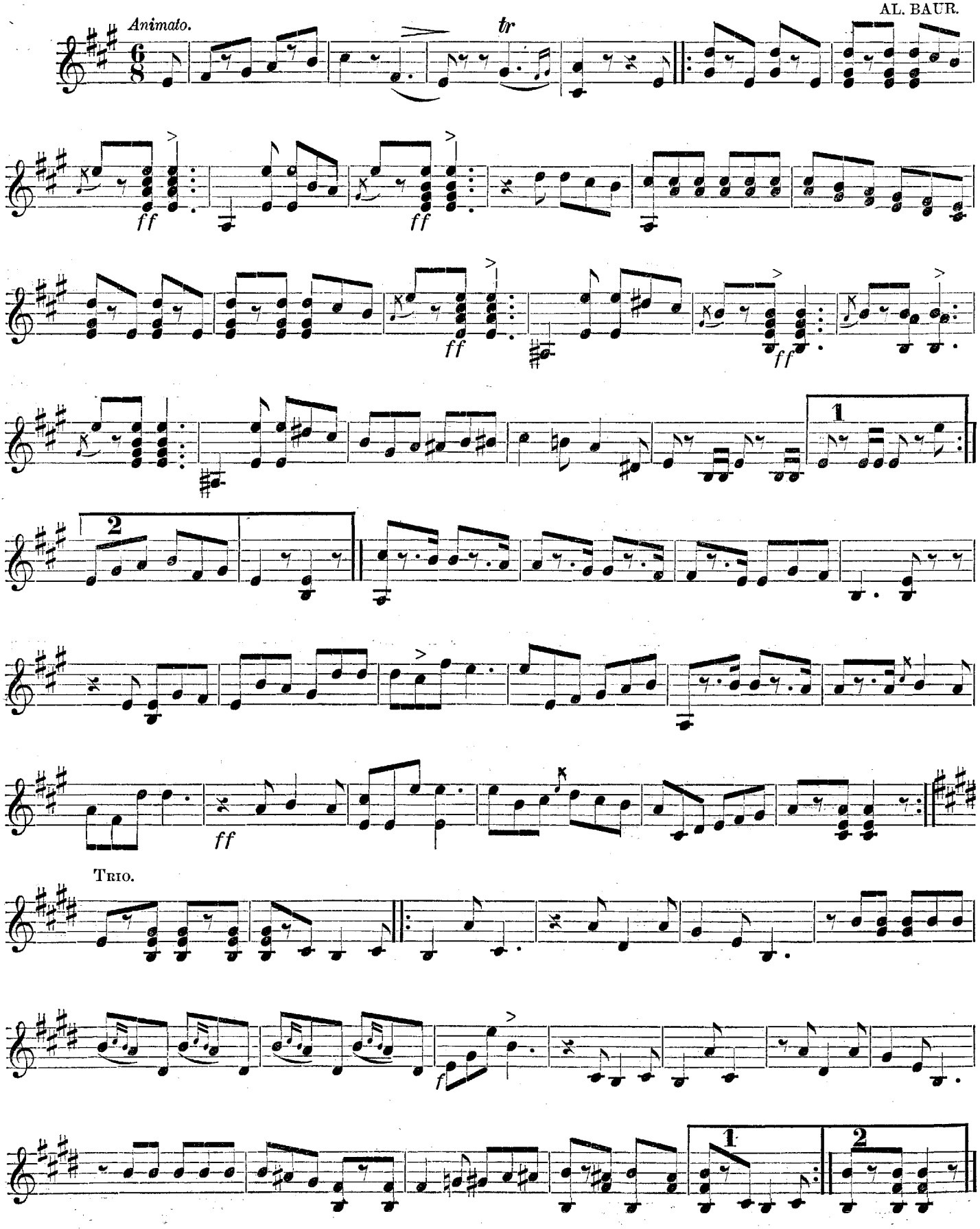
D.C.

HOME, SWEET HOME.

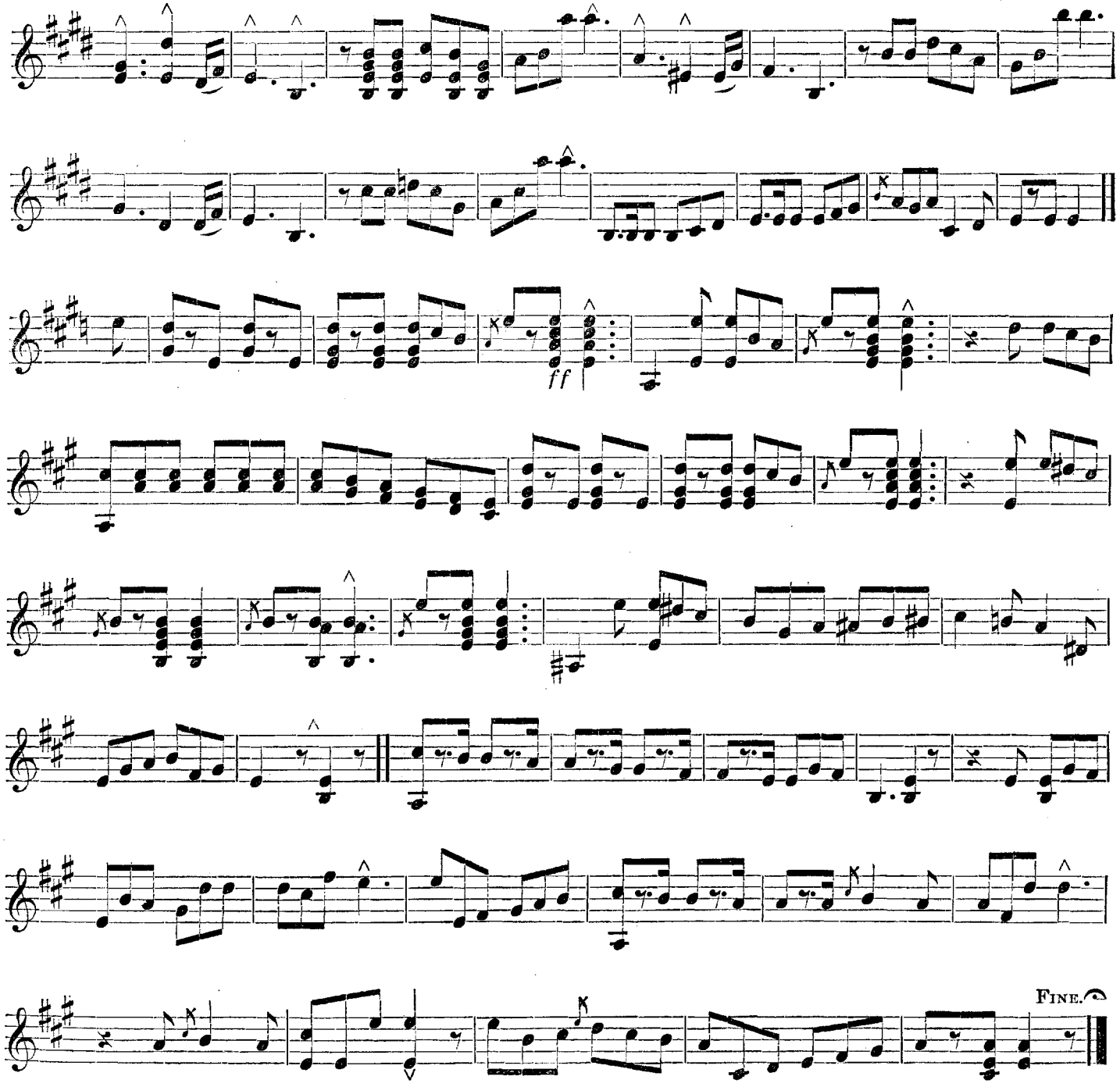


TWENTY SECOND REGIMENT MARCH.

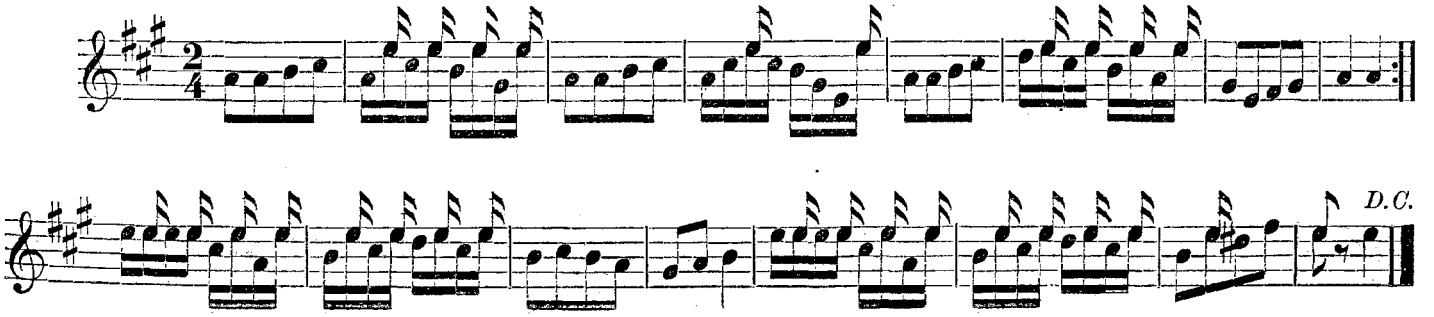
AL. BAUR.



TWENTY SECOND REGIMENT MARCH. (Concluded.)



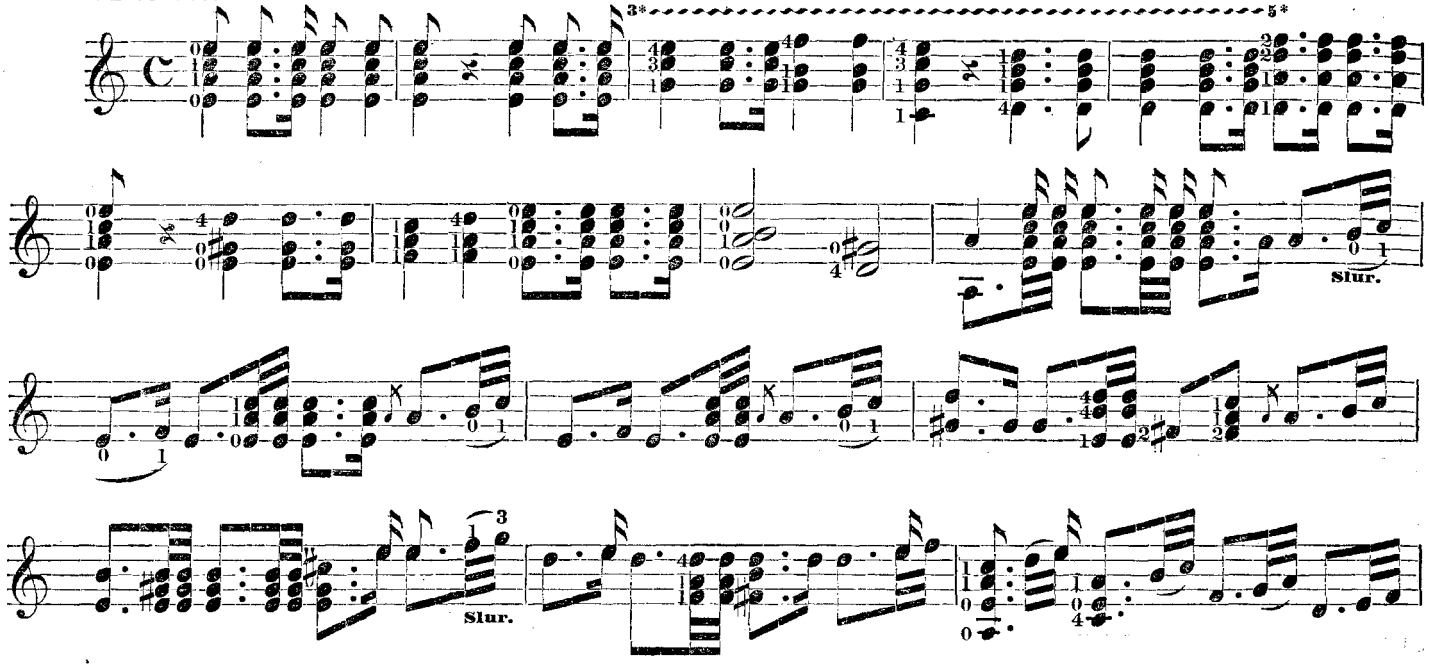
YANKEE DOODLE.



