

FRANK B. CONVERSE'S

NEW AND COMPLETE

Method for the Banjo

WITH OR WITHOUT A MASTER.

NEW YORK:

PUBLISHED BY S. T. GORDON,

No. 706 BROADWAY.

1867.

York.

F. Durabee,

Norwood,

Mass.

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Fred M. Larrabee

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				Whole hog or none
				Willie, we have missed you—Jig

All notes have corresponding *Rests* (marks of silence) of equal duration of time.

TABLE OF RESTS.

Whole	Half	Quarter	Eighth	Sixteenth	Thirty-second	Sixty-fourth
-------	------	---------	--------	-----------	---------------	--------------

Music is divided into equal portions, called *measures*, represented to the eye by short bars drawn across the Staff.

MEASURES.

A *Double Bar* placed at the end, denotes that the piece is finished. When found at any other place, it denotes that a part of the tune, or the preceding strain is finished.

DOUBLE BAR.

Dots placed on either side of a double bar, indicate that the strain on the same side with the dots is to be repeated.

DOTTED DOUBLE BARS.

Repeat	Repeat	Repeat
--------	--------	--------

The *Pause* (⌣), placed either over or under a note, signifies duration of time can be increased according to the wish of former.

PAUSE.

CHAPTER II.

Time is dividing sounds into equal parts or quantities. There are three varieties of time; viz., *Common Time*, *Triple* and *Compound Time*.

4 VARIETIES OF COMMON TIME.

3 VARIETIES OF TRIPLE

FOUR VARIETIES OF COMPOUND TIME.

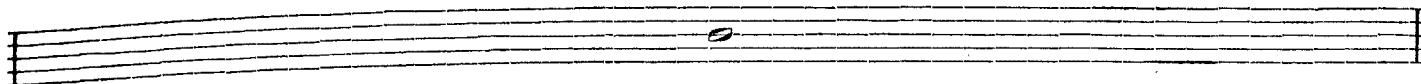
The *upper figure* indicates the number of parts in a measure *lower figure* the kind of note that fills each of the parts.

A *Dot* placed immediately after a note, adds one half to its original value of time.

DIFFERENT KINDS OF NOTES AND THEIR COMPARATIVE VALUE.

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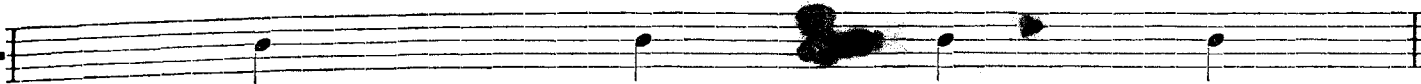
Whole Note



Half Notes



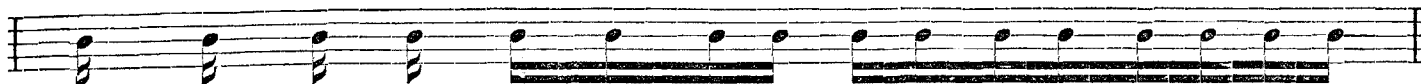
Quarter Notes



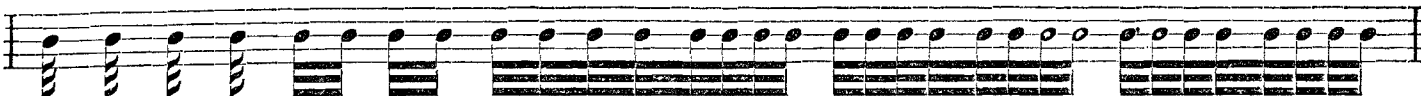
Eighth Notes



Sixteenth Notes



Thirty-second Notes.



Sixty-fourth Notes.



DOTTED NOTES



An additional dot is sometimes used which adds one half of the value of the first dot. For example, a quarter note with two dots would be equal in time to a quarter note, an eighth note, and a sixteenth note.

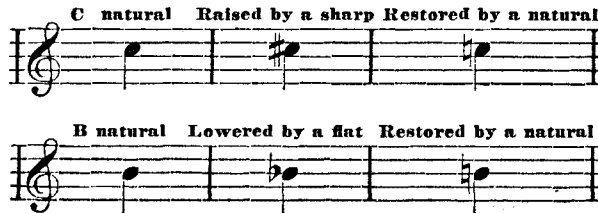
SHARPS, FLATS, AND NATURALS.

A sharp [#] placed before a note, raises it one semitone (half tone.)

A Flat [b] placed before a note lowers it one semitone.

A Natural [n] restores a note that has been affected by a sharp or flat to its original sound.

ILLUSTRATION.



Sharps or flats placed at the beginning of a piece, are called the *Signature*, and they affect all notes of corresponding names throughout a piece.

NOTE. The signature will be more fully explained in its proper place

EXAMPLE.



All the F's, C's, and G's must be played sharp, *i. e.*, one semitone higher.

Accidentals are either sharps or flats occurring during a piece of the signature. Their influence lasts throughout the measure in which they are found, unless contradicted by another accidental. An accidental be placed before the last note of a measure and the first note of the following measure be on the same degree, the effect of the accidental continues through that measure also, without being written.

EXAMPLE.



CHAPTER III.

DIRECTIONS FOR STRINGING THE BANJO.

For the first string get a Violin E string. For the second string get an A Violin string. For the third, a D Violin string. For the fourth, a D Guitar string. (Some dealers have 4th strings made expressly for the Banjo, but as the Guitar strings are long enough for

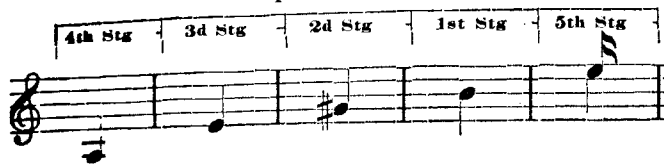
properly constructed Banjos, they answer all purposes.) For the 4th string get a fine, Violin E string.

MANNER OF TUNING THE BANJO.

Tune 4th string to A. (Tuning Fork or Piano.) Place a finger on the 4th string at the 7th fret, which makes E, tune the third string in unison. Then place a finger on the 3d string at the 4th fret, making G, tune the second string in unison. Then place a finger on the 2d string at the 3d fret, tune the first string in unison. Tune the 5th string an octave above the 3d string.

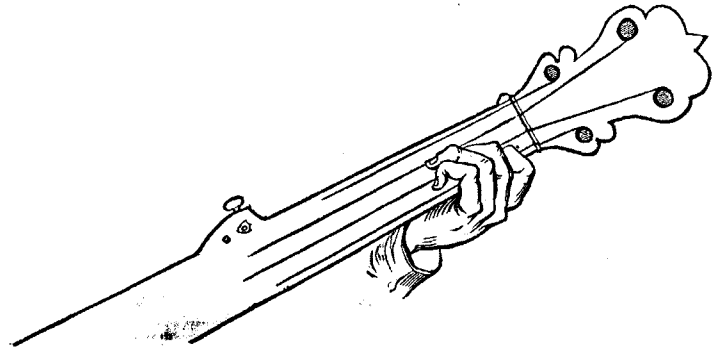
THE BANJO IN TUNE.

Open Strings.



MANNER OF HOLDING THE BANJO.

Sit in an easy upright position, neither too high nor too low, the Banjo resting on the front of the thigh, the neck inclined upwards, and a little forward, resting in the fork of the left hand, formed by the thumb and forefinger. The thumb should be kept pretty well under the neck, although it has no fixed position. Elevate the elbow a little, thus enabling the fingers to stop the strings with ease.



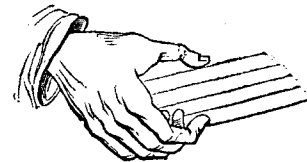
RIGHT HAND.

The right fore arm rests upon the rim, about four or five inches from the tail piece. Partly close the hand, allowing the first finger (nail) to rest upon the first string. The thumb a little curved and hanging on the fifth string. The position of the *fingers* is never changed in playing Banjo style, the hand being moved from the wrist. The first finger projects a little from the remaining fingers, striking the strings like a hammer. The thumb can be moved at pleasure.

NOTE.—To bring the fingers in proper position, hold a pen-knife in the closed fingers. The first finger slightly projecting but held close beside the second finger.

DIAGRAM No. 3.

POSITION OF THE RIGHT HAND.



CHAPTER IV.

SIGNS FOR FINGERING. BANJO STYLE.

Right hand.

× Thumb — 1 1st finger.

A wavy 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.

Right hand fingering is written under the notes.

Left hand.

o, open string; 1, 1st finger; 2, 2d finger; 3, 3d finger; 4, 4th finger.

In order to facilitate execution it often becomes necessary to sound a note by pulling the strings with a finger of the left hand. Notes to be made in this manner are marked thus: 1, 2, 3, 4, the number in the half circle indicating the finger required for pulling the string.

Left hand fingering is written above the notes.

HARMONICS.

Left hand fingering the same as in ordinary playing.

Right hand.

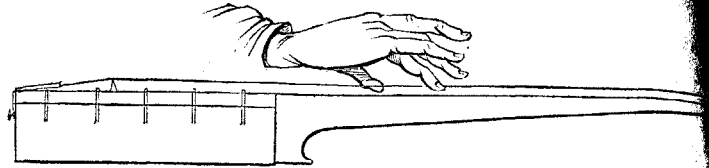
Place the ball of the second finger lightly on the string at the 13th fret, strike the string with the thumb under the hand and immediately upon striking raise the finger quickly from the string. In fingering the strings with the left hand, the right hand must be moved accord-

ingly, always keeping the ball of the second finger of the right hand at the 13th fret, 13 frets from the stopped note.

Harmonics sound one octave above the written notes.

DIAGRAM No. 4.

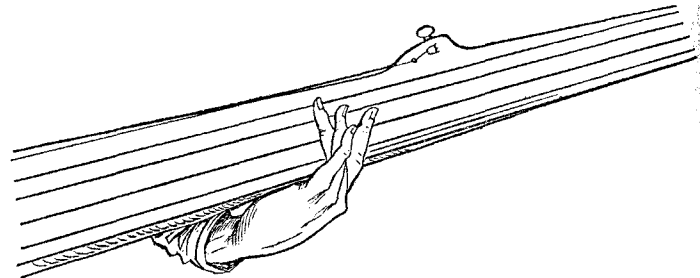
POSITION OF THE RIGHT HAND IN HARMONICS.



