



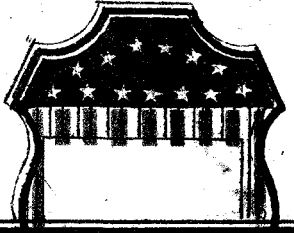
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FOR THE

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
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RUDIMENTS OF MUSIC.



Relative Value of Notes.



Every musical sound is expressed by characters called NOTES; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.



The longest sounds are designated by this character, , which is called a WHOLE NOTE, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order:— down, left, right, up.

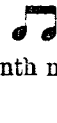
A sound continued but half the time, that is while counting two, or making two beats, is expressed by a HALF NOTE, the stem of which may be turned either upward or downward, thus: 

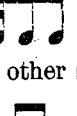
A QUARTER NOTE, the time of which is but one beat, is made thus:  or  with the stem either way.


All notes of shorter duration are expressed by bars across the stems, thus EIGHTH NOTE,  or .

A SIXTEENTH NOTE, thus:  or 

A THIRTY-SECOND NOTE, thus:  or 

When several notes of the same character follow in succession, the bars are usually connected in this manner. Eighth notes with one bar, thus: 

Sixteenth notes with two bars, thus: 

Thirty-second notes with three bars, thus: 

Often we find eighth and sixteenth notes connected in this manner,

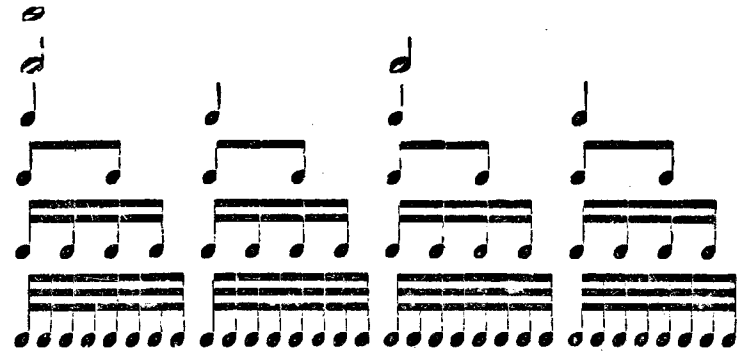


And various other combinations, as follows:



TABLE OF THE NOTES AND THEIR PROPORTIONS.

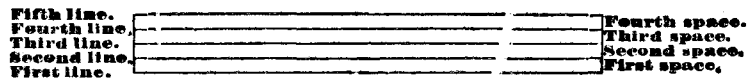
One whole note,
 is equal to two half notes,
 is equal to four quarter notes,
 is equal to eight eighth notes,
 is equal to sixteen sixteenth notes,
 is equal to thirty-two thirty-second notes,



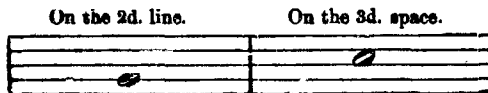
The Staff.

As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

THE STAFF.

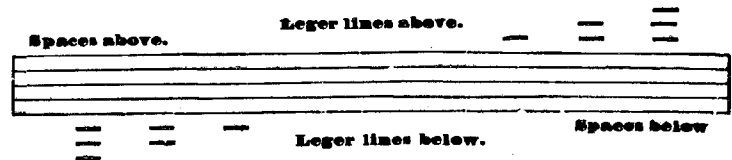


A note is on the line when the line passes through it, and on the space when between the lines.





When more than five lines are required to designate any particular note that is too high or too low to be represented upon the staff, we use small lines both above and below the staff. These lines are called **LEGER LINES**, and are designated as the first leger line above, second leger line above, &c., or first leger line below, second leger line below, &c.

The first note above the staff is said to be upon the space above.



The first note below the staff is said to be upon the space below

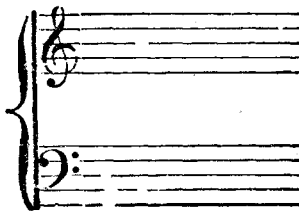
All Staves, commence with a character called a CLEF.

There are two clefs in common use. The TREBLE, or G CLEF  which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife and Clarionet. The BASS or F CLEF,  is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a BRACE.

A duet for two violins, or for Flute and Violin, would be connected thus:—



Music for the Piano-Forte or Melodeon, thus:—

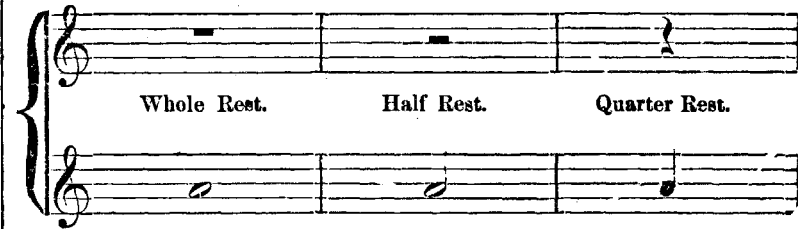


The Rests.

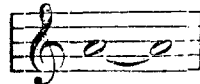
Every note has its corresponding REST, denoting silence, or a stop they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

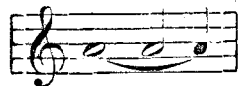
A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

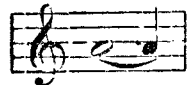
THE USE OF NOTES AND THEIR CORRESPONDING RESTS,

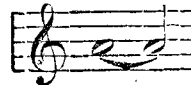


A Tie — above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.

 is equivalent to one note, the time of which is eight beats.

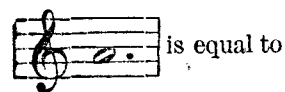
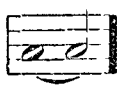
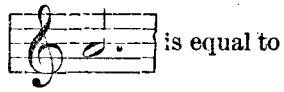

 is equivalent to one note, the time of which is seven beats.

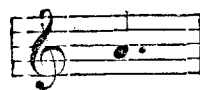

 is equivalent to one note of five beats.

 is equivalent to one note of six beats.

By combinations of this sort we can express a sound of any duration required.

A dot following a note or rest makes it half as long again.


 is equal to   is equal to 

 is equal to 

Rests are never tied, but are arranged one after the other until the required time is made up, thus:—



When more than one bar rest is required, it is indicated as follows:


2 bars. 3 bars. 4 bars. 5 bars. 6 bars. 7 bars. 8 bars. 9 bars.

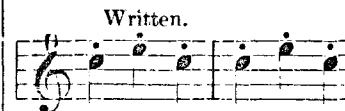

Two dots placed after a note, or rest makes it three fourths longer than its actual length, thus:

 is equal to   is equal to 

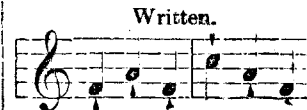
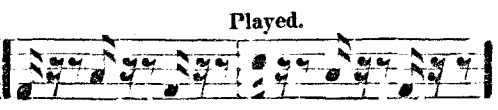
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is called *Legato* movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed *Staccato*, signifying in a marked and distinct style, represented as follows:—

Written.  Played. 

When marked in this manner, each note must be made particularly short, and very distinct,

Written.  Played. 

We frequently find the Legato and Staccato movements combined, which mostly occurs in music written for the violin, and is played by detaching the notes with the movement of the bow in one direction, either up or down.



A TRIPLET is a group of three notes played in the time of two.

A figure 3 is always placed over or under a triplet.



A figure 6 signifies that six are to be played in the time of four.



Other combinations of notes are made, and the number marked above them, thus:

Seven to be played in the time of four.



Ten to be played in the time of eight.



Nine to be played in the time of eight, &c.,



The Scale.

Notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a SCALE. It will be observed that notes of the same name or letter occur several times in a regular scale, but at ways in a different position on the staff.

THE SCALE.



2d. leger line below. A A C
 Second space. 1st leger line above. 1st leger line below.
 C C D D D
 Third space. 2d leger line above. Space below. Fourth line. D, &c.,

The notes upon the lines are

E G B D F

The notes upon the spaces spell the word *Face*.

F A C E

Sharps and Flats.

The pitch of any note may be changed by prefixing any of the following characters.

A SHARP before a note raises it a Semitone.

A FLAT before a note lowers it a Semitone.

A DOUBLE SHARP raises a note a Whole tone.

A DOUBLE FLAT lowers a note a whole tone,

A NATURAL contradicts a flat or sharp.

or restores the single flat or sharp.

Flats or Sharps placed at the commencement of a piece of music affect every note throughout the piece upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff. Any flat or sharp that is not so situated is called an ACCIDENTAL.

F# and F# C# and C# and C#

Here every F and C are to be made sharp, no matter what their situation upon the staff.

B \flat and B \flat and B \flat

When flats are situated in the same position, the effect is the same as that of the sharp.

All music is divided into equal portions of time by perpendicular lines called BARS, and the music between any two bars is called a MEASURE. When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus :—

EXAMPLE OF THE SHARP.

Written. Played.

EXAMPLE OF THE FLAT.

EXAMPLE OF THE NATURAL.

When the last note of a measure is influenced by an accidental flat, sharp or natural, if the next measure should commence with the same note it is also affected likewise, thus :—

Written. Played.

Written. Played.

Sharps and flats before a piece of music are called the Signature.

One sharp. Two sharps. Three sharps. Four sharps.

Where the Signature is

that sharp is always F FO FCG FCGD

Five sharps.

Six sharps.

Seven sharps.

FCGDA FCGDAE FCGDAEB

One flat. Two flats. Three flats. Four flats.

Where the Signature is

that flat is always B BE BEA BEAD

Five flats.

Six flats.

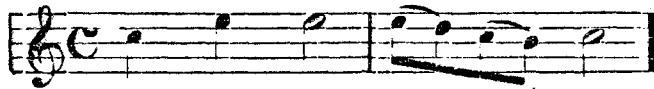
Seven flats.

BEADG BEADGC BEADGCF

Thus it will be seen that every note can be made sharp or flat; and therefore the signature which determines a key, may contain seven sharps or flats.

Time.