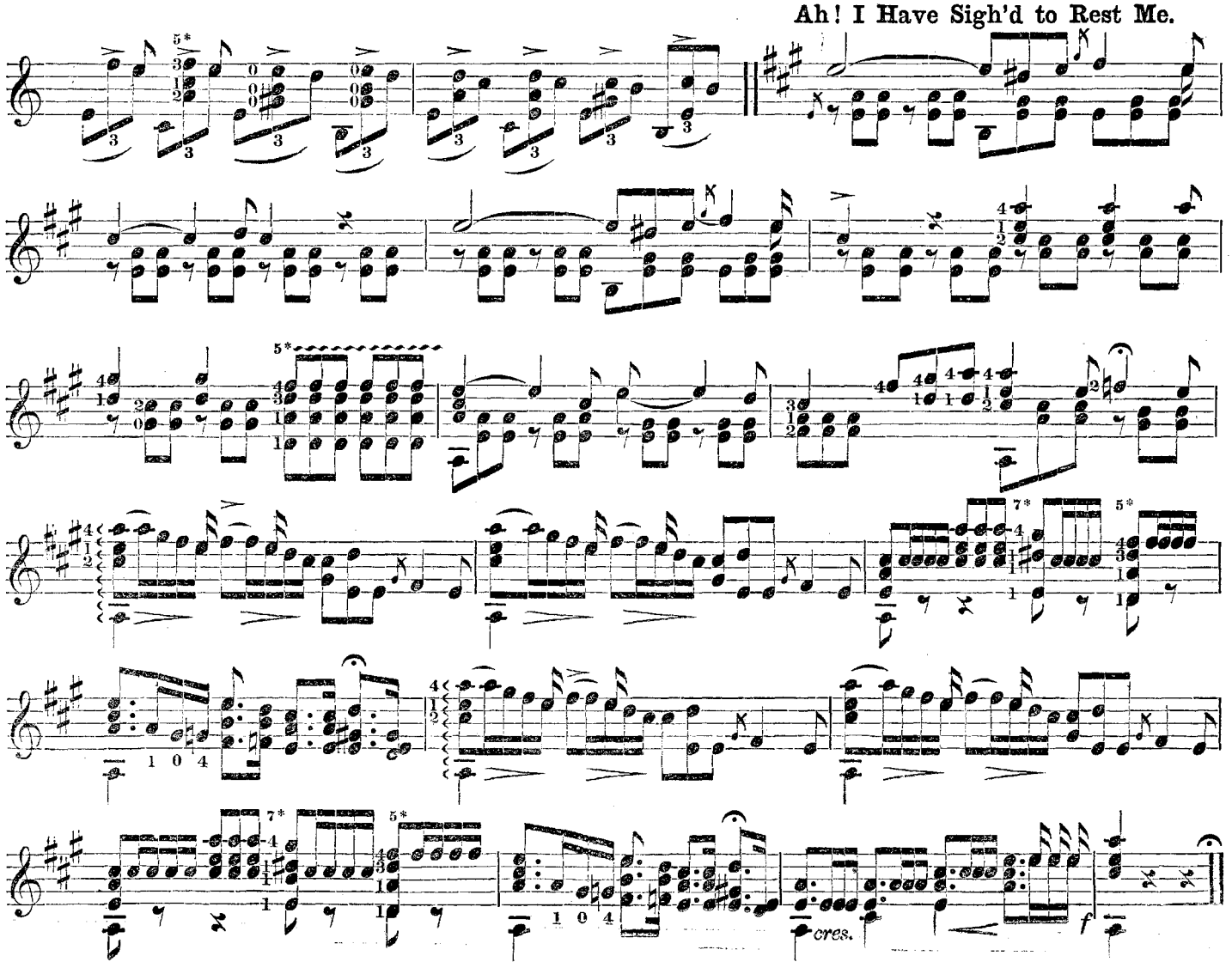
TROVATORE POTPOURRI.

Arranged by AL. BAUR.

Miserere.

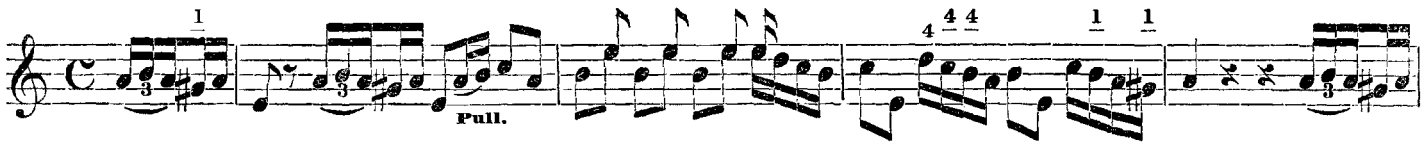


Ah! I Have Sigh'd to Rest Me.

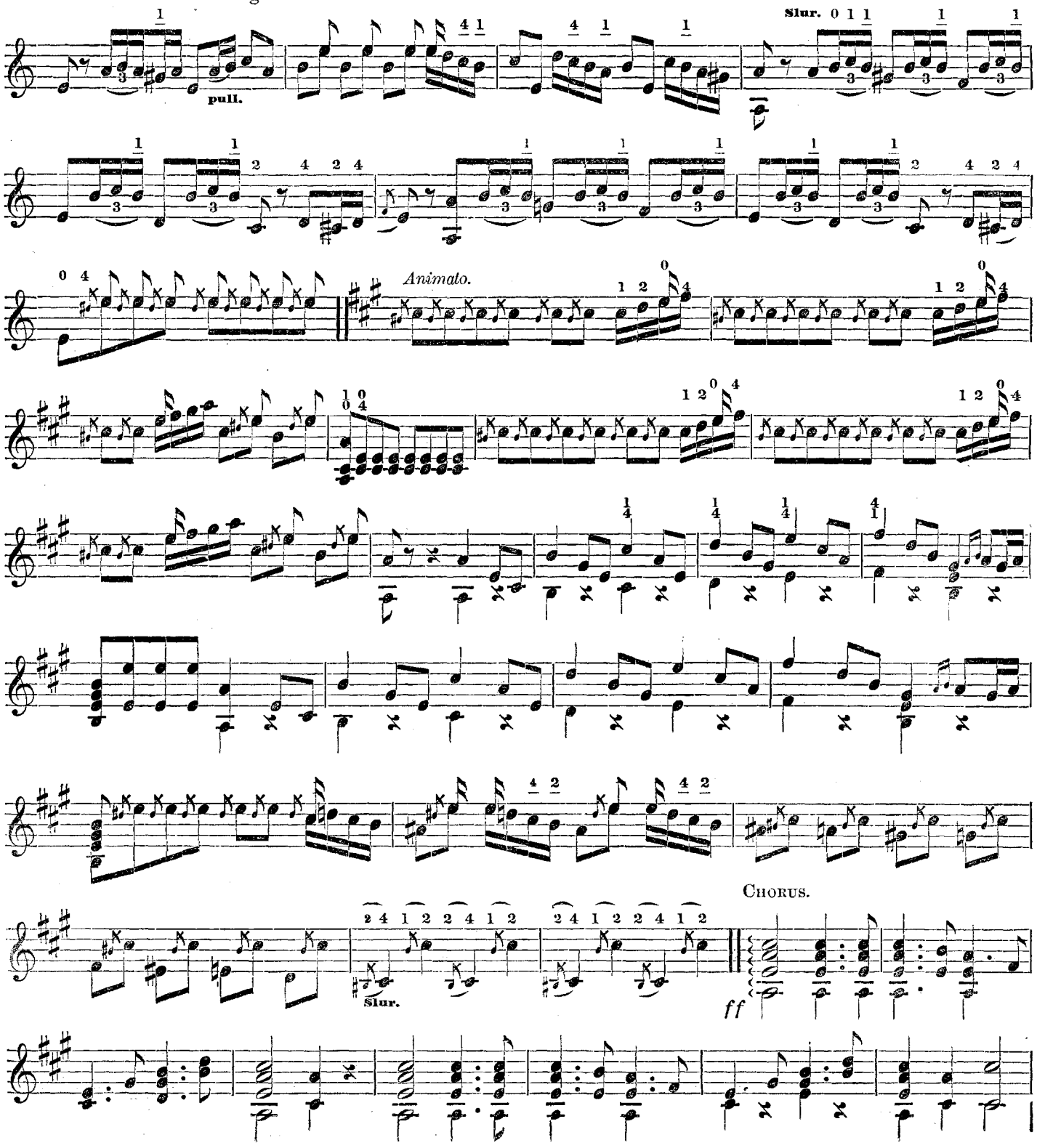


TROVATORE. Continued.

Anvil Chorus.

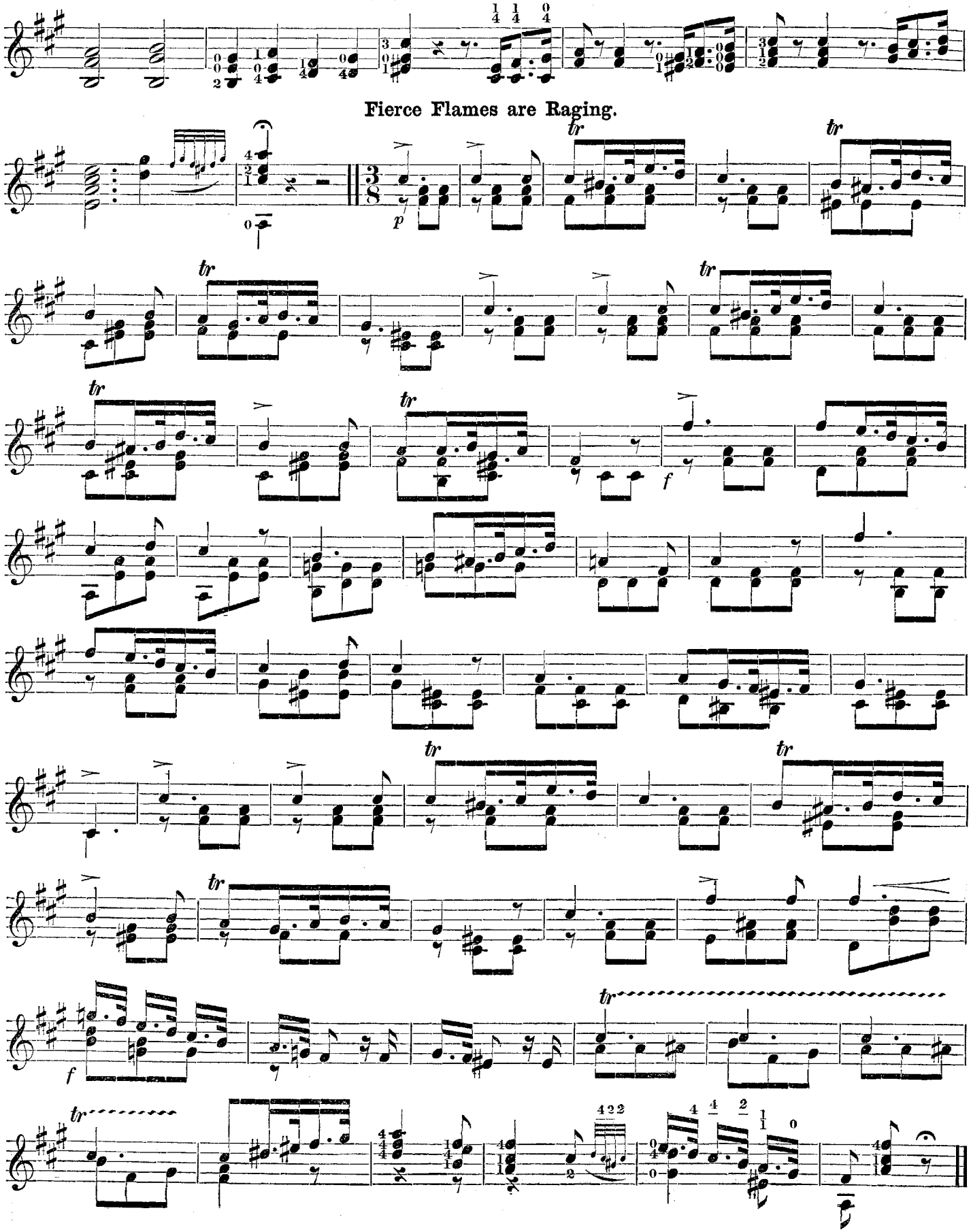


☞Figures with a dash under them, thus: 4 signify that the notes are to be pulled by the fourth finger, and the next note below is to be made with the first finger.



TROVATORE. Continued.

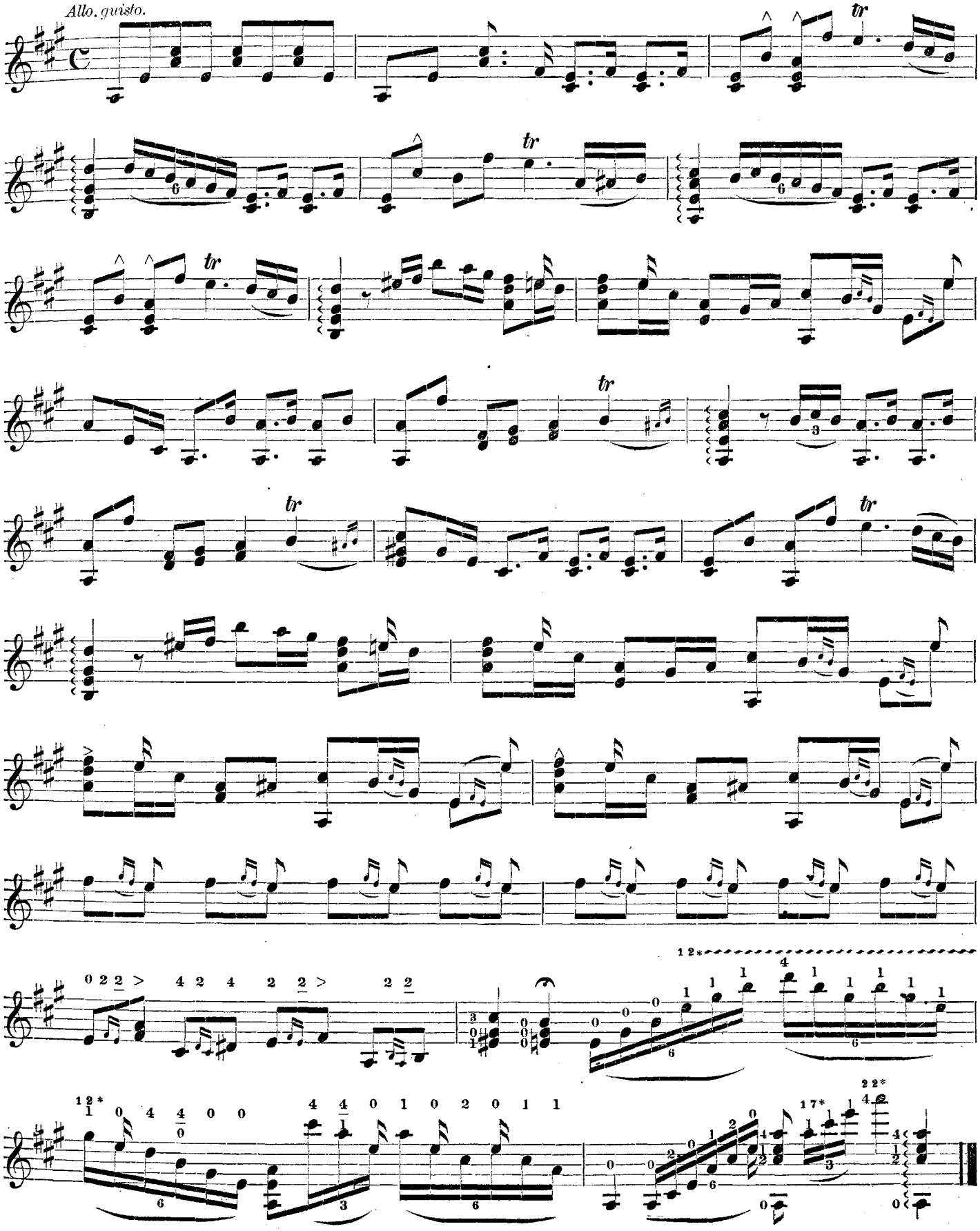
Fierce Flames are Raging.



