

IDEAL METHOD

FOR THE

BANJO.

BOSTON: OLIVER DITSON & CO.

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LYON & HEALY, CHICAGO

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THE
IDEAL METHOD
FOR THE
BANJO

CONTAINS SIMPLE AND CLEAR INSTRUCTIONS, AND A LARGE NUMBER OF
OPERATIC  OTHER POPULAR AIRS.

CAREFULLY SELECTED FROM THE
LATEST PUBLICATIONS
AND ARRANGED WITH SPECIAL REFERENCE TO THE INSTRUMENT, BY
SEP. WINNER.

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INDEX.


| | PAGE | | PAGE | | PAGE |
|---------------------------------------|------|---------------------------------------|------|-----------------------------------|------|
| Rudiments of Music..... | 3 | Carry me back to Tennessee..... | 62 | Over the Garden Wall..... | 47 |
| Of the Notes..... | 3 | Enoch Arden. (Song.)..... | 64 | Old Folks at Home..... | 49 |
| Of the Staff..... | 4 | Ellie Rhee. (Song.)..... | 62 | Oh! I'se so wicked. (Song.)..... | 58 |
| Of the Rests..... | 5 | Fandango..... | 55 | Polka Waltz..... | 35 |
| Dotted Notes, Ties, Slurs, etc..... | 5 | Fatinitza March..... | 41 | Pretty as a Picture. (Song.)..... | 56 |
| Of the Scale..... | 7 | Freedman's Go-down..... | 38 | Racquet Galop..... | 50 |
| Of the Sharps, Flats, etc..... | 8 | Grand Harmonic Waltz..... | 53 | Rise up, Ephraim!..... | 34 |
| Of Time..... | 9 | Grandmother's Arm-chair..... | 37 | Scotch Lassie Jean..... | 52 |
| Of Accent, etc..... | 10 | Hard Times..... | 42 | Shepherd Boy..... | 40 |
| Of the various Signs..... | 11 | Hark! de banjo ringing..... | 33 | Spanish Fandango..... | 54 |
| Of Abbreviations..... | 11 | Heel and Toe Polka..... | 47 | Silver Spoons..... | 45 |
| Of Trills, Shakes, etc..... | 12 | Hub Jig..... | 44 | Swanee River..... | 49 |
| Of the Grace-Notes..... | 13 | I'm getting a big boy now..... | 39 | Sweet Bye and Bye..... | 49 |
| Of Intervals, etc..... | 14 | I'll sail the seas over. (Song.)..... | 64 | Ten Little Injuns Jig..... | 36 |
| Of Transposition..... | 15 | Japanese Young Man..... | 51 | Torpedo and the Whale..... | 41 |
| Major Scales..... | 15 | Jumbo Jig..... | 34 | Twickenham Ferry..... | 35 |
| Minor Scales..... | 16 | Kutschke Polka..... | 47 | Tyrolean Dance..... | 48 |
| Chromatic Scales, Chords, etc..... | 17 | Larda Dah!..... | 43 | Walk around..... | 45 |
| Dictionary of Musical Terms..... | 18 | Little Brown Jug..... | 38 | Widower's Jig..... | 44 |
| Angel Gabriel..... | 52 | Little Old Cabin in the Lane..... | 51 | Whip-poor-will's Song..... | 60 |
| Angels meet me at the Crossroads..... | 37 | Mocking Bird. (Song.)..... | 63 | Wilson's Clog Dance..... | 46 |
| Boat Dance..... | 42 | Nancy Jane..... | 46 | | |
| Banjo Dance..... | 36 | One and twenty..... | 34 | | |
| Billee Taylor..... | 39 | | | | |
| Bird in Hand Polka..... | 48 | | | | |
| Buckley's Jig..... | 33 | | | | |


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RUDIMENTS OF MUSIC.







OF THE NOTES.




All musical sounds are 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 sound in general use is designated by this character, , which is called a SEMIBREVE, or 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 MINIM, or HALF NOTE, the stem of which may be turned either upward or downward, thus: 

A CROTCHET, or 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: a QUAYER, or EIGHTH NOTE,  or  a SEMIQUAVER or SIXTEENTH NOTE, thus:  or  A DEMISEMIQUAVER, or 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: 








Frequently 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, or semibreve, |  |
| is equal to two half notes, or minims, |  |
| equal to four quarter notes, or crotchets, |  |
| “ eight eighth notes, or quavers, |  |
| “ sixteen sixteenth notes, or semiquavers, |  |
| “ thirty-two thirty-second notes, or demisemiquavers..... |  |

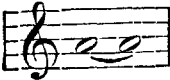
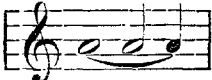
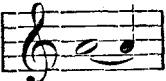
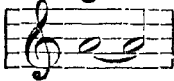
OF THE RESTS.

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.

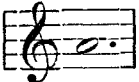
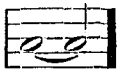




TABLE OF NOTES AND THEIR CORRESPONDING RESTS,

A TIE or SLUR  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.

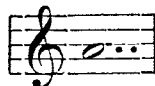
A dot *following* a note or rest makes it half as long again ; a whole note with a dot is equal to six beats.

 is equal to   is equal to   is equal to 

Rests are never connected by a Tie, 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 :— 

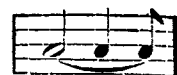
Two dots following a note make it three-fourths longer than its actual length, thus :—



is equal to



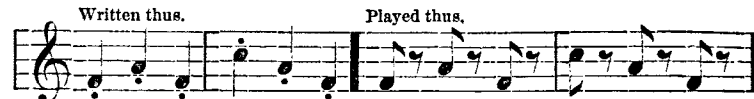
is equal to



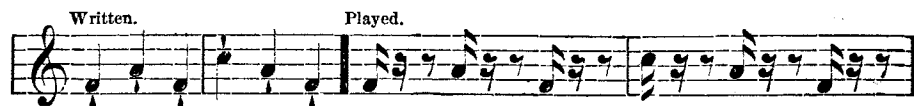
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus :



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 :—



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



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



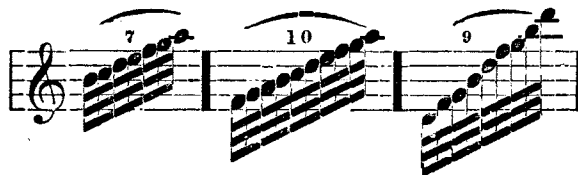
Three notes with a figure 3 placed over or under them, form what is called a *Triplet* ; and such notes are to be played in the time of two, the time of the middle note being taken from that of the outside notes.



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.

OF THE SCALE.

Notes are written upon every line and space of the staff, also upon the leger lines and the spaces between them. These 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 always in a different position on the staff.

THE SCALE OR GAMUT.

Second leger line below. A B C D E F G A B C D E F G A B C D

Second space. First leger line above. First leger line below. Third space. Second leger line above. Space below. Fourth Line. D, &c.