LEFT HAND HARMONICS.

There are several harmonic sounds, or (properly speaking) positions, which for convenience are made with the left hand by placing the third finger (L H) lightly across the strings, and striking the required strings with the right hand near the bridge. The positions for obtaining these harmonics are at the 7th, 12th, and 19th frets, and the head about the distance of an inch from the Rim, also on the string opposite the 20th fret.

DIAGRAM No. 5.



A Chord is, three or more sounds played together as one.

CHORDS.

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 upwards.

HARP CHORDS.

Written.



Effect.



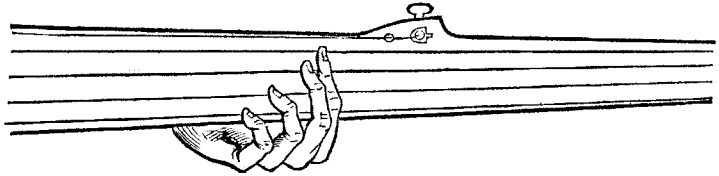
Barre Chords are used in both Banjo and Guitar styles. To make a **Barré**, press the first finger of the left hand across the strings at the required position, the thumb under and pressing the neck directly opposite the first finger, leaving the remaining fingers free to stop the strings when desired.

BARRE CHORDS.



DIAGRAM No. 6.

POSITION OF LEFT HAND IN MAKING A BARRE.



CHAPTER V.

The *Triplet* is three notes with a figure 3 and a slur placed over them, thus:



They must be played in the time of two of the same kind of notes.

TRIPLETS.



of a piece. If the signature be composed of sharps you ascertain the key-note (major) by reckoning from the last (right hand) sharp, one degree above. If composed of flats, the key-note (major) is four degrees below the last (right hand) flat.
Natural Keys have no signature, requiring neither flats or sharps. Of these there are only two, viz., C major and A minor.

SCALES.

A series of sounds ascending or descending in a regular fixed manner is called a scale.
 There are three varieties of scales, viz.: Major, Minor, and Chromatic.

MAJOR AND MINOR.

The intervals in the major scale are fixed, and are the same ascending or descending. They consist of five tones and two half-tones, the half-tones being always found between the 3d and 4th, and 7th, and 8th of the scale.

The Minor Scales differ from the major scales in the position of their semitones. In ascending minor scales the semitones are between the 2d and 3d, and 7th and 8th sounds. In descending, between the 5th and 6th, and 3d and 2d sounds.

NOTE. Each signature gives the descending minor scale, while accidentals must be used to form the ascending scale.

A Chromatic Scale is one composed entirely of semitones.

DIFFERENT SIGNATURES, OR KEYS.

SHARPS. MAJOR.

MINOR.

The image shows two staves of music. The top staff is labeled 'SHARPS. MAJOR.' and contains the notes C, G, D, A, E, B, F# in ascending order. The bottom staff is labeled 'MINOR.' and contains the notes A, E, B, F#, C#, G#, D# in ascending order. Both staves use a treble clef and a key signature of three sharps (F#, C#, G#).

FLATS. MAJOR.

MINOR.

The image shows two staves of music. The top staff is labeled 'FLATS. MAJOR.' and contains the notes F, Bb, Eb, Ab, Db, Gb in ascending order. The bottom staff is labeled 'MINOR.' and contains the notes D, G, C, F, Bb, Eb in ascending order. Both staves use a treble clef and a key signature of two flats (Bb, Eb).

CHROMATIC SCALE FOR THE BANJO.

Three Octaves.

The image shows three staves of music, each containing a chromatic scale (half-step intervals) spanning three octaves. The scales are written in a treble clef with a key signature of three sharps (F#, C#, G#).

FAVORITE KEYS.

The Banjo can be played in any key, but, like the Guitar, it has its 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.]

CHAPTER VII.

THE TURN, ∞.

The turn is composed of four notes, with but one note written. It begins with the first note above, extends one note below, and ends on the one over which the turn is written.

It is generally played by striking the first note and slurring the others.

EXAMPLE.

A *Trill* embraces as many different notes as the turn. To execute it, play the first two notes as rapidly as possible one after the other during the principal part of the time required, finishing with the turn.

EXAMPLE.

In trilling two written notes commence with the upper and end with the lower note.

EXAMPLE.

TRILLS FOR RIGHT HAND PRACTICE.

EXERCISES.

FOR FAMILIARIZING THE RIGHT HAND WITH ALL OF THE STRINGS.

NOTE. Four beats or counts in each measure, a count for each quarter note or its equivalent. Each measure comprises an exercise.

OLD SEVENTY-SIX. Dance.

EXERCISE.*

(FOUR COUNTS TO THE MEASURE.)

Count 1 2 3 4 1 2 3 4

DANCE.

RAMSEY'S JIG.

EXERCISE.

(TWO COUNTS TO THE MEASURE.)

* The pupil will practice each measure of the exercises until thoroughly acquired, as they contain all the different passages embraced in the piece following.

JIG.

Musical notation for a JIG exercise, consisting of three staves of music in treble clef with a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. Some notes have an 'X' below them, likely indicating a specific fretting technique. There are also some '0' symbols above notes, possibly indicating natural harmonics or a specific fingering.

HARD TIMES.

EXERCISE.

(INTRODUCING THE TRIPLET.)

Counts: 1, 2, 3, 4.

Musical notation for a HARD TIMES exercise, consisting of two staves of music in treble clef with a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, including triplet markings. Fingerings are indicated by numbers 1-4 above notes. Some notes have an 'X' below them. The piece concludes with a double bar line.



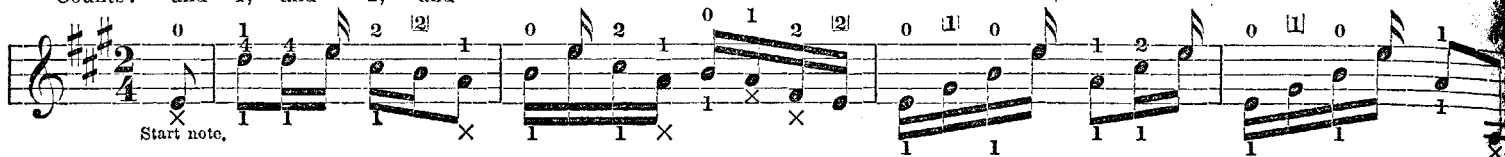
RURAL WALK AROUND. Dance.

EXERCISE.

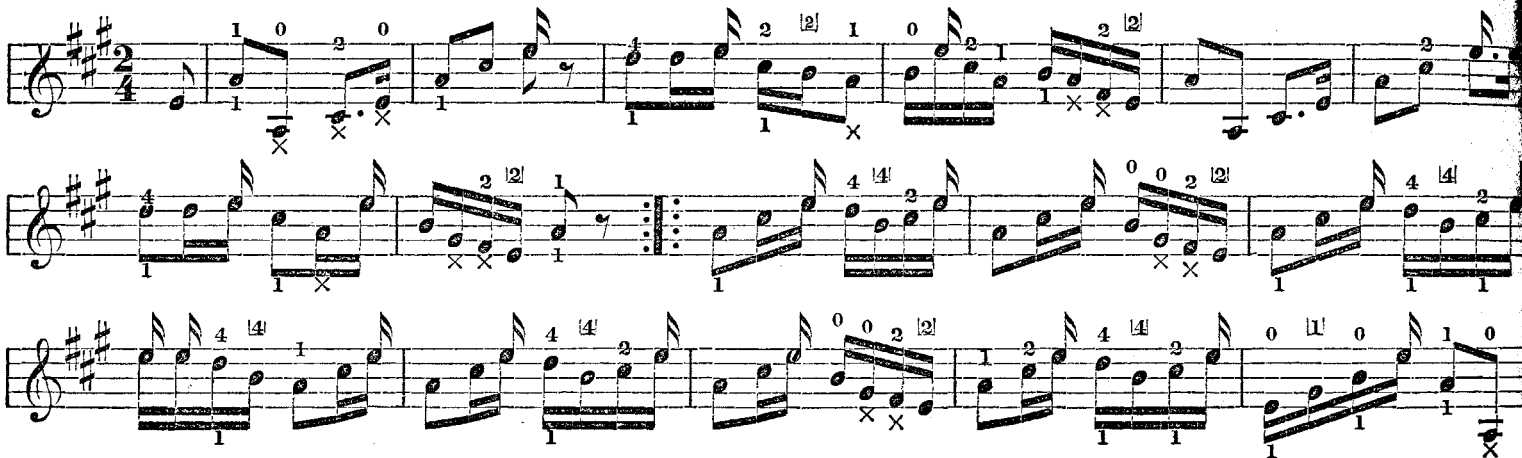
(INTRODUCING DOTTED NOTES.)

NOTE.—[The easiest manner of counting time is by saying, "One, and two, and three, and four, and," in Four-Four time,—and, "One, and two, and," in Two-Four time.—Where dotted met with, slightly accent the note before which the dot occurs. It will assist you in giving to the note the proper amount of time.]

Counts: and 1, and 2, and



Walk Around.



SILVER LAKE WALTZ.

EXERCISE.

(THREE COUNTS TO THE MEASURE.)

Counts: 1 and, 2 and, 3 and

WALTZ.

• Refer to musical Terms.

BULLY FOR ALL. Irish Jig.

EXERCISE.

INTRODUCING THE APPOGGIATURA OR GRACE NOTE.

(SIX COUNTS TO THE MEASURE.)

Counts: 5, 6, 1, 2, 3, 4, 5, 6.

JIG.

WALK INTO THE PARLOR.

EXERCISE.

NOTE.—To execute the following Appoggiatura, place the first and second fingers on 1st and 2d strings, stopping A and C, place fourth finger on 1st string stopping D,—strike D, (the appogg.) and immediately pull the string with the fourth finger, making C.)

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

Walk into the Parlor.

Three staves of musical notation in treble clef, key of D major (two sharps), and 4/4 time. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings (1-4) and string numbers (1, 2, 3, 4) are indicated throughout. Some notes are marked with an 'X', likely indicating a specific fretting technique. The piece concludes with a double bar line at the end of the third staff.