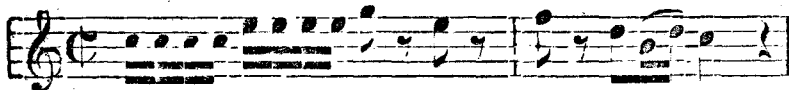
By COMMON TIME, which is expressed by this character, **C** and sometimes by the figures $\frac{4}{4}$ we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus:



Count 1, 2, 3, 4, 1, 2, 3, 4.



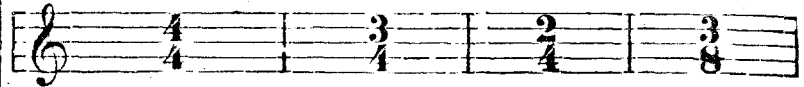
1, 2, 3, 4, 1, 2, 3, 4,



Count 1, 2, 3, 4, 1, 2, 4, 4,

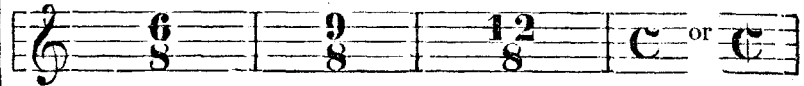
The various kinds of Time are indicated by the following figures. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes.

Common Time. Three-four Time. Two-four. Three-eight.

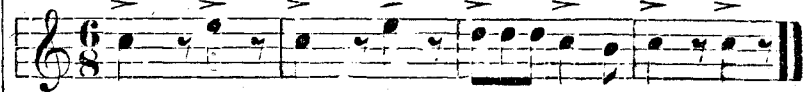


Four-fourth notes. Three-fourth notes.

Six-eight. Nine-eight. Twelve-eight. Common Time.



This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ &c., must be accented upon the beginning and middle of the measure, thus:



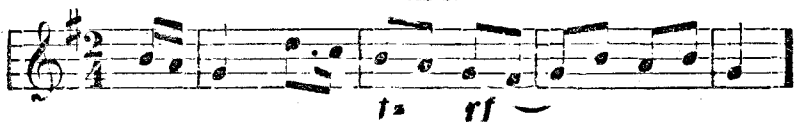
These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$, $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



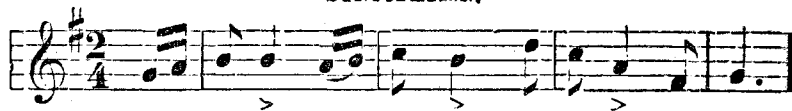
It will be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$, $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

When the unaccented part of a measure is to receive a particular emphasis, it is shown by the characters *fs* or *rf*, or \wedge , or \wedge . And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.

EMPHASIS.



SYNCOPIATION.



Double Bars indicate the end of a strain and the conclusion of a tune, thus:—



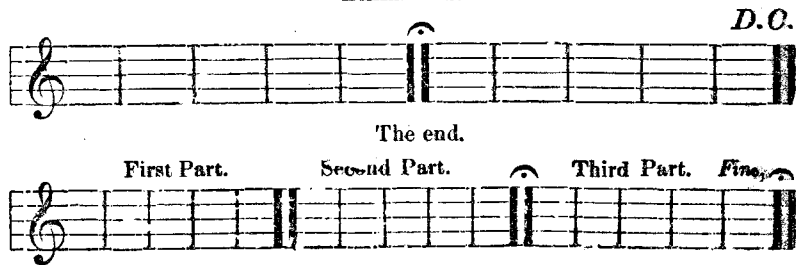
Dots before or after a double bar, signify repetition.



When the letters D. C.—which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain, it implies that we must return and finish with the first strain: but, if we find this character, \frown which is called a PAUSE, over any double bar, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it, or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a SIGN. When it appears the second time, it signifies that we are to return to where it is first found, and finish at the pause which occurs over the first double bar after it.

EXAMPLES.



Now we play the first and second strains, when the D. C. directs us to play the first part again which makes the third strain; and then we skip the second part and proceed to the fourth strain, and finish at the pause.

First Part. Second Part.

Third Part. Fourth Part.

Sixth Part.

After playing the first four parts, the $\$$ appearing the second time directs us to where it appeared at first, when we play on till we reach the \curvearrowright .

The word *Bis* placed over one or more bars signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated,

EXAMPLE.

Written.

Played.

8va written over any number of notes implies that they are to be played eight notes, or an *octave*, higher, until the word *Loco* appears, which signifies as written.

Written.

Played.

Abbreviations.

When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

A whole note with a single dash signifies that it is to be played as eighth notes.

Written. Played.

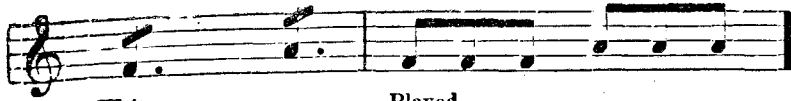
A double dash, to be played thus:—

Written. Played.

Written. Played. Written. Played.

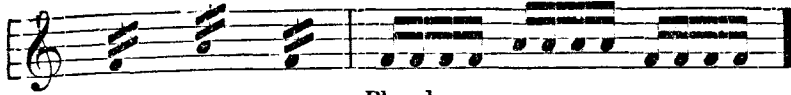
OTHER EXAMPLES OF ABBREVIATIONS.

Written. Played. Written. Played.



Written.

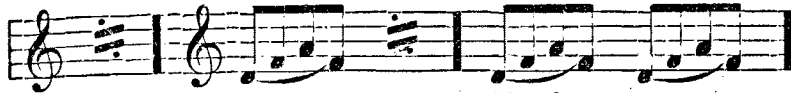
Played.



Written.

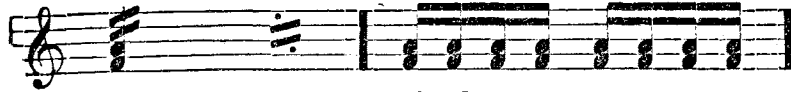
Played.

This character signifies repetition :



Written.

Played.



Written.

Played.

A SWELL \langle and DIMINUENDO \rangle are often united, the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness.

This character ∞ is called a TURN, and is executed in the following manner:—



Written.

Played.

Written.

Played.

There are several kinds of turns : the plain turn ∞ , inverted turn ∞ , turn after a dot, &c., which are fully explained in the following examples:



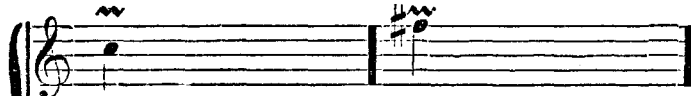
Written.

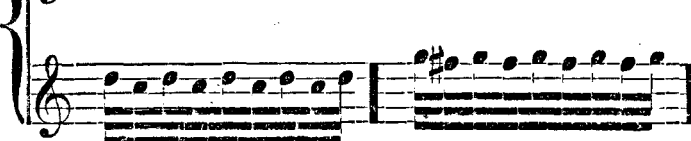
Played.



A SHAKE (∞) is one of the principal embellishment of music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is the sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two its resolution. Shakes, and all other kinds of Graces, must be played in proper time

PLAIN SHAKE.

Written. 

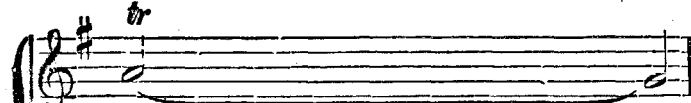
Played. 


PASSING SHAKE.

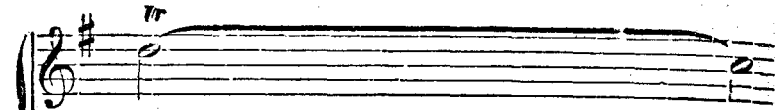
Written. 

Played. 

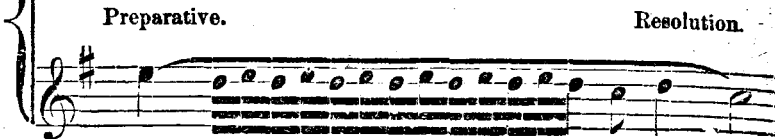
TURNED SHAKE.

Written. 

Played. 




Preparative. Resolution.

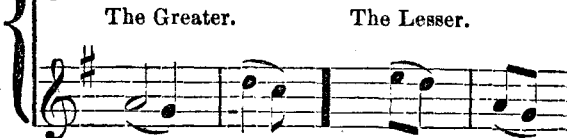


Appoggiatura or Grace Note.


The Appoggiatura, or Grace note is a small note reversed and added to other notes for sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note immediately after it. There are two kinds of Appoggiaturas, the greater and the lesser.

Written. 


The Greater. The Lesser.

Played. 

OTHER EXAMPLES.

Written. 

Choice Notes.

Played. 

Written. 

Played. 



Notes are always connected in the most convenient form, for this reason we sometimes observe them in this manner:



CHOICE NOTES.

Written. 

Played. 

When the last two bars of a strain are marked 1mo and 2mo, (that is, to be repeated,) it implies that when played the second time, the 2mo is to be substituted for the 1mo, which is of course omitted.

Written. 

Played. 

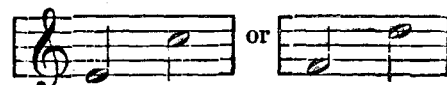
Intervals.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.

A Second is the distance from any one note in the scale to the next following one.



Intervals of a Second. Intervals of a Third.



Intervals of a Sixth.

It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &; the intervals of a sixth, of six notes &c. F, G, A, B, C, or F, G, A, B, C, D, &c.

Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order:



A Semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

Transposition of the Keys, or Scale.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharp ed or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

First transposition by sharps from C to G, a fifth higher or a fourth lower.



The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

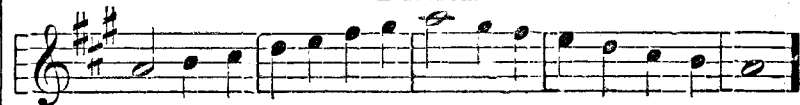
To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat keys as in the sharps; hence the B must be made flat.

THE SHARP KEYS.

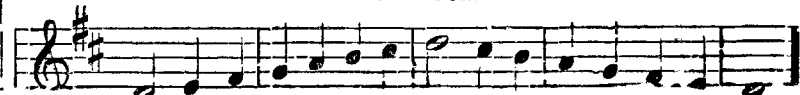
G MAJOR.