Finale.

Allo. guisto.

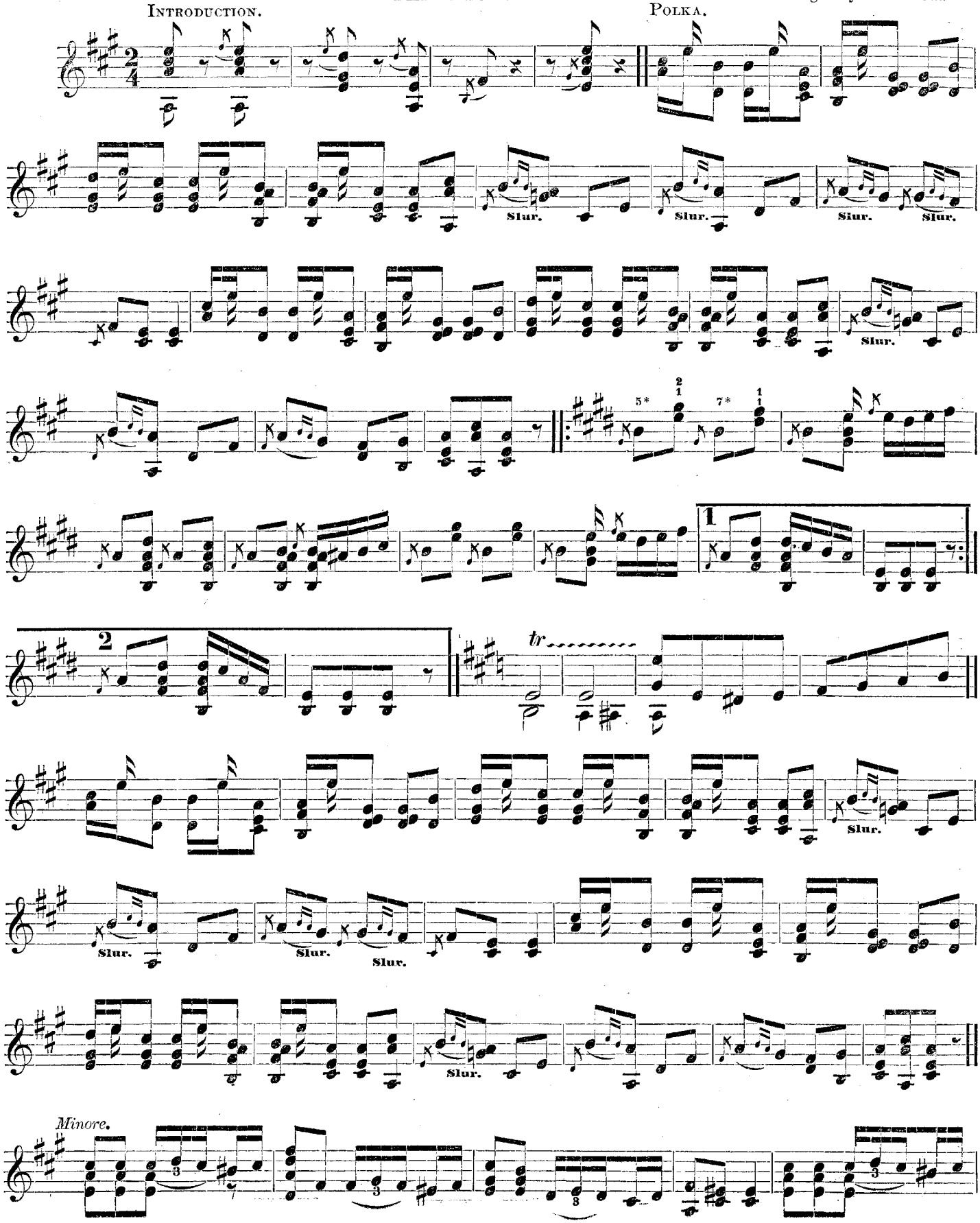
TROVATORE. Concluded.



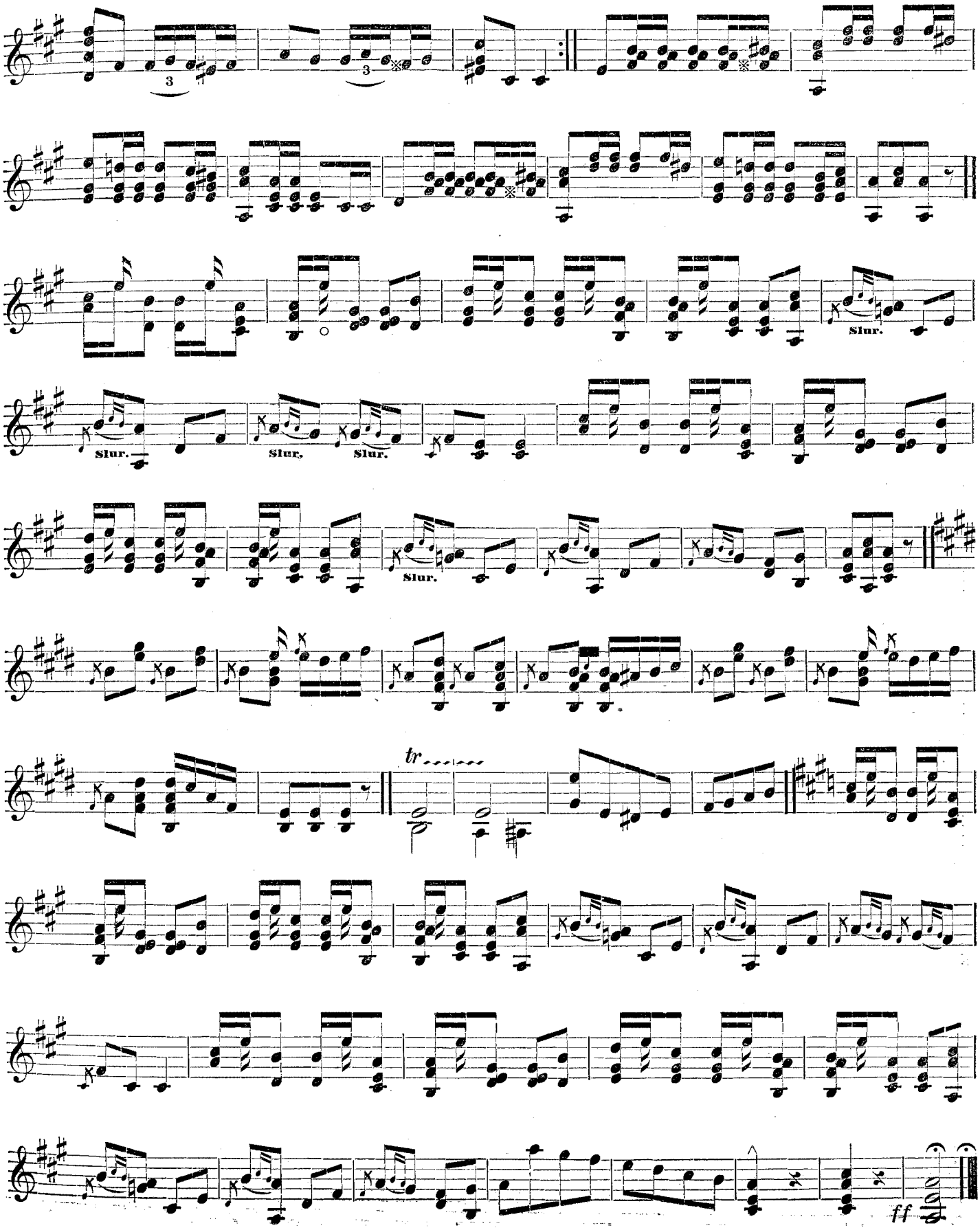
ANNA POLKA. (Strauss.)

BANJO SOLO.

Arranged by AL. BAUR.



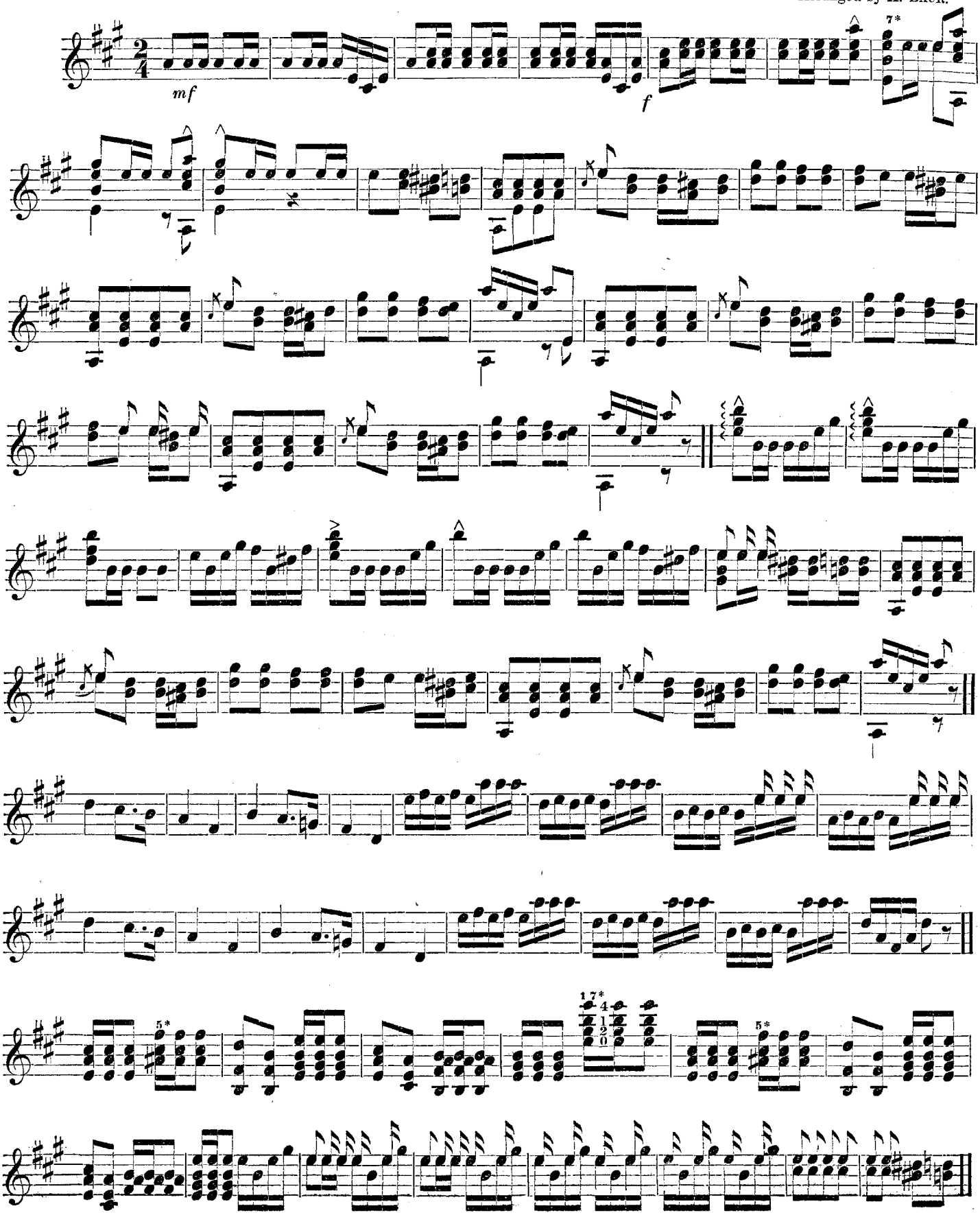
ANNA POLKA. Concluded.



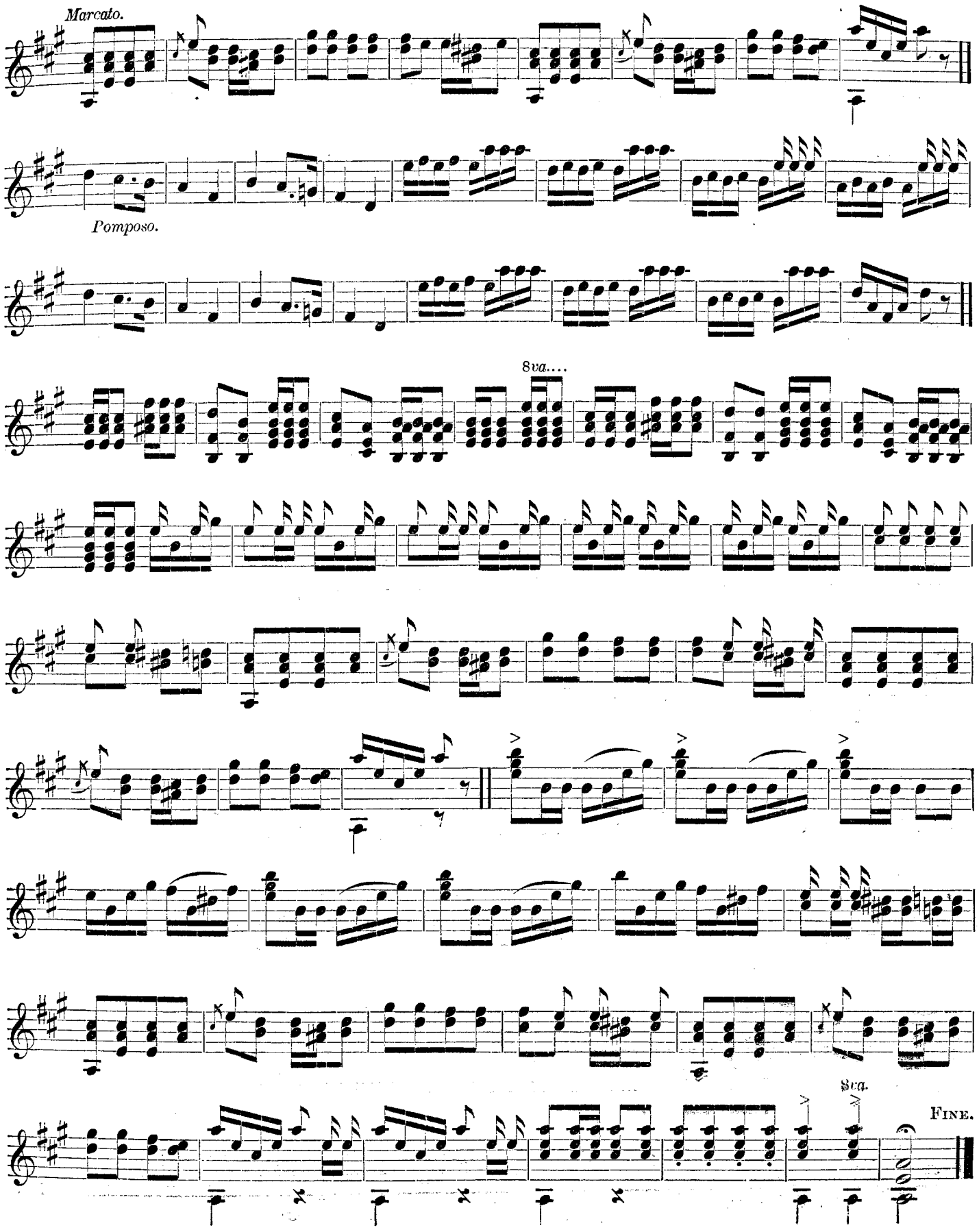
POLKA MILITAIRE. (Ascher.)

