

GEORGE C. DOBSON'S



NEW

SCHOOL

BANJO.

BOSTON:

PUBLISHED BY

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July, 31.

Wm. L. Langley .1899

George C. Dobson's New School for the Banjo.

ALSO, METHOD FOR PLAYING THE BANJO AT SIGHT, WITHOUT STUDY.

In addition to the above, are new instructions, valuable information concerning the instrument, together with new Banjo music never before published, composed, selected, and arranged by the author.

GEO. C. DOBSON'S TESTIMONIALS AS PERFORMER AND TEACHER.

From the N. Y. Clipper.

Geo. C. Dobson, one of the well-known Dobson Brothers, of Banjo celebrity, closed a week's engagement at the City Museum Theatre, Philadelphia, on the 10th inst. We were present on the 9th, when Mr. Dobson performed a variety of popular airs on the Banjo, to the delight of the audience present. It was the first time we had listened to the playing of this gentleman, although we have heard nearly, if not quite all, the great players in this country. We have no hesitation in pronouncing him, in our opinion, equal to any other player in America; his touch is easy, graceful and true; he produces a pure tone, whether in the higher or lower register, and in subdued passages his notes are as clear and musical as those given out by the light Guitar when touched by the fingers of a skillful player; his execution is remarkable, his fingers running all over the Banjo with an accuracy which few other players have ever attained. In a word, Geo. C. Dobson is a master of the instrument, and, in our judgment, is excelled by no other player. The audience were profuse in their applause, and gave him the compliment of an encore. He appears in white face.

From the Boston Herald.

Mr. Geo. C. Dobson's performance on the Banjo at the St. James Theatre was the finest we ever had the pleasure of listening to.

From the Daily Courant, Hartford Conn.

Mr. Geo. C. Dobson, the well known Banjoist, favored us with a specimen of his skill on the Banjo, in a style and manner entirely different from anything we have heard on that instrument. The New York Herald says "he is universally acknowledged to be the best performer on the Banjo in the world." His style of instruction is by a new, simple and original method, which is thoroughly explained at the first lesson.

Boston Daily Globe.

Mr. Dobson's style of playing is very refined, and his refinement and facility of style is imparted successfully to his pupils.

Boston Daily News.

Being a lover of music, I thought it might not be uninteresting to your many readers who have a like taste, to know of the pleasure experienced by the writer a short time since in visiting the rooms of Prof. George C. Dobson. As we were passing

the residence of the professor we met him on the walk, and having a slight acquaintance with him, on invitation, accompanied him to his music room, which of itself is a perfect gem, its walls are hung with pictures rare and beautiful, and all the surroundings are so homelike, that one forgets he is in the presence of so gifted an artist. Prof. Dobson's great forte is in teaching the Banjo and Guitar, and it was to listen to his performance of selections from Mendelssohn and the operas that we had accepted his invitation. We had heard a great deal about this truly great player and teacher of these instruments, but we were wholly unprepared for such a display of talent; we were forced to acknowledge a beauty and grandeur about his performance, not easily excelled by any other. From the soft low notes as of the æolian harp, to the rapturous cadence of a grand piano, he would glide with ease and grace, holding us spell-bound. We left the artist with a feeling that our hearts were more closely knit together by the enchanting witchery of music. We were satisfied with Mr. Dobson, and only wished ourselves a little way back in early life, that we might take lessons of such a teacher, and on such instruments as we had never before known to appreciate; and we would advise all our young friends, in particular, to avail themselves of the advantage of instruction, by Prof. George C. Dobson, at
Yours truly,
SELPATIS, Boston.

Testimonials from Professional Pupils now on the Stage.

BOSTON THEATRE, July 15, 1871.

MR. WILLIAM ASHCROFT presents his compliments to Mr. Geo. C. Dobson for his careful attention and kindness, during his term of instruction on the Banjo.

GEO. C. DOBSON, Esq.:

Dear Sir,—I thank you kindly for all the pains and attention you have given me on the Banjo, and can assure you I have profited by your instruction. You are at liberty to use my name as a recommendation.
Very respectfully,
LOTTA.

HOWARD VARIETY THEATRE, Boston, Mass.

MR. GEO. C. DOBSON is the best teacher and performer on the Banjo. I received lessons from him, and use one of his instruments.
SAM DEVERE.

ST. JAMES THEATRE.

GEO. C. DOBSON.—Having tried all Banjos by recognized makers, I pronounce yours the best for stage or parlor use. I am using one of them in preference to all others. I acknowledge you a perfect master of the instrument, your method being easy, sure and correct.
BILLY CARTER.

GEO. C. DOBSON, 224 SHAWMUT AVENUE, BOSTON, MASS.

Worcester Mass


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

RUDIMENTS OF MUSIC.



Relative Value of Notes.

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


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


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


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


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

A **SIXTEENTH NOTE**, thus: 

A **THIRTY-SECOND NOTE**, thus: 

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

Sixteenth notes with two bars, thus: 

Thirty-second notes with three bars, thus: 

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



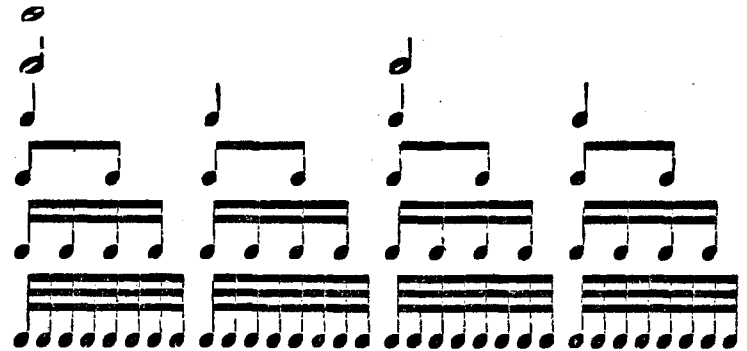
And various other combinations, as follows:



RUDIMENTS OF MUSIC.

TABLE OF THE NOTES AND THEIR PROPORTIONS.

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



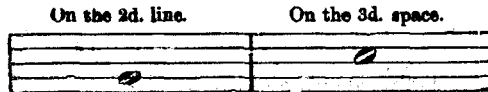
The Staff.

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

THE STAFF.

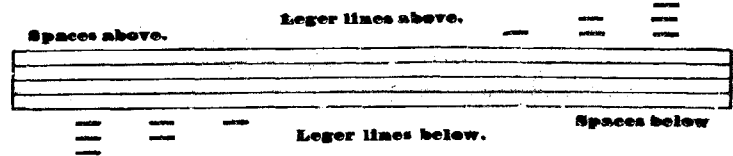


A note is on the line when the line passes through it, and on the space when between the lines.



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

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



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

FUNDAMENTS OF MUSIC.

All Staves, commence with a character called a CLEF.

There are two clefs in common use. The TREBLE, or G CLEF



which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accor-

deon, Flageolet, Fife and Clarionet. The BASS or F CLEF,

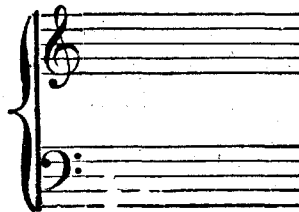


is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a BRACE.

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



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

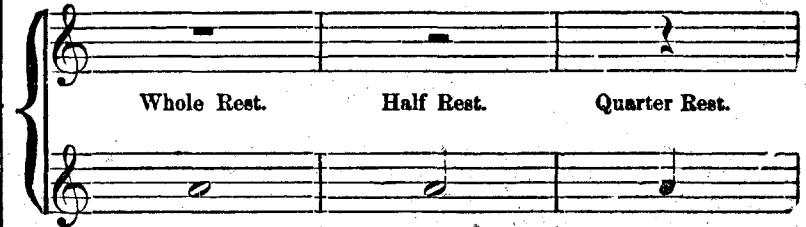


The Rests.

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

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

THE USE OF NOTES AND THEIR CORRESPONDING RESTS.



RUDIMENTS OF MUSIC

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

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

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

is equivalent to one note of five beats.

is equivalent to one note of six beats.

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

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

is equal to is equal to

is equal to

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

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

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

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

is equal to is equal to

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

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

Written. Played.

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

Written. Played.

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



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

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



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



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

Seven to be played in the time of four.



Ten to be played in the time of eight.



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



The Scale.

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

THE SCALE.



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

The notes upon the lines are

E G B D F

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

F A C E

Sharps and Flats.

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

A SHARP before a note raises it a Semitone.

A FLAT before a note lowers it a Semitone.

A DOUBLE SHARP raises a note a Whole tone.

A DOUBLE FLAT lowers a note a whole tone.

A NATURAL contradicts a flat or sharp.

or restores the single flat or sharp.

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

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

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

B \flat and B \flat and B \flat

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

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

EXAMPLE OF THE SHARP.

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.

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

Where the Signature is

that sharp is always

Five sharps. Six sharps. Seven sharps.

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

Where the Signature is

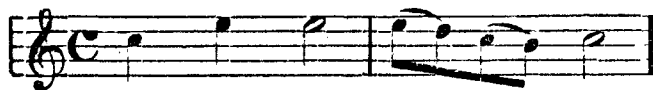
that flat is always

Five flats. Six flats. Seven flats.

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

Time.

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



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



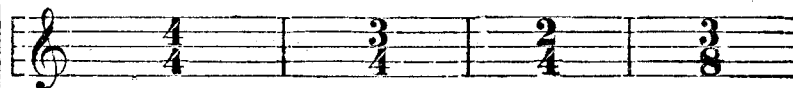
1, 2, 3, 4, 1, 2, 3, 4.



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

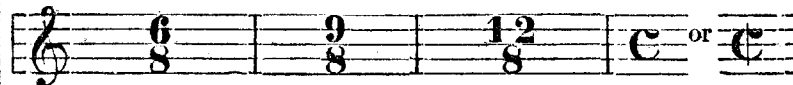
The various kinds of Time are indicated by the following figures. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes.

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

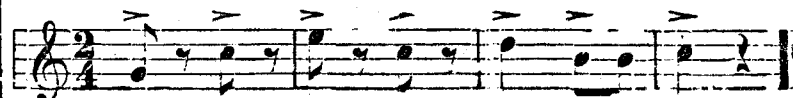


Four-fourth notes. Three-fourth notes.