The notes upon the lines

E G B D F

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

F A C E

OF THE SHARPS AND FLATS.

The sound 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 or restores the single flat or sharp. | | | |

When one or more sharps are placed beside the clef, they effect 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 situated thus is called an accidental.

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

Bb and Bb and Bb

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

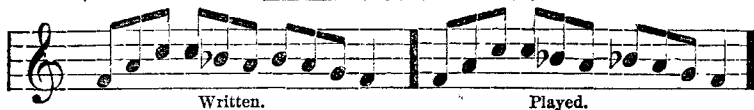
When flats are situated in the same position, their effect is the same as that of the sharp.

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 same measure are affected by it, thus :—

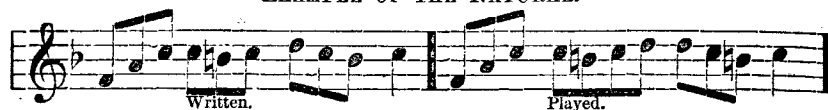
EXAMPLE OF THE SHARP.



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 :



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

Where the Signature is

One Sharp,



F

Two Sharps



FC

Three Sharps,



FCG

Four Sharps,



FCGD

Five Sharps.



FCGDA

Six Sharps



FCGDAE

Seven Sharps.



FCGDAEB

that sharp is always

Where the Signature is

One Flat.



B

Two Flats.



BE

Three Flats.



BEA

Four Flats.



BEAD

Five Flats.



BFADG

Six Flats.



BEADGC

Seven Flats.



BEADGCF

that flat is always

It will be observed that can be made flat or sharp ; and therefore the signature which determines a key may contain seven sharps or flats.

OF TIME.

By COMMON TIME, which is expressed by these characters. C or C , and sometimes by the figures $\frac{2}{2}$ or $\frac{4}{4}$ etc., 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:—

The various figures used in indicating time are these. 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. Six-eight. Nine-eight. Twelve-eight. Common Time.

In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark \wedge 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 also 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 have a particular emphasis, it is shown by the characters *fs* or *rf*, or $>$, 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.



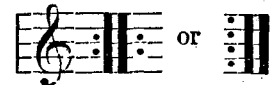
SYNCOPIATION.



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



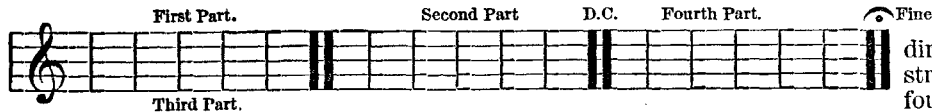
Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.



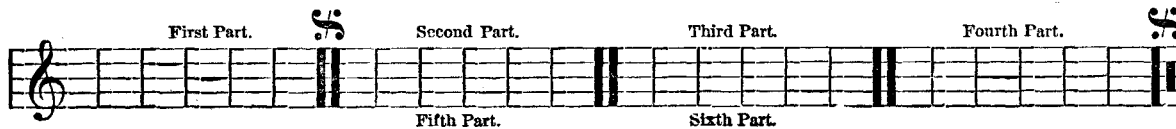
When the letters D. C. —which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain it implies that we must return and finish with the first strain; but, if we find this character, \circ , 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 \mathfrak{S} . 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.



Here 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.



After playing the first four parts, the \mathfrak{S} appearing the second time directs us to where it appeared at first, when we play on until we come to the \circ .

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.

The example shows two musical staves in 3/8 time. The first staff is labeled "Written." and features a wavy line above the first two bars with the word "BIS." underneath. The second staff is labeled "Played," and shows the same musical notation as the first staff.

Sva. 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.

The example shows two musical staves in 2/4 time. The first staff is labeled "Written, Sva." and features a wavy line above the first four bars. The second staff is labeled "Played." and shows the same musical notation as the first staff.

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.


This block contains two musical staves. The first staff shows a whole note with a single dash above it, labeled "Written." and "Played." below. The second staff shows a whole note with a double dash above it, labeled "Written." and "Played." below. The second staff also includes a sequence of notes with a double dash above them, labeled "Written. Played. Written. Played." below.

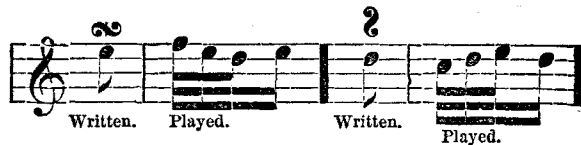
OTHER EXAMPLES OF ABBREVIATIONS.

This block shows a single musical staff with eight measures. The first four measures are labeled "Written." and "Played." below. The last four measures are labeled "Written." and "Played." below. The notation includes various rhythmic patterns and rests.




This character signifies repetition.



This block shows a single musical staff with four measures. The first two measures are labeled "Written." and "Played." below. The last two measures are labeled "Written." and "Played." below. The notation includes a double bar line and a repeat sign.

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



Written. Played. Written. Played.

A SWELL  and DIMINUENDO  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.


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

Plain Turn. Inverted Turn. Turn after a Dot.

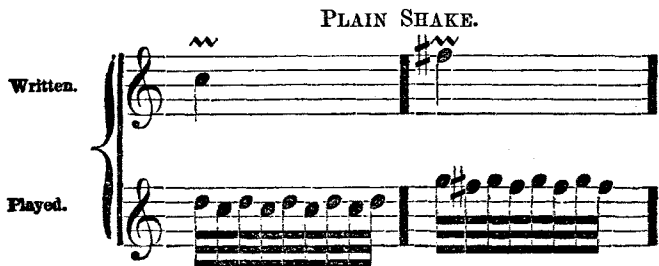


Written.

Played.

A SHAKE () is one of the principal embellishments in 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.

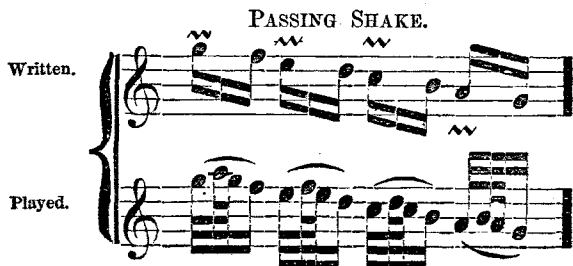
PLAIN SHAKE.



Written.

Played.

PASSING SHAKE.



Written.

Played.

TURNED SHAKE.

Written. *tr*

Preparative. Resolution. Preparative. Resolution.

Played.

APPOGGIATURAS, OR GRACE NOTES.

The Appoggiatura, or Grace Note, is a small note, reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of Appoggiaturas,—the greater and the lesser. The greater Appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.

Written.

The Greater.

Played.

Written.

The Lesser.

Played.

Written.

Choice Notes.

Played.

OTHER EXAMPLES.

Written.

Played.

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



CHOICE NOTES.