PHILADELPHIA JIG.

EXERCISE.

Counts: 1 and, 2 and, 3 and, 4 and,

The first staff of the exercise section, in treble clef, D major, and 4/4 time. It contains 12 measures of music. The notation includes eighth and sixteenth notes, often beamed together. Fingerings and string numbers are clearly marked. The piece ends with a double bar line.

JIG.

The second staff of the exercise section, in treble clef, D major, and 4/4 time. It contains 12 measures of music. The notation includes eighth and sixteenth notes, often beamed together. Fingerings and string numbers are clearly marked. The piece ends with a double bar line.

The image shows two staves of musical notation in G major (one sharp). The first staff begins with a first ending bracket labeled "* 1st." and a second ending bracket labeled "2nd.". The first ending consists of two measures, with the second measure marked with a double bar line and repeat dots. The second ending consists of two measures. The second staff also features first and second endings. The first ending is a single measure, and the second ending is a single measure. Fingering numbers (1, 2, 3, 4) and an 'X' are placed below the notes to indicate fingerings and nail slides.

* RULE.—First time through, end the strain with this measure, upon the repetition, omit measure marked "1st" and play measure marked "2nd."

LUKE WEST'S WALK AROUND. Dance.

EXERCISE.

(INTRODUCING THE NAIL SLIDE.)

Counts: 1 and, 2 and,

DANCE.

The image shows three staves of musical notation in G major (one sharp) and 2/4 time. The notation includes counts above the notes: "0 2 0 2 1 2 4 4 0 4 4 2 1 0 1 2 2 0 1 0" on the first staff, "4 4 2 2 4 2 1 2 2 4 4 1 2 4 4" on the second staff, and "4 4 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1" on the third staff. The notes are primarily eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) and an 'X' are placed below the notes to indicate fingerings and nail slides.

SPRING JIG.

EXERCISE.

(INTRODUCING THE SLIDING TRIPLET.)

Counts: 1 and, 2 and, 3 and, 4 and,

JIG.

Musical score for 'Spring Jig' in G major (one sharp) and 4/4 time. The score consists of four staves of music. The first staff begins with the counts '1 and, 2 and, 3 and, 4 and,' and includes a 'Slide.' instruction. The second staff continues the melody. The third staff includes a 'Fine.' marking. The fourth staff concludes the piece. The score features various rhythmic patterns, including triplets and sliding triplets, and includes fingering numbers (1, 2, 3, 4) and 'X' marks indicating specific fret positions on the strings.

MONEY MUSK.

EXERCISE.

Counts, 1 and, 2 . . . and

Musical score for 'Money Musk' in G major (one sharp) and 4/4 time. The score consists of a single staff of music. It begins with the counts '1 and, 2 . . . and'. The score features various rhythmic patterns, including triplets and sliding triplets, and includes fingering numbers (1, 2, 3, 4) and 'X' marks indicating specific fret positions on the strings.

Money Musk.

Musical score for 'Money Musk.' in G major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a sequence of eighth and sixteenth notes with various fingering numbers (0, 1, 2, 3, 4*) and 'X' marks. A first ending bracket labeled '1st time.' spans the final two measures. The second staff continues the melody with similar notation and includes a second ending bracket labeled '2nd time.'.

JORDON.

EXERCISE.

Counts, 1 and, 2 and, 3 and, 4 and,

Musical score for 'JORDON. EXERCISE.' in G major, 4/4 time. The score is on a single staff with a treble clef, one sharp (F#), and a 4/4 time signature. It features a sequence of eighth and sixteenth notes with complex fingering patterns (e.g., 6* 2 2, 2 3, 1 1, 2 2, 2 3, 2 2, 4 4, 2 2, 3 0, 1 2, 2 0, 0 0, 0 0, 0 0) and 'X' marks. The piece concludes with a double bar line.

Jordon.

Musical score for 'Jordon.' in G major, 4/4 time. The score is on a single staff with a treble clef, one sharp (F#), and a 4/4 time signature. It contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and 'X' marks. The piece concludes with a double bar line.

CHAPTER X.

KEY OF D MAJOR. SIGNATURE TWO SHARPS.

THE G'S AND D'S MUST BE PLAYED ONE SEMITONE LOWER THAN IN THE KEY OF E.

SCALE.

WHACK ROW DE DOW.

EXERCISE.

Counts: 1 and, 2 and, 3 and, 4 and

Whack Row de dow.

Whack Row de dow.

Whack Row de dow.

CRUELTY TO JOHNNY. Comic Duett.

EXERCISE.

Counts: 1 and, 2 and, 3 and, 4 and,

First line of musical notation for 'Cruelty to Johnny'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 4, and 7. There are also some 'x' marks below the notes. Above the staff, there are some markings: '0 2', '2', '0', '1', '2', '8*', '2', '4 4', '4', '2', '1', '0', '4', '7*', 'Slur.', '0', '4', '2', '4', '1'.

Cruelty to Johnny.

Second line of musical notation for 'Cruelty to Johnny'. It continues the melody from the first line. Fingerings and 'x' marks are present. Above the staff, there are markings: '4', '4', '2', '1', '4', '2', '1', '0', '1', '1', '2', '2', '0', '2', '4', '4', '4', '4'.

Third line of musical notation for 'Cruelty to Johnny'. It continues the melody. Fingerings and 'x' marks are present. Above the staff, there are markings: '2', '2', '4', '2', '4', '2', '1', '4', '2', '1', '4', '2', '1', '2', '2'.

SCOTCH AIR.

EXERCISE.

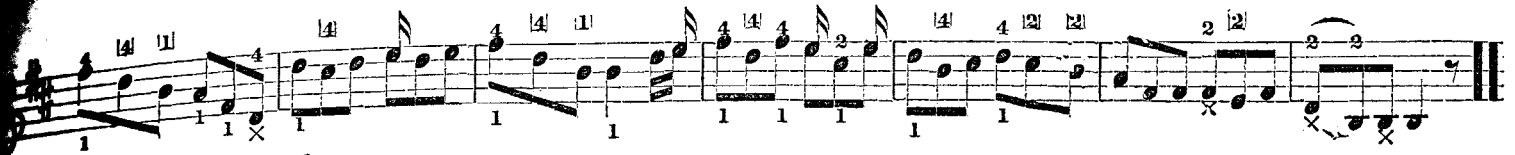
Counts: 1, 2, 3, 4, 5, 6,

Scotch Air.

First line of musical notation for 'Scotch Air'. It features a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 4, and 1. There are 'x' marks below the notes. Above the staff, there are markings: '1 2 2 2', '2', '4', '2 2 2 2', '4', '0 4 0 2', '2', '2', '4', '1', '1', '1 2 4', '4', '2', '2'.

Slide.

Second line of musical notation for 'Scotch Air'. It continues the melody. Fingerings and 'x' marks are present. Above the staff, there are markings: '2', '2', '4', '2', '2', '4', '2', '2', '4', '2', '2', '1', '4', '4'.

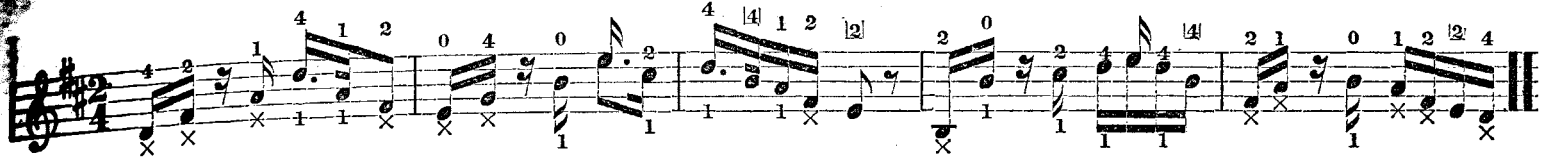


Fred M. Larrabee

ANTIETAM JIG.

EXERCISE.

F. B. C.



JIG.

Counts, 1 and, 2 and



CHAPTER XI.

KEY OF G MAJOR. SIGNATURE ONE SHARP.

THE C'S AND G'S MUST BE PLAYED ONE SEMITONE LOWER THAN IN THE KEY OF A.

SCALE.

SPRIG OF SHELAH.

EXERCISE.

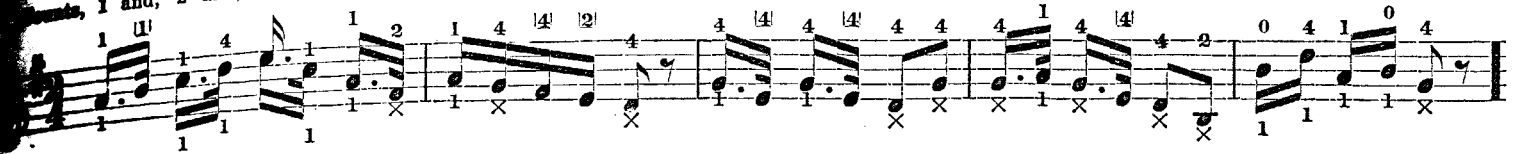
Counts, 1, 2, 3, 4, 5, 6,

Sprig of Shelah.

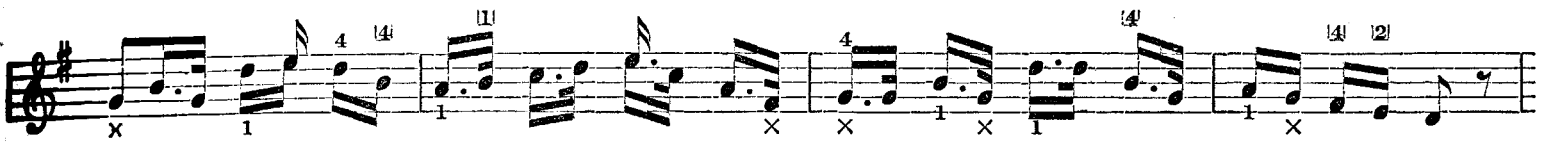
OREGON REEL.

EXERCISE.

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



REEL.



THE GIRL I LEFT BEHIND ME.

EXERCISE.

Counts: 1 and, 2 and.