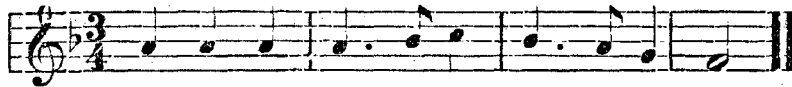
Six-eight. Nine-eight. Twelve-eight. Common Time.



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



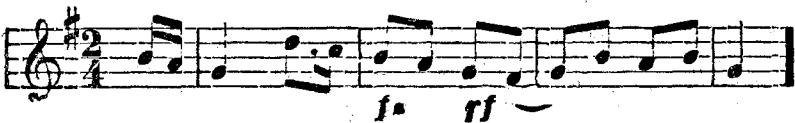
These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$, $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



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

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

EMPHASIS.



SYNCOPIATION.



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



Dots before or after a double bar, signify repetition.



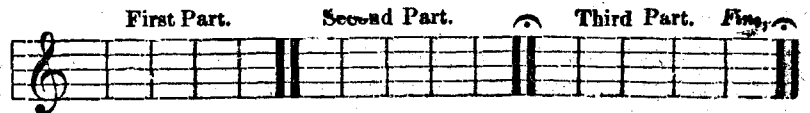
When the letters D. C.—which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain, it implies that we must return and finish with the first strain: but, if we find this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

This mark is called a SIGN: 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.



The end.



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

First Part. *S* Second Part.
 Third Part. Fourth Part. *S*
 Sixth Part.

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

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

EXAMPLE.

Written.
 Played

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

Written.
 Played.

Abbreviations.

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

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

Written. Played.

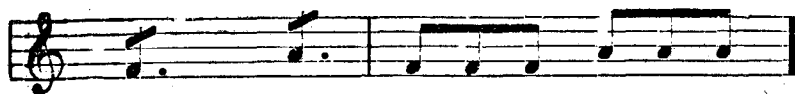
A double dash, to be played thus:—

Written. Played.

Written. Played. Written. Played.

OTHER EXAMPLES OF ABBREVIATIONS.

Written. Played. Written. Played.



Written. Played.

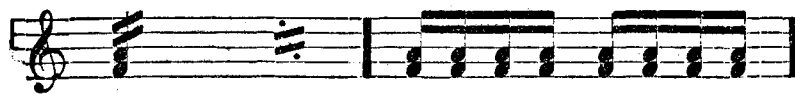


Written. Played.

This character signifies repetition :



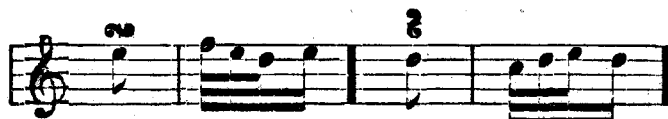
Written. Played.



Written. Played.

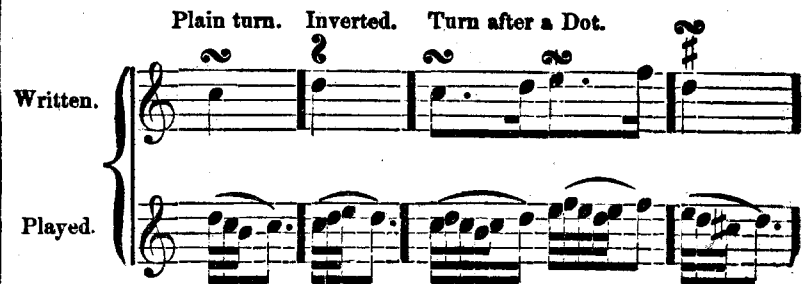
A SWELL < and DIMINUENDO > are often united, <> the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and when united, it is executed by touching the note over which it is placed, at first gently, and by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

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



Written. Played. Written. Played.

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



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

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

Written.

Played.

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

CHOICE NOTES.

Written.

Played.

Written.

Played.

Intervals.

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

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

Intervals of a Second.

Intervals of a Third.

Intervals of a Sixth.

It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &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 TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

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

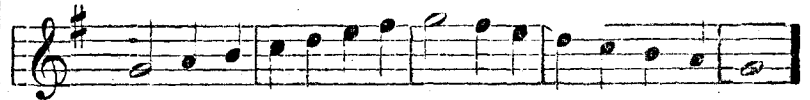


The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

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.

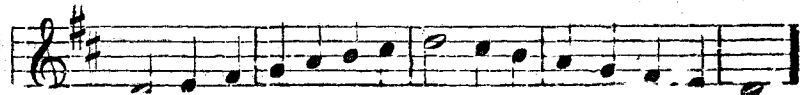
G MAJOR.



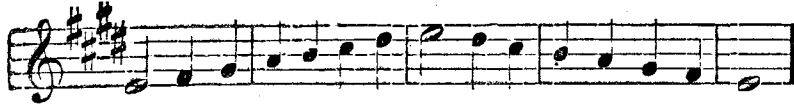
A MAJOR.



D MAJOR.

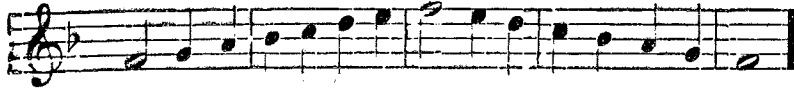


E MAJOR.



THE FLAT KEY.

F MAJOR.



B \flat MAJOR.



E \flat MAJOR.



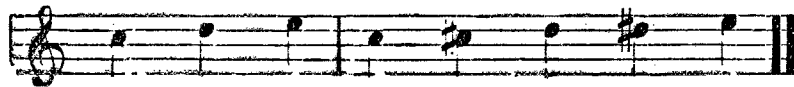
A \flat MAJOR.



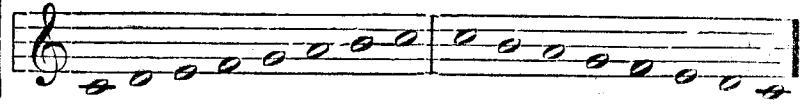
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

EXAMPLE.

MAJOR THIRD.

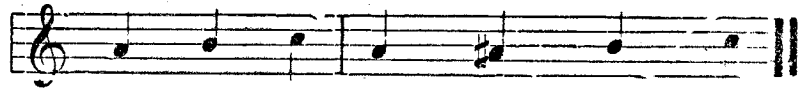


SCALE IN THE KEY OF C. MAJOR MODE.

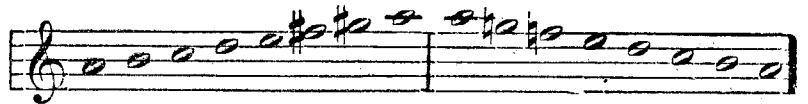


The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.



SCALE IN THE KEY OF A, MINOR MODE.



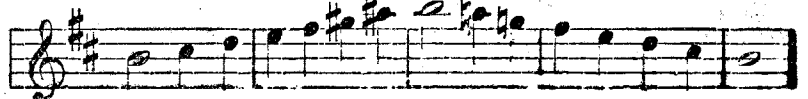
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key note.

Minor Scales.

E MAJOR.



B MINOR.

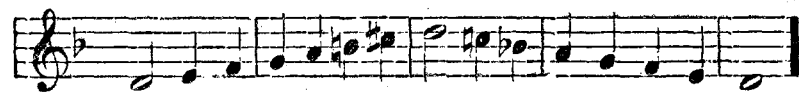




C# MINOR.



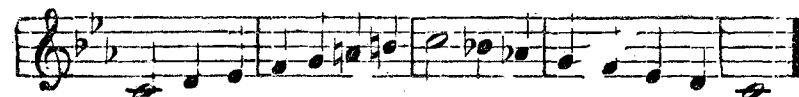
D MINOR.



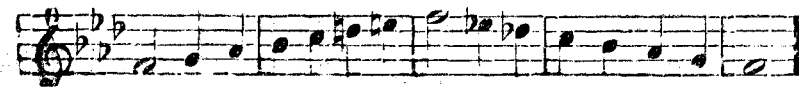
E MINOR.



F MINOR.

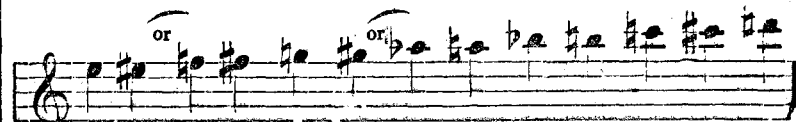
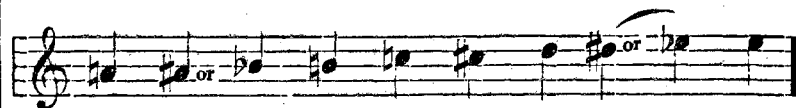
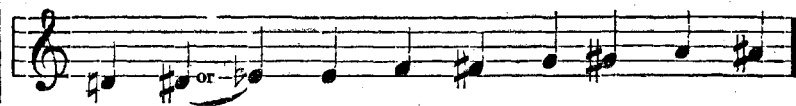
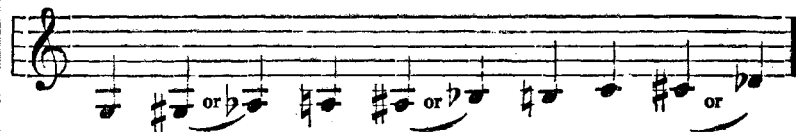


G MINOR.



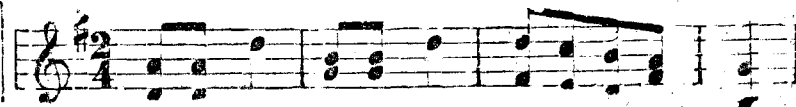
Chromatic Scale.

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



Chords.

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



A Dictionary of Musical Terms.

È; an Italian preposition, meaning to, in, by, at, &c.

ACCELERANDO; accelerating the time, gradually faster and faster.

ADAGIO, or **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 a gentle and tender style.

AMATEUR; a lover but not a professor of music

AMOROSO, or **CON AMORE**; affectionately, tenderly.

ANDANTE; gentle, distinct, and rather slow, yet connected.

ANDANTINO; somewhat slower than **Andante**.

ANIMATO, or **CON ANIMA**; with fervent, animated expression.

ANIMO, or **CON ANIMO**; with spirit, courage and boldness.

ANTIPHONE; music sung in alternate parts.

ARIOSO; in a light, airy, singing manner.

A TEMPO; in time.

A TEMPO GIUSTO; in strict and exact time

BEN MARCHATO; in a pointed and well-marked manner

Bis; twice.