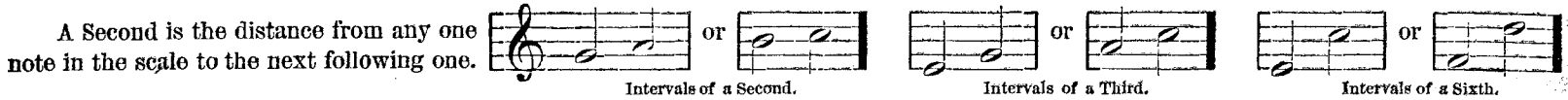


When the last two bars of a strain are marked 1mo and 2mo, (that is, to be repeated.) it implies that when played the second time the 2mo is to be substituted for the 1mo, which is of course omitted.



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 notes are included in counting the distance.



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

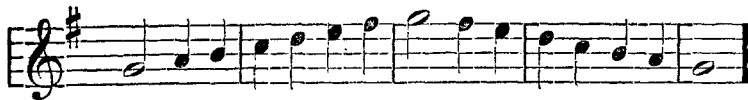


The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

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 KEYS.

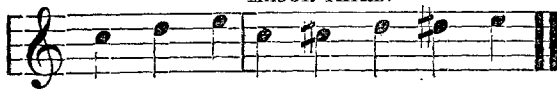
F MAJOR.

B \flat MAJOR.E \flat MAJOR.A \flat MAJOR.

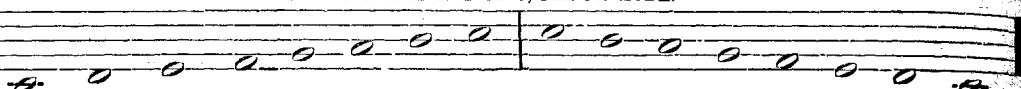
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

EXAMPLES.

MAJOR THIRD.



SCALE IN THE KEY OF C, MAJOR MODE.

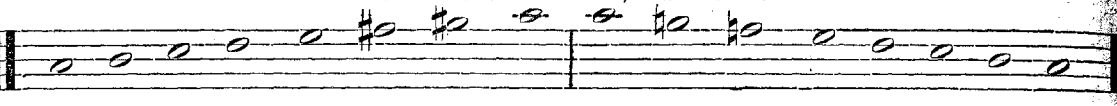


The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.



SCALE IN THE KEY OF A, MINOR MODE.



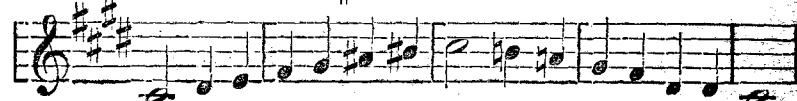
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

THE MINOR SCALES.

E MINOR.



B MINOR.

F \sharp MINOR.C \sharp MINOR.

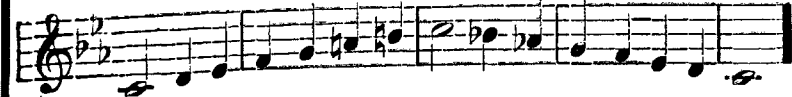
D MINOR.

G MINOR.



C MINOR.

F MINOR.



THE CHROMATIC SCALE.

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



OF THE CHORDS.

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



A; an Italian preposition, meaning to, in, by, at, etc.
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or *Adasio*, 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 gentle and tender style.
Amateur; a lover but not a professor of music.
Amoroso, or *Con Amore*; affectionately, tenderly.
Andante; gentle, distinct; rather slow, yet connected.
Andantino; somewhat slower than *Andante*. [time.]
Animato, or *Con Anima*; fervent, animated expression.
Animo, or *Con Animo*; with spirit, courage, boldness.
Antiphone; music sung in alternate parts.
Artoso; in a light, airy, singing manner.
A Tempo; in time.
A Tempo Giusto; in strict and exact time.
Pen 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.
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 the church appropriated to singers.
Chorist, or *Chorister*; a member of a choir of singers.
Col, or *Con*; with. *Col Arco*; with the bow.
Comodo, or *Commodo*; an easy, unrestrained manner.
Con Affetto; with expression.
Con Dolcessa; with delicacy.
Con Dolore, or *Con Duolo*; 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 chaste exactness.
Con Moto; with emotion.
Con Spirito; with spirit, animation.

Coro; 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. [music.]
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of
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, solemn.
Impresario; the conductor of a concert.
Lacrimando, or *Lacrimoso*; mournful, pathetic.
Lamentevole, *Lamentando*, *Lamentabile*, mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as *Largo*.
Largo; slow.
Legato; close, gliding, connected style.
Lento; 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. [time.]
Messa di Voce; moderate swell.
Moderato, or *Moderamente*; moderately, in moderate
Molto; much or very.
Molto Voce; with a full voice.
Morrendo; gradually dying away.
Mordente; a beat or transient shake.
Mosso; emotion.
Moto; motion. *Andante Con Moto*; quicker than
Andante.

Non; not; as, *Non troppo*; not too much.
Organo; the organ.
Orchestra; a band of instrumental performers. [time.]
Pastoral; applied to graceful movements in sextupl.
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.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Percentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.
Rallentando, *Allentando*, or *Stentando*; slower and softer by degrees.
Recitando; a speaking manner of performance.
Recitante, in a style of recitative.
Recitative; musical declamation.
Rinforzando; *Rinf.*, or *Rinforzo*; suddenly increasing in power.
Ritardando; slackening the time.
Semplice; throughout, always; as *Sempre Forte*, loud throughout
Senza; without; as, *Senza Organo*, without the organ.
Sforzando, or *Sforzato*; with strong force or emphasis; rapidly diminishing.
Sicilian; a movement of light, graceful character.
Smorrendo, *Smorzando*; dying away.
Soave, *Soavemente*; sweet, sweetly. See *Dolce*.
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. *Sotto Voce*, with subdued voice.
Spiritoso, *Con Spirito*; with spirit and animation.
Staccato; short, detached, distinct.
Subito, quick.
Tace, or *Tacet*; silent; or 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*.
Vigorouso, bold, energetic.
Vivace, quick and cheerful.
Virtuoso, a proficient in art.
Voce Solo, voice alone.
Volti Subito, turn over quickly.

IDEAL METHOD

19

FOR THE

BANJO.

OF THE BANJO.

THIS instrument is made of many patterns and of all sizes, some having quite a number of strings and too many screws for convenience or use, which is altogether unnecessary, making it heavy and cumbersome.

The most popular kind is that having five strings, and as all music is prepared for such, it is by far the most desirable for learners.

DIRECTIONS FOR STRINGING, ETC.

The finest string is called the 1st; the next in size, the 2d; the next, the 3d. The 4th is generally known as the Bass, and the short one, as the 5th, or thumb-string.

For the First string use a Violin E or 1st.

“ “ Second “ “ “ A or 2d.

“ “ Third “ “ “ D or 3d.

“ “ Fourth “ “ Guitar D or 4th.

“ “ Fifth “ small violin E or 1st.