The girl I left behind me

Musical score for 'The Girl I Left Behind Me' in 2/4 time, key of F# minor. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line with various rhythmic values and fingerings indicated by numbers 1-4 and 'x' marks. A slur is placed over a group of notes in the middle of the first staff. The second and third staves continue the melody with similar notation and fingerings.

CHAPTER XII.

KEY OF F# MINOR. THE SAME SIGNATURE AS A MAJOR.

(OBSERVE CLOSELY THE SCALE.)

SCALE.

Musical scale in F# minor, 2/4 time. The scale is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The scale is divided into sections: 3d., 2nd., 1st., 9*, 10*, 12*, 14*, 16*, 18*, 19*, 4, 17*, 15*, 14*, 12*, 10*, 1st., 9*, 7*, 3*, and 2nd. Fingerings are indicated by numbers 1-4 and 'x' marks. The scale is presented in a sequence of notes across the staff.

IRISHMAN'S SHANTY.

EXERCISE.

Counts: 1. 2. 3. 4. 5. 6.

Musical notation for the first exercise of 'Irishman's Shanty'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the staff, there are counts for each measure: 1, 2, 3, 4, 5, 6. Below the staff, there are fingerings (1, 2, 3, 4) and 'X' marks indicating specific notes or techniques. The exercise ends with a double bar line.

Irishman's Shanty.

Musical notation for the main piece 'Irishman's Shanty'. It consists of four staves with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests. Above the staves, there are counts for each measure: 1, 2, 3, 4, 5, 6. Below the staves, there are fingerings (1, 2, 3, 4) and 'X' marks. The piece ends with a double bar line.

ANTIPAT JIG.

EXERCISE.

Counts: 1 and, 2 and,

Musical notation for the exercise of 'Antipat Jig'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the staff, there are counts for each measure: 1 and, 2 and,. Below the staff, there are fingerings (1, 2, 3, 4) and 'X' marks. The exercise ends with a double bar line.

CHAPTER XIII.

KEY OF A MINOR. NATURAL SIGNATURE.

4th String. 3rd String. 2nd. 1st String. 1st String. 2nd. 3rd. 4th. 5th.

3* 0 2 0 1 0 1 4 7* 9* 10* 8* 6* 4 1 0 1 4 1 0 4 3 2 0 E

CUM PLUM GUM JIG.

F. B. C.

EXERCISE. JIG.

JOHN ANDERSON. Jig.

EXERCISE.

Musical notation for the Exercise of John Anderson Jig. It is written on a single treble clef staff in 4/4 time. The piece consists of 16 measures. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'x' to indicate a specific technique. A box encloses measures 7 through 11. Above measure 7 is an '8*' with a '2' below it. Above measure 10 is a '3*' with a '3' below it. Above measure 13 is a '4' with a '4' below it. Above measure 14 is a '4' with a '3' below it. Above measure 15 is a '4' with a '3' below it. Above measure 16 is a '4' with a '3' below it.

JIG.

Musical notation for the Jig of John Anderson Jig. It is written on two treble clef staves in 4/4 time. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'x'. A box encloses measures 9 through 13. Above measure 9 is a '0'. Above measure 10 is a '1'. Above measure 11 is a '1'. Above measure 12 is a '4'. Above measure 13 is a '3*' with a '3' below it. Above measure 14 is a '4'. Above measure 15 is a '4' with a '3' below it. Above measure 16 is a '4' with a '3' below it.

BLUE EAGLE JAIL.

ARRANGED AS A JIG.

EXERCISE.

Musical notation for the Exercise of Blue Eagle Jail. It is written on a single treble clef staff in 2/4 time. The piece consists of 16 measures. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'x'. A box encloses measures 7 through 11. Above measure 7 is a '1'. Above measure 8 is a '1'. Above measure 9 is a '1'. Above measure 10 is a '0'. Above measure 11 is a '4'. Above measure 12 is a '0'. Above measure 13 is a '1'. Above measure 14 is a '0'. Above measure 15 is a '4'. Above measure 16 is a '2'. Above measure 17 is a '2'. Above measure 18 is a '0'. Above measure 19 is a '4'. Above measure 20 is a '1'. Above measure 21 is a '0'.

JIG.

Musical notation for the Jig of Blue Eagle Jail. It is written on a single treble clef staff in 2/4 time. The piece consists of 16 measures. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'x'. A box encloses measures 7 through 11. Above measure 7 is a '0'. Above measure 8 is a '4'. Above measure 9 is a '3'. Above measure 10 is a '1'. Above measure 11 is a '1'. Above measure 12 is a '4'. Above measure 13 is a '4'. Above measure 14 is a '4'. Above measure 15 is a '4'. Above measure 16 is a '3'. Above measure 17 is a '1'. Above measure 18 is an 'x'.

BLARNEY JIG. Irish.

F. B. C.

EXERCISE.

JIG.

PEA NUT GAL.

EXERCISE.



Pea Nut Gal.



CHARLIE IS MY DARLING.

EXERCISE.



Charlie is my Darling

Musical notation for 'Charlie is my Darling' in G major, 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4, and some notes are marked with an 'X'. The second staff continues the melody with similar rhythmic and fingering patterns, ending with a double bar line.

MICKEY MALOONEY. Irish Jig.

EXERCISE.

Mickey Malooney.

Musical notation for 'Mickey Malooney' in G major, 6/8 time. The piece is presented as an exercise and consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a 'Stacc.' (staccato) marking. The notation includes complex rhythmic patterns with many sixteenth notes and rests, along with fingerings and 'X' marks. The second and third staves continue the piece with similar intricate rhythmic and fingering details, ending with a double bar line.

GUITAR STYLE.

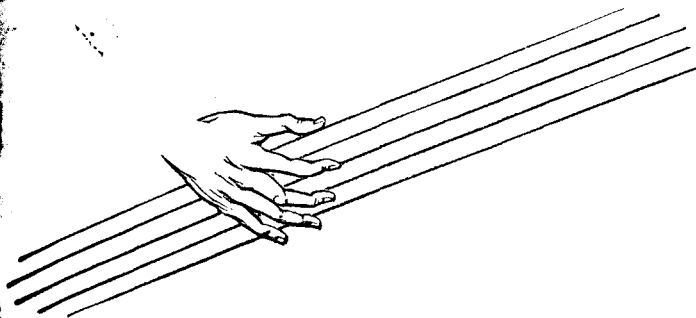
CHAPTER I.

POSITION OF THE RIGHT HAND AND PROPER MANNER OF TOUCHING THE STRINGS; DIRECTIONS FOR FINGERING.

The forearm rests upon the instrument in the same position and as in playing the Banjo Style. All of the fingers are used, held a little curved over, and touching the strings about three inches from the bridge. Pull the strings with the points of the fingers and particularly avoid touching them with the nails. To soften the sound move the hand forward, touching the strings most directly over the rim.

POSITION OF THE RIGHT HAND.

DIAGRAM No. 7.



SIGNS FOR RIGHT HAND FINGERING, &c.

♯ Thumb; 1, 1st finger; 2, 2d finger; 3, 3rd finger; 4, 4th finger
Chords, having a waved line placed before them, thus:



are to be played in "Harp Style," i. e., playing the notes of the chord one after the other, in rapid succession, from the lowest note upwards.

Triplets, when the notes occur on the same degree of the staff, are to be executed with the first, second, and third fingers.

As a general rule, the strings are fingered thus, 3rd string, first finger; 2d string, second finger; 1st string, third finger; using the thumb for 4th and 5th strings. This rule seldom varies.

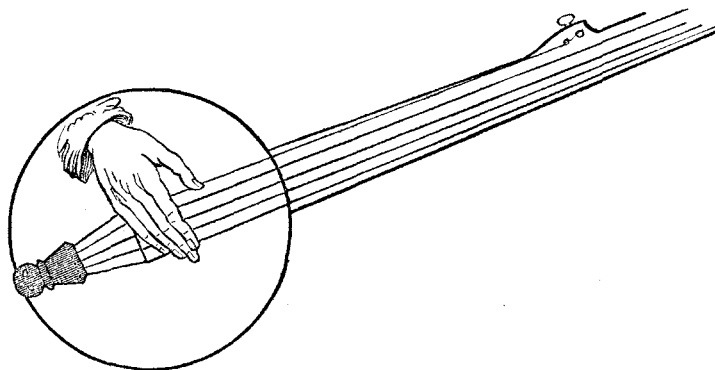
DRUM CHORDS.

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.

POSITION OF RIGHT HAND IN DRUM CHORDS.

DIAGRAM No. 8.



EXERCISES IN CHORDS.

HARP CHORDS.*

Written.

Played.

* Observe the same fingering throughout the Chord Exercises.

EXERCISES IN CHORDS.

No. 1.

No. 2.

No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



No. 8.

No. 9.

CHAPTER II.

KEY OF A MAJOR.

RULE.—When two notes occur that are found on the same string, make the upper one where it is written—and the other one on the next string.

NEW-YORK MARCH.

EXERCISE.

F. B. C.

MARCH.

Marziale.

Musical score for 'DIADEM GALLOPADE.' consisting of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains various rhythmic patterns, including eighth and sixteenth notes, and rests. Above the staff, there are markings for fingerings: '4' and '2'. A first ending bracket labeled '1' spans the first two measures, and a second ending bracket labeled '2' spans the next two measures. The second and third staves continue the melody and accompaniment. The piece concludes with a double bar line and four asterisks (* * * *) below the staff.

DIADEM GALLOPADE.

EXERCISE.

Musical score for 'EXERCISE.' on a single staff with a treble clef, two sharps key signature, and 4/4 time signature. The score is primarily composed of eighth notes and rests. Above the staff, there are numerous fingering numbers (0, 1, 2, 3, 4) and some 'x' marks below the staff, likely indicating fret positions or muting. Above the staff, there are markings for fingerings: '0', '4', '1', '2', '3', '2', '0', '0', '2', '0', '4', '2', '0', '0', '1', '0', '1', '4', '0', '4', '1'. The piece ends with a double bar line.

GALLOPADE.