BRILLANTE; brilliant, gay, shining, sparkling.

CADENCE; closing strain; also, a fanciful extemporaneous

embellishment at the close of a song.

CADENZA; same as the second use of **Cadence**. See **Cadence**.

CALANDO; softer and slower.

CANTABILE; graceful singing style; a pleasing, flowing,

melody.

CANTO; the treble part in a chorus.

CHOIR; a company or band of singers; also, that part of a

church appropriated to the singers.

CHORIST, or **CHORISTER**; a member of a choir of singers

COL, or **CON**; with. **COL ARCO**; with the bow.

COMODO, or **COMODO**; in an easy and 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 exactness.

CON MOTO; with emotion.

CON SPIRITO; with spirit, animation

SOLO; choirs;

DA; for, from, of.

DUETT; for two voices or instruments.

DIMINUENDO; gradually diminishing the sound.

DA CAPO; from the beginning.

DECLAMANDO; in the style of declamation.

DECRESCENDO; diminishing, decreasing

DEVOTIONE; devotionally.

DILETTANTE; a lover of the arts in general, or a lover of music.

DI MOLTO; much or very.

DIVOTO; devotedly, devoutly.

DOLCE; soft, sweet, tender, delicate.

DOLENTE, or **DOLOROSA**; mournful.

DOLOROSO; in a plaintive, mournful style.

E; and. **ELEGANTE**; elegance.

ENERGICO, or **CON ENERGIA**; with energy

ESPRESSIVO; expressive.

FINE, **FIN** or **FINALE**; the end.

FORZANDO, **FORZA** or **FZ**; sudden increase of power.

FUGUE or **FUGA**; a composition which repeats or sustains,

in its several parts, throughout, the subject with which

it commences, and which is often led off by some one

of its parts.

FUGATO; in the fugue style.

FUGHETTO; a short fugue.

GIUSTO; in exact and steady time.

GRAZIOSO; smoothly, gracefully.

GRAVE; slow and solemn.

IMPRESARIO; the conductor of a concert.

LACRIMANDO, or **LACRIMOSO**; mournful and pathetic.

LAMENTEVOLE, **LAMENTANDO**. **LAMENTABILE**; mournfully.

LARGHISSIMO; extremely slow.

LARGHETTO; slow, but not so slow as **Largo**.

LARGO; slow.

LEGATO; close, gliding, connected style.

LENTANDO; gradually slower and softer.

LENTO or **LENTAMENTE**; slow.

MA; but.

MAESTRO; majestic, majestically.

MAESTRO DI CAPELLA; chapel-master, or conductor of

church music.

MARCHATO; in a strong and marked style.

MESSA DI VOCE; moderate swell.

MODERATO, or **MODERAMENTE**; moderately, in moderate

time.

MOLTO; much or very.

MOLTO VOCE; with a full voice.

MORENDO; gradually dying away.

MORDENTE; a beat or transient shake.

MOSO; emotion.

MOTO; motion. **ANDANTE CON MOTO**; quicker than

Andante.

NON, not, as; **NON TROPPO**; not too much

ORGANO; the organ.

ORCHESTRA; a company or band of instrumental performers

PASTORAL; applied to graceful movements in sextuple time

PIU; more. **PIU MOSSO**; with more motion, faster.

PIZZICATO; snapping the violin string with the fingers.

POCO; a little. **POCO ADAGIO**; a little slow.

POCO A POCO; by degrees, gradually.

PORTAMENTO; the manner of sustaining and conducting

the voice from one sound to another.

PRECENTOR; conductor, leader of a choir.

PRESTO; quick

PRESTISSIMO; very quick.

RALLENTANDO, **ALLENANDO**, or **SLIANTANDO**; 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.

RIPIANANDO; slackening the time.

SEMPLICE; chaste, simple.

SEMPRE; 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.

SMORENDO, **SMORZANDO**; dying away.

SOAVE, **SOAVEMENTE**; sweet, sweetly. See **Dolce**.

SOLEFEGGIO; 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 to be silent. **TARDO**; slow.

TASTO SOLO; without chords.

TEMPO; time. **TEMPO A PIACERE**; time at pleasure.

TEMPO GIUSTO; in exact time.

TEN, **TENUTO**; hold on. See **Sostenuto**.

TUTTI; the whole, full chorus.

UN; a; as, **UN POCO**; a little.

VA; go on; as **VA CRESCENDO**; continue to increase.

VERSE; same as **SOLO**. **VIGOROSO**; bold, energetic.

VIVACE; quick and cheerful.

VIRTUOSO; a proficient in art. **VOCE SOLO**; voice alone

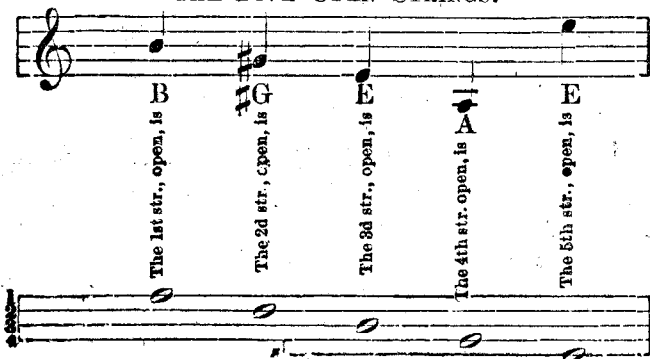
VOLTI SUBITO; turn over quickly

George C. Dobsons' New School for the Banjo.

SELECTING AND ADJUSTING THE PROPER STRINGS.

Select a very fine E string, which is called, four lengths for the Violin, cut the same in two equal parts, and use one for the first and the other for the fifth string. Select for the second string, an E string, also, a grade heavier. Select for the third string, an A string for the Violin, of medium size. The fourth string is the Bass, which should be a fine silver string, wound on white silk, which are wound of late, expressly for the Banjo, while formerly a Guitar D string was used in its stead, which is not so good for the Banjo, in tone or durability. On inserting the strings in the tail piece, fasten the knot on the upper side of the same, which lifts it from the head, and in winding the string around the peg, always let the coil lie close to the surface of the handle, thereby holding the peg in place, while, if the string be wound on the upper portion of the peg, it continually slips and gets out of tune.

THE TONES, AS REPRESENTED ON THE STAFF, PRODUCED ON THE FIVE OPEN STRINGS.



It will be seen by the above diagram, that when the Banjo is properly tuned, the first string, open, is B.



the second string, open, is #G.



the third string, open, is E.



the fourth string, open, is A.



the fifth string, open, is E.



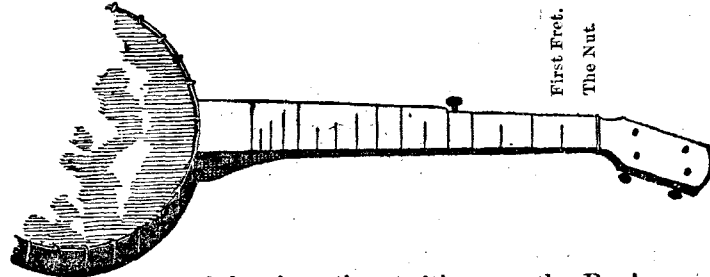
Now take four of these notes, as per example, and we produce the chord of E Major, the chord most readily performed on the Banjo, especially by a beginner, as they are all on open strings.



Having performed the above chord in arpeggio style, (arpeggio is to play one note after the other, commencing with the lowest, in quick succession, the sign for which is a curved line,) we place down two fingers of the left hand, as follows: The first finger at the first fret of the second string; the second finger on the second fret of the first string, and we produce the following chord of A Major.

The second, fourth, fifth, seventh, eighth, twelfth, and sixteenth, should be inlaid the full width of the fingerboard, while the rest of them should taper from two-thirds a little less than each other, as shown in the following cut.

ILLUSTRATING THE ABOVE MANNER OF FRETTING THE BANJO.



By this manner of fretting, the positions on the Banjo can be readily committed to memory, and greater facility in performing can be attained in less time, than where the frets extend the entire width of the fingerboard.

HOW TO PUT A HEAD ON A BANJO.

Select a good lime cured, calf skin head, one that is not too thick, or too thin. It should be even in all parts, be sure to not get one that is made transparent by a preparation, as they are without tone or durability. Where a portion of a head is clear, (transparent) and a portion is white, they are the best, as there has been no artificial means employed to make it clear. Wet the head for about five minutes, until the rattling stiffness disappears, then place it over the top of the hoop, place on the wire hoop, then the brass hoop, upon which the hooks are used to stretch the same, if the head is too small to pull it through, with the fingers, use a small pair of plyers, and get all the wrinkles out around the wire hoop, before pressing the upper hoop down, then put on the screws, about four, in equal distances around the hoop; these four hooks will hold the rim in its place, while you once more go around the hoop of the Banjo, and see that the edge of the head is well drawn through, having every wrinkle

drawn out. Then put on the remainder of the hooks, and with your wrench, draw down the head, until it is within an 8th of an inch from the edge of the wooden hoop, then take and trim the surplus head, with the sharp edge of a small knife; let it rest, while trimming the head, on the brass hoop, taking care not to let the knife slip, and cut any other portion, but the part you are cutting off. Let the brass hoop remain up the 8th of an inch, until the head becomes thoroughly dry, and then tighten it a little, from time to time, (every few days), and by the time the brass hoop is drawn level with the wooden hoop, it will have become thoroughly dry, and seasoned, and will not be apt to stretch much more. All Banjo heads, no matter how tight they are, are more or less effected in damp weather, and at such a time, they should not be meddled with, as the head will resume that toughness and tightness, as the atmosphere changes; but in a case where the performer wishes to use the instrument, specially, the head may be tightened at any time. The best Banjo may be spoiled, as far as tone is concerned, in putting on the head, while an inferior Banjo may be greatly improved, when the head is properly put on.

HOW TO CLEAN A SOILED BANJO HEAD WITHOUT REMOVING IT.

Wet a sponge, or cloth, in a little soap water, and rub lightly over the part soiled, which will remove all the dirt, at once, then rub it off with a moist cloth, of clean water, finishing with a dry cloth. The dampness you have subjected the head to through this process, will soon dry off, leaving the head looking as clean and good as new.







THE CARE OF THE INSTRUMENT.