Place the bridge back of the centre of head near the tail-board, make the notches for the strings a convenient distance apart, so that the fingers may easily command them, let it be cut down as

low as possible, so that the fingers may press firmly upon the finger-board without much exertion.

OF HOLDING THE BANJO.

Let the neck of the instrument rest lightly upon the thumb of the left hand, with the head rather elevated so that the hand can be easily moved along the finger-board, and the fingers obtain a good position upon the strings. Sit in an easy posture with the instrument resting upon the lap; be careful to balance it well so that the hand need not make an effort to grasp it. A free and easy movement of the left hand is necessary to acquire a graceful and stylish manner of performing.

OF THE RIGHT HAND.

Rest the fore-arm upon the rim near the tail-board, with the fingers over the strings a little in front of the bridge, the first finger projecting somewhat, prepared to strike the strings; the thumb being curved to strike the fifth string. A slight movement of the wrist is to be made when playing, instead of twisting the hand as is sometimes the fault with learners.

OF FINGERING.

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

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



OF THE KEYS,

The Banjo can be played in almost any key, but like other instruments, there are certain keys best adapted, and easiest of execution. The following keys are preferred:

The key of A, or three Sharps.



The key of D, or two Sharps.



Key of E, or four Sharps.



Key of A Minor, Natural Signature.



OF TUNING.

Tune the Fourth string to the note A.



Tune the Third a Fifth higher to the note E.



Tune the Second a Third higher to the note G#.



Tune the First a Third higher to the note B.




Tune the short string a Fourth higher to the note E.



THE BANJO IN TUNE.

Open Strings.



A waved line, thus:  placed either over or under a collection

of notes, (generally triplets) indicate that they are to be played by using the first finger (nail) across the strings, making the required notes commencing at the lowest note and sliding upwards.

Triplets of the same notes, thus:



are generally made upon two strings, with the × and 1st finger.

OF FINGERING.

The fifth, or short string, is always struck with the thumb, marked thus ×.
 The fourth, or Bass string, is also struck with the thumb, marked thus ×.
 The third string is struck with the first finger, marked 1.
 The second string is struck with the second finger, marked 2.
 The first string is struck with the third finger, in making chords, marked 3,
 but in general it is struck with the first or second finger.

At times it is necessary to sound a note by pulling or snapping a string with a finger of the left hand. This movement is indicated thus,—the third finger snapping the string to make the second note.



Avoid picking the strings with the finger nails, as it not only ruins the strings, but causes them to give a dull and muffled tone. The ball of the finger should always be used.

THE BARRE.

The Barre chord consists of notes that fall in a direct line across the finger-board. In making this chord, the first finger of the left hand is to be placed firmly across the entire width of the neck, pressing the strings so closely as to prevent any vibration, between the finger and the nut. The thumb must be kept at the back of the finger-board, to aid in giving strength to the finger and keeping of the hand steady.



OF HARMONIES.

Harmonies are soft, flute-like tones, produced by gently touching the strings, sufficiently to prevent a full vibration.

The principal harmonies are found at the fourth, fifth, seventh and twelfth frets.

In making harmonies use the middle finger of the left hand, touching the string in a very delicate manner.

OF POSITIONS AND SHIFTS.

The hand is said to be in the first Position when the first finger is used on the note A, for instance,—

First Position.



First Finger.

The fore-finger always determines the Position.

When the first finger takes the place of the second finger, the hand is said to be in Second

Position, thus,—

Second Position.



First Finger.

GENERAL REMARKS.

In playing Banjo style, the notes must not be picked with the finger; they must be made by striking down with the back or side of the finger nail of the first finger, the side next the middle finger.

With the Banjo tuned in the regular manner, the key of A, (three sharps) and the key of E (four sharps) are the easiest keys to execute.

In order to play the accompaniments in the key of G, (one sharp) or key of D, (two sharps) tune the instrument one note lower: thus,—

SCALE OR GAMUT FOR THE BANJO.

IN THE KEY OF A, THREE SHARPS.

| Fifth String. | | Fourth String. | | | Third String. | | Second String. | | First String. | | | Second position. | | Third position. | |
|---------------|-------|----------------|-----|-----|---------------|-----|----------------|------|---------------|-----|------|------------------|------|-----------------|------|
| Open. | Open. | 2d f. | 2d. | 4th | Open. | 2d. | Open. | 1st. | Open. | 2d. | 4th. | 2d. | 4th. | 2d. | 4th. |
| LEFT HAND. | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| RIGHT HAND. | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |

FINGER-BOARD SHOWING THE NOTES IN THE FIRST POSITION.

OPEN STRINGS.

1st string. 2d string. 3d string. Bass String. Short String.

| Open Strings. | 1st Finger. | 2d Finger. | 4th Finger. | Short String. |
|---------------|-------------|------------|-------------|---------------|
| | | | | |

FIRST EXERCISE.

Begin slowly, and increase the time until the notes can be played rapidly.

In practising be sure to stop the strings tightly with the finger of the left hand in a careful and steady manner.

SECOND EXERCISE.



THIRD EXERCISE.



FOURTH EXERCISE.

Introducing the Triplet movement.



FIFTH EXERCISE.



SIXTH EXERCISE.



THE MAJOR SCALES WITH SHARPS.

THE MAJOR SCALE IN THE KEY OF C.

4th String. 2 4 0 3d String. 1 4 2d String. 1 0 1st String. 1 0 2d String. 1 4 3d String. 1 0 4th String. 4 2

Material Key.

THE MAJOR SCALE IN THE KEY OF G.

3d String. 4 2d String. 1 0 1st String. 1 4 0 1 2 2 1 0 4 1 0 2d String. 1 4 3d String. 4

Signature
One Sharp.

THE MAJOR SCALE IN THE KEY OF D.

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

Signature
Two Sharps.

THE MAJOR SCALE IN THE KEY OF A.

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

Signature
Three Sharps.

THE MAJOR SCALE IN THE KEY OF E.

3d String. 0 2 2d String. 0 1 0 1st String. 2 4 0 0 4 2 0 2d String. 1 0 3d String. 2 0

Signature
Four Sharps.

THE MAJOR SCALES WITH FLATS.

THE MAJOR SCALE IN F.

Signature
One Flat

THE MAJOR SCALE IN B \flat .

Signature
Two Flats

THE MAJOR SCALE IN E \flat .

Signature
Three Flats

THE MAJOR SCALE IN A \flat .

Signature
Four Flats

THE MAJOR SCALE IN D \flat .

Signature
Five Flats

CHORDS IN THE MOST AVAILABLE KEYS.

CHORDS IN THE KEY OF C.

Natural Key
C.

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

CHORDS IN THE KEY OF G.

One Sharp.
G.

3d Pos. 3d Pos. 1st Pos. 1st Pos. 1st Pos. 3d Pos. 2d Pos. 3d Pos.

CHORDS IN THE KEY OF D.

Two Sharps.
D.