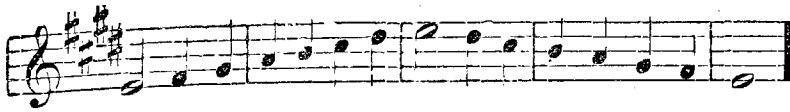
A MAJOR.



D MAJOR.

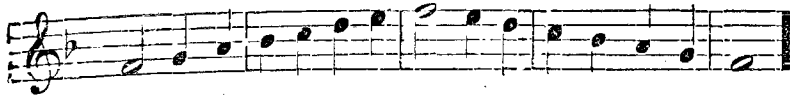


E MAJOR.

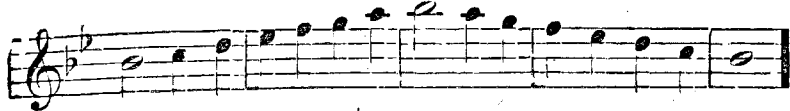


THE FLAT KEY.

F MAJOR.



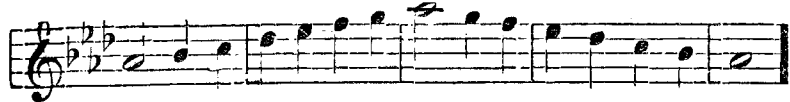
B \flat MAJOR.



E \flat MAJOR.



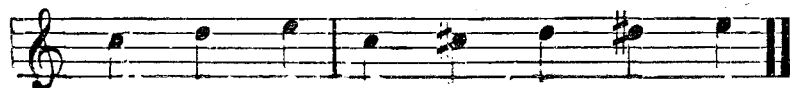
A \flat MAJOR.



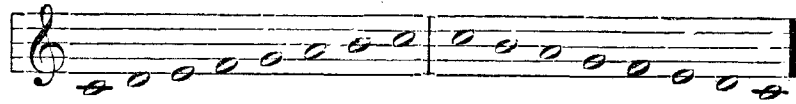
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

EXAMPLE.

MAJOR THIRD.

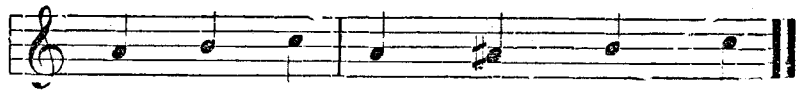


SCALE IN THE KEY OF C. MAJOR MODE.

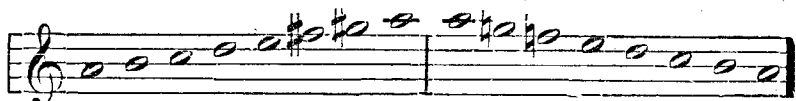


The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.



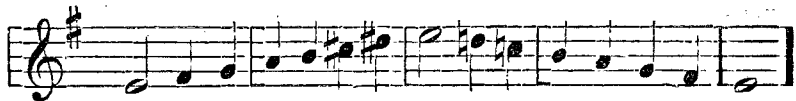
SCALE IN THE KEY OF A, MINOR MODE.



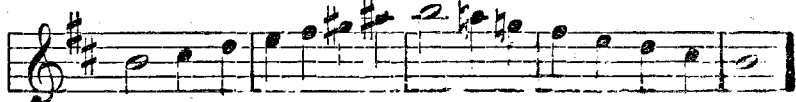
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key note.

Minor Scales.

E MAJOR.



B MINOR.



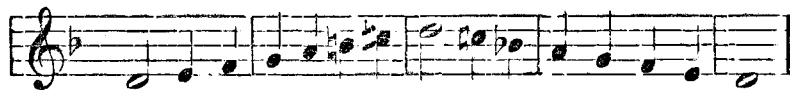
F# MINOR.



C# MINOR.



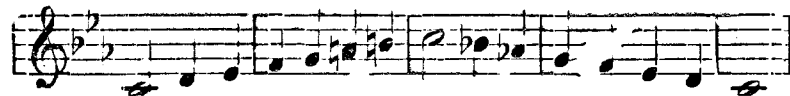
D MINOR.



B MINOR.



G MINOR.

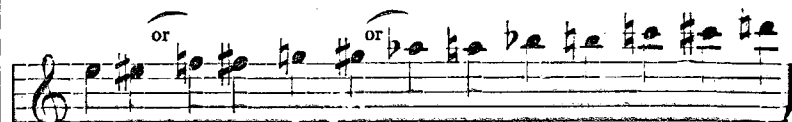
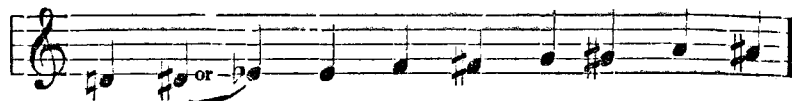
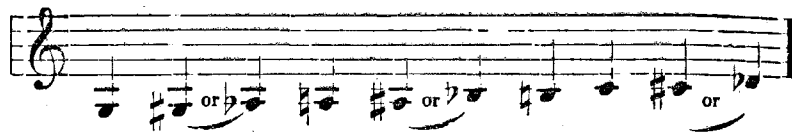


E MINOR.



Chromatic Scale.

This scale contains all the notes, natural, flat and sharp, to D above the second ledger line



Chords.

CHORDS, or double notes, are written one above the other, and can be played upon the Banjo, Guitar, Violin, Piano, Melodeon, &c., in music for the Flute, Clarinet, Fife, &c., the upper note only must be played.



A Dictionary of Musical Terms.

È; an Italian preposition, meaning to, in, by, at, &c.
ACCELERANDO; accelerating the time, gradually faster and faster.

ADAGIO, or **ADASSIO**; slow.
ADAGIO ASSAI or **MOLTO**; very slow;
AD LIBITUM; at pleasure.
AFFETUOSO; tender and affecting.
AGITATO; with agitation.
ALLA CAPELLA; in church style;
ALLEGRETTO; less quick than Allegro. **ALLEGRO**; quick.
ALLEGRO ASSAI; very quick.
ALLEGRO MA NON TROPPO; quick, but not too quick;
AMABILE; in a gentle and tender style.
AMATEUR; a lover but not a professor of music
AMOROSO, or **CON AMORE**; affectionately, tenderly.
ANDANTE; gentle, distinct, and rather slow, yet connected.
ANDANTINO; somewhat slower than Andante.
ANDANTE, or CON ANIMA; with fervent, animated expression.
ANIMO, or **CON ANIMO**; with spirit, courage and boldness.
ANTIPHONE; music sung in alternate parts.
ARIOSO; in a light, airy, singing manner.
A TEMPO; in time.
A TEMPO GIUSTO; in strict and exact time
BEN MARCATO; in a pointed and well-marked manner
 Bis; twice.
BRILLANTE; brilliant, gay, shining, sparkling.
CADENCE; closing strain; also, a fanciful extemporaneous
 embellishment at the close of a song.
CADENZA; same as the second use of Cadence. See Cadence.
CALANDO; softer and slower.
CANTABILE; graceful singing style; a pleasing, flowing,
 melody.
CANTO; the treble part in a chorus.
CHOIR; a company or band of singers; also, that part of a
 church appropriated to the singers.
CHORIST, or **CHORISTER**; a member of a choir of singers
COL, or **CON**; with. **COL ARCO**; with the bow.
COMODO, or **COMMODO**; in an easy and unrestrained manner
CON AFFETTO; with expression.
CON DOLCESSA; with delicacy.
CON DOLOR, or **CON DRULO**; with mournful expression.
CONDUCTOR; one who superintends a musical performance;
 same as Music Director.
CON ENERGIA; with energy.
CON ESPRESSIONE; with expression.
CON FUOCO; with ardor, fire.
CON GRAZIA; with grace and elegance.
CON IMPETO; with force, energy.
CON JUSTO; with exact exactness.
CON MOTO; with emotion.
CON SPIRITO; with spirit, animation
CUBO; chorus;
DA; for, from, of.

DUETT; for two voices or instruments.
DIMINUENDO; gradually diminishing the sound.
DA CAPO; from the beginning.
DECLAMANDO; in the style of declamation.
DECRESCENDO; diminishing, decreasing
DEVOTIONE; devotional.
DILETTANTE; a lover of the arts in general, or a lover of music.
DI MOLTO; much or very.
DIVOTO; devotedly, devoutly.
DOLCE; soft, sweet, tender, delicate.
DOLENTE, or **DOLOROSA**; mournful.
DOLOROSO; in a plaintive, mournful style.
E; and. **ELEGANTE**; elegance.
ENERGICO, or **CON ENERGIA**; with energy
ESPRESSIVO; expressive.
FINE, **FIN** or **FINALE**; the end.
FORZANDO, **FORZA** or **Fz**; sudden increase of power.
FUGUE or **FUGA**; a composition which repeats or sustains,
 in its several parts, throughout, the subject with which
 it commences, and which is often led off by some one
 of its parts.
FUGATO; in the fugue style.
FUGHETTO; a short fugue.
GIUSTO; in exact and steady time.
GRAZIOSO; smoothly, gracefully.
GRAVE; slow and solemn.
IMPRESARIO; the conductor of a concert.
LACRIMANDO, or **LACRIMOSO**; mournful and pathetic.
LAMENTEVOL, **LAMENTANDO**, **LAMENTABILE**; mournfully.
LARGHISSIMO; extremely slow.
LARGHETTO; slow, but not so slow as Largo.
LARGO; slow.
LEGATO; close, gliding, connected style.
LENTANDO; gradually slower and softer.
LENTO or **LENTAMENTE**; slow.
MA; but.
MAESTOSO; majestic, majestically.
MAESTRO DI CAPELLA; chapel-master, or conductor of
 church music.
MARCATO; in a strong and marked style.
MESSA DI VOCE; moderate swell.
MODERATO, or **MODERAMENTE**; moderately, in moderate
 time.
MOLTO; much or very.
MOLTO VOCE; with a full voice.
MORENDO; gradually dying away.
MORDENTE; a beat or transient shake.
MOSSO; motion.
MOTO; motion. **ANDANTE CON MOTO**; quicker than
 Andante.
NON, not, as; **NON TROPPO**; not too much