The Banjo should not be kept in a hot, or damp room, as excessive heat would be apt to warp the wood work, while the head would absorb the dampness. The bridge may be left up, in its place, if the instrument is frequently used, otherwise, taken down. The Banjo is an instrument which requires great care and nursing, to give, at all times, satisfaction to the performer and his auditors. When not in use, it should be kept in a green baize bag, or a box, lined with the same.

THE PROPER DIMENSIONS FOR CONSTRUCTING A BANJO.

The width of hoop should be eleven inches; the depth, two and five-eighths inches. The length of the handle, from the nut to the front edge of the hoop, seventeen and one-half inches. The 5th peg should come directly opposite the 5th fret. The handle should be black walnut, veneered with rosewood, or ebony, on the surface. The hoop may be ash, maple, or oak, (a good, heavy rim should be selected.) The number of hooks and brackets generally used in tightening the head, are 16; 24, however, adds to the appearance of the instrument, and subjects each hook to less strain, whereby, the threads are less liable to give out, and a still better tone may be produced, as the tighter the head the better the tone, of a properly constructed Banjo. The above dimensions for the length of the handle, (with a 11 inch hoop) bring all the chords in a natural order of fingering, that is, the frets are just a proper distance from each other. Where the handle is longer, the fingering is more difficult, as the frets are wider apart. A bridge made of soft wood, pine, or cedar, is best for tone, a hard wood bridge deadening the tone.

THE NATURAL KEY OF THE BANJO, (A MAJOR,) EXPLAINED.

The natural key in music is C Major, having for its signature the G clef.  The natural key, for the Banjo is the key of A Major,  which has, in addition to the G clef, (and placed next to the  same,) three sharps, thus:  placed on the degrees, F, C, and G, and are equal to a  sharp occurring before each individual tone, during the  progress of the scale, a piece, or an exercise.

Why is the key of A Major, with three sharps, the natural key of the Banjo? Because the size of the strings adopted, is suited to the bulk and structure of the instrument, and when tuned with the male voice, the strings are less liable to break, than if tuned to a higher pitch; and the tone is more brilliant and satisfactory, than if tuned lower. The Banjo, like all other instruments, has its favorite keys, and those keys most suitable for beginners are A and E Major, and $\sharp F$ Minor, and for those ad-

vanced, the following keys are often performed in: B Major, D Major, G Major, C Major, F Major, $\sharp C$ Minor, B Minor, D Minor, A Minor, E Minor, &c. All of these keys may be performed in without tuning the Banjo, any different from the instructions already given.

THE SCALE OF A MAJOR, IN SECTIONS.

The first four notes of the scale are all made on the fourth string, and are represented below the staff. These four notes must be committed to memory, (before going to the next string,) the literal name, also, at what fret each note is made on the finger-board, also, the position of the note on the staff, and the fingers of the left hand that stops it, must be committed to one and the same time, practically and theoretically.

4th String.



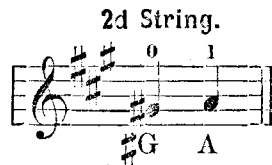
A B $\sharp C$ D

3d String.




E $\sharp F$

2d String.



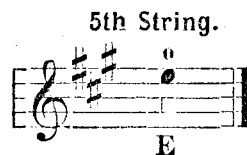
$\sharp G$ A

1st String.



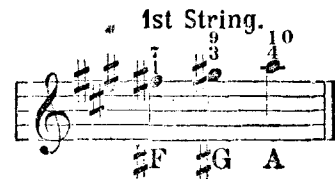
B $\sharp C$ D

5th String.



E

1st String.



$\sharp F$ $\sharp G$ A

Having learned the notes and at what fret each note is produced, the sharps will be no longer placed before each note as it may occur, but next to the clef *only*, which is equal to the same, and whatever line or space a sharp may be placed upon next the clef, all notes that occur on that degree are played sharp throughout the peice, unless contradicted by a natural.

The Major Scale in A. (Written in two Octaves.)

Chords.

The first staff shows the Major Scale in A (A1-A2) on a treble clef with a key signature of two sharps (F# and C#). The notes are: A1, B1, C#2, D2, E2, F#2, G3, A3, B3, C#4, D4, E4, F#4, G5, A5. The second staff shows the corresponding chords: A1 (0-2-1-0), A2 (4-2-4-0), A3 (4-2-4-0), A4 (2-0-2-0), and A5 (0-2-1-0).

Exercise.

The exercise staff shows the Major Scale in A (A1-A2) on a treble clef with a key signature of two sharps (F# and C#). The notes are: A1, B1, C#2, D2, E2, F#2, G3, A3, B3, C#4, D4, E4, F#4, G5, A5.

Amusement.

The amusement piece consists of two staves. The first staff shows the Major Scale in A (A1-A2) on a treble clef with a key signature of two sharps (F# and C#). The notes are: A1, B1, C#2, D2, E2, F#2, G3, A3, B3, C#4, D4, E4, F#4, G5, A5. The second staff shows the Major Scale in A (A1-A2) on a treble clef with a key signature of two sharps (F# and C#). The notes are: A1, B1, C#2, D2, E2, F#2, G3, A3, B3, C#4, D4, E4, F#4, G5, A5.

Simple Accompaniment Chords.

The simple accompaniment chords section consists of three staves. The first staff shows the Major Scale in A (A1-A2) on a treble clef with a key signature of two sharps (F# and C#). The notes are: A1, B1, C#2, D2, E2, F#2, G3, A3, B3, C#4, D4, E4, F#4, G5, A5. The second staff shows the Major Scale in A (A1-A2) on a treble clef with a key signature of two sharps (F# and C#). The notes are: A1, B1, C#2, D2, E2, F#2, G3, A3, B3, C#4, D4, E4, F#4, G5, A5. The third staff shows the Major Scale in A (A1-A2) on a treble clef with a key signature of two sharps (F# and C#). The notes are: A1, B1, C#2, D2, E2, F#2, G3, A3, B3, C#4, D4, E4, F#4, G5, A5.

Jig Exercise.

George C. Dobson's

Two staves of musical notation for the first system of 'Jig Exercise'. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody consists of eighth and sixteenth notes, with some slurs and accents.

Lizzie Polka.

Two staves of musical notation for the first system of 'Lizzie Polka'. The key signature is three sharps and the time signature is 2/4. The melody features many slurs and accents, characteristic of a polka.

Beanery Walk Around,
Stroke.

Two staves of musical notation for the first system of 'Beanery Walk Around'. The key signature is three sharps and the time signature is 2/4. The melody is simple and rhythmic. The first staff ends with a double bar line and a repeat sign. The second staff continues the melody. The word 'FINE.' is written at the end of the second staff.

DANCE.

Two staves of musical notation for the second system of 'Beanery Walk Around'. The key signature is three sharps and the time signature is 2/4. The melody continues from the first system. The word 'DANCE.' is written above the first staff. The second staff ends with a double bar line and a repeat sign. The word 'D.C.' is written at the end of the second staff.

My Loves' a Lassie O!

Two staves of musical notation for the first system of 'My Loves' a Lassie O!'. The key signature is three sharps and the time signature is 2/4. The melody is simple and rhythmic. The word 'Stroke.' is written below the first staff. The second staff ends with a double bar line and a repeat sign. The word 'FINE.' is written at the end of the second staff.

Two staves of musical notation for the second system of 'My Loves' a Lassie O!'. The key signature is three sharps and the time signature is 2/4. The melody continues from the first system. The second staff ends with a double bar line and a repeat sign. The word 'D.C.' is written at the end of the second staff.

Dutchmans Jig.

New School for the Banjo.

Stroke. 3

Musical notation for the first system of Dutchmans Jig, consisting of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a series of eighth notes with a '3' above a slur, indicating a triplet. The second staff continues the melody with similar triplet patterns.

Fannie's Waltz.

Musical notation for the first system of Fannie's Waltz, consisting of two staves. The first staff has a treble clef, a key signature of two sharps, and a 3/4 time signature. It features a melody of eighth notes with a '3' above a slur. The second staff provides a bass line with chords and single notes.

Fairy Waltz.

Musical notation for the first system of Fairy Waltz, consisting of two staves. The first staff has a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody consists of eighth notes with a '3' above a slur. The second staff has a bass line with chords and single notes.

Yankee Doodle.

Musical notation for the first system of Yankee Doodle, consisting of two staves. The first staff has a treble clef, a key signature of two sharps, and a 4/4 time signature. It begins with a quarter rest followed by a melody of eighth notes. The second staff has a bass line with chords and single notes.

Wake Up Jig.

Musical notation for 'Wake Up Jig' consisting of two staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The second staff is in bass clef with a key signature of two sharps and a 2/4 time signature. The music features a lively, rhythmic melody with eighth and sixteenth notes.

Up in de Mountains.

Musical notation for 'Up in de Mountains' consisting of five staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The second staff is in bass clef with a key signature of two sharps and a 2/4 time signature. The music features a lively, rhythmic melody with eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' above it in the second staff.

Yango Jig.

Musical notation for 'Yango Jig' consisting of one staff. The staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a lively, rhythmic melody with eighth and sixteenth notes.

Yango Jig. Concluded.

Musical notation for 'Yango Jig. Concluded.' consisting of five staves. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Slur Waltz.

Musical notation for 'Slur Waltz.' consisting of two staves. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation features slurs over groups of notes and includes a triplet of eighth notes. The piece concludes with a double bar line. The word 'FINE.' is written above the final measure of the first staff, and 'D.C.' is written above the final measure of the second staff.

Get out of the Wilderness.

Musical score for "Get out of the Wilderness." consisting of three staves of music in E major (four sharps) and 2/4 time. The first staff contains the main melody, the second staff contains a supporting line, and the third staff contains a bass line. The piece concludes with a double bar line.

The Major Scale in E. (Four Sharps.)

Play every D one fret higher than in the previous scale of A Major; all the rest are made as before.

Musical score for "The Major Scale in E. (Four Sharps.)" showing the scale notes on a single staff. Fingering numbers (4, 4, 4) are placed above the notes. To the right, under the heading "Chords.", are three chord diagrams for E major, D major, and C# major.

Exercise.

Musical score for "Exercise." consisting of a single staff of music in E major and 2/4 time. The exercise involves ascending and descending eighth-note patterns across the scale.

Amusement Jig.

Musical score for "Amusement Jig." consisting of two staves of music in E major and 2/4 time. The first staff contains the melody with a rhythmic pattern of eighth notes and rests (0 4 0 0). The second staff contains a bass line with similar rhythmic patterns. The piece concludes with a double bar line.