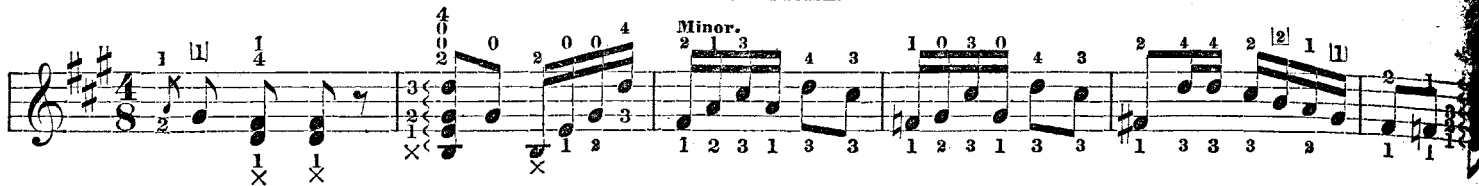
Musical score for 'GALLOPADE.' consisting of two staves of music. The first staff has a treble clef, two sharps key signature, and 4/4 time signature. It features a melody of eighth notes with various fingerings indicated above the staff: '4', '1', '2', '1', '4', '1', '2', '4', '2'. The second staff provides accompaniment with eighth notes and rests, including a '4' and '1' marking above the staff. The piece concludes with a double bar line.



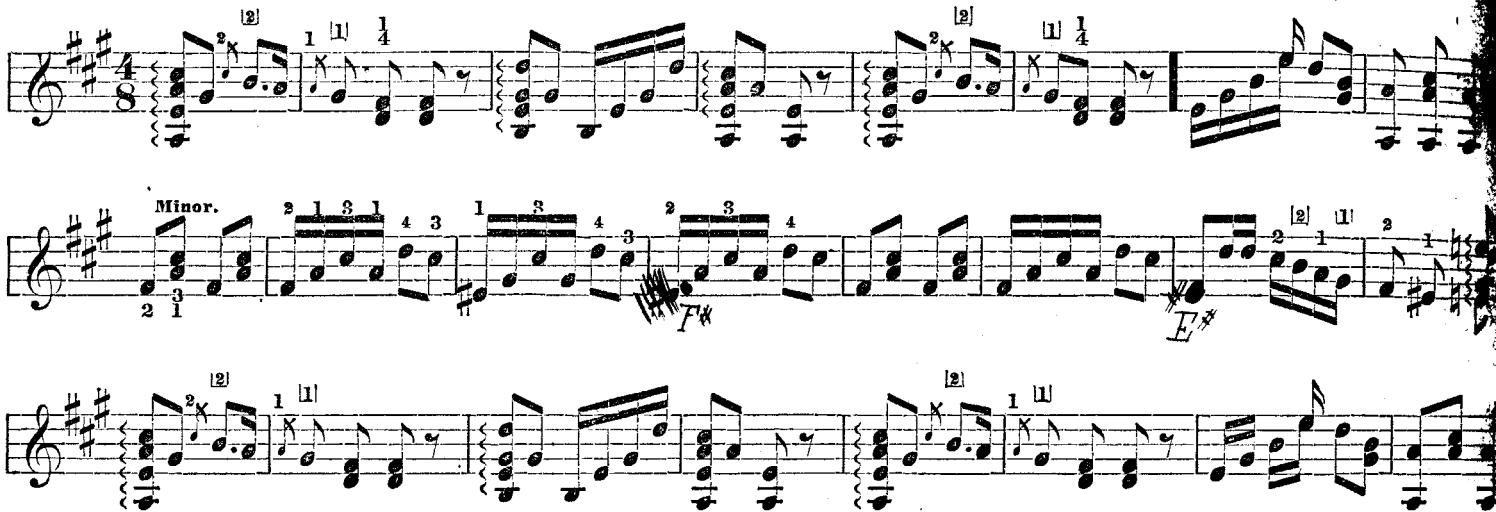
LILLY POLKA.

F. B.

EXERCISE.



POLKA.




FAIRY MAY.

45

Arranged expressly for this work.

Composed by HENRY TUCKER.



1. Come hith - er, lit - tle Fai - ry May, My

bride, if you will, be, I'll give you silks and sa - tins bright, Most beau - ti - ful to see; I'll

bring you to my cas - tle hall, 'Mid lords and la - dies gay. "No, thank you sir, I'd rath - er not," Quoth

lit - tle Fai - ry May, "No, thank you sir, I'd rath - er not," Quoth lit - tle Fai - ry May.

CHORUS. Slow.

Fai - ry May, Quoth lit - tle Fai - ry May, "No, thank you sir, I'd rath - er not," Quoth lit - tle Fai - ry May.

2.

Says mother, "He's a proper youth:
Say yes, girl, there's a dea - rie;
Say no, Miss Pride? her father cried
I'd only like to hear ye!
But still for all that they could say,
And all that they could say,
"No thank you sir, I'd rather not,"
Quoth little Fairy May.

3.

Come, Fairy May, your words unsay,
You silly little goo - sie!
You know within your heart of hearts,
You would'nt like to loose me:
You'll never see me here again,
If once I go away:
"Well sir! and much I care for that!"
Quoth little Fairy May.

4.

Loose such a prize! her father cries,
Say yes—or else I'll make ye!
Her mother scolds—a willful chit!
I've half a mind to shake ye!
But still for all that they could do,
And all that they could say,
"No, thank you sir, I'd rather not,"
Quoth little Fairy May.

CHAPTER III.

KEY OF E MAJOR.

LA MEXICANA WALTZ.

F. B. C.

EXERCISE.

Musical notation for the Exercise of La Mexicana Waltz. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece is marked with various fingering numbers (0, 1, 2, 3, 4) and includes a trill-like figure-eight pattern at the end. A small 'X' is written below the first few notes.

WALTZ.

Musical notation for the Waltz of La Mexicana. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff is marked *Dolce.* and includes a trill-like figure-eight pattern. The second staff is marked *Fine.* and ends with a *D. C.* (Da Capo) instruction. Fingering numbers are present throughout.

VICTORY MARCH.

F. B. C.

EXERCISE.

Musical notation for the Exercise of Victory March. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece is marked with various fingering numbers (0, 1, 2, 3, 4) and includes a trill-like figure-eight pattern at the end. There are several 'X' marks and a '*' symbol below the staff.

MARCH.

Musical notation for the March of Victory March. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece features a trill-like figure-eight pattern at the end.

FANNY POLKA.

Har. 10* EXERCISE.

POLKA.

Har. 19*

HOME, SWEET HOME.

EXERCISE.

A guitar exercise consisting of seven measures on a single staff. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of notes with fingerings: 1, 2, 3, 1, 0. The second measure has a box around it with an asterisk and contains notes with fingerings: 1, 2, 3, 1, 4. The third measure has notes with fingerings: 2, 2, 1, 4. The fourth measure has notes with fingerings: 2, 2, 1, 4. The fifth measure has notes with fingerings: 3, 2, 1, 2. The sixth measure has notes with fingerings: 0, 1, 2. The seventh measure has notes with fingerings: 3, 2, 1. There are 'X' marks below the staff in measures 1, 2, 3, 4, 5, and 6, indicating muted strings.

HOME, SWEET HOME.

The first line of the musical score for the song, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains the first four measures of the melody.

1. 'Mid pleas - ures and pal - - a - ces though we may
2. An ex - - ile from home, splen dor daz - - zles in

The second line of the musical score, continuing the melody from the first line. It contains measures 5 through 8.

The third line of the musical score, continuing the melody. It contains measures 9 through 12.

roam, Be it ev - - er so hum - - ble, there's no place like home; A
vain, O! give me my low - - ly thatch'd cot - - tage a - gain. The

The fourth line of the musical score, continuing the melody. It contains measures 13 through 16. The final measure has fingerings: 2, 2, 1.

charm from the skies seems to hal - - low at us there, Which seek
birds sing - ing gai - ly, that come at my call, Give me these thro

5#
1 2
x

world, is ne'er met with else - - where. Home! Home! sweet,
peace of mind, dear - - er than all. Home! Home! sweet,

5#

home! There's no..... place like home!
home! There's no..... place like home!

There's no place like home!
There's no place like home!

MAY POLKA.

EXERCISE.

Musical notation for the exercise, featuring a single staff with various rhythmic values and fingerings. Fingerings are indicated by numbers 1-4 above notes. Rehearsal marks are labeled 7*, 10*, 15*, and 10*.

POLKA.

F. B. C.

Musical notation for the polka, consisting of two staves. The first staff is marked *Allegro* and includes rehearsal marks 7* and 10*. The second staff includes rehearsal marks 15*, 10*, 10*, and 7*. The piece concludes with a *Fine.* marking and a *D. C.* (Da Capo) instruction.

O NATIVE SCENES.

EXERCISE.

"BEATRICE DI TENDA."

Musical notation for the exercise, featuring a single staff with various rhythmic values and fingerings. Fingerings are indicated by numbers 1-4 above notes. Rehearsal marks are labeled 2* and 3*.

O Native Scenes.

Andante Amoroso.

Musical notation for the piece, featuring a single staff with various rhythmic values and fingerings. Fingerings are indicated by numbers 1-4 above notes. Rehearsal marks are labeled 4, 2*, and 3*.

CHAPTER V.
KEY OF D MAJOR.
FLOWER WALTZ.

F. B.

EXERCISE.

WALTZ.

MARCH FROM NORMA.

EXERCISE.

Musical notation for the Exercise section, featuring a single staff with various fingerings and articulations. Fingerings are indicated by numbers 1-5 and asterisks (5*, 7*, 9*). Some notes are marked with an 'x' for breath or bowing. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

MARCH.

Tempo di Marcia.

Musical notation for the March section, consisting of three staves. The first staff begins with the tempo marking *Tempo di Marcia.* Fingerings are indicated by numbers and asterisks (5*, 7*, 9*). The notation includes eighth and sixteenth notes, rests, and dynamic markings.

WHY DO SUMMER ROSES FADE.

ARRANGED EXPRESSLY FOR THIS WORK.

EXERCISE.

COMPOSED BY GEORGE BARR

WHY DO SUMMER ROSES FADE.

Prelude.

Why do summer

fade? If not to show how fleet - ing, All things bright and fair are made To

bloom a - while as half a - fraid, To join our sum-mer greet-ing? Or do they on - ly bloom to tell, How

brief a sea - son love may dwell? Or do they on - ly bloom to tell, How brief a sea - son love may dwell?