BANJO SOLO.

Arranged by A. BAUR.



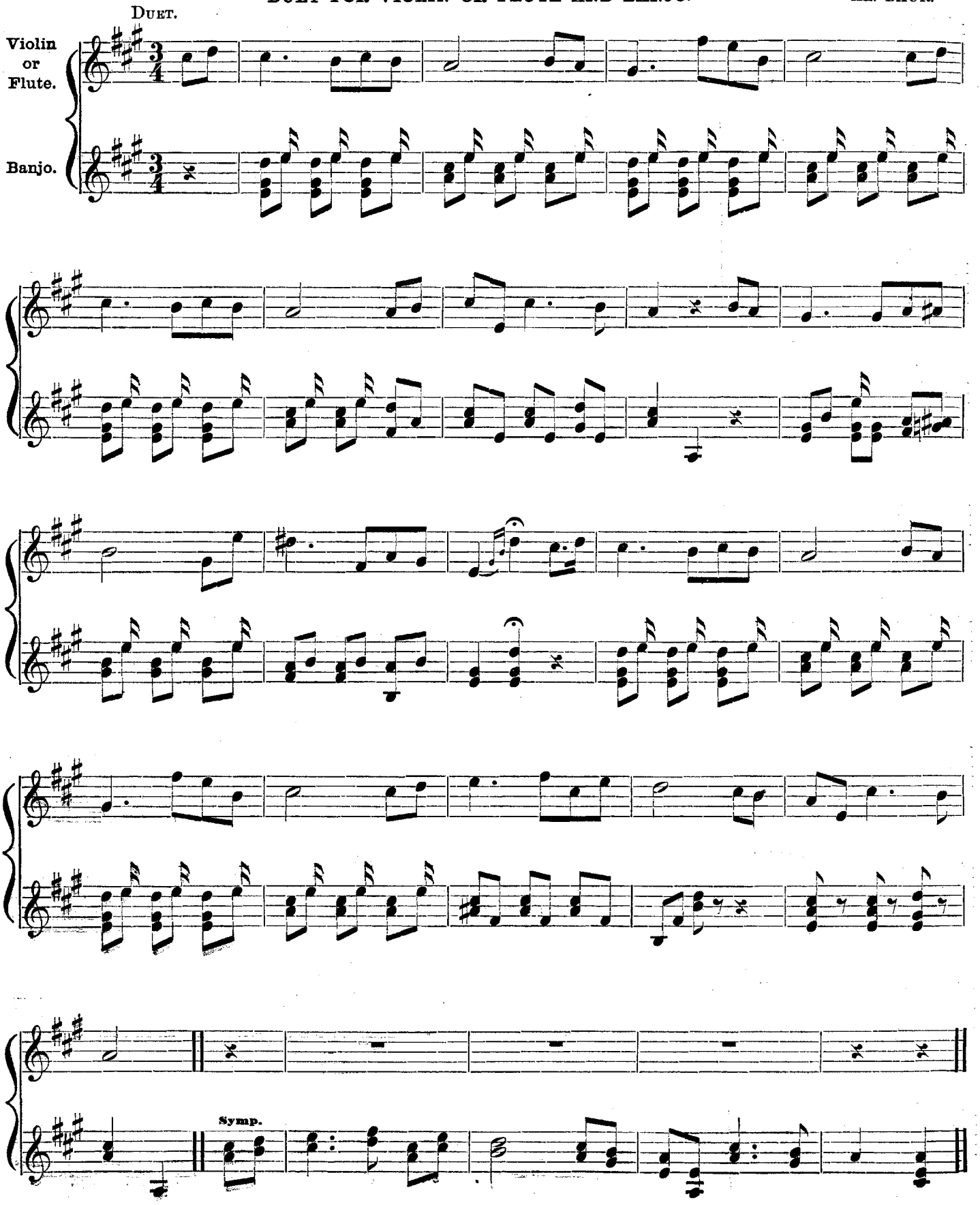
POLKA MILITAIRE. Concluded.



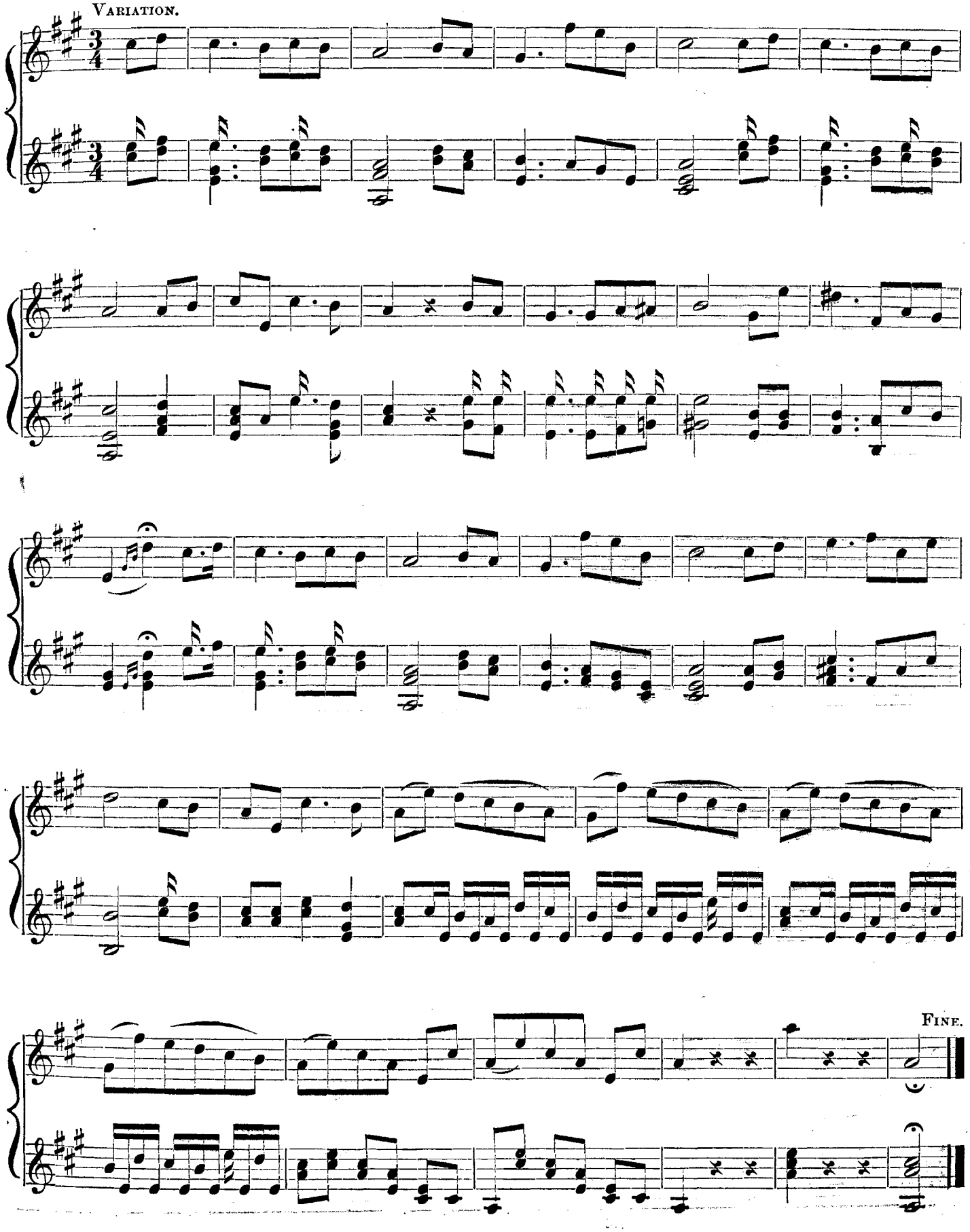
DO THEY THINK OF ME AT HOME?

DUET FOR VIOLIN OR FLUTE AND BANJO.

AL. BAUR.



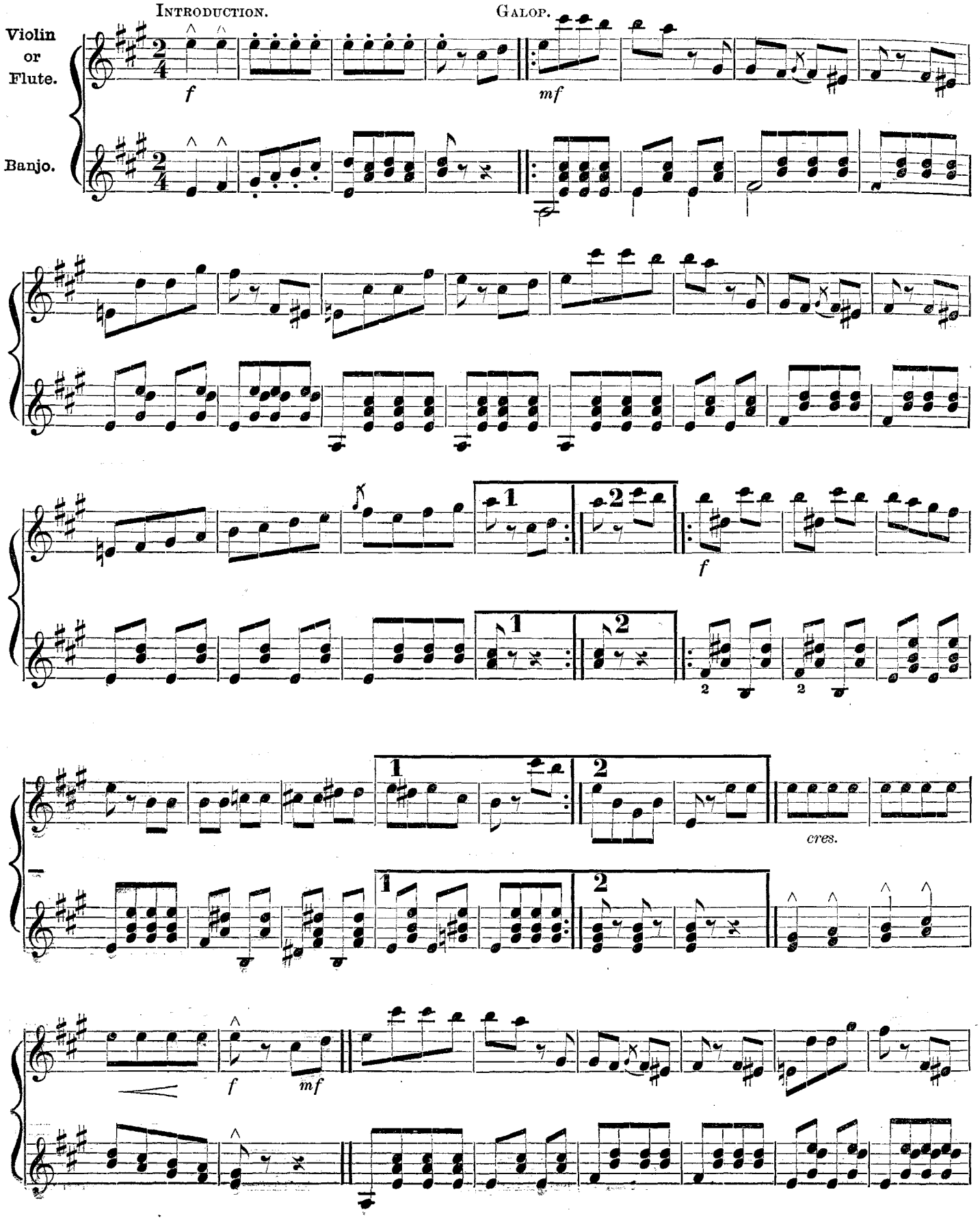
DO THEY THINK OF ME AT HOME. Concluded.