Simple Accompaniment and Chords.



• The 2d finger stopping B and F at the same time by bending the first joint towards the finger-board.



Blue Bells of Scotland.



The Barre.

When the forefinger is placed lengthwise across the finger-board, stopping all the strings at one and the same time, it is called the BARRE. We sometimes are required to stop two strings with one finger, this is also a Barre. Let us designate each by calling the first Barre No. 1, and the latter Barre No. 2.

EXAMPLE ILLUSTRATING THE BARRES.

Barre No. 1. 7th pos. | Barre No. 1. 5th pos. | Barre No. 1. 2nd pos. | Open Strings. | Barre No. 2. 1st pos. | Barre No. 2. 1st pos.

POSITION OF LEFT HAND MAKING BARRE NO. 1 AT 7TH POSITION.



Exercise in Barre Chords.

KEY OF A MAJOR.

Barre No. 1. 5th Pos. | Barre No. 1. 5th Pos. | Barre No. 1. 7th Pos. | Not a Barre. 8th Pos.

KEY OF E MAJOR.

7th Pos. Barre. | 5th Pos. Barre. | 7th Pos. Barre.....

7th Pos. Barre. | 8th Pos. | 2nd Pos. Barre. | Loco. Open.

In making the Barre No. 1 at the first, second, third and fourth position, use the third and fourth finger.

EXAMPLE, 2d POS. BARRE NO. 1.

THE SAME CHORD ILLUSTRATED IN THE FOLLOWING CUT.

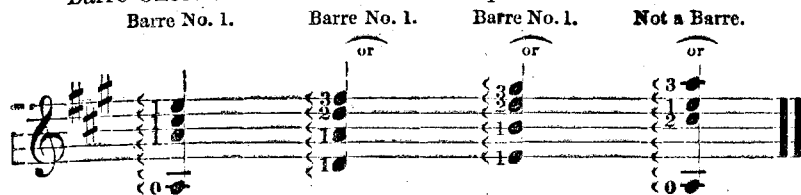


New School for the Banjo.

For those Barre Chords occurring at or above the fifth fret, use the second and third finger in place of the third and fourth finger, as the frets are nearer together. The fourth finger is reserved for further use.

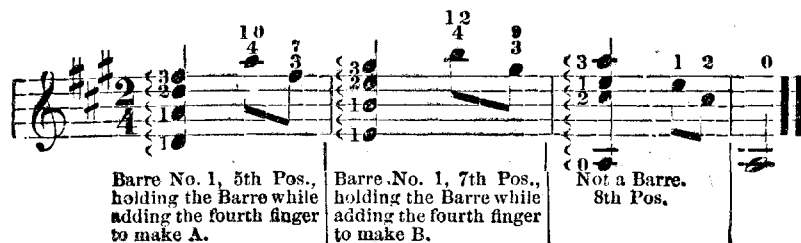
EXAMPLE.

Barre Chord at the fifth and seventh positions.



Barres showing further use for fourth finger.

EXAMPLE.



EXERCISE INTRODUCING BARRE NO. 2.



Harmonics.

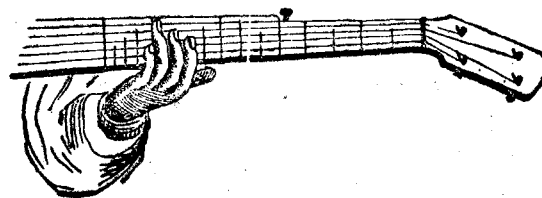
The principal harmonics are found at the fourth, fifth, seventh, twelfth, twentieth and twenty-fourth frets. Also at the eighteenth fret on the fifth string.

In making harmonics, use the same right hand fingering as illustrated in guitar style, while the fingering of the left hand is as follows:

Press the fore-finger lightly on the string, sufficiently to prevent its vibration, as if open.

Touch the strings delicately with the right hand: all the notes on the banjo may be played harmonically; that is, a harmonic tone may be produced at any fret; but, like the Guitar, there are just so many which sound the best. These are the ones which give the most clear and distinct tone, which have been mentioned, and will be made use of in this work.

Cut showing the delicate manner of touching the strings with the third finger of the left hand in producing harmonics.



The following "Barre Polka" is an excellent piece for practising the Barres and introducing Harmonic tones.

Barre Polka.

0

Barre No. 1
3d. Position

1 1 3 1

Barre No. 1,
2d. Position.

Fine.

B. 1, 2 Pos.

1 1 3 4 3 1

B. 1, 2d Pos.

B. 1, 2d Pos.

B. 1, 2d pos.

12 th Harmonic.

Barre No. 1, 7th pos.

12 th Harmonic.

7th pos. Barre.

2 3 2

Barre No. 1, 5th pos.

loco.

Barre No. 1,
5th Pos.

1 1 3 1 1 1 1 2 3

Barre Polka. Concluded.

5th pos. *loco.* D.C.

The Major Scale in D.

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

Chords. D major. B minor.

The Major Scale in G.

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

G major. E minor.

The Major Scale in C.

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

C major. A minor.

The Major Scale in F.

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

F major. D minor. B. 2. 1 p.

The Major Scale in Bb.

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

Bb major. G minor.

4th String:

George C. Dobson's Original and Improved Diagram, showing the structure of the Finger-board.

NUT. OPEN STRING

1st FRET.

2nd " " " " " " " " " " " " " " " "

3rd " " " " " " " " " " " " " " " "

4th " " " " " " " " " " " " " " " "

5th " " " " " " " " " " " " " " " "

6th " " " " " " " " " " " " " " " "

7th " " " " " " " " " " " " " " " "

8th " " " " " " " " " " " " " " " "

9th " " " " " " " " " " " " " " " "

10th " " " " " " " " " " " " " " " "

11th " " " " " " " " " " " " " " " "

12th " " " " " " " " " " " " " " " "

13th " " " " " " " " " " " " " " " "

14th " " " " " " " " " " " " " " " "

15th " " " " " " " " " " " " " " " "

16th " " " " " " " " " " " " " " " "

5th String.

E, 1st String.

G#, 2nd String.

E, 3rd String.

A, 4th String.

E, 5th String.

May Polka.

Musical notation for the May Polka, consisting 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. The melody is written in eighth and sixteenth notes. The second staff contains the word "FINE." above the staff and a triplet of eighth notes. The third staff features a triplet of eighth notes and the instruction "D.C." at the end. The fourth staff continues the melody with a triplet of eighth notes and ends with a double bar line.

Early Spring Polka.

Musical notation for the Early Spring Polka, consisting 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. The melody is written in eighth and sixteenth notes. The second staff contains the word "FINE." above the staff. The third staff continues the melody. The fourth staff ends with a double bar line and the instruction "D.C." at the end.

Budd Polka.

Musical notation for Budd Polka, consisting of three staves of music in treble clef with a key signature of two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes with frequent slurs.

CODA.

Musical notation for the CODA section of Budd Polka, consisting of one staff of music. It includes specific fingering and barre instructions: "Barre 10. Pos. No. 1.", "Barre No. 2. 5th Pos.", "Barre 5th Pos.", and "5th Pos.".

Okete Walla's Jig.

Musical notation for Okete Walla's Jig, consisting of three staves of music in treble clef with a key signature of two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes with frequent slurs and triplets.

New School for the Banjo.

Niagara Falls Polka.

5th Pos. Barre No. 1. 0 2 0 1 3 5th Pos. Barre No. 1.

5th Pos. Barre No. 1. 5th Pos. Barre No. 1.

Detailed description: This section contains the first three staves of the 'Niagara Falls Polka'. The music is in 2/4 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 0-4. Barre instructions are placed above the staves. The piece concludes with a double bar line.

Rural Polka.

Fine. 3 10 4 9 3 9 3 7 9 3 7 3 3

On the 2d String.					
8	10	8	7	5	
2	4	2	1	2	

3 9 7 2 12 4 9 2

D. C.

Detailed description: This section contains the remaining staves of the 'Niagara Falls Polka' and the 'Rural Polka'. The 'Niagara Falls Polka' part ends with a double bar line and the word 'Fine.'. The 'Rural Polka' part follows, featuring similar rhythmic patterns and fingerings. A box labeled 'On the 2d String.' provides specific fingering for the second string. The piece concludes with a double bar line and the initials 'D. C.'.

The Alice Polka

INTRODUCTION.

To Alice Loring Newcomb.

POLKA

The musical score is written for piano and consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The introduction spans the first two staves. The polka section begins on the third staff, marked with a repeat sign and a first ending bracket. The first ending leads to a second ending on the same staff. The second ending leads to the start of the next staff. The polka continues through the fifth and sixth staves, with first and second endings indicated by brackets and labels. The final staff concludes the piece with a double bar line.

New School for the Banjo.

F. H. Bond Schottische.

G. C. D.

Musical notation for 'F. H. Bond Schottische'. The piece is in G major (one sharp) and common time. It consists of four staves of music. The first staff has a box above it labeled '7th pos. Barre No. 1.' The second staff has a box above it labeled '7th pos. Barre No. 1.' and ends with the word 'Fine.' The third and fourth staves continue the melody. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

The Oboe Clog.

G. C. D.

Musical notation for 'The Oboe Clog'. The piece is in G major (one sharp) and common time. It consists of four staves of music. The notation includes various rhythmic patterns and fingerings, such as '1 4 0 4' and '1 2 0'. The second staff ends with the word 'Fine.' The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

Minor Jig.

George C. Dobson's

The musical score is written on eight staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes). The second staff contains the word 'FINE.' at the beginning. The third staff includes a '5th Pos.' marking. The fourth staff has a '3' marking. The fifth staff has a '3' marking. The sixth staff has a '3' marking. The seventh staff has a '3' marking. The eighth staff concludes with the word 'D.C.' (Da Capo).

Thoughtful Mazurka.

Musical notation for 'Thoughtful Mazurka' in G major, 3/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a complex melody with many triplets and sixteenth notes. The second and third staves continue the melody, with the third staff ending in a double bar line. Each of the three staves has a first ending (1st.) and a second ending (2d.) marked with a bracket and a vertical line. Fingering numbers (1, 2, 3, 0) are placed above various notes throughout the piece.

There's a Merry Welcome.