2.

Then while summer roses last,
 Oh! let's be friends together,
 Summer time will soon be past,
 When Autumn leaves around us cast,
 And then comes wintry weather,—
 Surely as the summer day,
 Friendship, too, will pass away.

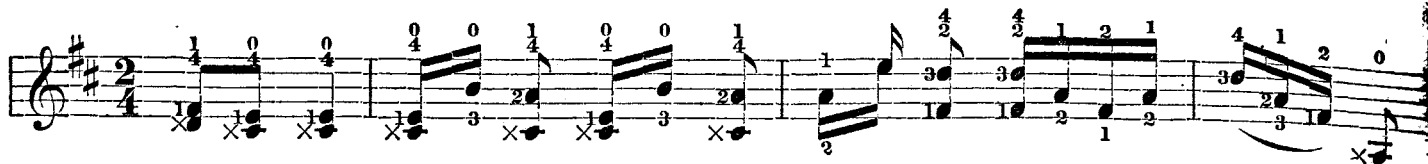
3.

But tho' summer roses fade,
 And love gives place to reason,
 Friendship pass without a sigh,
 And all on earth pass coldly bye,—
 It's but a wintry season;
 And friendship, love, and roses too,
 he spring-time shall again renew.

DAISEY POLKA.

F.

EXERCISE.



POLKA.

Musical notation for the Polka section of 'Daisy Polka'. The piece is in G major (one sharp) and 2/4 time. The notation consists of four staves with a treble clef. The first staff begins with a treble clef and a key signature of one sharp. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The second staff includes a 'Fine.' marking above the staff. The third and fourth staves continue the rhythmic pattern, with some notes marked with a '3' (triplets) and a '5*' (fingering). The piece concludes with a final chord marked with a '4'.

CHAPTER VI.
KEY OF A MINOR.
FUNERAL MARCH.

F. B. C.

EXERCISE.

Musical score for the 'EXERCISE' section, featuring a single staff with various fingering and articulation markings. The markings include: 1 0 0, 4 1 1, 3*, 4 0 0 2, 1 1 4, 1 1 4, 4 1 1, 0, and 4* 1 1.

March.

Musical score for the 'March' section, starting with the tempo marking *Maestoso*. The score includes a 5(*) marking and a fermata over a measure.

Musical score for the 'March' section, continuing the melody with a 4 marking.

Musical score for the 'March' section, featuring a 5(*) marking and a 3(*) decres. marking. The score includes a 3, 4, 4, 4, 4, and 4 marking.

Musical score for the 'March' section, ending with a *Cresc.* marking and a 4* marking.

TRANSPOSITION.

Every Banjoist should understand, and be perfectly familiar with the manner of transposing a piece of music from one key to another.

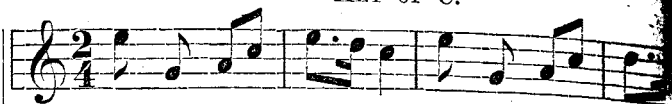
Music arranged for other instruments, can, in many instances, by transposition be adapted to the Banjo, and songs, when written too high or too low can thus be arranged to suit the voice.

RULE.

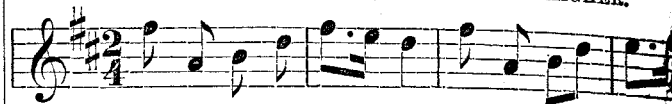
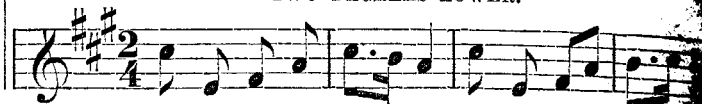
Ascertain the Key of the piece as written, and then the key into which you wish to transpose, then write each note of the tune as many degrees higher or lower on the staff as the new key note is higher or lower than the old one.

EXAMPLE.

KEY OF C.



TRANSPosed TO D, ONE DEGREE HIGHER.

TRANSPosed TO A (NATURAL KEY OF THE BANJO)
TWO DEGREES LOWER.

MISCELLANEOUS.

MATT PEEL'S WALK AROUND.

Lively.



OPERATIC JIG.

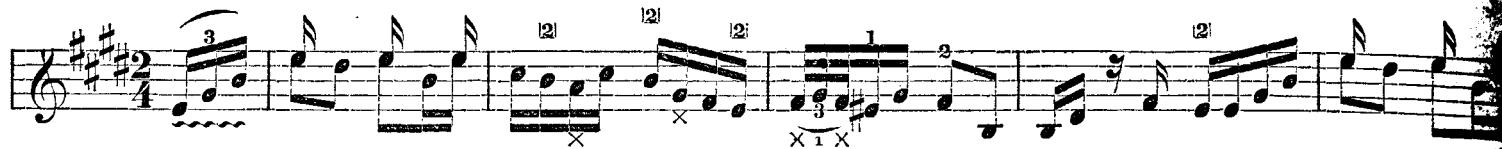


BRIGHTON.





FOSTER'S JIG.



IRISH JIG.

MINOR.

1st.

2nd.

LUKE WEST'S WALK AROUND.

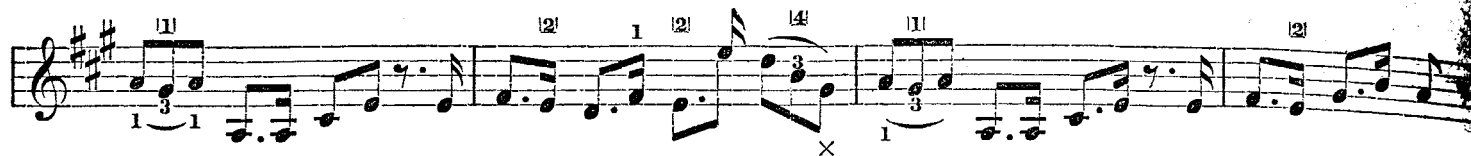
Quick.

DANCE.

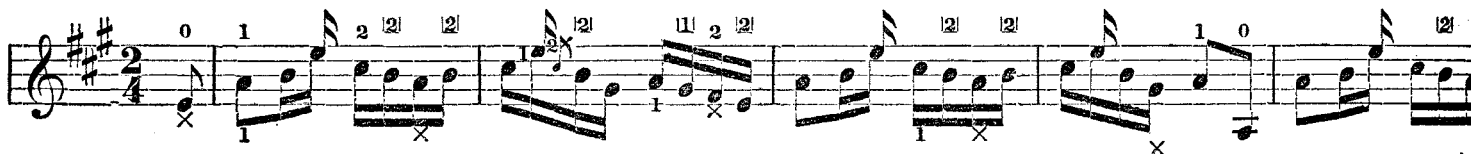
tr

(Stop B, on second string, trill with the 1st and 2nd strings.)

WAIT FOR THE WAGGON. JIG.



COTTON POD JIG.



Two staves of musical notation. The first staff is the melody, featuring notes with various fret numbers (1, 2, 3, 4, 5*) and fingerings (1, 2, 3, 4). The second staff is the guitar accompaniment, showing chord diagrams and 'X' marks indicating muted strings.

BARLEY REEL.

(Tune 4th string to B, Octave below 1st string.)

Four staves of musical notation. The first staff is the melody, featuring notes with various fret numbers (0, 1, 2, 3, 4) and fingerings. The second and third staves show the guitar accompaniment with chord diagrams and 'X' marks. The fourth staff continues the melody and accompaniment, ending with a double bar line.

BRIGG'S FAVORITE JIG.

STACCATO, *slow.*

GUITAR FINGERING

5(*)

5(*)

5(*)

BRIGGS' JIG VARIED.

GUITAR FINGERING

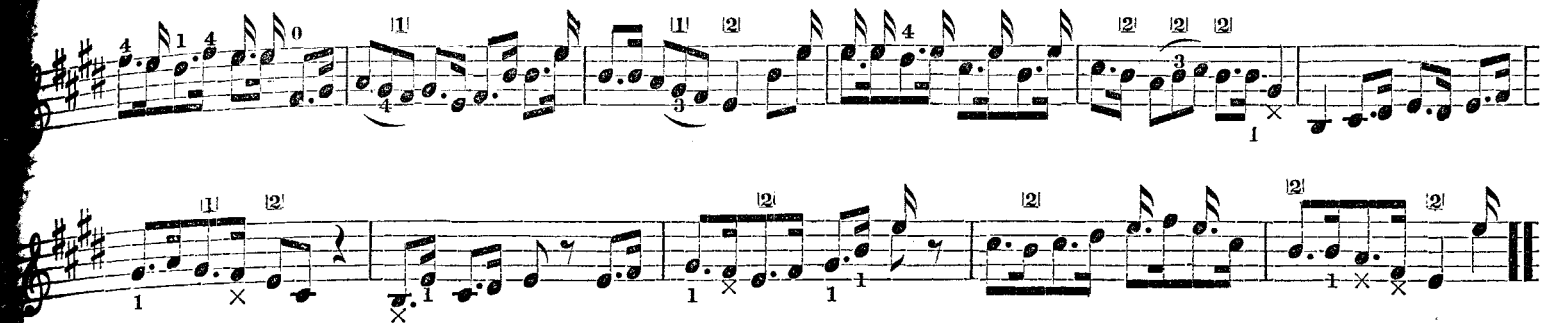
4 4 2 1 1 2 2

PEELS' CLOG DANCE.

Musical score for "PEELS' CLOG DANCE" in 4/4 time, key of D major. The score consists of four staves of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (0, 1, 2, 3, 4) and bowing directions (up and down bows). There are also 'X' marks under some notes, likely indicating specific bowing techniques. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is written in a single melodic line.

ROOT HOG OR DIE.

Musical score for "ROOT HOG OR DIE." in 4/4 time, key of D major. The score consists of one staff of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (1, 2, 3, 4). There are also 'X' marks under some notes. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is written in a single melodic line.



WHOLE HOG OR NONE.



WILLIE WE HAVE MISSED YOU. Jig.

The musical score for "Willie We Have Missed You" Jig consists of four staves of music. The key signature is three sharps (F#, C#, G#). The music is written in treble clef and includes various rhythmic patterns, including eighth and sixteenth notes. Fingerings (1, 2, 3) and articulation marks (X) are indicated throughout the score.