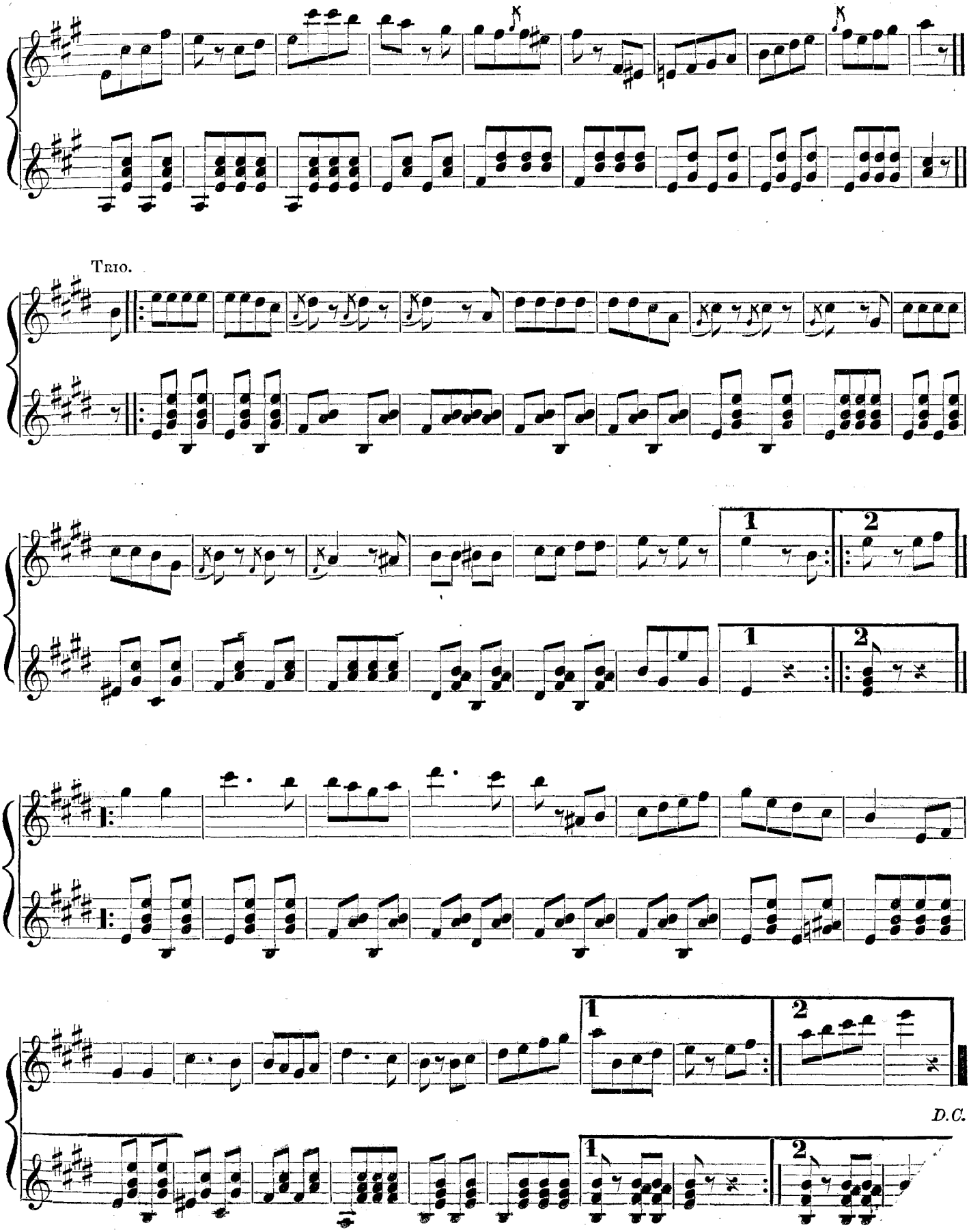
JOLLY BROTHERS GALOP.

DUET FOR VIOLIN OR FLUTE AND BANJO.

Arranged by A. BAUR.

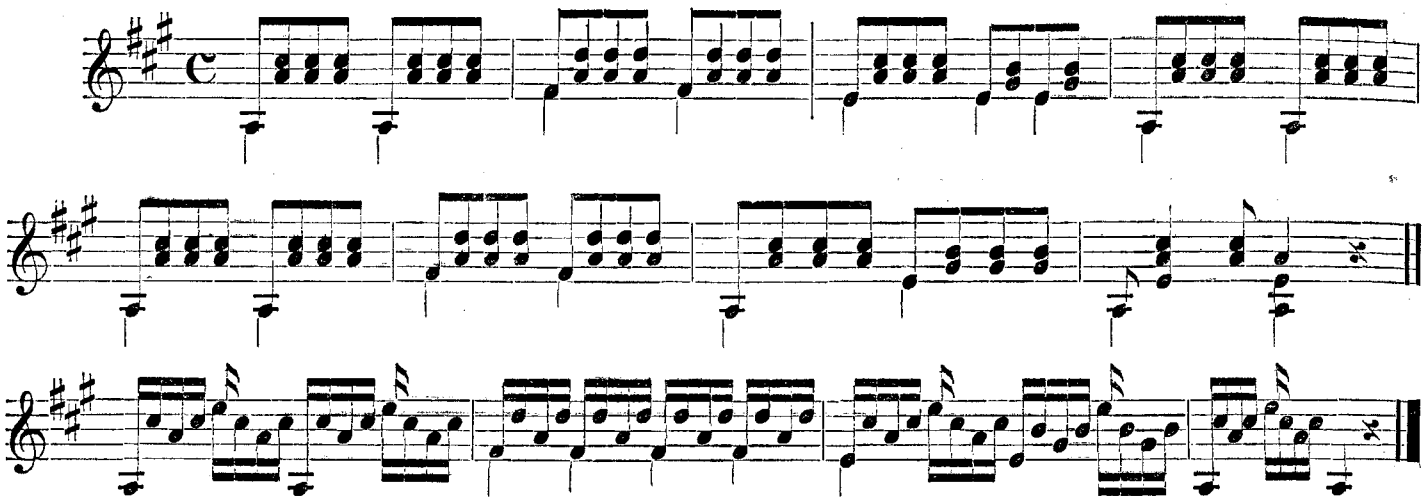


JOLLY BROTHERS GALOP. Concluded.

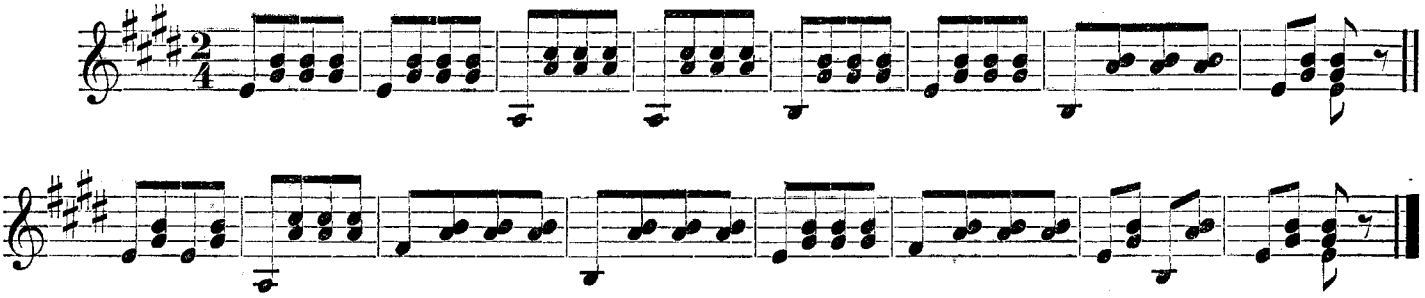


VARIOUS STYLES OF ACCOMPANIMENTS.

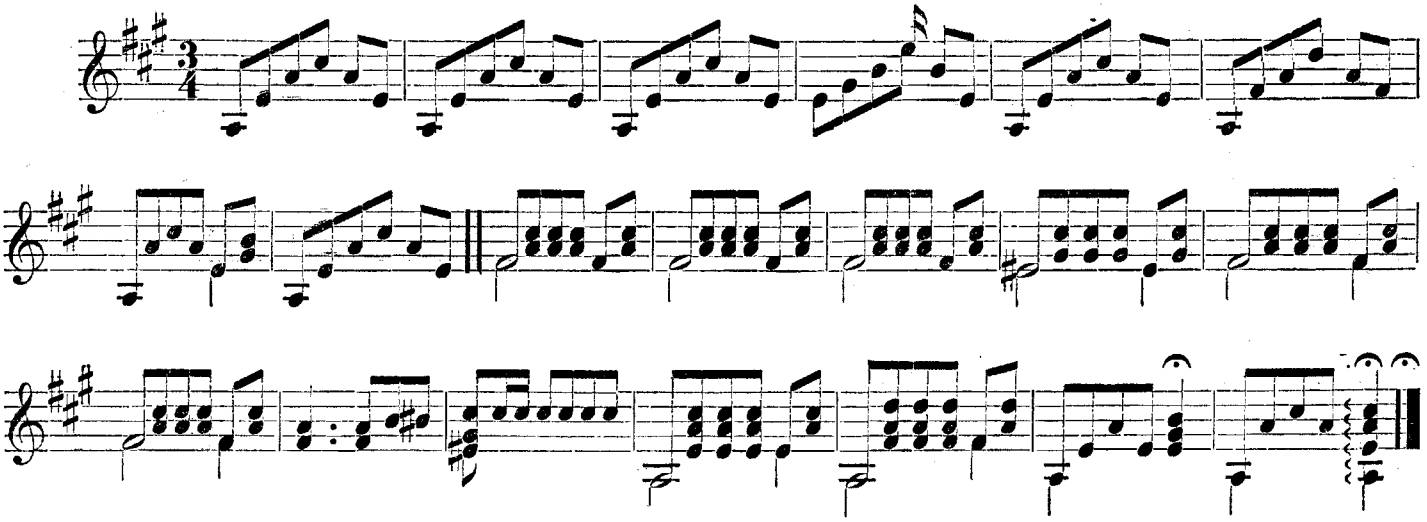
KEY OF A.—COMMON TIME.



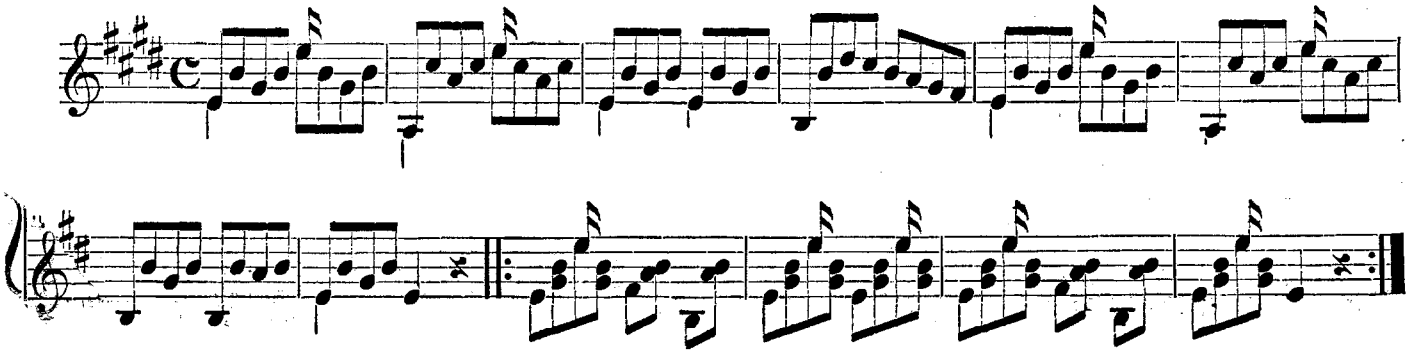
KEY OF E.—TWO-FOUR TIME.



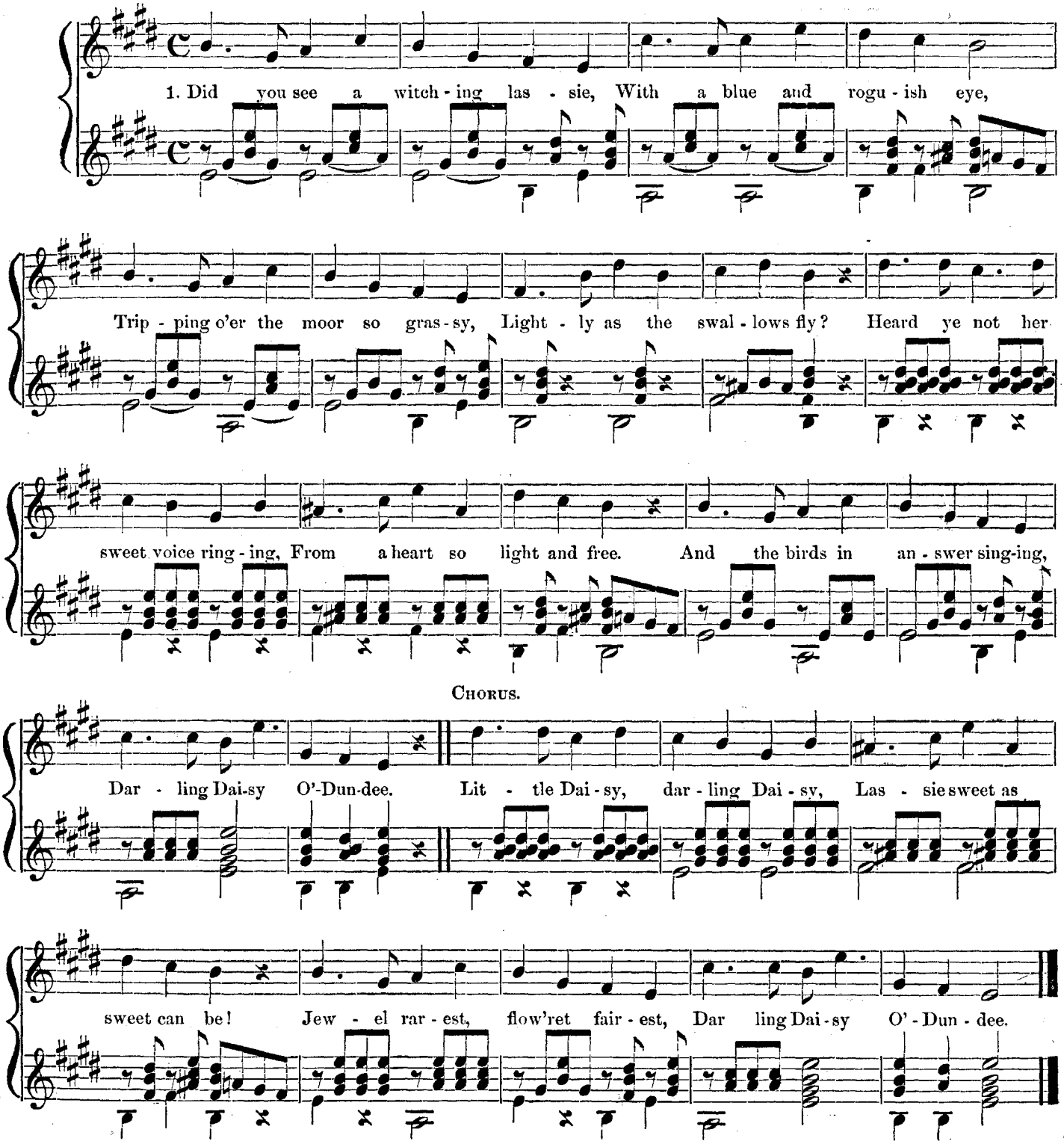
THREE-FOUR TIME.