5th Pos. 1st Pos. 5th Pos. 3d Pos. 7th Pos. 1st Pos. 5th Pos.

CHORDS BELONGING TO THE KEY OF A.

Three Sharps.
A.

7th Pos. 4th Pos. 9th Pos. 5th Pos. 2d Pos. 7th Pos. 8th Pos.

CHORDS IN THE KEY OF E.

Four Sharps.
E.

4th Pos. 5th Pos. 2d Pos. 4th Pos. 5th Pos.

MINOR SCALES AND CHORDS.

MINOR SCALE IN THE KEY OF E.

Musical notation for the E minor scale on guitar strings. The scale is written across seven strings from right to left. The notes are: E (Third String, 0), F# (Second String, 2), G (First String, 4), A (Fifth String, 0), B (First String, 4), C (Second String, 1), D (Third String, 2), and E (Third String, 0).

CHORDS IN THE MINOR SCALE OF E.

Musical notation for chords in the E minor scale. The chords are: E7 (7th Pos.), E7 (7th Pos.), E7 (7th Pos.), E7 (7th Pos.), E7 (2d Pos.), and E7 (7th Pos.). Each chord is shown with its fingering on the strings.

MINOR SCALE IN THE KEY OF B.

Musical notation for the B minor scale on guitar strings. The scale is written across seven strings from right to left. The notes are: B (Fourth String, 2), C (Fourth String, 2), D (Third String, 4), E (Third String, 0), F# (Second String, 2), G (First String, 0), A (Second String, 2), B (Third String, 4), C (Third String, 2), D (Fourth String, 0), E (Fourth String, 4), F# (Fourth String, 2), and B (Fourth String, 2).

CHORDS IN THE MINOR SCALE OF B.

Musical notation for chords in the B minor scale. The chords are: B7 (2d Pos.), B7 (7th Pos.), B7 (3d Pos.), B7 (9th Pos.), B7 (7th Pos.), B7 (7th Pos.), B7 (5th Pos.), and B7 (2d Pos.). Each chord is shown with its fingering on the strings.

CHORDS BELONGING TO THE MINOR SCALE IN THE KEY OF F#.

Musical notation for chords in the F# minor scale. The chords are: F#7 (9th Pos.), F#7 (9th Pos.), F#7 (9th Pos.), F#7 (14th Pos.), F#7 (8th Pos.), and F#7 (9th Pos.). Each chord is shown with its fingering on the strings.

GUITAR STYLE.

DIRECTIONS FOR FINGERING.

THE first string, as a general rule, must be picked with the third finger of the right hand; the second string, with the second finger, and the third string with the first finger: using the thumb for the bass string, and also for the short one.

Hold the instrument as in the manner of playing Banjo style, with the fingers directly over the strings. When playing chords, do not pull the strings all at once, but play the notes one after the other in such rapid succession, from the lowest note upwards, that it may appear as though the fingers were swept across the strings.

This style is used mostly for playing accompaniments to songs, though many airs may be performed with good effect if rendered in this character.

THE STYLE OF PLAYING CHORDS.

Written thus:

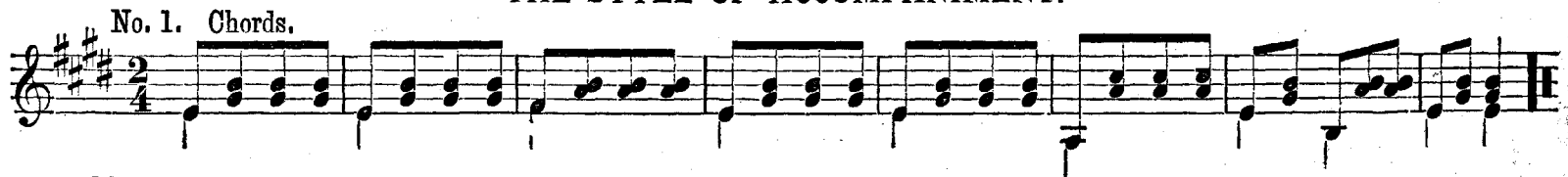


Performed thus:



THE STYLE OF ACCOMPANIMENT.

No. 1. Chords.



OTHER MOVEMENTS.

No. 2. Varied.

Two staves of musical notation for No. 2. Varied. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff begins with a treble clef and contains a series of eighth-note chords and single notes. The second staff continues the piece, ending with a double bar line.

No. 3.

ARPEGGIO MOVEMENT.

Three staves of musical notation for No. 3. ARPEGGIO MOVEMENT. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff features a treble clef and a series of arpeggiated chords. The second and third staves continue the piece, with the third staff ending in a double bar line.

No. 4. Six-eight time.

One staff of musical notation for No. 4. Six-eight time. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The staff begins with a treble clef and contains a series of eighth-note chords and single notes, ending with a double bar line.

EXERCISES ON CHORDS, THREE SHARPS.

No. 1.

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

CODA.
5th Pos.

Fin Position.

FOUR SHARPS.

No. 2.

BROKEN CHORDS.

No. 3.

ACCOMPANIMENTS. Concluded.

A MINOR.

1st.

2d.

1 1 1 1

4 3 1 4

1 1

The first system of the A Minor accompaniment consists of three staves. The top staff is in treble clef, 3/4 time, and contains a melodic line with a first ending bracket labeled "1st." The middle staff is in treble clef and contains a second ending bracket labeled "2d." with a first ending bracket labeled "1" below it. The bottom staff is in bass clef and contains a bass line. The key signature has one flat (B-flat).

A MAJOR.

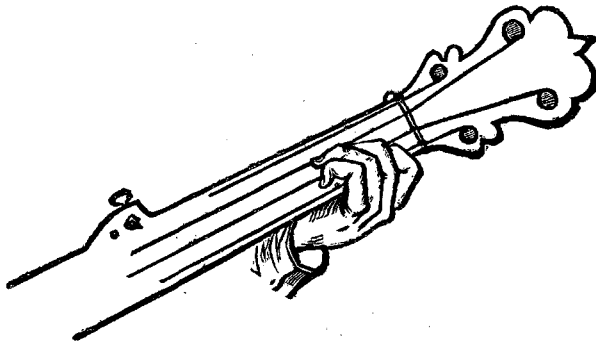
The second system of the A Major accompaniment consists of three staves. The top staff is in treble clef, common time, and contains a melodic line. The middle staff is in treble clef and contains a bass line. The bottom staff is in bass clef and contains a bass line. The key signature has three sharps (F#, C#, G#).

SCALE OR GAMUT FOR THE BANJO. IN THE KEY OF A, THREE SHARPS.