THE LION. Slow Jig.

This and the following Jig are arranged to be played together.

The musical score for "The Lion" Slow Jig consists of one staff of music. The key signature is one flat (Bb) and the time signature is 4/4. The music is written in treble clef and includes a "Minor" section and "Star" sections. Fingerings (1, 2, 3, 4) and articulation marks (X) are indicated throughout the score.

Musical staff 1: Treble clef, single melodic line. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piece concludes with a double bar line and the word "FINE." written above the staff.

Musical staff 2: Treble clef, accompaniment line. It features chords and rhythmic patterns corresponding to the melody above. Some notes are marked with an 'x' below the staff.

Musical staff 3: Treble clef, accompaniment line. It contains several slurs and triplet markings over groups of notes. The piece ends with a double bar line and the instruction "D. C. AL FINE." written above the staff.

BEACON JIG.

J. B. DONNIKER.

Musical staff 4: Treble clef, single melodic line. It starts with the word "Minor." above the staff. The melody consists of eighth and quarter notes. Some notes are marked with an 'x' below the staff.

Musical staff 5: Treble clef, accompaniment line. It includes first and second endings, marked "1st." and "2nd." above the staff. The piece concludes with a double bar line and an 'x' below the staff.

RATTLESNAKE JIG.

Tune 4th string to B,
an Octave below 1st string.

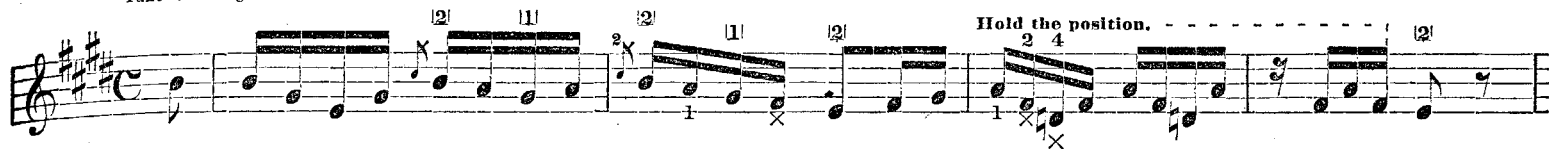
Lively.

CLOG HORNPIPE. Quick.



THE CUCKOO.

Tune 4th String to B.



CUPID'S DREAM WALTZ.

Delicento.

Fine.

D. C.

The first system of the musical score for 'Cupid's Dream Waltz' consists of three staves of music. The first staff begins with the tempo marking 'Delicento.' and features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music is written in a waltz style with a mix of eighth and sixteenth notes. The second staff concludes with the marking 'Fine.' and a double bar line. The third staff ends with the instruction 'D. C.' (Da Capo).

CALABRA WALTZ.

Dolce.

(NEW MEXICO.)

7 ()*

1st

2nd

2

3

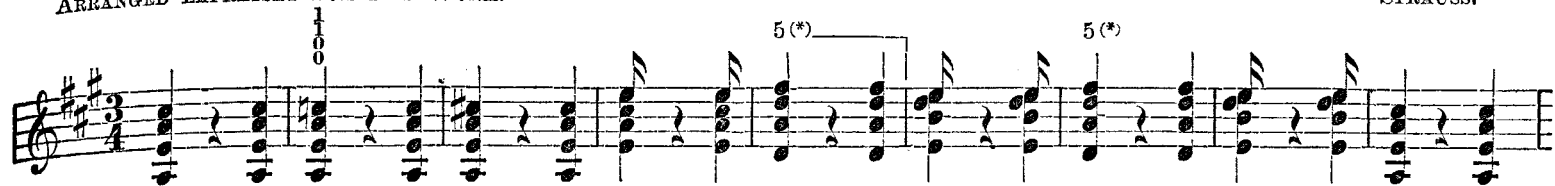
The second system of the musical score for 'Calabra Waltz' consists of two staves. The first staff begins with the tempo marking 'Dolce.' and features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music includes a first ending bracket labeled '1st' and a second ending bracket labeled '2nd'. The second staff continues the piece with a first ending bracket labeled '1st' and a second ending bracket labeled '2nd'. The piece concludes with the marking '(NEW MEXICO.)' and a final cadence.



THE HOPE WALTZ.

ARRANGED EXPRESSLY FOR THIS WORK.

STRAUSS.



(See Note below.)



NOTE.—Stop the lower note with the 4th finger on 4th string, the upper note with the 1st finger; play all the octaves in this manner.

FAIRY WALTZ.

F. B. C.

6(*)

5(*) 6(*) 10*

D. C.

Detailed description: This block contains the first three systems of the 'FAIRY WALTZ' musical score. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first system shows the beginning of the piece with a series of chords and eighth notes. The second system features a melodic line with some grace notes and a measure marked '6(*)'. The third system continues the melody, with measures marked '5(*)', '6(*)', and '10*'. The piece concludes with a double bar line and the instruction 'D. C.' (Da Capo).

CORAL POLKA.

2 [2] 0 [2] 2 [2]

1 [1] 2 [2] Fine. 2 1 2 [4] [2]

MINOR.

Detailed description: This block contains the first two systems of the 'CORAL POLKA' musical score. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first system features a rhythmic melody with many beamed eighth notes and rests, with fingerings '2 [2]', '0 [2]', and '2 [2]' indicated. The second system continues the melody, starting with fingerings '1 [1]', '2 [2]', and '2 [2]'. It includes a 'Fine.' marking and ends with a double bar line. The word 'MINOR.' is written below the staff, indicating a key change. The final measures have fingerings '2 1 2' and '[4] [2]'.



RAINBOW SCHOTTISCH.

ARRANGED EXPRESSLY FOR THIS WORK.

HENRY KLEBER.



TRIO.

D. C.

This system contains the first two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It features a melody with various rhythmic values and rests, including a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second staff continues the melody and includes a double bar line followed by the instruction 'D. C.' (Da Capo).

CAMILLE POLKA.

ARRANGED EXPRESSLY FOR THIS WORK.

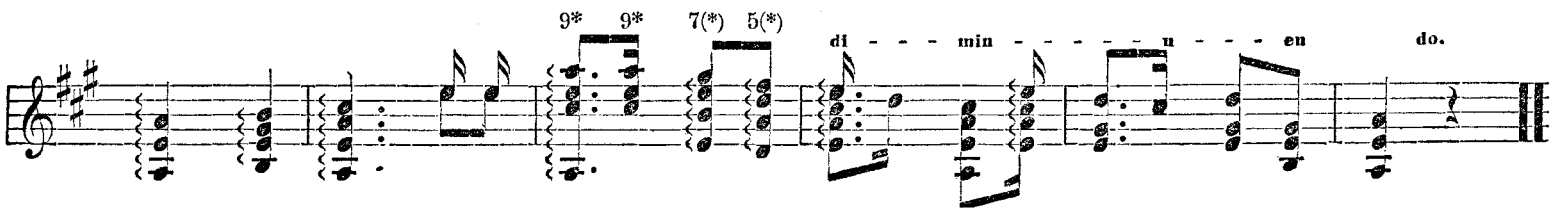
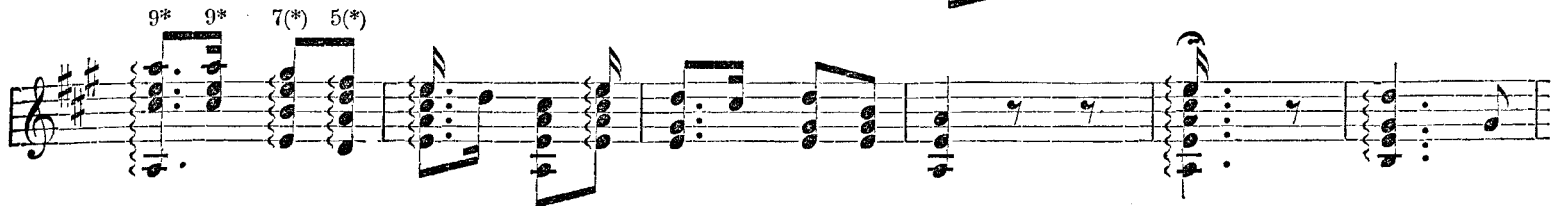
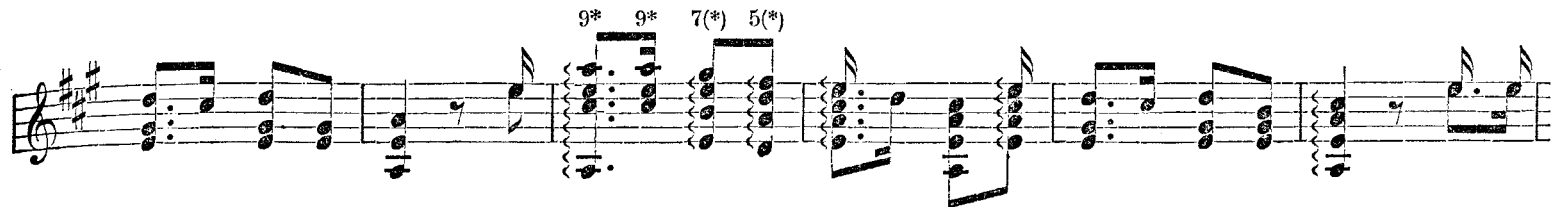
Fine.

This system contains the next four staves of music. The first staff starts with a treble clef, a key signature of three sharps, and a 2/4 time signature. The second staff includes a 'Fine.' instruction followed by a double bar line and a first ending bracket labeled '1'. The third and fourth staves contain complex rhythmic patterns with many rests and accidentals, including a second ending bracket labeled '2'.



HOME, SWEET HOME.

ARRANGED EXPRESSLY FOR THIS WORK.



THE CAPTAIN'S SLY GLANCE.

ARRANGED EXPRESSLY FOR THIS WORK BY THE AUTHOR.

GUILLAUME GERVAISE.

MODERATO

Oh! they march'd through the town, with their ban - ners

gay, To my case - ment I ran, just to hear the band play; And I peeped through the

blind ve - ry cau - tious - ly then, Lest the neigh - bors should say that I looked at the

THE CAPTAIN'S SLY GLANCE. Concluded.

men. Oh! I heard not the tune, though the mu - sic was sweet, For my

eyes, at the time, had a much great - er treat, For the troop was the

fin - est that e'er I did see, And the Cap - - tain by chance caught a

sly glance at me.