ORGANO; the organ.
ORCHESTRA; a company or band of instrumental performers
PASTORAL; applied to graceful movements in sextuple time
PIU; more. **PIU MOSSO**; with more motion, faster.
PIZZICATO; snapping the violin string with the fingers.
POCO; a little. **POCO ADAGIO**; a little slow.
POCO A POCO; by degrees, gradually.
PORFAMENTO; the manner of sustaining and conducting
 the voice from one sound to another.
PRECENTOR; conductor, leader of a choir.
PRESTO; quick
PRESTISSIMO; very quick.
RALLENTANDO, **ALLENANDO**, or **SELENTANDO**; slower and
 softer by degrees.
RECITANDO; a speaking manner of performance.
RECITANTE; in a style of recitative.
RECITATIVE; musical declamation.
RINFORZANDO, **RINE**, or **RINFORZO**; suddenly increasing
 in power.
RITARDANDO; slackening the time.
SEMPLICE; chaste, simple.
SEMPRE; throughout, always; as, **SEMPRE FORTE**; loud
 throughout.
SENZA; without, as, **SENZA ORGANO**; without the Organ.
SPORZANDO, or **SPORZATO**; with strong force or emphasis,
 rapidly diminishing.
SICILIAN; a movement of light, graceful character.
SMORENDO, **SMORZANDO**; dying away.
SOAVE, **SOAVEMENTE**; sweet, sweetly. See Dolce.
SOLFEGGIO; a vocal exercise.
SOLO; for a single voice, or instrument.
SOSTENUTO; sustained.
OTTO; under, below. **OTTO VOCE**; with subdued voice.
SPIRITOSO, **CON SPIRITO**; with spirit and animation
STACCATO; short, detached, distinct.
SUBITO; quick.
TACE, or **TACET**; silent, or to be silent. **TARDO**; slow.
TASTO SOLO; without chords.
TEMPO; time. **TEMPO A PIACERE**; time at pleasure.
TEMPO GIUSTO; in exact time.
TEN, **TENUTO**; hold on. See Sostenuto.
TUTTI; the whole, full chorus.
UN; a; as, **UN POCO**; a little.
VA; go on; as **VA CRESCENDO**; continue to increase.
VERSE; same as Solo. **VIGOROSO**; bold, energetic.
VIVACE; quick and cheerful.
VIRTUOSO; a proficient in art. **VOCE SOLI**; voice alone
VOLTI SUBITO; turn over quickly

WINNER'S NEW AMERICAN METHOD FOR THE BANJO.

Manner of Stringing the Banjo.

- The first string should be a fine E string.
- The second string should be an E string much heavier.
- The third string should be a guitar B string.
- The fourth string should be a guitar silver D, wound on silk.
- The fifth string should be an E string like the first, the lighter of the two.

The Manner of Holding the Banjo and the Position of the Hands.

The performer should sit in an easy, natural position. The hoop, or rim of the banjo, should rest on the right thigh, close to the body, so that the wrist of the right hand will come directly over the bridge, the thumb over the fifth string, the second finger over the first string, and the first finger over the second string.

The Left Hand and Arm.

The left hand should lightly press the neck between the thumb and forefinger; the end of the thumb rest on the side next to the silver string, between the nut and first fret, and the large joint of the forefinger at the nut (the end of the fingerboard where the strings pass over to the keys), on the side next the first string. The arm should hang easy, graceful and natural, with the elbow separated a short distance from the body, taking care to hold the forearm and wrist curved; the fingers to be separated and held as hammers, ready to strike the strings at the first and second frets. The fingers in this position will naturally fall on the two first strings, and when required to reach the third string, the wrist should be still more curved and the thumb brought more under the neck.

The Manner of Touching the Strings.

To obtain a full and mellow tone, it is necessary to apply some force with the end of the fingers, not touching the strings with the nails, as they thereby produce a snapping, disagreeable sound. The fingers meet the strings obliquely, so as to cause them to vibrate across the finger-board. They should press and slide along the strings in a sort of undulating or scouping manner. The fingers of the left hand should press the strings very close on the frets, by which the sound is formed and made more clear and pure.

Stroke Playing.

Partly close the hand, bringing the fourth finger near the palm, then each of the following fingers a little farther from the palm, bringing the forefinger an inch and a half from the inside of the thumb. Notes to be made by the thumb will have a cross, thus: X Notes to be made by the back of the nail of the fore-finger, will have the letter N. Notes to be made by the back of the nail of the second finger, will have N 2. The stroke is made by striking down with the back of the nail.

The distance between the bridge and nut should be divided into eighteen equal parts. Then place the first fret, one-eighteenth from the nut; (the nut is the small piece of wood where the strings cross to the pegs;) then divide the space from the first fret to the bridge into eighteen equal parts, and then put in the second fret. Then divide again, from the second fret to the bridge into eighteen equal parts, and put in the third fret, and so on until you have as many frets as you desire.

The frets should be inlaid, level with the surface of the finger-board, a sixteenth of an inch in width,—the full width of the handle as shown in the diagram. The bridge should sit about three inches from the tail-piece, and always be stationary. To ascertain if the bridge is in the correct place, measure the distance from the nut to the twelfth fret; then place the bridge on the parchment the same distance from the twelfth fret, that the twelfth fret is from the nut.

The Bridge should be two inches long, half an inch high, and made of cedar.

To Tune the Banjo Correctly.

First tune the fourth string to A, by a tuning-fork or pitch-pipe. Then place the second finger on the seventh fret of the fourth string, and tune the third string in unison—the note produced will be E. Then place the second finger on the third string at the fourth fret, and tune the second string in unison, which will give G#. Then place the second finger on the third fret on the second string, and tune the first string in unison, which will give the note B. Then place the second finger at the fifth fret, first string, and tune the fifth string in unison, which will give the note E, one octave above the third string.

The open strings of the Banjo thus tuned, are:

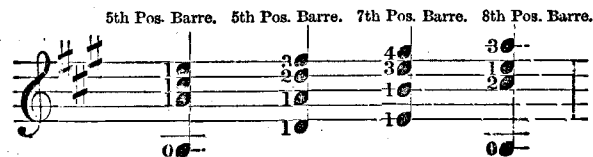


Of the Slur.

The slur is indicated by this sign \frown placed over or under the notes that are to be slurred. Of the notes affected, strike the first one with the right hand, and make the second with a finger of the left hand, striking down upon the string with sufficient force to cause the necessary vibration.

The Barre.

The barre is made by pressing the first finger of the left hand on two or more strings at one time, and on the same fret. To make the barre with ease, it is necessary to raise the wrist, and to place the thumb entirely behind the neck of the Banjo, leaving the remaining fingers free to stop the strings when desired. See example.



Of the Chords.

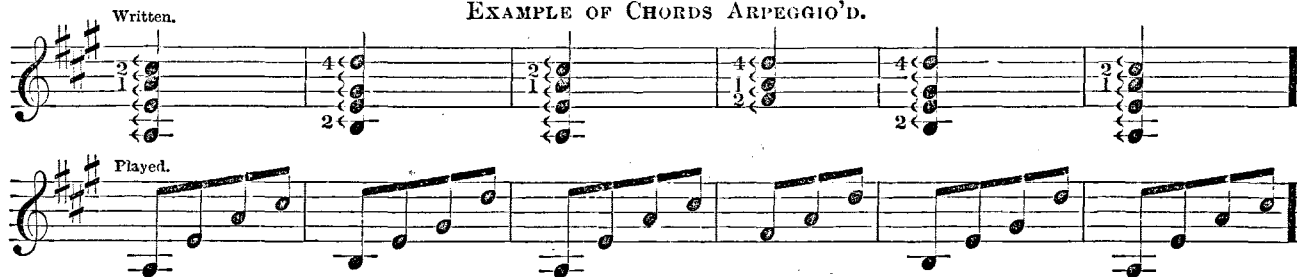
The union of two or more notes played together as one constitute a chord.

EXAMPLE.



To execute the arpeggio well, before striking the strings the fingers of the left hand should be placed at once on the notes forming the chord, on which the arpeggio is to be played; and when the last note is struck, the fingers should be raised to pass to the next chord. This rule is indispensable. If the fingers were to leave each note as soon as it was struck, the vibration of the entire chord would be obstructed, of which each note is an essential part.

EXAMPLE OF CHORDS ARPEGGIO'D.



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 first finger.

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

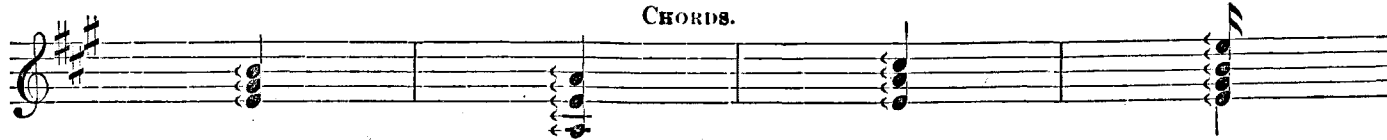


Whenever the note occurs singly, it should be played upon the short string; when several follow in succession the first should be played upon the first string, and the next on the fifth, alternately, thus, unless otherwise indicated.



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.



THE MAJOR SCALE IN A UNDER THE SIGNATURE OF THREE SHARPS. THE PRINCIPAL KEY OF THE BANJO.

Frets.	0	Notes made on the 4th string.				On the 3d string.		On the 2d string.		On the 1st string.			On the 5th string.		On the 1st string.		
	0	2	4	5	0	2	0	1	0	2	3	0	7	9	10		
Fingers.	0	2	2	4	0	2	0	1	0	2	4	0	1	3	4		

The second line of figures above the staff indicates the fret at which the string is stopped by the left hand in playing the scale. The first line of figures above the staff indicates the fingers of the left hand that are employed to stop the strings. The x and dots under the staff are for the right hand fingering. The x is for the thumb, one dot for the first finger, two dots for the second finger.