Musical notation for 'There's a Merry Welcome' in G major, common time (C). 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 common time signature. It features a simple, rhythmic melody. The second staff continues the melody and ends with a double bar line. A first ending (1st.) and a second ending (2d.) are marked with a bracket and a vertical line. Fingering numbers (1, 2, 3) are placed above some notes.

Fairy Waltz.

Musical notation for 'Fairy Waltz' in G major, 3/4 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 3/4 time signature. It features a simple melody with many chords. The second staff continues the melody and ends with a double bar line. Fingering numbers (1, 2, 3) are placed above some notes.

Home, Sweet Home. (With Variation.)

5th Pos.

loco.

Ad lib

loco.

Variation.

Detailed description: This is a musical score for guitar, consisting of seven staves. The first six staves represent the main piece, and the seventh is a variation. The key signature is D major (two sharps) and the time signature is common time (C). The score includes various musical notations such as chords, triplets, and slurs. Specific performance instructions include '5th Pos.' at the beginning, 'loco.' in two places, and 'Ad lib' in a box around a triplet. Fingering numbers (0, 1, 2, 3) are provided for several notes. The variation is marked with a 'V' time signature.

Home, Sweet Home. Concluded.

The first system consists of three staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef. The music features a melody in the upper voice and a bass line in the lower voices, with various rhythmic patterns and accidentals.

The second system consists of three staves. The top staff has fretting instructions: "8th Pos." above the first measure, "5th Pos. Barre No. 1." above the second and third measures, "5th Pos. Barre No. 1." above the fourth and fifth measures, and "loco." above the sixth and seventh measures. The music continues with the same melodic and bass lines as the first system.

The third system consists of three staves. The top staff has fretting instructions: "8th Pos." above the first measure, "5th Pos. Barre No. 1." above the second and third measures, "5th Pos. Barre No. 1." above the fourth and fifth measures, and "loco." above the sixth and seventh measures. The music concludes with a final cadence in the bottom staff.

Charlie Brickwood's Favorite Polka.

GEO. C. DOBSON.

The musical score is written for guitar and consists of eight staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Barres are used to indicate fretted notes, with specific fret positions labeled: "5th Pos. Barre.", "4th Pos. Barre.", and "4th Pos.". Trills and triplets are also present. The word "FINE." is written above the staff in the second measure of the second staff. The piece concludes with a double bar line and the instruction "D.C. al Fine." (Da Capo al Fine).

Bennie Jig.

Tune 4th to B.

The musical notation for 'Bennie Jig' consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The second staff continues the melody and includes a double bar line with repeat dots. Above the second staff, there are fret numbers: 4, 7, 0, 4, 5. The third staff concludes the piece with a final double bar line.

Walk Around.

The musical notation for 'Walk Around' 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. The melody is written in eighth and sixteenth notes. The second staff continues the melody and concludes with a final double bar line.

Rattlesnake Jig.

The musical notation for 'Rattlesnake Jig' 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. The melody is written in eighth and sixteenth notes, featuring several triplets. The second staff continues the melody and concludes with a final double bar line.

Coming through the Rye.

Musical notation for "Coming through the Rye" in G major, 2/4 time. The piece consists of two staves. The first staff shows the melody with a treble clef and a key signature of one sharp (F#). The second staff shows the accompaniment with a treble clef and a key signature of one sharp. A "6th Pos." (6th position) is indicated above the second staff.

Spanish Retreat.

Tune 4th to B.

Musical notation for "Spanish Retreat" in G major, 2/4 time. The piece consists of seven staves. The first staff shows the melody with a treble clef and a key signature of one sharp. The second staff shows the accompaniment with a treble clef and a key signature of one sharp. The third staff shows the melody with a treble clef and a key signature of one sharp. The fourth staff shows the accompaniment with a treble clef and a key signature of one sharp. The fifth staff shows the melody with a treble clef and a key signature of one sharp. The sixth staff shows the accompaniment with a treble clef and a key signature of one sharp. The seventh staff shows the melody with a treble clef and a key signature of one sharp. Barre positions are indicated: "5th Pos. Barre." above the fifth staff, "7th Pos. Barre." above the sixth staff, "5th Pos. Barre." above the seventh staff, "7th Pos. Barre," above the eighth staff, and "12 4" above the ninth staff.

Star Spangled Banner

Musical notation for the first piece, "Star Spangled Banner". It consists of four staves of music in G major (one sharp) and 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords and rests. The piece concludes with a double bar line.

Philadelphia Favorite.

Musical notation for the second piece, "Philadelphia Favorite". It consists of four staves of music in G major (one sharp) and 2/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a driving eighth-note rhythm. Fingerings are indicated by numbers 0, 1, 2, 4, and 7 above the notes. The piece concludes with a double bar line.

Clayville Polka.

Time 4th to B.

Musical score for Clayville Polka, 2/4 time signature, key of D major. The score consists of four staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some triplets. The second staff ends with the word "Fine." The third staff continues the melody. The fourth staff ends with the word "D.C." (Da Capo).

On Yonder Rock. (From Fra Diavolo.)

Musical score for On Yonder Rock, 3/8 time signature, key of D major. The score consists of three staves. The first staff begins with a treble clef and a key signature of two sharps. The music is characterized by a steady eighth-note rhythm. The second staff includes two boxed sections: "5th Pos. Barre No. 2." and "5th Pos. Barre No. 1.", each showing a guitar chord with a barre on the fifth fret. The third staff starts with the word "toco." and includes fingerings: 1, 1, 1, 0, 1, 4, 3. The score concludes with a double bar line.

Irish Jig.
Minor.

JOS. RICKETT.

7 Barre. 7 Barre.

8 Pos. 7 Barre 8 Pos.

Clog Hornpipe.

JOS. RICKETT.

Vibrate.

5th pos. 6 2

D.C. al fine.

Clog Hornpipe.

JOS. RICKETT.

9x 2 1 7x 2 1 0 3 1

Clog Hornpipe, Concluded.

Musical notation for 'Clog Hornpipe, Concluded.' in G major, 2/4 time. The piece concludes with a final cadence. Fingerings are indicated as 5* 4* 1, 4* 7* 4* 1, and 5 Pos. 2 1.

Over There.

No. 4.

Play Prelude Banjo style.

BANJO SONG.

JOS. RICKETT.

First system of musical notation for 'Over There.' in G major, 4/4 time. It features a treble clef and a key signature of two sharps. The melody begins with a rest, followed by notes with fingerings (2) and (3). A double bar line is present. The second measure of the second line has a fingering of (2). The third measure has a fingering of (2). The fourth measure has a fingering of 7x 6x 0 1.

Second system of musical notation for 'Over There.' in G major, 4/4 time. It features a treble clef and a key signature of two sharps. The melody continues with notes and rests. A double bar line is present. The third measure has a fingering of 3. The lyrics 'Oh a crow sat on a tree o-ver there. Oh a' are written below the staff.

Third system of musical notation for 'Over There.' in G major, 4/4 time. It features a treble clef and a key signature of two sharps. The melody continues with notes and rests. A double bar line is present. The lyrics 'crow sat on a tree o-ver there, A crow sat on a tree says he to me, says he seventeen from sev'n leaves, three Over there.' are written below the staff. The final measure has a fingering of 3x 6x 2 1.

Strauss Thousand and One Nights Waltz.

Arranged for the Banjo by NAPOLEON W. GOULD.

The musical score is written for the Banjo in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of chords and melodic lines. The second staff includes the instruction "FINE." above the staff. The third staff ends with "D.C." (Da Capo). The fourth staff continues the melodic development. The fifth staff includes a trill ("tr") and a first ending ("1st time.") marked with a box, followed by a second ending ("2d time.") marked with a box and ending with "D.C.". The sixth staff concludes the piece with a final cadence.

Strauss Thousand and One Nights Waltz. Continued.

1st time. 2d time.

1st. 2d.

This musical score is written for a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The piece is in 3/4 time. It begins with a first ending section marked '1st time.' and a second ending section marked '2d time.' The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score is divided into six systems, with the first two systems corresponding to the '1st time' and '2d time' markings. The final system includes a first ending section marked '1st.' and a second ending section marked '2d.' The music concludes with a final cadence.

Strauss Thousand and One Nights Waltz. Concluded.

1st time. 2d time.

Repeat 1st Movement and Finale.

Bis.

Bennie Jig.

G. C. D.

3d Pos. 3d Pos.

Valliance Polka Militaire.

George C. Dobson's

Composed by J. ASHER.
Arranged by JOS. RICKETT.

The musical score consists of seven staves of music, all in treble clef and 2/4 time. The key signature is one sharp (F#). The score includes various guitar techniques and fingerings:

- Staff 2: 7 Pos.
- Staff 3: 10 pos.
- Staff 4: 7 pos.
- Staff 5: 7 Barre, 12 Har.
- Staff 6: 12 Har., 7 Barre.

The music features a mix of eighth and sixteenth notes, often beamed together, and includes several measures with rests or specific guitar techniques indicated by 'x' marks above the notes.

Valliance Polka Militaire. Continued.

3 pos.

4

5x

5 Pos.

B minor.

3

1

molto.....

2 2 2

dim.....inuendo. ppp Semper.

12th Har.

10 pos.

7 pos.

7 Barre.

12 Har.

Valliance Polka Militaire. Concluded.

12 Bar 9x 7 Barre.

4 5 pos. 1st pos. 8 pos.

Rickett's Drum Solo, Introduction play Banjo style.

5 Barre. 5 Pos. 5 Barre. 5 R. 3 Fret. Drum. 7 pos. 9x 3 4 Drum. 5 pos. 1st. 2d. 3 2 1 1 4 1 3 4 1 9x 10x

Rickett's Drum Solo. Concluded.

3 3 3 10 Barre.

10 Barre. 1

Drum. Drum. Drum.

5x 5x

3

10 Barre. 1 10 Barre. 1

Stroke March,

G. C. D.

The image displays a musical score for a piece titled "Stroke March" by George C. Dobson. The score is written on seven staves, all using a treble clef. The key signature is G major, indicated by two sharps (F# and C#), and the time signature is 6/8. The music is characterized by a rhythmic, march-like quality with frequent eighth and sixteenth notes. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The second staff contains a double bar line and a repeat sign. The final staff concludes with a double bar line and a fermata over the final notes. The notation includes various rhythmic values, rests, and dynamic markings such as accents and slurs.

Wait till the Moonlight falls on the Water.

For Banjo by GEORGE C. DOBSON.