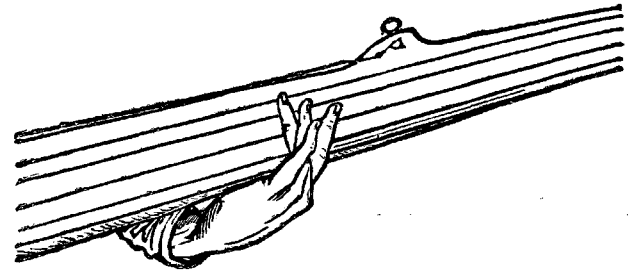
| Fifth String. | Fourth String. | | | | Third String. | | Second String. | | First String. | | | Second position. | | Third position. | | |
|---------------|------------------|-----|-----|-------|---------------|-------|----------------|-------|---------------|-----|-----|------------------|-----|-----------------|----|---|
| Open. | Open 1st finger. | 2d. | 3d. | Open. | 2d. | Open. | 1st. | Open. | 2d. | 3d. | 2d. | 4th. | 3d. | 3d. | | |
| E | A | B | C# | D | E | F# | | G# | A | B | C# | D | E | F# | G# | A |

LEFT HAND. RIGHT HAND.

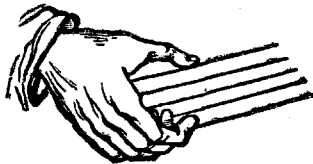
POSITION OF THE LEFT HAND.



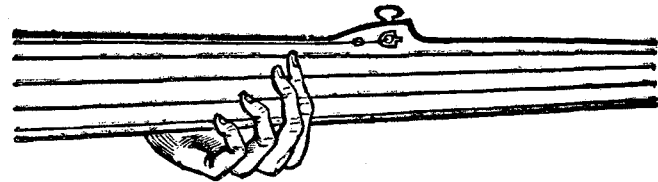
POSITION OF THE LEFT HAND IN MAKING HARMONICS.



POSITION OF THE RIGHT HAND.



POSITION OF THE LEFT HAND IN MAKING A BARRE.



BUCKLEY'S JIG.

The first section of the page contains three staves of musical notation for "BUCKLEY'S JIG." The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The first staff concludes with a double bar line and repeat dots. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. There are some triplets and eighth-note patterns throughout.

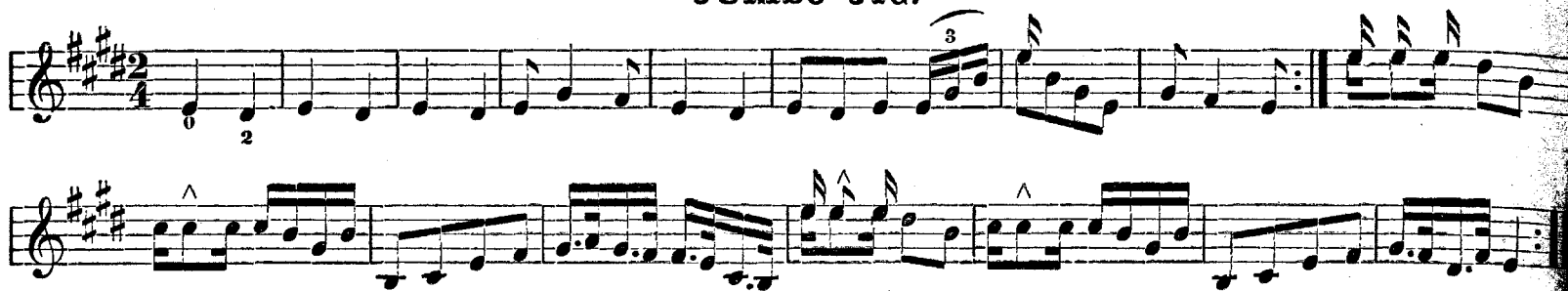
HARK, DE BANJO'S RINGING.

The second section of the page contains three staves of musical notation for "HARK, DE BANJO'S RINGING." The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The first staff concludes with a double bar line and repeat dots. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. There are some triplets and eighth-note patterns throughout.

ONE AND TWENTY.



JUMBO JIG.



RISE UP, EPHRIAM.



TWICKINGHAM FERRY.

Musical score for "Twickingham Ferry" in 6/8 time. The key signature is three sharps (F#, C#, G#). The score consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody is written in a single line. The second staff continues the melody, featuring a few notes with a double bar line and a repeat sign. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and repeat sign.

POLKA WALTZ.

Musical score for "Polka Waltz" in 3/4 time. The key signature is three sharps (F#, C#, G#). The score consists of two staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody, concluding with a double bar line and repeat sign.

TEN LITTLE INJUNS JIG.

Musical score for "TEN LITTLE INJUNS JIG." consisting of three staves of music. The key signature is D major (two sharps) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs. The first staff contains the main melody. The second staff includes a repeat sign and a fermata. The third staff continues the melody with various rhythmic variations.

BANJO DANCE.

Musical score for "BANJO DANCE." consisting of three staves of music. The key signature is D major (two sharps) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs. The first staff contains the main melody. The second staff continues the melody with various rhythmic variations. The third staff continues the melody with various rhythmic variations.

ANGELS MEET ME AT THE CROSS ROAD.

37

WILL S. HAYS.



GRANDMOTHER'S ARM CHAIR.



LITTLE BROWN JUG.

Musical score for "Little Brown Jug" in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff contains the main melody. The second and third staves provide accompaniment, featuring a rhythmic pattern of eighth notes and chords. The music concludes with a double bar line.

FREEDMAN'S GO-DOWN.

At this mark (~~~~) sweep the first finger across the three strings.

Musical score for "Freedman's Go-Down" in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff contains the main melody. The second and third staves provide accompaniment, featuring a rhythmic pattern of eighth notes and chords. The music concludes with a double bar line. The third staff includes triplets and a wavy line indicating a sweep technique.

I'M GETTING A BIG BOY NOW.

39



BILLEE TAYLOR.



Allegretto.

The image displays a musical score for the piece "Shepherd Boy" on page 40. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked as "Allegretto." The music consists of six staves of notation. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The second staff features a repeat sign at the beginning. The third staff includes a double bar line with repeat dots. The fourth and fifth staves continue the melodic line with various rhythmic patterns. The sixth staff concludes the piece with a final cadence. The notation includes various note values, rests, and dynamic markings.

FATINITZA MARCH.

The first system of musical notation for 'FATINITZA MARCH' consists of two staves. Both staves are in the treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests. The first staff ends with a double bar line and repeat dots.

TORPEDO AND THE WHALE.

The second section, 'TORPEDO AND THE WHALE', is composed of five staves of musical notation. All staves are in the treble clef, with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and some rests. The piece concludes with a double bar line and repeat dots on the fifth staff.

HARD TIMES,

Musical score for "HARD TIMES" in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff includes the instruction "Snap." above the first measure. The third staff includes a triplet of eighth notes marked with a "3" above them and the instruction "Snap." below the first measure. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

BOAT DANCE.

Musical score for "BOAT DANCE" in G major (one sharp) and 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff continues the melody. The third staff includes a triplet of eighth notes marked with a "3" above them. The piece concludes with a double bar line.

LARDA DAH!



HUB JIG.

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

WIDOWER'S JIG.