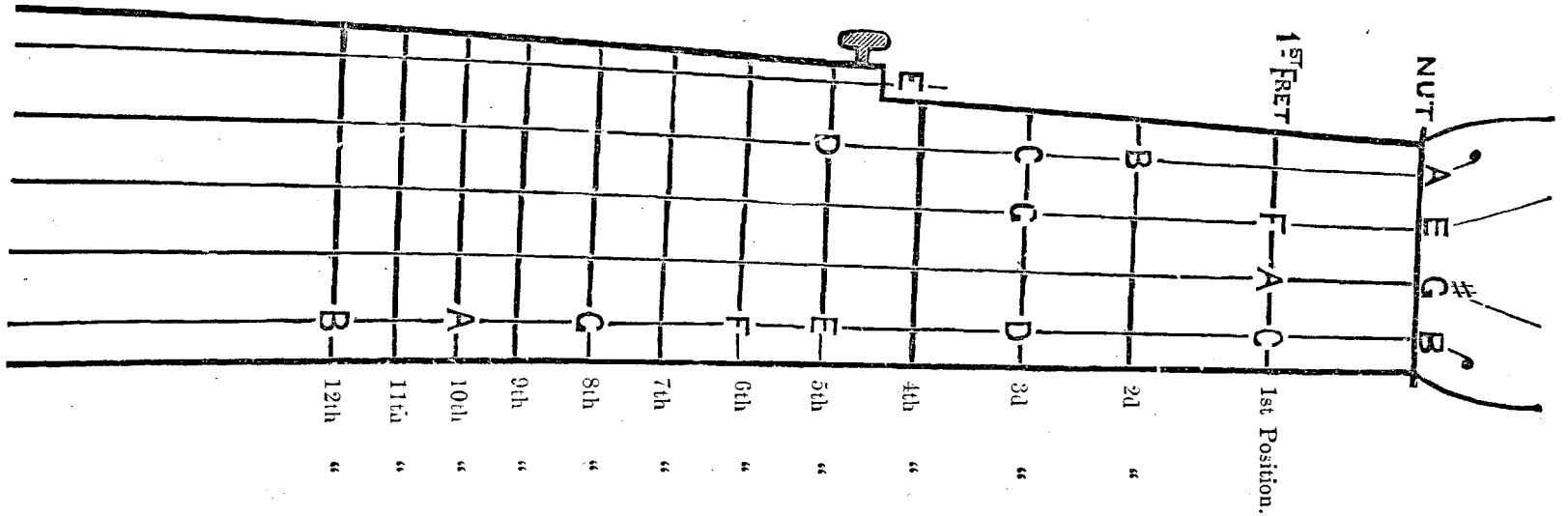
FIRST EXERCISE.



THE SCALE IN THE KEY OF A, WRITTEN THROUGH TWO OCTAVES.

4th str. ng. 2 4 2d String. 0 2 2d String. 0 1 1st String. 0 2 4 5th String open. 3 4

PLAN OF THE FINGERBOARD SHOWING THE POSITION OF THE NOTES IN THE SCALE



EXERCISES IN THE KEY OF A MAJOR.

4th String. 3d String. 2d String. 4th String.

CHORDS BELONGING TO THE KEY OF A MAJOR.

CADENCE No. 1 No. 2 No. 3 No. 4 No. 5 No. 6

EXERCISES IN THE KEY OF E MAJOR.

SCALE. 3d String. 2d String. 1st String. 2d String. 3d String.

A musical scale for E major, written on a single treble clef staff. The scale consists of eight measures, each containing a single note. The notes are: E (3rd string), F# (2nd string), G# (1st string), A (2nd string), B (3rd string), C# (4th string), D# (5th string), and E (3rd string).

CHORDS BELONGING TO THE KEY OF E MAJOR.

CADENCE. No. 1. No. 2. No. 1. No. 3. No. 2. No. 1.

Six cadence exercises for E major, each on a single treble clef staff. The exercises are: No. 1 (E major triad), No. 2 (E major triad with 3rd string), No. 1 (E major triad with 1st string), No. 3 (E major triad with 2nd and 3rd strings), No. 2 (E major triad with 4th string), and No. 1 (E major triad with 5th string).

EXERCISES IN THE KEY OF D MAJOR.

SCALE. 4th String. 3d String. 2d String. 1st String. 2d String. 3d String. 4th String.

A musical scale for D major, written on a single treble clef staff. The scale consists of eight measures, each containing a single note. The notes are: D (4th string), E (3rd string), F# (2nd string), G# (1st string), A (2nd string), B (3rd string), C# (4th string), and D (4th string).

CHORDS BELONGING TO THE KEY OF D MAJOR.

CADENCE. No. 1. No. 2. No. 1. No. 3. No. 2. No. 1.

Six cadence exercises for D major, each on a single treble clef staff. The exercises are: No. 1 (D major triad), No. 2 (D major triad with 2nd string), No. 1 (D major triad with 3rd string), No. 3 (D major triad with 1st and 2nd strings), No. 2 (D major triad with 4th string), and No. 1 (D major triad with 5th string).

EXERCISES IN THE KEY OF G MAJOR.

SCALE. 3d String. 2d String. 1st String. 2d String. 3d String.

A musical scale for G major, written on a single treble clef staff. The scale consists of eight measures, each containing a single note. The notes are: G (3rd string), A (2nd string), B (1st string), C# (2nd string), D (3rd string), E (4th string), F# (5th string), and G (3rd string).

CHORDS BELONGING TO THE KEY OF G MAJOR.

CADENCE. No. 1. No. 2. No. 1. No. 3. No. 2. No. 1.

Six cadence exercises for G major, each on a single treble clef staff. The exercises are: No. 1 (G major triad), No. 2 (G major triad with 4th string), No. 1 (G major triad with 5th string), No. 3 (G major triad with 3rd and 4th strings), No. 2 (G major triad with 5th string), and No. 1 (G major triad with 5th string).

THE MAJOR SCALE IN THE KEY OF C.

4th String. 4 | 3d String. 0 1 4 | 2d String. 1 | 0 1 String. 0 | 2nd String. 1 4 | 3d String. 1 0 | 4th String. 4 2

THE CHORDS IN COMMON WITH THE MAJOR SCALE IN THE KEY OF C.

3d Pos. Barre. 4th Pos. 5th Pos. Barre. 7th Pos. Barre. 4th Pos. 5th Pos. Barre. 6th Pos. 3d Pos. Barre.

EXERCISES IN THE KEY OF A MINOR.

SCALE. 4th String. 3d String. 2d String. 3d String. 4th String.

CHORDS BELONGING TO THE KEY OF A MINOR.

CADENCE. No. 1. No. 2. No. 1. No. 3. No. 2. No. 1.

EXERCISES IN THE KEY OF F# MINOR.

SCALE. 3d String. 2d String. 1st String. 2d String. 3d String.

CHORDS BELONGING TO THE KEY OF F# MINOR.

CADENCE. No. 1. No. 2. No. 1. No. 3. No. 2. No. 1.

MAJOR AND MINOR CHORDS COMMONLY USED ON THE BANJO.

C Major. A Minor. G Major. E Minor. D Major.

B Minor. A Major. F# Minor. E Major. C# Minor.

B Major. G# Minor. F Major. D Minor.

Exercise No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

ACCOMPANIMENTS COMMONLY USED UPON THE BANJO.

Two-Four Time.

Two-Four Time. This section consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a sequence of chords and single notes. The second staff is in bass clef and provides a bass line with single notes and chords that complement the upper staff.

Three-Eight Time.

Three-Eight Time. This section consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a sequence of chords and single notes. The second staff is in bass clef and provides a bass line with single notes and chords. The word "ENDING" is written above the final measure of the second staff.

CHORDS IN THE KEY OF A.—FULL.

CHORDS IN THE KEY OF A.—FULL. This section consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It displays a sequence of chords and single notes.

CHORDS IN E.

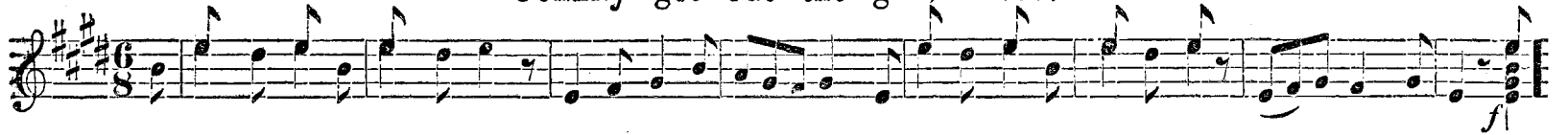
CHORDS IN E. This section consists of a single staff in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It displays a sequence of chords and single notes.

This page contains seven staves of musical notation for a banjo accompaniment. The music is written in G major (one sharp) and 2/4 time. The notation consists of eighth notes and chords, with some measures containing first and second endings. The first ending is marked with a '1' and a repeat sign, and the second ending is marked with a '2' and a repeat sign. The music concludes with a double bar line and repeat dots.

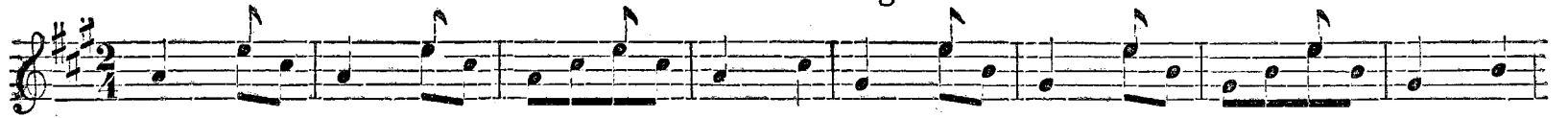
Highland Fling.



Johnny get out the gun, shoot!



The Coon's Jig.



Irish Jig.

The first piece, 'Irish Jig', is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#), with a 6/8 time signature. The bottom staff uses a bass clef and the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, characteristic of a jig.

Juba Dance.

The second piece, 'Juba Dance', is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#), with a 4/4 time signature. The bottom staff uses a bass clef and the same key signature and time signature. The music features a mix of eighth and sixteenth notes.

Japanese Young Man.

The third piece, 'Japanese Young Man', is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#), with a 6/8 time signature. The bottom staff uses a bass clef and the same key signature and time signature. The music is composed of eighth and sixteenth notes.