FOUR SHARPS.—COMMON TIME.



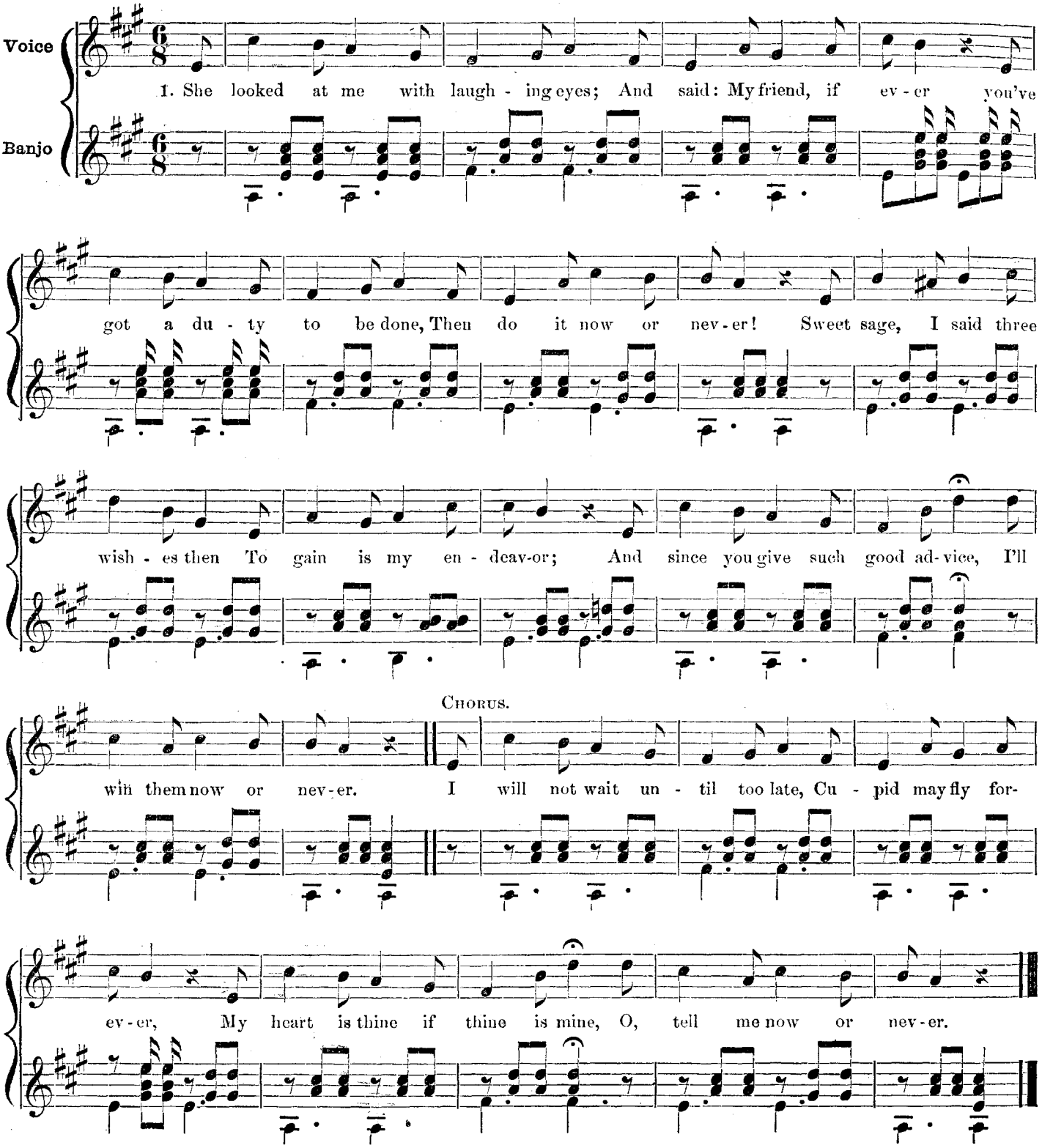
DARLING DAISY O'DUNDEE.



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 brighly 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.

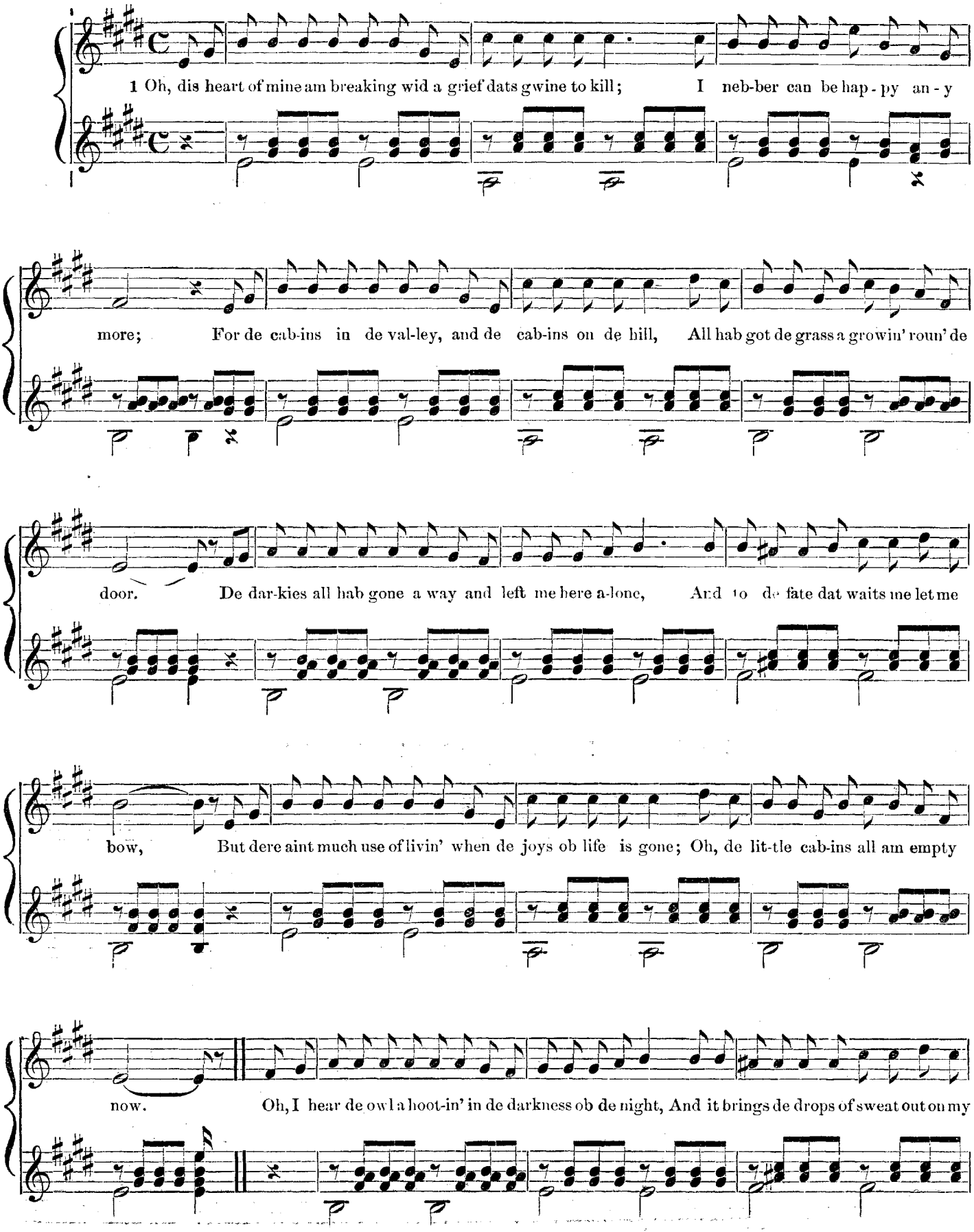
NOW OR NEVER.



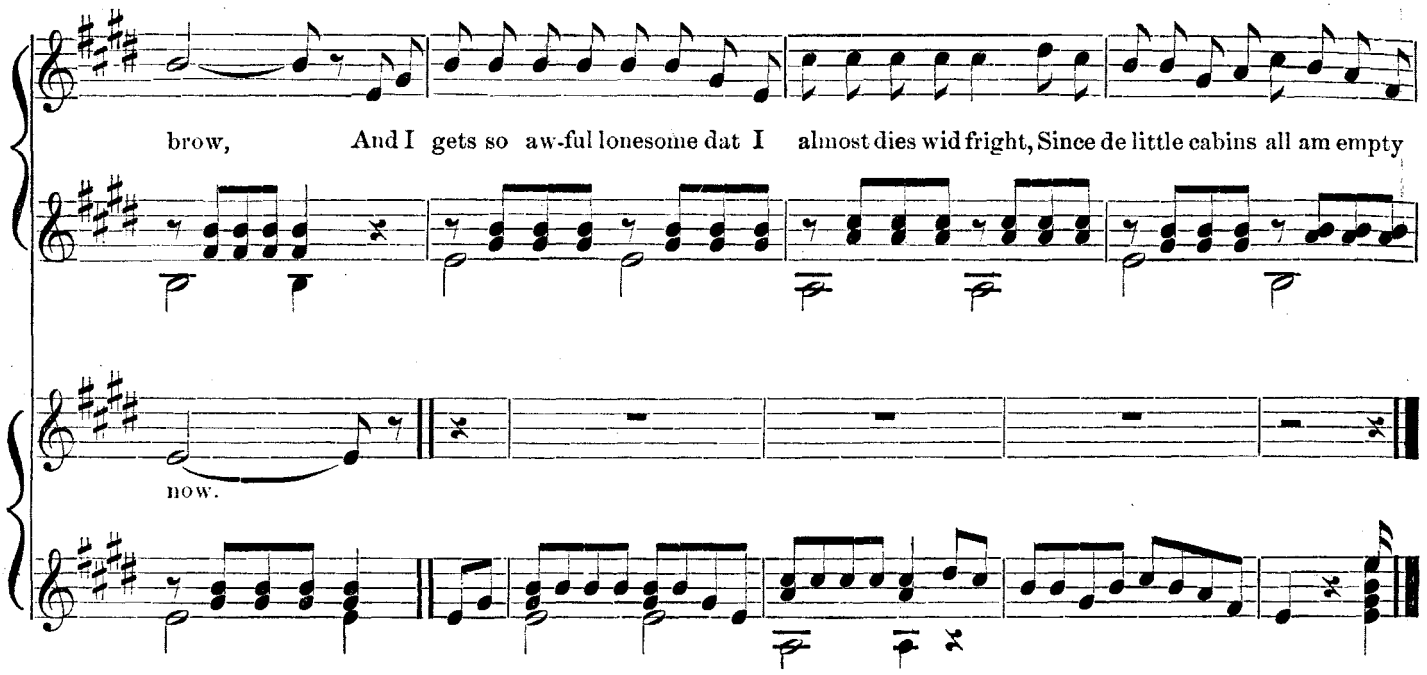
2. She said indeed you seem assured
To win them is quite easy,
Were you to fail, conceited man,
I believe that it would please me;
I shall not fail if you will say
Our two hearts shall not sever;
Yourself, a kiss, one little yes,
Then give me now or never.—Chorus.

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,



DE LITTLE CABINS ALL AM EMPTY NOW. Concluded.



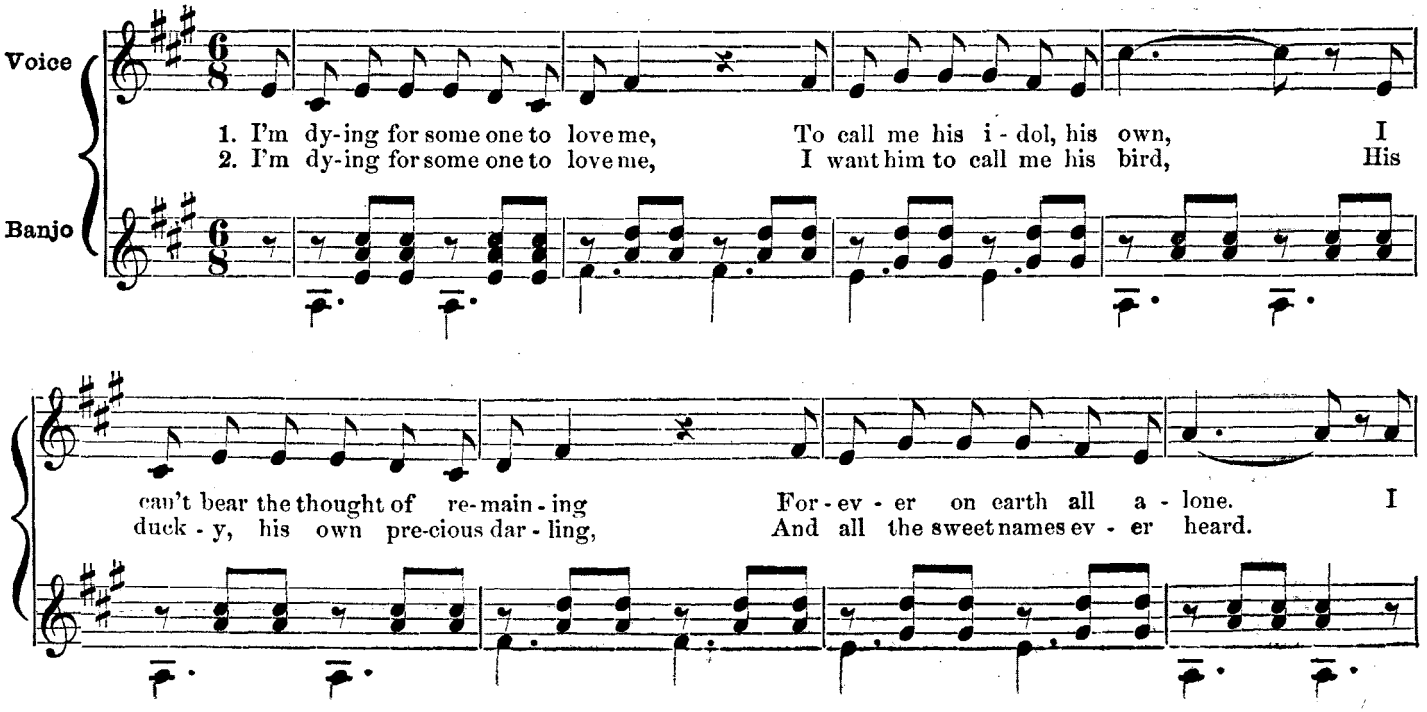
2.