Musical score for "WIDOWER'S JIG" in G major (one sharp) and 2/4 time. The score consists of two staves of music. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

WALK AROUND.

Musical score for 'WALK AROUND.' in 2/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a melody with accents (>) over the first, third, fifth, and seventh measures. The second and third staves continue the melody with various rhythmic patterns and accidentals. The fourth staff concludes the piece with a double bar line.

SILVER SPOONS.

Musical score for 'SILVER SPOONS.' in 2/4 time, key of D major. The score consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a melody with triplets (indicated by a '3' over a group of notes) in the third and seventh measures. The second staff continues the melody and concludes with a double bar line and the marking 'D.C.' (Da Capo).

WILSON'S CLOG DANCE.



Musical score for Wilson's Clog Dance, consisting of five staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The first staff is a single line of music. The second staff features a first ending bracket labeled "1st." and a second ending bracket labeled "2nd.". The third staff continues the melody. The fourth staff includes several triplet markings, each indicated by a bracket with the number "3" above it. The fifth staff concludes the piece with a double bar line and a final note.

NANCY JANE.



Musical score for Nancy Jane, consisting of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The first staff is in 2/4 time and contains a series of eighth notes. The second staff continues the melody with eighth notes.

OVER THE GARDEN WALL.

47



(KUTSCHKE.) HEEL AND TOE POLKA.



TYROLEAN DANCE.



BIRD IN HAND POLKA.





SWEET BY AND BY,



CHORUS.





JAPANESE YOUNG MAN. (Patience.)

By permission of J. M. STODDART, & Co.

Musical score for 'Japanese Young Man' (Patience). The score consists of two staves of music. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is written on the upper line, and the accompaniment is on the lower line. The second staff continues the melody and accompaniment.

LITTLE OLD CABIN IN THE LANE.

WILL. HAYS.

Musical score for 'Little Old Cabin in the Lane' by Will. Hays. The score consists of four staves of music. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written on the upper line, and the accompaniment is on the lower line. The second and third staves continue the melody and accompaniment. The fourth staff concludes the piece with a double bar line.

SCOTCH LASSIE JEAN.

Musical score for "SCOTCH LASSIE JEAN." consisting of four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written in a single melodic line with a piano accompaniment consisting of chords and bass notes. The first staff begins with a treble clef and a common time signature. The second and third staves continue the melody and accompaniment. The fourth staff concludes the piece with a double bar line.

ANGEL GABRIEL.

STEWART.

Musical score for "ANGEL GABRIEL." by Stewart, consisting of two staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is written in a single melodic line with a piano accompaniment consisting of chords and bass notes. The first staff begins with a treble clef and a 2/4 time signature. The second staff continues the melody and accompaniment, ending with a double bar line.

GRAND HARMONIC WALTZ.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Notes: G4 (HAR. 12th, 0), A4 (0), B4 (0), C5 (OPEN, 3), B4, A4, G4 (HAR. 12th, 0), F#4 (0), E4 (0), D4 (0), C4 (OPEN, 3), B3, A3, G3, F#3, E3, D3, C3.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Notes: G4 (HAR. 12th, 0), A4 (0), B4 (0), C5 (OPEN, 3), B4, A4, G4 (HAR. 12th, 0), F#4 (0), E4 (0), D4 (0), C4 (OPEN, 3), B3, A3, G3, F#3, E3, D3, C3.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

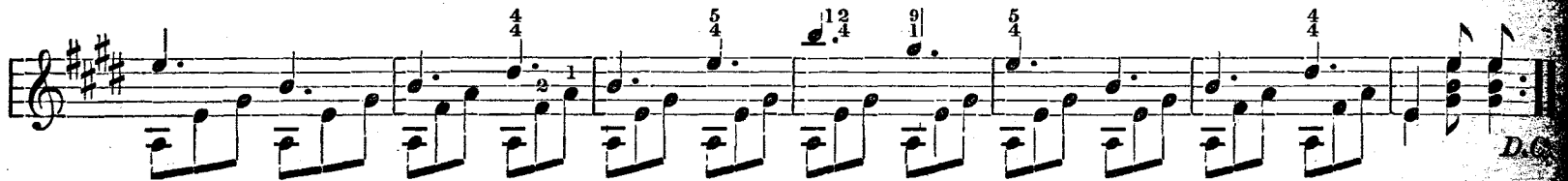
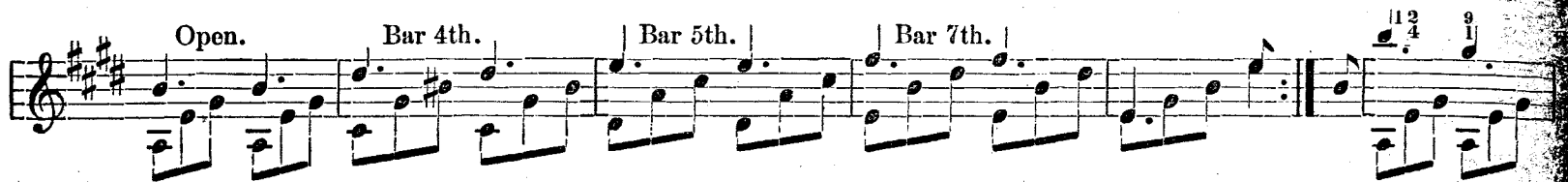
Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Notes: G4 (HAR. 12th), A4 (HAR. 5th), B4 (HAR. 7th), C5 (HAR. 12th), B4 (HAR. 5th), A4 (HAR. 7th), G4 (HAR. 12th), F#4 (HAR. 5th), E4 (HAR. 7th), D4 (HAR. 12th), C4 (HAR. 5th), B3 (HAR. 7th), A3 (HAR. 12th).

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Notes: G4 (HAR. 12th), A4 (HAR. 5th), B4 (HAR. 7th), C5 (HAR. 12th), B4 (HAR. 5th), A4 (HAR. 7th), G4 (HAR. 12th), F#4 (HAR. 5th), E4 (HAR. 7th), D4 (HAR. 12th), C4 (HAR. 12th, D.C.).

SPANISH FANDANGO.

Tune 4th string to B.



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.

PRETTY AS A PICTURE.