Bold Privateer, Or Farewell My lovely Nancy.



Yankee Doodle.



Two staves of musical notation for the 'Slur Waltz'. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melody with slurs and eighth notes. The second staff is in treble clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some melodic lines.

Lotus Jig.

Two staves of musical notation for the 'Lotus Jig'. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time (C) signature. It features a lively melody with eighth and sixteenth notes. The second staff is in treble clef with the same key signature and time signature, providing a harmonic accompaniment.

Blue Bells.

Two staves of musical notation for the 'Blue Bells'. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time (C) signature. It includes a melody with a triplet of eighth notes. The second staff is in treble clef with the same key signature and time signature, providing a harmonic accompaniment.

Jubilee Waltz.

Two staves of musical notation for the Jubilee Waltz. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some chords and rests.

Rattlesnake Jig.

Two staves of musical notation for the Rattlesnake Jig. The key signature is one sharp (F#) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The first staff ends with the word 'Fine.' and the second staff ends with 'D.C.'.

Gorman Polka.

Two staves of musical notation for the Gorman Polka. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes. The second staff ends with 'D.C.'.

Slap Bang! or Jolly Dogs.

35

Two staves of musical notation for the piece "Slap Bang! or Jolly Dogs". The music is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff contains the main melody, and the second staff provides a bass line. The piece concludes with a double bar line and the initials "D.C." (Da Capo).

Piciny Dance.

Two staves of musical notation for the piece "Piciny Dance". The music is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff contains the main melody, and the second staff provides a bass line. The piece concludes with a double bar line and the initials "D.C." (Da Capo).

Short Stop Jig.

Two staves of musical notation for the piece "Short Stop Jig". The music is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff contains the main melody, and the second staff provides a bass line. The piece concludes with a double bar line.

Hot Corn.

Musical notation for 'Hot Corn.' consisting of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The piece features a lively, rhythmic melody with many eighth and sixteenth notes.

Johnny stole a Ham.

Musical notation for 'Johnny stole a Ham.' consisting of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The piece features a lively, rhythmic melody with many eighth and sixteenth notes. The second staff ends with the marking 'D.C.' (Da Capo).

Poor Robinson Crusoe, Or Rogue's March.

Musical notation for 'Poor Robinson Crusoe, Or Rogue's March.' consisting of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The piece features a lively, rhythmic melody with many eighth and sixteenth notes.

Chariot Jig.

Two staves of musical notation for the first system of 'Chariot Jig'. The music is in 2/4 time with a key signature of one sharp (F#). The first staff contains the melody, and the second staff contains the bass line. The melody features a series of eighth-note patterns with some triplets.

Few Days.

Two staves of musical notation for the first system of 'Few Days'. The music is in 2/4 time with a key signature of one sharp (F#). The first staff contains the melody with various ornaments (accents and slurs) above the notes. The second staff contains the bass line.

Pauline Waltz.

WM. SHAY.

Two staves of musical notation for the first system of 'Pauline Waltz'. The music is in 3/4 time with a key signature of one sharp (F#). The first staff contains the melody, and the second staff contains the bass line. The melody is characterized by a waltz-like, flowing eighth-note pattern.

Fine.

D.C.

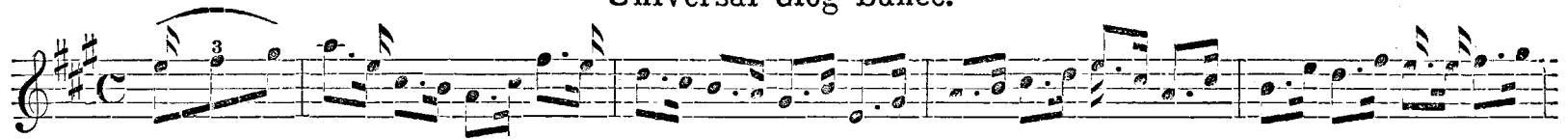
Two staves of musical notation for the second system of 'Pauline Waltz'. The first staff contains the melody, which concludes with a double bar line and a repeat sign. The second staff contains the bass line. The word 'Fine.' is written above the first staff, and 'D.C.' (Da Capo) is written above the second staff.

Zara Jig.

AL. BAUER.



Universal Clog Dance.



Home, Sweet Home.

Musical score for "Home, Sweet Home." consisting of four staves of guitar notation. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a melody with various rhythmic values and chords. Four instances of "Barre 5th." are indicated above the staff lines, corresponding to specific measures where the fifth fret is used for barre chords.

Spot Waltz.

Musical score for "Spot Waltz." consisting of two staves of guitar notation. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by a waltz-like melody. The first staff concludes with the word "Fine" above the final measure. The second staff begins with a double bar line and concludes with the word "D.C." (Da Capo) above the final measure.

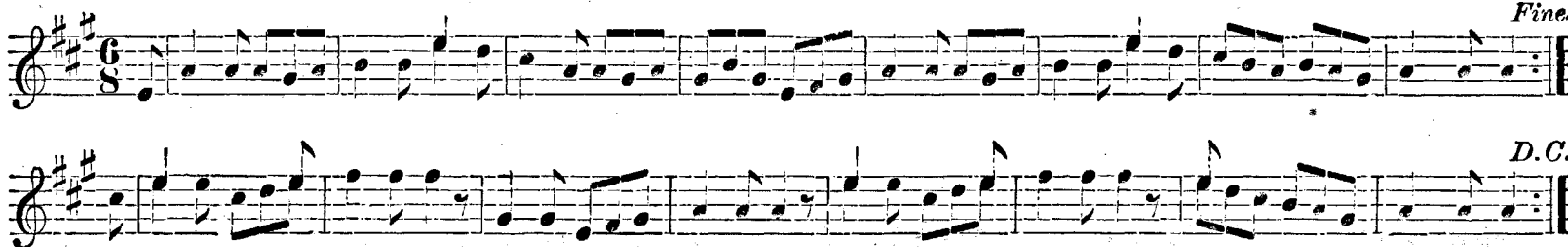
Snapping Turtle Jig.



Cushion Dance.



Soldier's Dance.



The German Band.

41

G. W. HUNT.

Musical score for 'The German Band' consisting of three staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first two staves end with a double bar line and the word 'SLOWER' written above the second staff.

Clog Hornpipe.

Musical score for 'Clog Hornpipe' consisting of three staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score includes various fingering and position markings: '5th pos. Barre.' with arrows and numbers 1, 3, 2, 1, 2, 3, 3, 3; '10th Pos.' with numbers 1, 2, 3, 1, 3, 4, 3, 1, 4, 3, 1, 0, 3; and '16th pos.' with numbers 1, 1, 2, 3.

When the leaves begin to turn. (Waltz.)

Musical score for "When the leaves begin to turn. (Waltz.)". The score consists of four staves of music. The first three staves are in 3/4 time and G major. The fourth staff is in 3/4 time and D major, marked "D.C." at the end. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some grace notes.

Last rose of Summer.

Musical score for "Last rose of Summer." The score consists of two staves of music. The first staff is in 3/4 time and G major. The second staff is in 3/4 time and D major. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some grace notes.

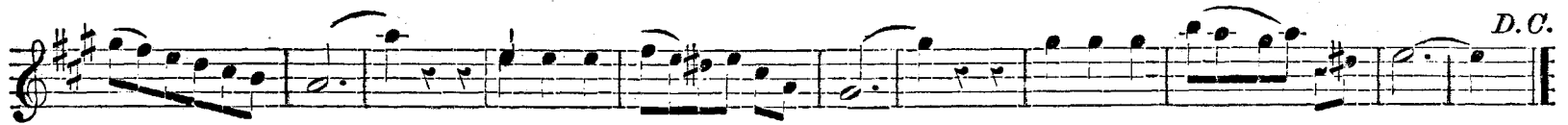
The Waterfall.

Musical score for 'The Waterfall' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is characterized by a steady eighth-note accompaniment with a more active treble line. The second staff continues the piece with similar rhythmic patterns. The third staff concludes the piece with a final melodic phrase and a fermata over the last note.

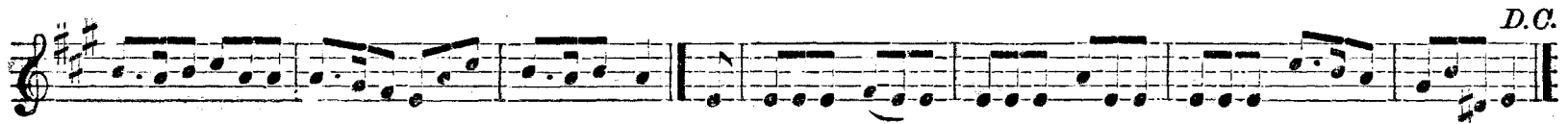
Sleep, Baby, Sleep.

Musical score for 'Sleep, Baby, Sleep' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is characterized by a steady eighth-note accompaniment with a more active treble line. The second staff continues the piece with similar rhythmic patterns. The third staff concludes the piece with a final melodic phrase and a fermata over the last note.

When the leaves begin to fall. (Waltz.)



Old Oaken Bucket.



Johnny Morgan.

Three staves of musical notation in treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The first staff begins with a treble clef and a key signature of three sharps. The music consists of a series of eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody. The third staff concludes the piece with a double bar line.

U and I Waltz.

Three staves of musical notation in treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The first staff is divided into two sections: "INTRODUCTION." and "WALTZ.". The introduction consists of a few chords and notes. The waltz section begins with a treble clef and a key signature of three sharps. The music consists of a series of eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody. The third staff concludes the piece with a double bar line.

Where was Moses when the light went out?

Musical score for the song "Where was Moses when the light went out?". The score is written on three staves in G major (one sharp) and 2/4 time. 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 melody consists of eighth and quarter notes, with some beamed eighth notes.

Waste not, want not. (You never miss the water 'till the well runs dry.)

Musical score for the song "Waste not, want not. (You never miss the water 'till the well runs dry.)". The score is written on three staves in G major (one sharp) and C time. 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 melody consists of eighth and quarter notes, with some beamed eighth notes.

On de road to Dixie.