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.

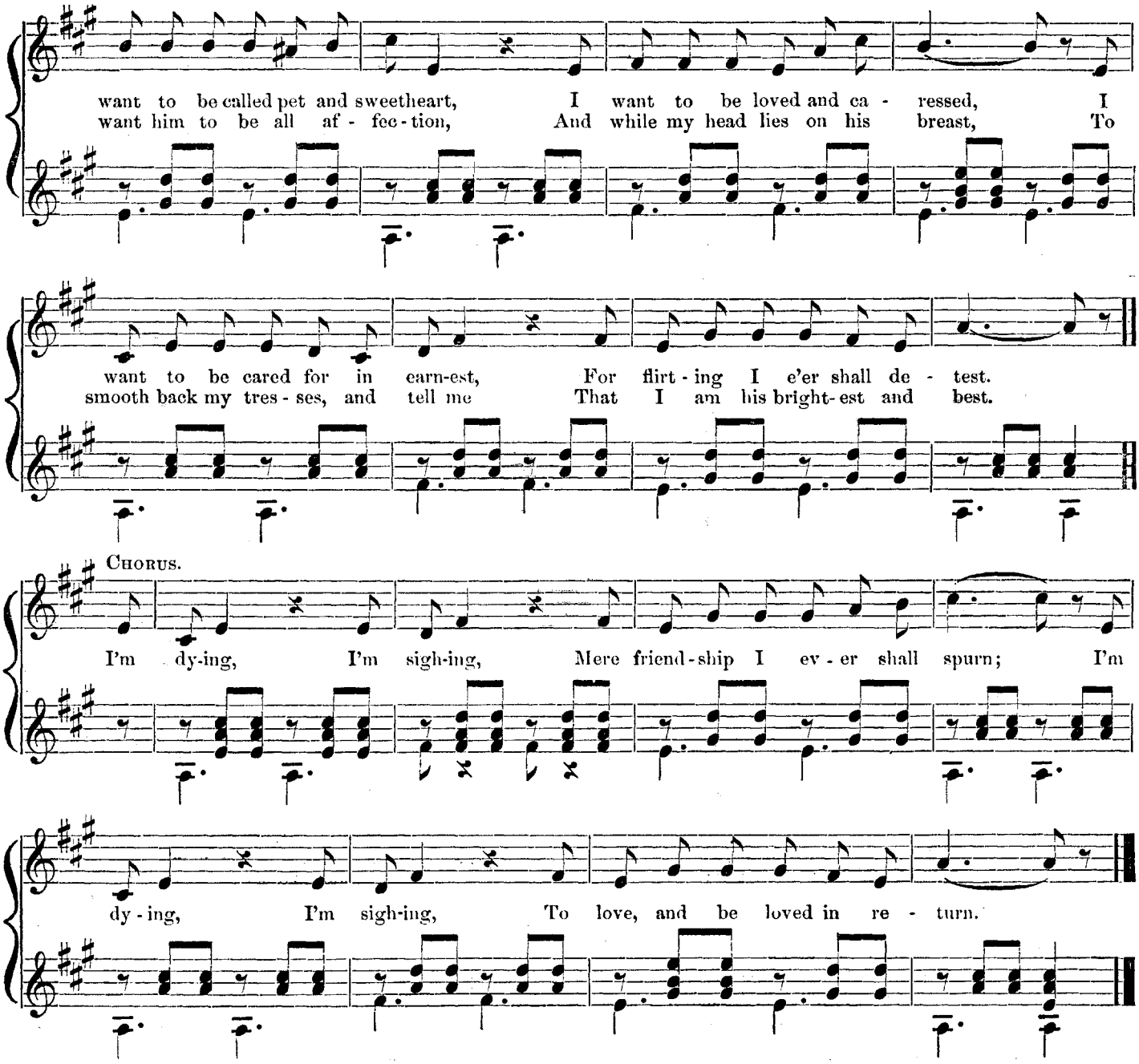
3.

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.



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



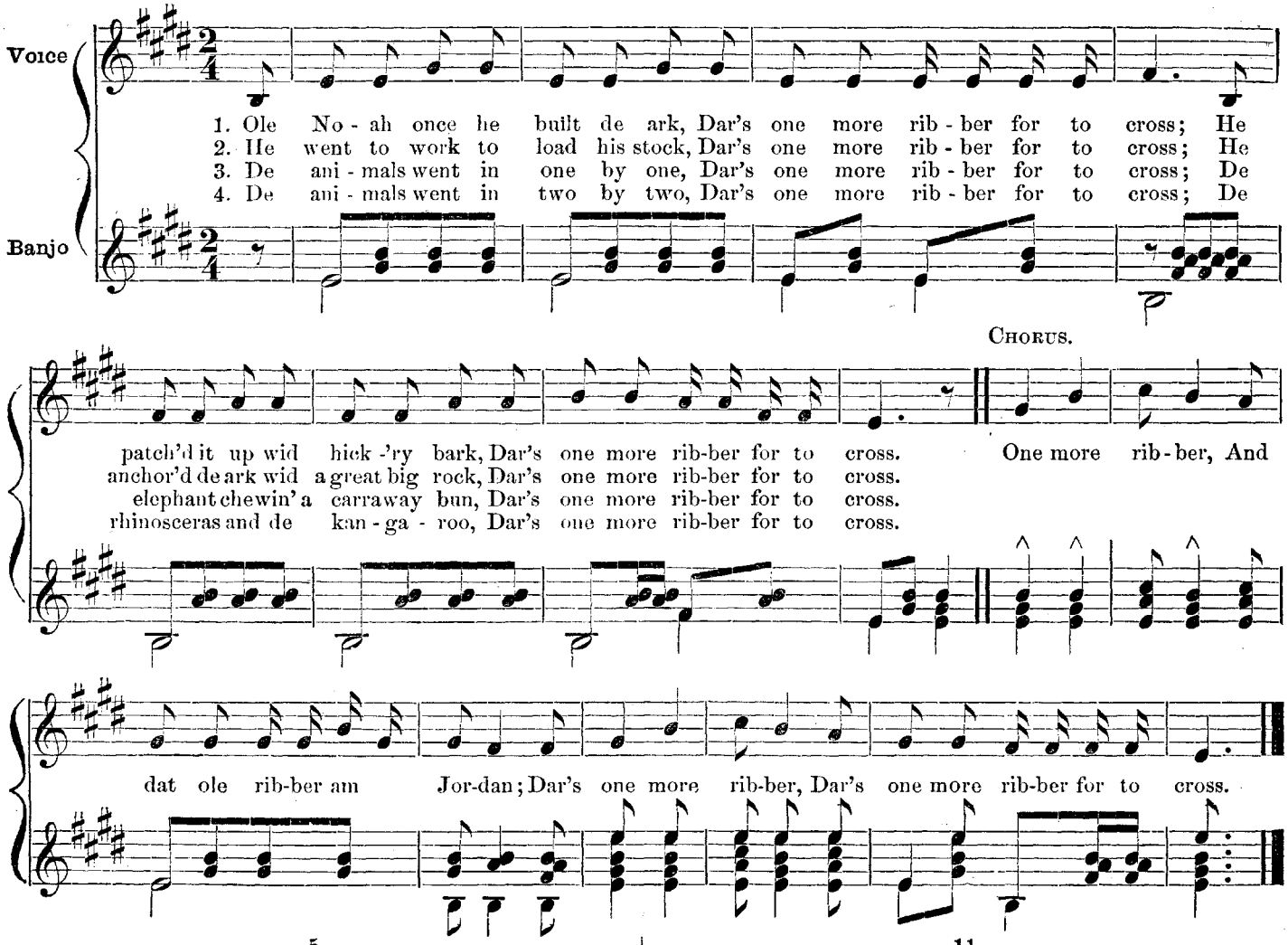
3. I may not be overly handsome,
Yet one thing I very well know,
I'm nicer than one of my neighbors,
Who has a magnificent beau.
My heart is just wild for devotion,
Just aching for some one to love,
Just longing to meet some fond being
Who true and devoted would prove.
I'm dying, I'm sighing, &c.

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.



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 cut 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.

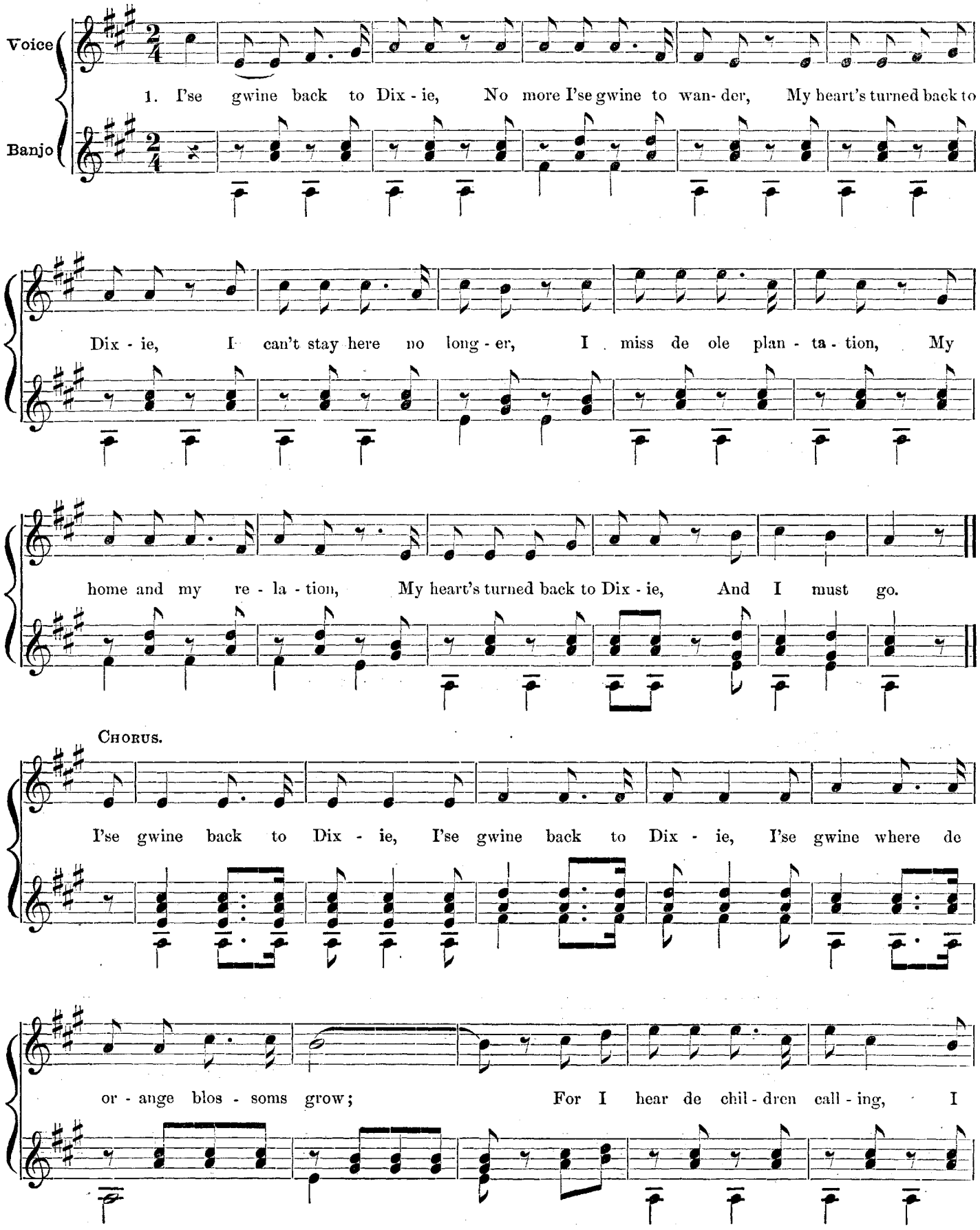
13.
And den de voyage did begin,
Dar's one more ribber for to cross;
Ole Noah pulled de gang plank in,
Dar's one more ribber for to cross.—CHORUS.

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.