T. BRIGHAM BISHOP.

1. Oh, my heart is gone, And I'm for-lorn, A dar-ling face has won me; Such a love-ly girl, With
 2. As we strayed a-long, The sweet bird's song Was ring-ing o'er the mea-dow; And I cull'd a rose, You
 3. When 'twas time to go, We talked so low, The ros-es scarce could hear us, Then my heart in sport, 'Twas

teeth of pearl, I met down by the brook; She's the pret-ti-est, And the wit-ti-est, Her
 may sup-pose, To give my charm-er fair; So we'd gai-ly chat, While her gip-sy hat Half
 Cu-pid caught, Like fish-es near the shore; When I told her so, As I turned to go, She

smile has quite un-done me, I'm her on-ly beau, She told me so, When first my arm she took; She's as
 hid her face in sha-dow, But whene'er I sighed, Her eyes re-plied, They shone like dia-monds there; She's as
 fond-ly lin-gered near me, And she dropped her head And sweet-ly said, "I wish you au-re-voir." She's as

PRETTY AS A PICTURE. Concluded.

pret - ty as a picture, And her voice is just a cage Where lit - tle birds are sing - ing, She's the
 pret - ty as a picture, And you nev - er miss the sun When ev - er she is near you. If you
 pret - ty as a picture, And my heart's a gold en frame, When ev - er you may find her, She's a

sweetest And the neat - est, She's as pret - ty as a pic - ture all the while. Oh, my heart is gone, And
 saw her, You'd a - dore her, She's as pret - ty as a pic - ture all the while. Oh, my heart is gone, And
 fai - ry, Blithe and air - ry, She's as pret - ty as a pic - ture all the while. Oh, my heart is gone, And

I'm for - lorn, A dar - ling face has won me, Such a love - ly girl, With teeth of pearl, An an - gel with - out wings.

• OH, I'VE SO WICKED.

1. Oh! white folks, I was neb - ber born, Aunt Sue raise me on de corn,....
 2. Oh! Mas - sa Clare he bring me here, Put me in Miss Fee - ley's care,....
 3. Oh! dere is one will come and say, "Be good, Top - sy, learn to pray," And

Send me er - rands, night and morn, Ching - a - ring - a - ring - a - rick - ed. She
 Don't I make dat la - dy stare, - Ching - a - ring - a - ring - a - rick - ed. She
 raise her bu - full hands that way, Ching - a - ring - a - ring - a - rick - ed. 'Tis

used to knock me on de floor, Den bang me head a - gin de door, And
 has me tak - en clothed and fed, Den sends me up to make de bed, When
 lit - tle E - va, kind and fair, Says if I'se good I will her go dere, But

OH, I'SE SO WICKED. Concluded.

tare my hair out by de core, Oh! 'cause I was so wick - ed.
 I butts de foot in - to de head, Oh! I'se so aw - ful wick - ed.
 den I tells her I don't care, Oh! aint I ve - ry wick - ed?

Black folks can't do naught, they say, I guess I'll teach some how to play And
 I'se dark Top - sy, as you see; None of your half - and - half for me, Black
 Eat de cake and hoe de corn, I'se de gal dat ne'er was born, But

dance a - bout dis time ob day, Ching - a - ring - a - bang goes de break - down.
 or white it's best to be, Ching - a - ring - a - hop goes de break - down.
 'spects I grewed up one dark morn, Ching - a - ring - a - smash goes de break - down.

WHIP-POOR-WILL'S SONG.

1. Oh meet me when day - light is
 2. 'Tis said that what - ev - er sweet
 3. And in the long years of the

fad - ing, And is dark - en - ing in - to the night; When songbirds are sing - ing their ves - pers, And the
 feel - ings May be throbbing with - in a fond heart, When list'ning to whip - por-will sing - ing, For a
 fu - ture, Tho' our du - ties may part us a while, And on the re - turn of this eve - ning, We be

cresc.

day has far vanish'd from sight; And then I will sing to you, dar - ling, All the love I have cherish'd so
 twelvemonth will nev - er de - part; So then we will meet in the woodland, Far a - way from the hur - ry - ing
 sev - ered by man - y a mile; Yet deep in our bo - soms we'll cher - ish The af - fec - tion, so fer - vent and

WHIP-POOR-WILL'S SONG. Concluded.

cresc.

long, If you will but meet me at eve-ning When you hear the first whip - poor - will's song.....
 throng, And whis-per our love to each oth - er, When we hear the first whip - poor - will's song.....
 strong, We pledg'd to each oth - er this evening, When we hear the first whip - poor - will's song.....

Whippoorwill! whippoorwill! You hear the first whippoorwill's song, Oh, meet me; oh meet me, When you

ECHO.

ECHO.

hear the first whip - poor - will's song.....

VOICE.

1. Sweet El - lie Rhee, so dear to me, Is lost for ev - er more; Our home was down in Ten - nes-see be -
 2. Oh, why did I from day to day, Keep wish - ing to be free, And from my mas - sa run a - way, and

BANJO.

fore this cru - el war. Then car-ry me back to Ten - nes-see, Back where I long to be, A - mong the fields of
 leave my El - lie Rhee, Then car-ry me back to Ten - nes-see, Back where I long to be, A - mong the fields of

CHORUS.

yel - low corn, To my darl - ing El - lie Rhee. Then car-ry me back to Ten - nes-see, Back where I long to be, A

mong the fields of yel - low corn, To my darl - ing El - lie Rhee.

3. They said that I would soon be free,
 And happy all de day;
 But if dey take me back again,
 I'll never run away.—CHORUS.

LISTEN TO THE MOCKING-BIRD.

ALICE HAWTHORNE. 63

VOICE.

1. I'm dream-ing now of Hal - ly, sweet Hal - ly, sweet Hal - ly, I'm dream-ing now of Hal - ly, For the
 2. Ah! well I yet re - mem-ber, re - mem-ber, re - mem-ber, Ah! well I yet re - mem-ber, When we

HANJO.

thought of her is one that nev-er dies; She's sleep - ing in the val-ley, the val-ley, the val-ley, She's
 gathered in the cot-ton side by - side; 'Twas in the mild Sep - tem-ber, Sep - tem-ber, Sep - tem-ber, 'Twas

CHORUS.

sleep - ing in the val-ley, And the mocking-bird is singing where she lies. Listen to the mocking-bird, Listen to the
 in the mild Sep - tem-ber, And the mocking-bird is singing far and wide. Listen to the mocking-bird, Listen to the

Imo. **Ido.**

mock-ing-bird Still singing where the weeping willows wave mocking-bird now sing-ing on her grave.
 mock-ing bird The

VOICE.

1. Cheer up, An-nie darling, With hopeful e-mo-tion; To - mor - row our parting must be; I'll sail the seas ov - er, I'll cross the wide ocean, I'll
 2. I go, An-nie darling, But leave thee in sor-row, I go, for thy sake, far a - way: Then bid me good-by With a smile on the morrow, And

BANJO.

sail the seas o - ver for thee. I will not for - get thee, Oh! nev - er, no, nev - er; I can - not for - get thee, I know. Thy
 cheer me with bless-ings, I pray. I'll think of thee ev - er, And pray for thee on - ly, As o - ver the wa - ters I roam; I'll

CHORUS.

smile, like a phantom Shall haunt me for - ev - er, And cheer me where'er I may go. Good-by, Annie darling; break off from thy sorrow: 'Tis
 tar - ry not, darl-ing, And leave thee all lone - ly, But hast-en a - gain to my home.

sad that our part-ing must be, I'll sail the seas o - ver, I'll cross the wide o - cean, I'll sail the seas o - ver for thee.

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