Two staves of musical notation for the piece 'On de road to Dixie.' The first staff is the melody in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). The second staff is the accompaniment in treble clef, 2/4 time, featuring a rhythmic pattern of eighth and sixteenth notes.

T'se gwine in de valley.

SAM LUCAS.

Two staves of musical notation for the piece 'T'se gwine in de valley.' The first staff is the melody in treble clef, 2/4 time, with a key signature of two sharps. The second staff is the accompaniment in treble clef, 2/4 time, with a steady eighth-note accompaniment. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

Scotch Dance.

Fine.

Two staves of musical notation for the piece 'Scotch Dance.' The first staff is the melody in treble clef, 4/4 time, with a key signature of two sharps. The second staff is the accompaniment in treble clef, 4/4 time, with a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

Bonnie Sweet Bessie.

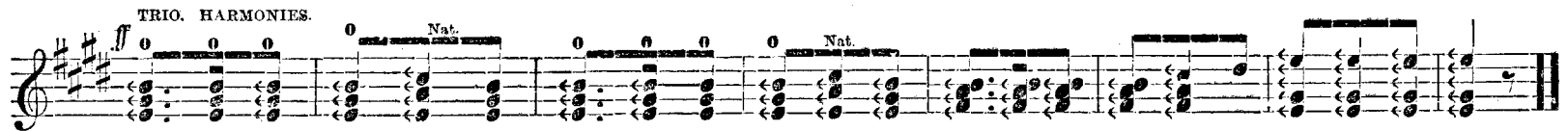
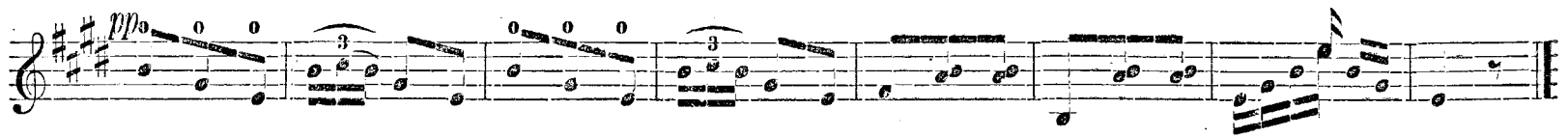


Put me in my little bed.



New 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.

Spanish Fandango.

Tune 1th String to B.

The musical score consists of six staves of guitar notation. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various fret numbers (0, 2, 4, 5, 7, 9, 12) and barres (5th, 7th, 4th). The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

Staff 1: 9/4, 7/2, 5/2, 0, 9/4, 7/2

Staff 2: 9/4, 7/2, 5/2

Staff 3: Barre 5th., Open., Barre 7th., Open., Barre 4th.

Staff 4: Barre 5th., Barre 5th., 12/4, 9/1, 5/4

Staff 5: 4/4, 5/4, 12/4, 9/1, 5/4, 4/4, D.C.

Twinkle, Twinkle, little Stars, or meet me at the bars.

BANJO.

1. The pret-ty little stars are laughing, love, The sky looks calm and clear; The moon is shining brightly from a - bove, 'Tis time that you were
2. The pret-ty little stars are laughing, love, They speak to me of you; They tell me as the twinkle of a - bove, That you to me are

here; You said that you would surely come at eight, And with the twinkling stars, Down by grandpa's meadow, You would meet me at the
true; And the silvery moon is peeping thro' the clouds, Be-hind the pret - ty stars, Tells me 'tis eight, and time that You should meet me at the

bars. O twinkle, twinkle, twinkle, lit - tle stars, O twinkle, twinkle, twinkle, lit - tle stars,

Twinkle, Twinkle, little Stars. Concluded.

You said that you would surely come at eight, And with the twinkling stars, Down,down by grandpa's

meadow.You would meet me at the bars.

No Sir!

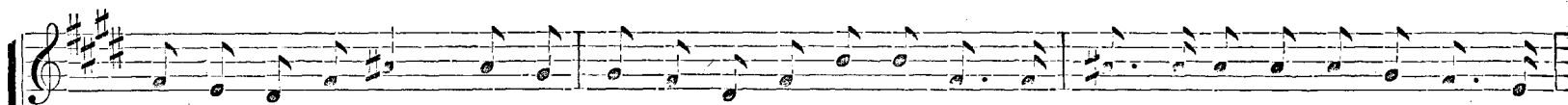
12

Lardy Dah!

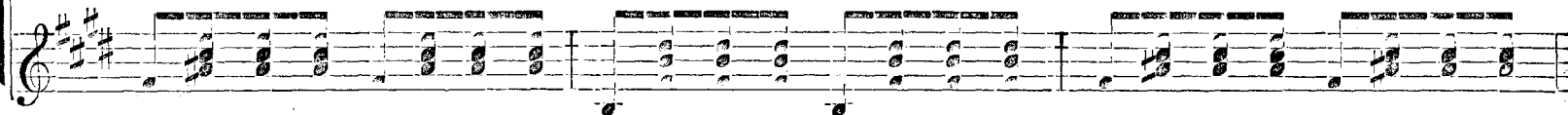
Arranged for Banjo by GEO. C. DOBSON.



1. Let me in-tro-duce a fel-lah! lar-dy dah! lar-dy dah! A fel-lah who's a swell, ah, lar-dy dah! Though

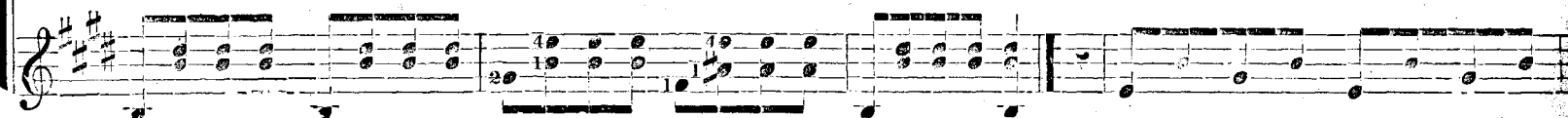


small the cash he drew, yet. The week he struggles through it, For he knows the way to do it, lar-dy



CHORUS.

dah! lar-dy dah! For he knows the way to do the "lar-dy dah!"..... He wears a pen-ny flow-er in his



Lardy Dah! Concluded.

coat, lar - dy dah! And a pen - ny pa - per col-lar round his throat, lar - dy dah! In his hand, a pen-ny stick, in his

tooth, a pen-ny pick, And a pen-ny in his pocket, lar - dy dah! lar-dy dah! And a penny in his pocket, lar - dy dah!

2

He is something in an office, lardy dah! lardy dah!
 And he quite the city toff is, lardy dah!
 He cuts a swell so fine, oh!
 He quite forgets to dine, oh!
 For he blows in all his "Rhino," lardy dah! lardy dah!
 For he blows in all his "Rhino," lardy dah! *Chorus.*

3

When he's been out over night, ah! lardy dah! lardy dah!
 His "lunch-on's" very slight, ah! lardy dah!
 His Paris diamonds ele-ah.
 Look, indeed, a little quee-ah.
 With his sandwich and his be-ah, lardy dah! lardy dah!
 With his sandwich and his be-ah, lardy dah! *Chorus.*

4

His shirt is very "tricky," lardy dah! lardy dah!
 It's a pair of cuffs, and dickey, lardy dah!
 His boots are patent leather,
 But they never stand wet weather,
 For they're paper, glued together, lardy dah! lardy dah!
 They are paper, glued together, lardy dah! *Chorus.*

5

His chain is true a snide 'un, lardy dah! lardy dah!
 And his watch an oreide 'un, lardy dah!
 And, if hair oil were abolished,
 This swell would be demolished,
 For his hat would not be polished, lardy dah! lardy dah!
 For his hat would not be polished, lardy dah! *Chorus.*

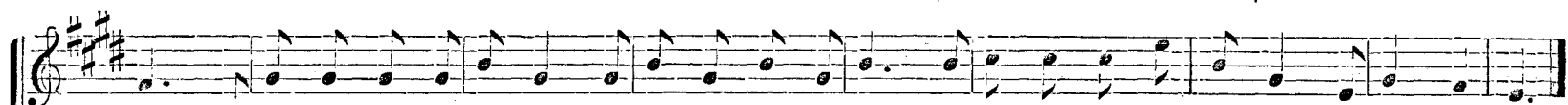
I'se gwine to leave old Dixie. (Companion to "I'se gwine back to Dixie.")

Words by GEO. COOPER.

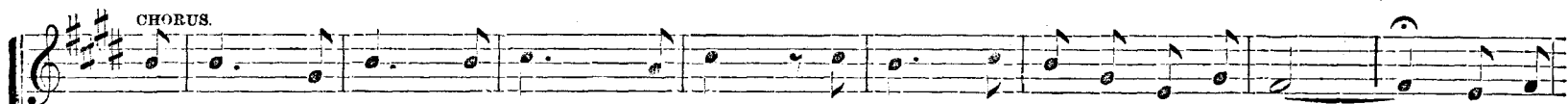
For Banjo by GEO. C. DOBSON.

Music by C. A. WHITE.
Author of "The old home aint what it used to be," &c.

1. I'se gwine to leave ole Dix - ie, De times are git - tin bad, De fields am all de - sert - ed, De ole man's heart am
2. I'se gwine to leave ole Dix - ie, It's here I'd like to stay, And rest dese bones so wea - ry, When called from earth a



sad; I'd neb - ber quit de ole home, But here I'd starve and die, It breaks my heart to leave you, Old home, good - by!
way; But all am gone to ru - in, And I am forced to fly, My tears for you are fall - ing, Old home, good - by!



I'se gwine to leave ole Dix - - ie's land, It breaks my heart to leave dis home, . . . But da



I'se gwine to leave old Dixie. Concluded.

57

children gad-der round me, Wid hun-ger dey do cry, I'se gwine to leave ole Dix-ie, Ole home, good-by.

D.C.

3.

I'se gwine to leave ole Dixie,
 De good ole days am gone;
 Now eberywhere I wander,
 It all am sad and lone;
 De children gadder round me,
 Wid hunger dey do cry,
 I neber more shall see you,
 Old home, good-by!

4.