Words and Music by S. BAGNALL.

Tune the fourth string to A, or to key-note most suitable to voice, then play as written.

Tempo di Marcia.

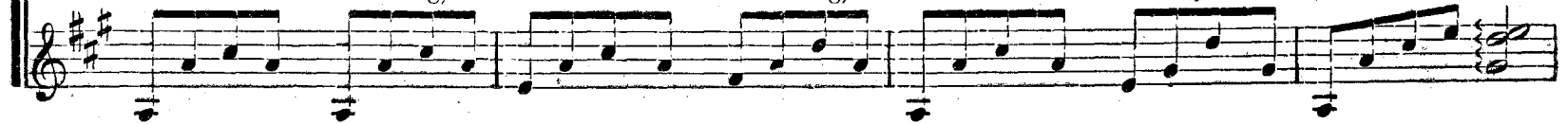
BANJO.



VOICE.



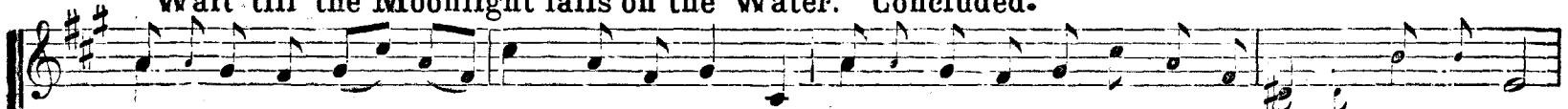
1. Cease your re-pin - ing, Bright eyes are shin - ing, Fond hearts are melt - ing with fer - vent love;
 2. Soft - ly the moon - light Falls on the stream - let, Sil - v'ring each rip - ple with bril - liant ray;
 3. Home - ward re-treat - ing, Sad heart a beat - ing, 'Cause she must bid you the last good night;



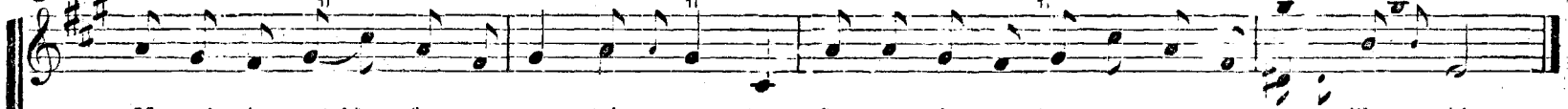
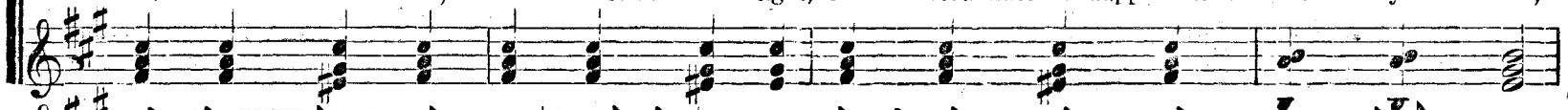
Red cheeks are pal - ing, Sweet - heart be - wall - ing, Tar - ry not a moment from the girl you love,
 Out in the still night, Mak - ing the heart light, Waking up the dick - ey - birds before the break of day.
 She fond - ly wish - es Those sto - len kiss - es, Would last till the morn - ing's broad day - light.



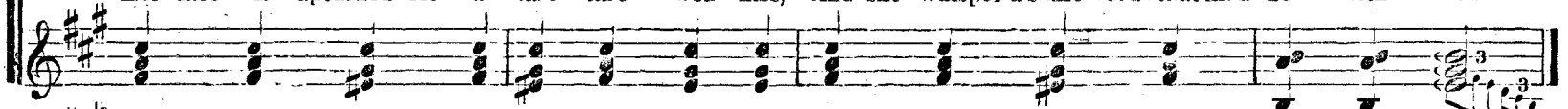
Wait till the Moonlight falls on the Water. Concluded.



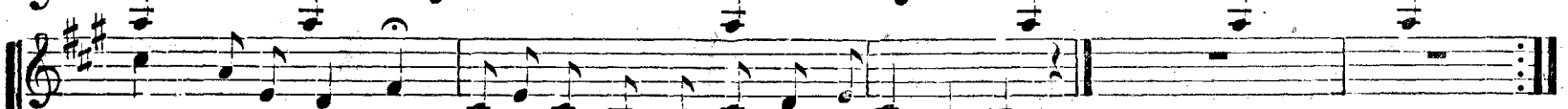
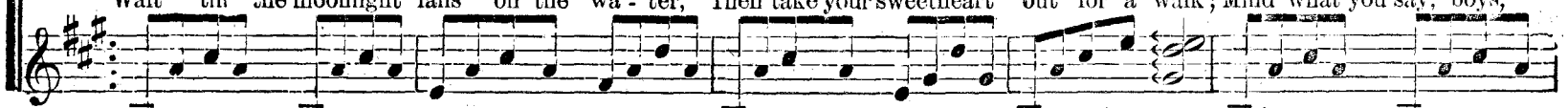
She's sure to cheer you, When she comes near you, She's ev - er wait - ing for the sweet, sweet kiss;
 Co-quetting and flirt - ing, Kiss - ing and teas - ing, Tell - ing lots of lit - tle fibs, and say - ing they are true;
 Now comes the tri - al, Her home is in sight, The cord must be snapp'd that us foud - ly u - nite;



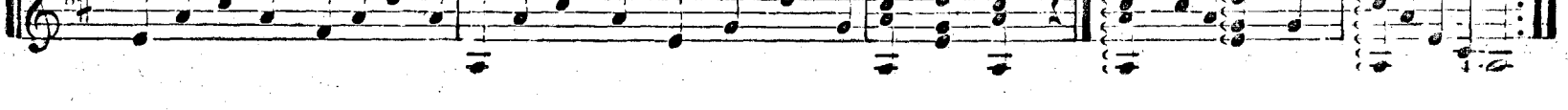
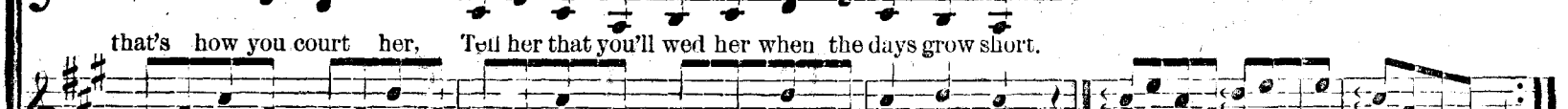
If you're in clin'd for a mid - night ram - ble, Tell me what you think about a scene like this.
 Some say it's naughty, but still it's ve - ry pleas - ing, Just wait a moment and I'll tell you what to do.
 Her face is upturned for a last fare well kiss, And she whisper'd some words that fill'd me with bliss



Wait till the moonlight falls on the wa - ter, Then take your sweetheart out for a walk; Mind what you say, boys,



that's how you court her, Tell her that you'll wed her when the days grow short.



Don't You Wish You Could. (Song and Dance.)

Composed and Arranged
By HENRY C. DOBSON.

f

1. Oh such a beauty I ne'er can forget, In the park while walking the first time we met; Her sunny curls were peeping be-
2. The next time I met her bow we did chat, The rain was falling fast, and spoilt her lit-tle hat; And as I tried to kiss her white

FINE. CHORUS.

neath her lit-tle hood, And as I tried to catch her "said" "Now don't you wish you could." Looking like a daisy, I tho't I should go crazy,
at the door we stood, She winked at me and then she said "Now don't you wish you could." I called upon her nightly, She treated me politely,

When she threw a glance at me, I scarce knew where I stood, Oh! wouldn't you like to see her now, Oh! don't you wish you could. Oh!
I asked her if she'd marry me, It was all un-der-stood, Oh! wouldn't you like to be in my place, Oh! don't you wish you could. Oh!

DANCE.

Shells we Gathered Years ago.

Words by GEORGE COOPER.

For Banjo by GEO. C. DOBSON.

Music by HARRY BIRCH

Author of "Riding on a Load of Hay," &c.

1. The shells we gathered years a - go, While stroll - ing by the summer
 2. The shells we gathered years a - go, With lov - ing comrades blithe and
 3. The shells we gathered years a - go, Ah, could we gath - er once a -

sea, When ev' - ry joy the heart could know, Was fond - ly shared by you and me; Oh, could we lin - ger once a - gain, And
 gay, While foam - y waves, as white as snow, Were laugh - ing round us in their play; No more we see their fa - ces kind, No
 gain, With all the joys we then did know, And hearts untouched by grief or pain! Up - on the shores of time we stand, Till

lis - - ten to the ocean's roar; With hearts untouched by wea - ry pain, As when we played up - on the shore.
 more we gaze in eyes so bright; Like foot - steps that we left be - hind They've fa - - ded from our earth - ly sight.
 life's de - part - ing days are done; Like shells up - on the o - cean's strand, We lose our treasures, one by one.

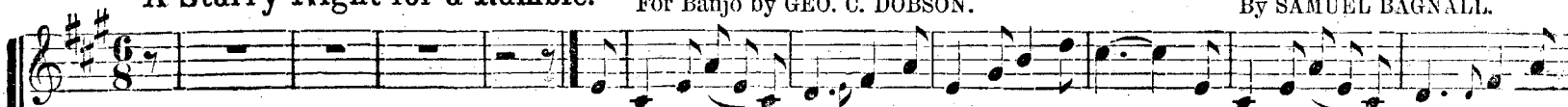
CHORUS.

Stroll - ing on the sea - beat shore, With ev' - ry joy the heart could know, Was fond - ly shared by you and me, The shells we gathered years a - go.

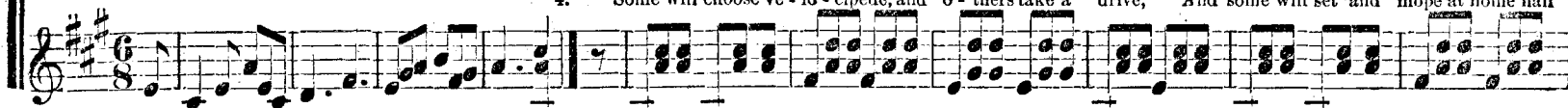
A Starry Night for a Ramble.

For Banjo by GEO. C. DOBSON.

By SAMUEL BAGNALL.