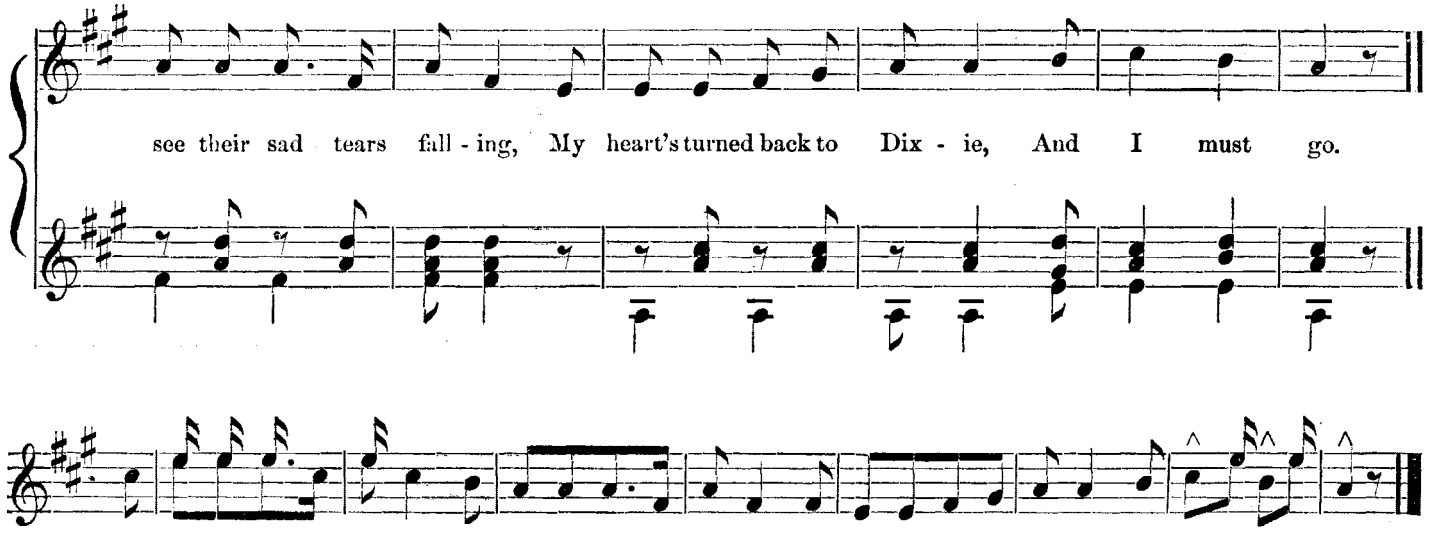
15.
De ole ark landed high and dry,
Dar's one more ribber for to cross;
De baboon kissed de cow good bye,
Dar's one more ribber for to cross.—CHORUS.

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.



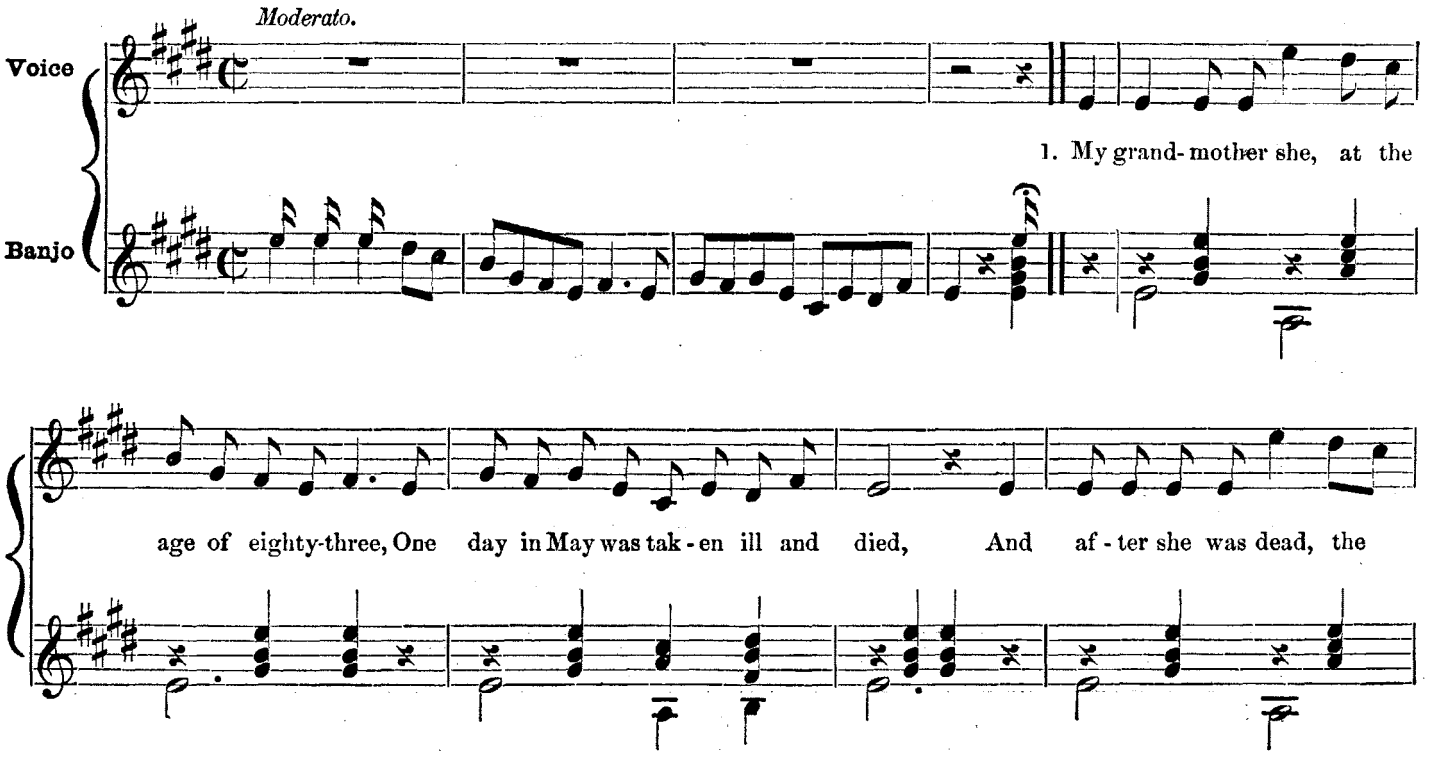
I'SE GWINE BACK TO DIXIE. (Concluded.)



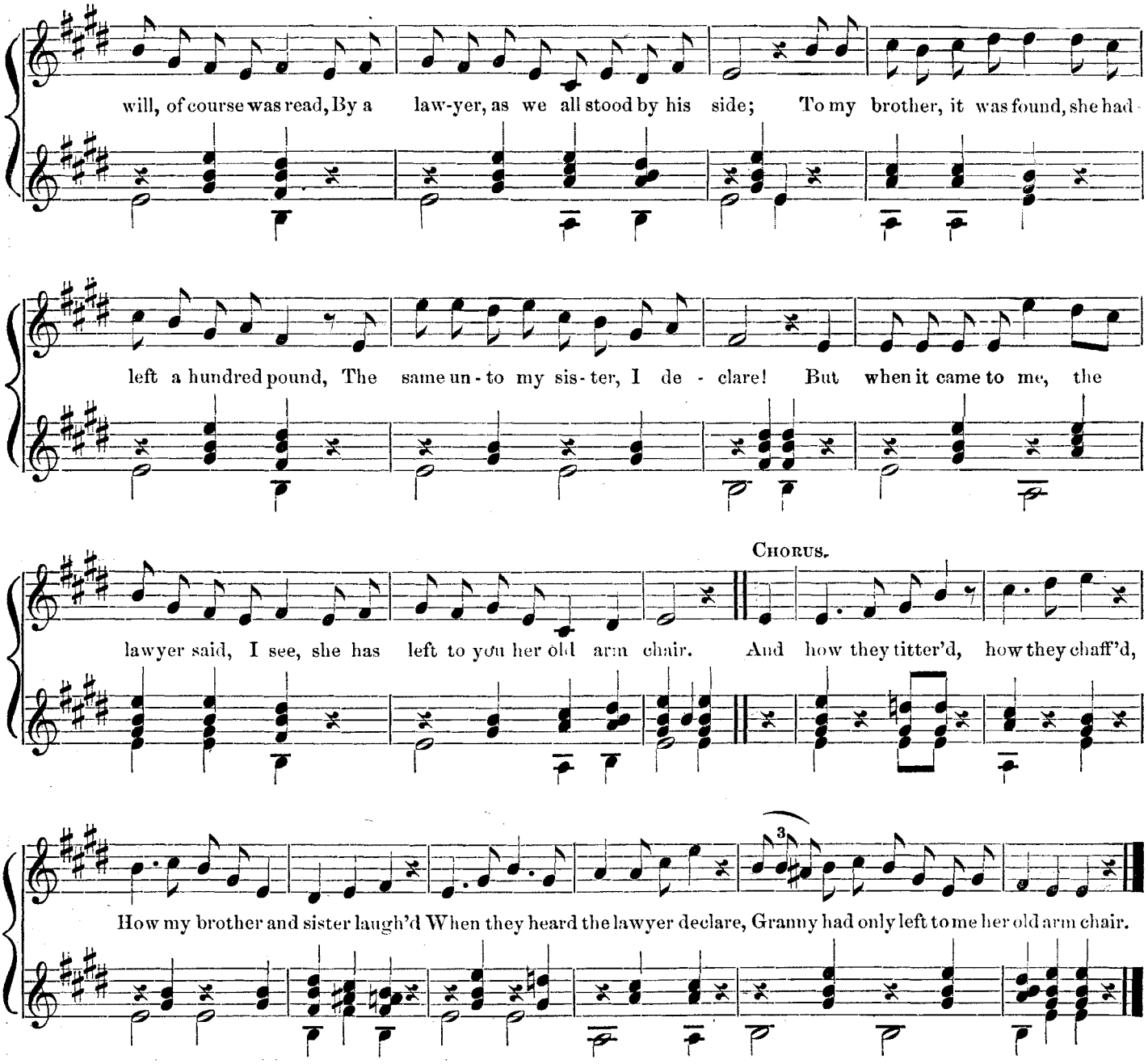
2.
I've hoed in fields of cotton,
I've worked upon the river,
I used to think if I got off
I'd go back there, no never,
But time has changed the old man,
His head is bending low,
His heart's turned back to Dixie,
And he must go.—CHORUS.

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.



GRANDMOTHER'S OLD ARM CHAIR. (Concluded.)



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.

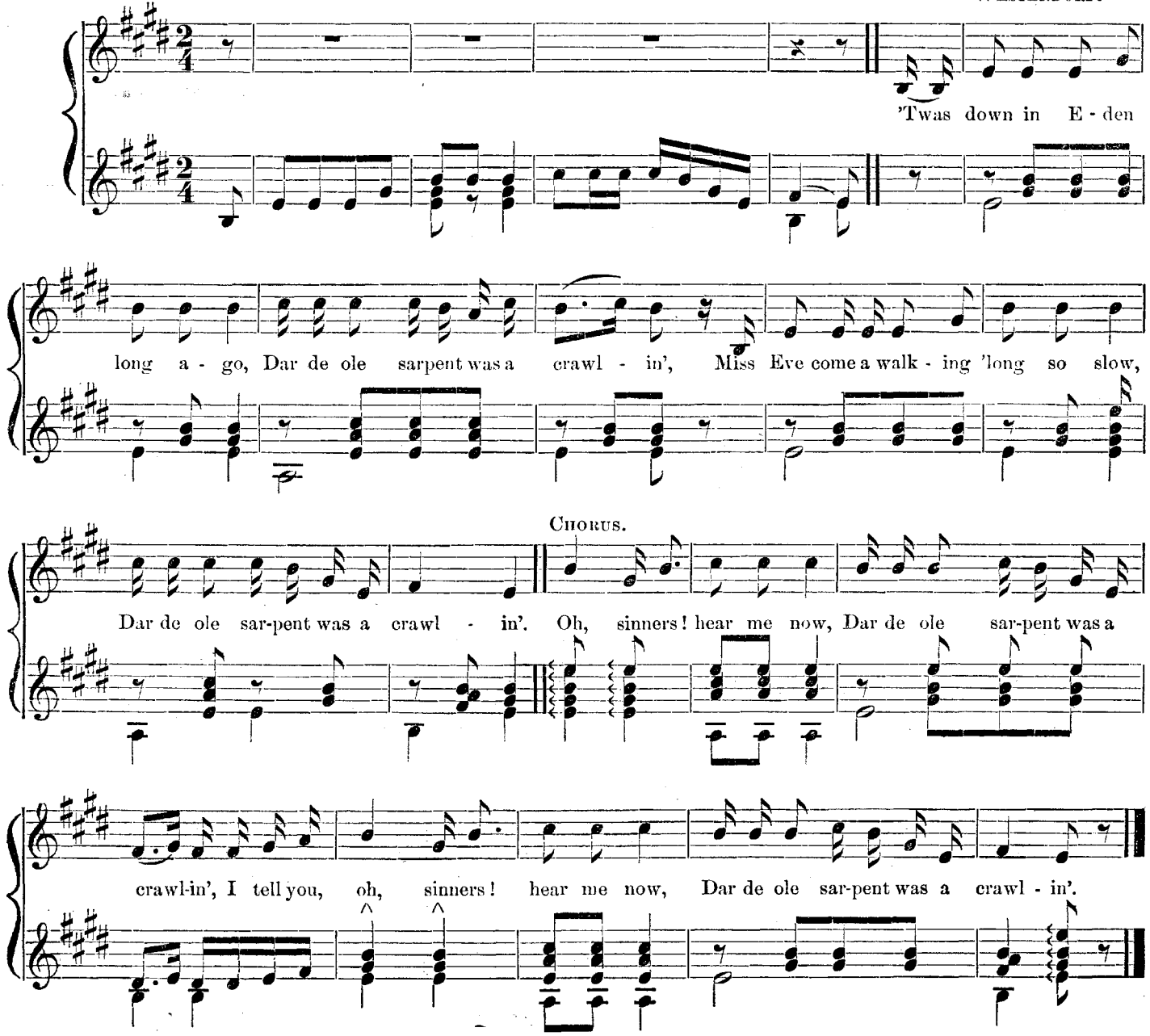
What my brother said was true, for in a year or two,
Strange to say, I settled down in married life;
I first a girl did court, and then the ring I bought,
Took her to church and then she was my wife.
The old girl and me were as happy as could be,
For when my work was over, I declare!
I ne'er abroad would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



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'.

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FOR PLEASANT EVENING PASTIME.

BEAUTIFUL SONGS

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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 flow'rs 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 lov'd 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 tiding, 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 wand'rer'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 to 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 straying,
And drive away each care that fain would start, ling,
Like an angel sweet from heaven here delaying,
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 one, 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.