I'se gwine to leave ole Dixie,
 But dar my heart I leave;
 Wid hunger and misfortune
 My wife and children grieve;
 Whar I was once so happy,
 I now can only sigh.
 I'm leavin you foreber,
 Old home, good-by!

The Widow in the Cottage by the Sea.

C. A. WHITE.

BANJO.

1. Just one year a - go to - day, love, I be - came your hap - py bride, Changed a man - sion for a

Cot - tage, To dwell by the riv - er side; You told me I'd be hap - py, But no

hap - - pi - ness I see. For to - night I am a wid - ow, In the cot - tage by the sea.

The Widow in the cottage by the Sea. Concluded.

59

CHORUS

A - lone, all a - lone by the sea - side he left me, And no oth - er's bride I'll be, For in

bri - dal flow'rs he deck'd me In the cot-tage by the sea.

2

From my cottage by the sea-side,
 I can see my mansion home;
 I can see those hills and valleys,
 Where with pleasure I have roam'd.
 The last time that I met him,
 Oh how happy then were we;
 But to-night I am a widow,
 In the cottage by the sea. *Chorus.*

3

Oh! my poor and aged father,
 How in sorrow he would wail;
 And my poor and aged mother,
 How in tears her eyes would swell;
 And my poor and only brother,
 Oh, how he would weep for me,
 If he only knew his sister,
 Was a widow by the sea. *Chorus.*

Reuben and Rachel. Quarker courtship.)



VOICE

RACHEL.

(Until ready to sing.)

BANJO

Reu - ben, I have long been think-ing, What a good world this might be;

REUBEN.

If the men were all trans-port - ed, Far be - yond the North-ern sea: Rach - el, I have long been think-ing

What a fine world this might be; If we had some more young la - dies, On this side the North-ern sea.

RACHAL. DUET.

Too ral-loo ral, Too ral-lee, If the men were all transported Far beyond the Northern Sea.

REUBEN.

Too ral-loo ral-loo, Too ral-loo ral-loo, If we had some more young ladies On this side the Northern Sea.

BANJO.

2

RACHEL.—Reuben, I'm a poor, lone woman,
 No one seems to care for me;
 I wish the men were all transported
 Far beyond the Northern Sea.

3

RACHEL.—Reuben, what's the use of fooling,
 Why not come up like a man?
 If you'd like to have a lover,
 I'm for life your Sally Ann.

4

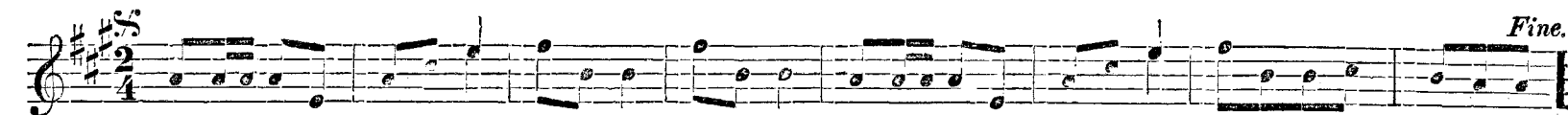
RACHEL.—Reuben, now do stop your teasing,
 If you've any love for me;
 I was only just a fooling,
 As I thought, of course, you'd see.

REUBEN.—I'm a man without a victim,
 Soon I think there's one will be
 If the men are not transported
 Far beyond the Northern Sea.

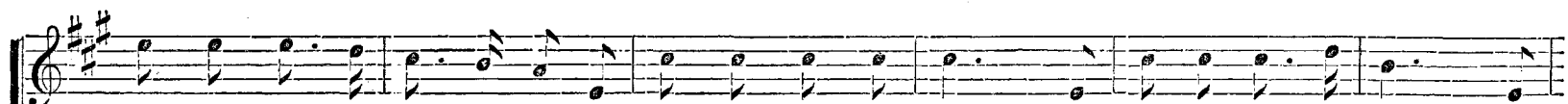
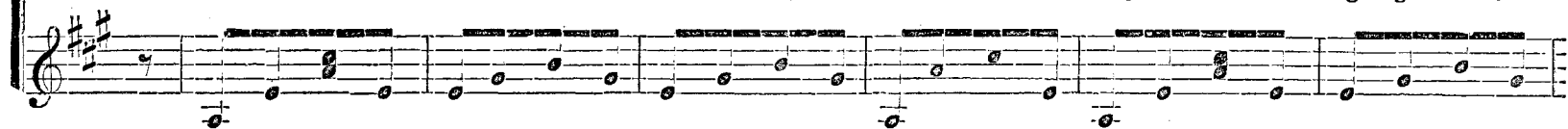
REUBEN.—Oh, my goodness, oh, my gracious,
 What a queer world this would be,
 If the men were all transported
 Far beyond the Northern Sea.

REUBEN.—Rachel, I will not transport you,
 But will take you for a wife;
 We will live on milk and honey,
 Better or worse, we're in for *life*.

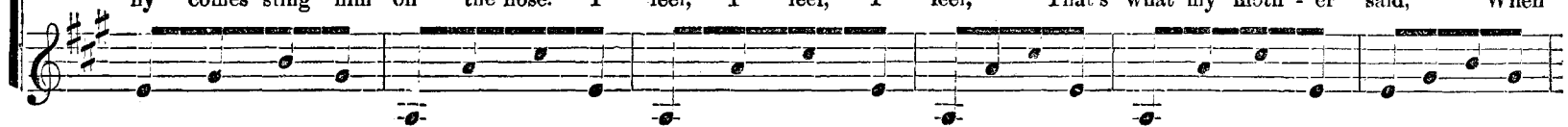
Shew! Fly, don't bother me!

*Fine.*

I think I hear the an - gels sing, I think I hear the an - gels sing, I think I hear the an - gels sing. The
If I sleep in the sun this nig - ger knows, If I sleep in the sun this nig - ger knows, If I sleep in the sun this nig - ger knows, A



an - gels now are on the wing. I feel, I feel, I feel, That's what my moth - er said, The
fly comes sting him on the nose. I feel, I feel, I feel, That's what my moth - er said, When



an - gels pour - ing 'las - ses down. Up - on this nig - ger's head.
ev - er this nig - ger goes to sleep, He must cov - er up his head.

Shew! fly, don't both - er me, Shew! fly, don't



Shew Fly. Concluded.

both - er me, Shew! fly, don't both - er me, I be - long to comp' - ny G. I feel, I feel, I

feel, I feel like a morn - ing star, I feel, I feel, I feel, I

feel like a morn - ing star, I feel, I feel, I feel, I feel like a morn - ing

star, I feel, I feel, I feel, I feel like a morn - ing star.

BY C. A. WHITE.

Waltz Songs.

A Bird from o'er the Sea. Soprano, F; cont., Eb	75	The Mermald's Song. Soprano	69
Birds in Dreamland Sleep. Soprano, G; cont., Eb	75	The Reses have Bloomed and Faded. Soprano	60
Come buy my Flowers. Soprano or contralto	75	Was it True? C. Melody by Lamothe	60
Love's a Rose	40	When the Bluebirds build again. Sop., G; cont., Eb	75
My Angel Bird. Soprano in F	60	When the Leaves begin to Fall. Sop., G; cont., F	75
My Queen, or Love is the Joy of Springtime	50	When the Leaves begin to Turn. Sop., Bb; cont., G	75
Song of the Whippoorwill. Sop., D; cont., Bb	75	When 't is Moonlight. Soprano, Bb; cont., G	60
Sweet to the Milkmaid the Ploughboy Sung. S. or C.	75	When 't is Starlight. Soprano, B; contralto, G	40
The Huntsman's Horn. Soprano, Eb; contralto, Db	65	Zara, the Gypsy	40

Songs.

Climbing the Golden Stair	40	My Heart is like a Wounded Doe. Tenor	40
Come and Kiss Me, Katie Darling. Sop. and cont.	40	No Tongue can Tell. Tenor	50
Evangeline. Soprano, Bb; contralto, G	60	Poor Little Johnny. Soprano and contralto	40
Great Medley Song. (12 melodies.)	50	Remember dear Mother's Last Words	40
Happy as a Bird. Ballad	35	Robin's coming Home, Mither. (Scotch.)	40
Hesitation	40	Rolling Dollic Day	40
I alone the Cross must bear	40	She did n't know what to say. Ballad	35
I'll take you back again, Mayourneen. Sop. and c.	40	The Fisherman and his Child	40
I've called you back again, Kathleen. Sop. and c.	40	We'll all be forgotten when we're gone	30
Jeannie, the Wild Flower of the Lea. Song and ch.	35	Why does Mother stay so long? Song and chorus	40
Little Chick-a-dee-dee. Bird song. Sop. and cont.	35	Would you leave your Home, Robin? (Scotch.)	40
Marguerite. Soprano, F; mezzo-sop., Eb	60	Yawcob Strauss	35

Bass Songs.

Committed to the Deep	40	The Old Ferryman	34
God pity the Men on the Sea Tonight!	50	The Old Miser. Bass or contralto	40
I've gathered them in	50	The Old Turnkey	50
Old Ocean, Pound	40	The Sea King	40
Sainted Mother	35	The Wreck. Bass, baritone, or contralto	40

Duetts.

Aunt Peggy and Uncle Dan	35	Reconciliation. Sop. and contralto or tenor and bass	50
Come, Silver Moon	35	Reuben and Rachel	35
Come, Merry Birds of Spring. Sop. and cont. in Eb.	40	The Cup of Woe. Tenor and bass in Eb	60
Come where the Rosebuds sleep. Sop. and cont. in F.	60	The Fisherman and his Child	50
Hope Beyond	50	The Lost Ship. Tenor and bass	50
Love shall Guide Thee. Soprano and contralto	50	The Wounded Soldier	50
Naught but a Dream	40	Trusting. Soprano and tenor	50
Oh, tell us, Merry Birds. Soprano and tenor or soprano and contralto	40	Two Little Birds are We	35
Only a Dream of Home	30	Two Men of the Olden Time	40
Only a Message from Home. Solo, duett, and chorus	50	Where are the Friends of Childhood's Days? Tenor and bass	50
Only Thee. Soprano and tenor	60	Who 's to Blame?	35