1. I like a game at Cro - quet or bowling on the green, I like a lit - tle boat - ing to
2. Talk a - bout your bath - ing or strolling on the sands, By some un - seen ver - ran - dah where
3. I like to take my sweet - heart, "of course you would," said he, And soft - ly whis - per in her ear "how
4. Some will choose ve - lo - cipedes, and o - thers take a drive, And some will set and mope at home half



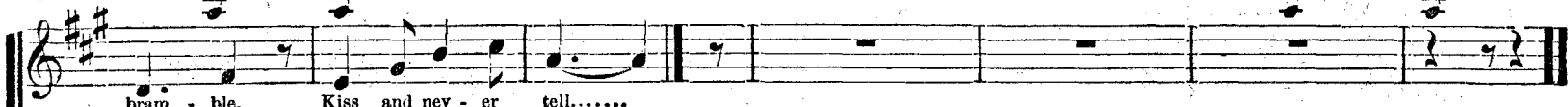
pull against the stream; But of all the games that I love best to fill me with de - light, I like to take a ram - ble up - on a star - ry night.
 gen - tle zephyr fans, Or roll - ing home in the morning boys, and ve - ry near - ly tight, Could nev - er beat a ram - ble up - on a star - ry night.
 dear - ly I love you," And when you pic - ture to yourselves the scenes of such de - light, You'll want to take a ram - ble up - on a star - ry night.
 dead and half a - live, And some will choose a steam - boat, and oth - ers e - ven fight, But I'll en - joy my ram - ble up - on a star - ry night.



CHORUS.



A star - - ry night for a ram - - ble, In a flow' - ry dell,..... Thro' the bush and



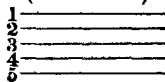
bram - ble, Kiss and nev - er tell.....



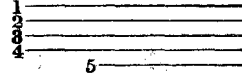
George C. Dobson's Method for Playing the Banjo at Sight,

WITHOUT STUDY.

The Key,


(Five lines.)
 Five lines, thus:  represent the five strings of the Banjo, thus;


(Five Strings of the Banjo.)



The five lines upon which the music is written, number from the uppermost downwards, 1. 2. 3. 4. 5. [when the Banjo is held in proper position on the Centre of the right thigh,] represents the five strings of the Banjo numbering uppermost 1, 2, 3, 4, 5. The shortest string on the Banjo is the fifth.*


* See Part 2d. for manner of Holding, Tuning, Fingering, Stroking, &c.,


Two kind of characters only, are made use of to express a closed and an open string. The round ring thus;  signifies the third string one time open, or one open note produced on the third string.

The black dot, thus:  signifies the third string one time closed, or one closed note, produced by placing the second finger of the left hand endwise on the second fret.*

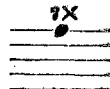
* See Part 2d. in reference to frets and fretting the Banjo.

Whatever line the first note is written on, strike or pick the corresponding string on the Banjo, to commence the piece. There are so many closed notes represented by the black dot only, and those are as follows.— The second string closed at the first fret with the first finger, the first, third, and fourth string closed at the second fret with the second finger. This is the usual left hand fingering for the first chord in the first position. When a different position is required, there will be added two figures, the lower one indicating the finger employed to stop the string, while the upper figures will indicate the fret at which it is stopped,

A Cross (X) added to a note thus:  refers to the little finger of the left hand, if it occurs with the black dot only, then the string is to be closed at the third fret, no matter on what line it may be written, stop the corresponding string at the third fret, with the little finger.

When a figure is added to a cross, thus:  the little finger is to stop the string on the given fret.

EXAMPLE.

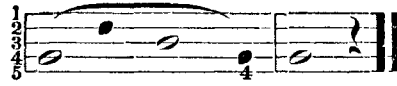
The little finger on the seventh fret, 

One figure only added to a note, refers to the finger of the left hand employed to stop the string, also the fret at which it is stopped.

EXAMPLE. No. 1.



EXAMPLE. No. 2.



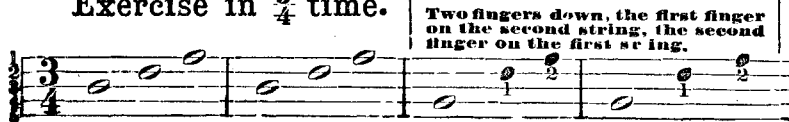
The letter S, added to a note, is the sign for snapping the string, After having first produced the closed note, pull the finger of the (left hand) quickly sideways off the string, which gives another note on the open string, without again striking or picking the string with the right hand. Snap or snapping is principally used in quick pieces to facilitate the execution. When there is not enough open or closed notes in any piece or exercise written to complete each measure, rests will be substituted to fill out the count, as follows.—(Rests are fully explained in Part First and how to count time.)

EXAMPLE,

Yankee Doodle. $\frac{2}{4}$ time.



Exercise in $\frac{3}{4}$ time.



Two fingers down, the first finger on the second string, the second finger on the fourth string.



The Same Exercise.

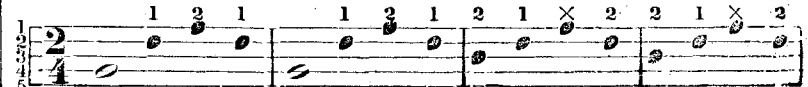
Picking up with the first and second fingers two notes at one and the same time,

Two or more notes struck or picked at one and the same time are called a chord.



Exercise.

Introducing the Cross (X), the sign for the little finger of the left hand.



In the third measure of the above exercise place the second finger on the third string, the first finger on the second string, then place the little finger at the third fret, first string. Fix the fingers in this manner before playing any note in the measure, then retain them so until the third and fourth measures are performed. Then place down the two fingers again as in the first measure, before playing any note in the fifth measure.

Exercise.

Introducing three notes to be played at one and the same time.

Robinson Crusoe.

When a sign, the Curved line, occurs before a chord thus :

it indicates that one note is to be struck or picked quickly after each other, commencing with the lowest note, which has a more elegant effect on the banjo than a chord struck at one and the same time. As the fifth string is the highest note in the following chord, the note occurring on the third string would be the lowest.

Exercise in chords having curved lines.

The Banjo on my Knee.

Musical notation for the piece "The Banjo on my Knee". It consists of two staves. The first staff begins with a treble clef, a 4/8 time signature, and a key signature of one flat. The melody is written in a simple, folk-like style with eighth and quarter notes, some beamed together. The second staff continues the melody, ending with a double bar line.

CHORUS.

Musical notation for the chorus of "The Banjo on my Knee". It is a single staff of music in the same 4/8 time and key signature as the main piece. The chorus features a similar melodic style with eighth and quarter notes, concluding with a double bar line.

The Young Man from Canorsey.

Musical notation for the piece "The Young Man from Canorsey". It consists of two staves. The first staff begins with a treble clef, a 4/8 time signature, and a key signature of one flat. The melody includes some chords marked with an 'x' and a '4' below the staff. The second staff continues the melody, ending with a double bar line.

CHORUS.

Musical notation for the chorus of "The Young Man from Canorsey". It is a single staff of music in the same 4/8 time and key signature as the main piece. The chorus features a similar melodic style with eighth and quarter notes, concluding with a double bar line.

Joe's Jig.

Musical notation for the piece "Joe's Jig". It consists of three staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat. The melody is written in a simple, folk-like style with eighth and quarter notes, some beamed together. The second and third staves continue the melody, ending with a double bar line.

Waltz.



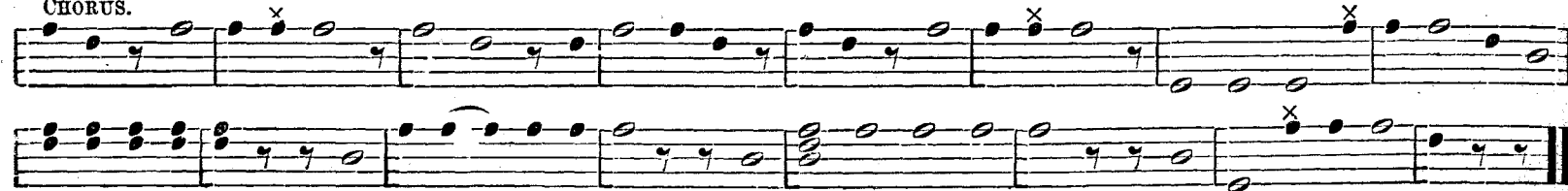
Those Good Old Days.



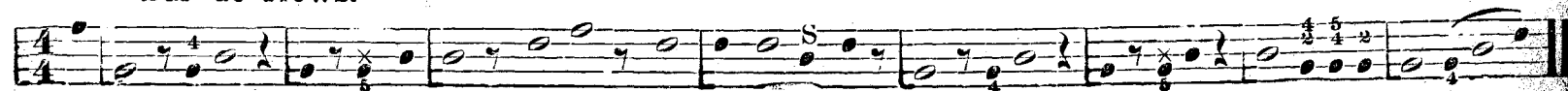
Shoo Fly.



CHORUS.



Bar de News.



Melody with Accompaniment.

The first system of musical notation consists of two staves. The upper staff is a single melodic line in 4/4 time, starting with a quarter rest followed by a quarter note, then a half note, and ending with a quarter note. The lower staff provides accompaniment with chords, primarily using a bass line of quarter notes and chords of eighth notes.

The second system continues the melody and accompaniment. The melody features a half note followed by a quarter note, then a half note, and ends with a quarter note. The accompaniment continues with a consistent rhythmic pattern of chords.

CHORUS.

The chorus section begins with a key signature change to one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note, followed by a quarter note with an 'x' above it, then a quarter note, and ends with a quarter note. The accompaniment features a bass line of quarter notes and chords of eighth notes.

The second system of the chorus continues the melody and accompaniment. The melody features a half note followed by a quarter note, then a half note, and ends with a quarter note. The accompaniment continues with a consistent rhythmic pattern of chords.

Home, sweet Home. (Song and Acct.)

MELODY.



1. 'Mid pleas - ures and pal - a - ces wher - e'er we may roam, Be it ev - er so hum - ble, there's
 2. An ex - ile from home, splen - dor daz - zles in vain, Oh! give me my low - ly thatch'd

ACCOMPANIMENT.



no place like home; A charm from the skies seems to hal - low us there, Which
 cot - tage a - gain; The birds sing - ing gai - ly that come at my call, Give me

seek thro' the world is ne'er met with elsewhere. Home! home!
 these with the peace of mind, dear - er than all. Home! home!

CHORUS.

sweet, sweet home, There's no place like home, There's no place like home.