ANNIE OF THE VALE.

ARRANGED EXPRESSLY FOR THIS WORK.

COMPOSED BY J. R. THOMAS.

ALLEGRETTO.

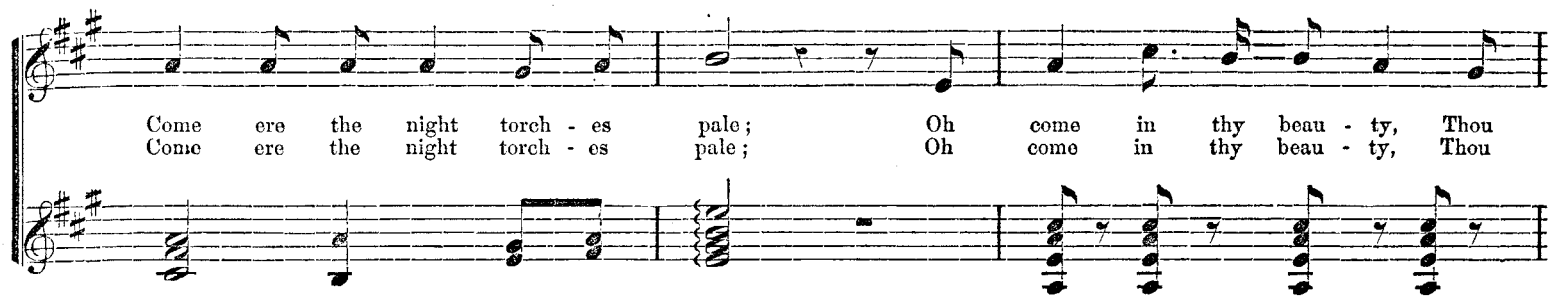
The young stars are glow - ing, Their clear - light be - stow - ing! Their ra - dian - ce fills the calm, clear sum - mer
The world we in - her - it, Is charmed by thy spir - it; As ra - dian - t as the mild, warm sum - mer

night!
ray!

Come forth like a fai - ry, So blithe - some and air - ry, And
The watch - dog is snarl - ing, For fear An - nie da - ling, His



ram - ble in their soft and mys - tic light. Come, come, come, Love, come!
 beau - ti - ful young friend I'd steal a - way. Come, come, come, Love, come!



Come ere the night torch - es pale; Oh come in thy beau - ty, Thou
 Come ere the night torch - es pale; Oh come in thy beau - ty, Thou

Repeat the last eight measures for the Chorus.



mar - vel of du - ty, Dear An - nie, dear An - nie of the Vale.
 mar - vel of du - ty, Dear An - nie, dear An - nie of the Vale.

MARSEILLAISE HYMN.

ARRANGED EXPRESSLY FOR THIS WORK BY THE AUTHOR.

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like accents and slurs. The score includes first and second endings, indicated by '1.' and '2.' above the notes. There are also some unusual markings, such as '4 14 11' and '5 (*)'.

ROSSINI'S

CELEBRATED

STABAT MATER

IN VOCAL SCORE.

WITH AN ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE.

WITH LATIN AND ENGLISH TEXT.

No. 1. Introduction, Chorus and Quartet,	Stabat Mater,	See the weeping mother,	3½
No. 2. Air, Tenor,	Cujus Animam,	Through his bleeding side,	3
No. 3. Duet, 1st and 2d Soprano.	Quis est homo,	Where's the cold heart,	3
No. 4. Air, (Bass.)	Pro peccatis,	For his People,	3
No. 5. Recitative (Bass) and Chorus,	Eia, Mater,	Come, sweet mother,	3
No. 6. Quartet,	Sancta Mater,	Holy Mother,	3½
No. 7. Cavatina, (2d Soprano.)	Fac ut portem,	Oh! Endow me,	3
No. 8. Air (1st Soprano) and Chorus,	Inflamatus,	To thy holy care,	3½
No. 9. Quartet,	Quando Corpus,	When in earth,	3
No. 10. Finale,	Amen.	Amen.	3½

NEW YORK:

Published by S. T. GORDON, 706 Broadway.

MERCADANTE'S

CELEBRATED

M A S S :

IN D MINOR,
FOR FOUR VOICES,

With an Organ Accompaniment:

COMPOSED BY

S. MERCADANTE.

NEW YORK:

Published by S. T. GORDON, No. 706 Broadway.
1868.

MOZART'S

CELEBRATED

Twelfth Mass

IN VOCAL SCORE;

WITH AN ACCOMPANIMENT FOR THE

ORGAN OR PIANOFORTE.

BY

Vincent Novello.

WITH LATIN AND ENGLISH TEXT.

NEW YORK:

Published by S. T. GORDON, 706 Broadway.

1867.

MILLARD'S MASS.

The favor with which this Mass has been received in Churches where it has been performed, has induced the Publisher to issue it in the same style as his Excelsior Edition of Popular Masses. Attention is invited to a few of the Testimonials received from parties who have performed it from the manuscript.

Copies sent by Mail, postage free, for \$1.00; or bound in Muslin \$1.25.

S. T. GORDON, 706 Broadway.

From Dr. Wm. Bergè, late Organist of St. Francis Xavier's Church,
16th St., N. Y.

Dear Sir,

I take pleasure in testifying to you the gratification I had, on learning that your "Mass in G" was to be published, and especially at a price within the reach of all. I have repeatedly expressed privately, what I now say to you publicly, viz.: "that the work will surely become popular, and the property of every Catholic church choir."

Your success has been very marked throughout the entire work, and I heartily recommend it to every Catholic choir, knowing that they will not be disappointed in it, and that in doing so, I am rendering them a service and you simply justice.

Yours truly

WM. BERGÈ, Organist.

New York, September 20th, 1866.

To Mr. H. MILLARD,
Director of music, St. Stephen's Church, 28th st., N. Y.

Dear Sir:

Permit me to congratulate you on the success of your Mass, which we sung for the first time last Sunday morning.

The music is easy, and my solos, without being elaborate, are agreeable to sing, particularly the *Qui Tollis*, in which any good singer can throw a deep heart-felt expression.

I have no doubt that your work will be popular, at least with singers.

Trusting that your "Vespers in D" (which I have as yet only tried over by myself,) will prove successful, as they are even more showy and brilliant,

I am, Dear Sir,

Very respectfully your's

E. DE LUSSAN,
Soprano Soloist of St. Stephens.

Mr. H. MILLARD.

Dear Sir,

I have with my choir performed both your pretty Mass and Vespers three times in succession at the Church of St. Charles Boromeo, Brooklyn, where I have charge of the Music.

This, in itself, is more than words can express how much satisfaction they gave to all.

They are full of beautiful melodies and effects, and withal are easy to perform.

I am glad to learn that the Mass is already in press, and will shortly appear. I hope the Vespers will soon follow; as there are no Vespers published in this country that can compare, and answer our requirements; your Vespers, therefore, I am sure will be most welcome to all churches and lovers of that style of music.

Yours respectfully

W. DRESSLER,
Organist of the Church of St. Charles Boromeo,
Brooklyn, L. I.

New York, March 10th, 1866.

MY DEAR MILLARD,

We had your Mass last Sunday. The artists and the Congregation were very much pleased, *the artists to sing and the Congregation to listen to such fine music.*

I do not doubt, in case you publish this Mass, it will become a great success, because nearly every Choir in the U. S. will be able to produce it: *not too difficult and still very effective.*

Send me your set of Vespers, I would like them as soon as possible.

Very respectfully your's

LOUIS DACHAUER,
Organist & Director of St. Ann's Church, N. Y.

Extract from N. Y. Tribune.
(H. C. Watson Musical Critic.)

Mr. Millard has adopted the modern style of church music, and has produced a Mass which will probably be popular, as it is full of pleasing melodies, and makes no approach to strict style or scientific elaboration. One or two of the solos are earnestly passionate only in their opening phrases, though they are melodious and effective throughout. The concerted music is well voiced, but presents the same excellences and defects as the solos.

The thoroughly educated musician carries out his chain of thought, producing the requisite contrasts without destroying the unity of idea. He gives thus a harmonious whole, while the inexperienced composer crowds into the same space only disconnected thought with a feeble result.

The Mass was well sung throughout, saving a few imperfections necessarily attending the first performance of a new work. The organ accompaniment, which is sometimes quite brilliant, was well played by Mr. Bergè, displaying great skill in the management and an ample control of the resources of the instrument.

H. MILLARD, Esq.

I have had your Mass sung on three occasions at my church, and it affords me great pleasure in acknowledging to you my sincere thanks for favoring me with the Score. Why do you not have it published? I would advise you strongly to do so, as in my opinion it would meet with immense success.

Wishing you every prosperity in the undertaking.

Believe me,

Yours truly

H. GONZALEZ,
Musical Director of St. Columbia's Church.
New York, April 10th, 1866.

Mr. GORDON:

Dear Sir,

I have examined the Mass in G, with Latin and English words, composed by H. Millard, and think it well adapted for use in Churches of all denominations that require good and brilliant music for opening pieces, &c.

G. W. COLBY,
Organist and Prof. of Music.

New York, May 15th, 1866.

Mr. MILLARD.

Dear Sir:

I take great pleasure in offering you my testimony in favor of your beautiful "Mass in G."—The several pieces are all useful for choirs, and your work will prove a very valuable acquisition to all lovers of brilliant and pleasing melody.

Please send me a copy of your Vespers and Magnificat.

EDWARD HOWE, Jr.,
Organist of the Church of the Messiah, N. Y.

[Extract from the Evening Post.]

Among the most admired of our native composers Mr. Harrison Millard deserves a permanent place. He has composed some songs which have become popular all over the Union, while to church music he has contributed some of the most available additions which can be found in the modern *repertoire* of American choirs. He recently attempted a higher range of art, and produced a grand Mass a few Sundays ago at St. Stephen's Roman Catholic Church in Twenty-eighth street, where he is the tenor singer. It was a work of decided merit, and rich in melody. The concerted pieces were also highly praised by competent judges, and the Mass should be heard outside of the church for which it was written.

