

# ELLIS'S THOROUGH SCHOOL FOR THE FIVE STRINGED BANJO.

Containing

Full size diagram  
of the fingerboard

*Rudiments of Music*

Easy exercises  
diagrams &

Major & Minor  
Scales in all keys.



Popular Ballads, Songs &  
with Banjo accom<sup>ts</sup>

Instructions in  
all styles of playing,  
together with a fine  
selection of Solos  
with Pianoforte  
Accompaniments  
specially arranged.

*Yours faithfully  
Herbert J. Ellis*

ENT. STA. HALL

The whole practically illustrated from the first rudiments to the highest difficulties of the instrument by

## HERBERT J. ELLIS

*Author of Turner's Banjo Journal, Universal Banjo Tutor, Banjo Budget, Amateur Banjoist  
Ellis's Banjo Album and Excelsior, Cleveland, Virginia, and Carolina Banjo Marches & &*

LONDON,  
JOHN ALVEY TURNER  
33. Bishopsgate Street Within E.C.  
and  
39 Oxford Street, W.

Printed by C. G. Röder, Leipzig.

H. MILLINGTON,  
MUSIC SELLER

List No 3.

# Thematic List of Banjo Solos.

PUBLISHED BY

## JOHN ALVEY TURNER.

33, Bishopsgate Street, Within E.C. & 39, Oxford Street, W.

BLACK BESS POLKA MARCH.

Herbert J. Ellis.



STARLIGHT WALTZ.

Herbert J. Ellis.



HOCH HABSBURG MARCH.

J. N. Kral.



MARIE GAVOTTE.

Herbert J. Ellis.



HESKETH MARCH.

Denis Keely.



WILD ROSE POLKA.

Herbert J. Ellis.



GRAND REVIEW MARCH.

Herbert J. Ellis.



GUARD MARCH.

Herbert J. Ellis.



GWENDOLINE GAVOTTE.

Herbert J. Ellis.



Each is full music size and has Accompaniments for 2<sup>nd</sup> Banjo or Pianoforte.

PRICE 2/- EACH NET.

ELLIS'S  
THOROUGH SCHOOL  
FOR THE  
FIVE STRINGED  
BANJO.

Containing Popular Ballads, Songs &c with Banjo accomps<sup>ts</sup>

Full size diagram of the fingerboard

Rudiments of Music

Easy exercises diagrams &c Major & Minor Scales in all keys.

Instructions in all styles of playing, together with a fine selection of Solos  
with Pianoforte Accompaniments specially arranged.

The whole practically illustrated from the first rudiments to the highest difficulties of the instrument

BY

HERBERT J. ELLIS

Author of Turner's Banjo Journals, Universal Banjo Tutor, Banjo Budget, Amateur Banjoist, Ellis's Banjo Albums & Excelsior, Cleveland, and Carolina Banjo Marches &c &c

COPYRIGHT.

PRICE 2/6 NET.

LONDON,

JOHN ALVEY TURNER

33 Bishopsgate Street Within, E.C. and 39 Oxford Street, W.

Printed by C.G. Röder, Leipzig.

# CONTENTS.

## PART I.

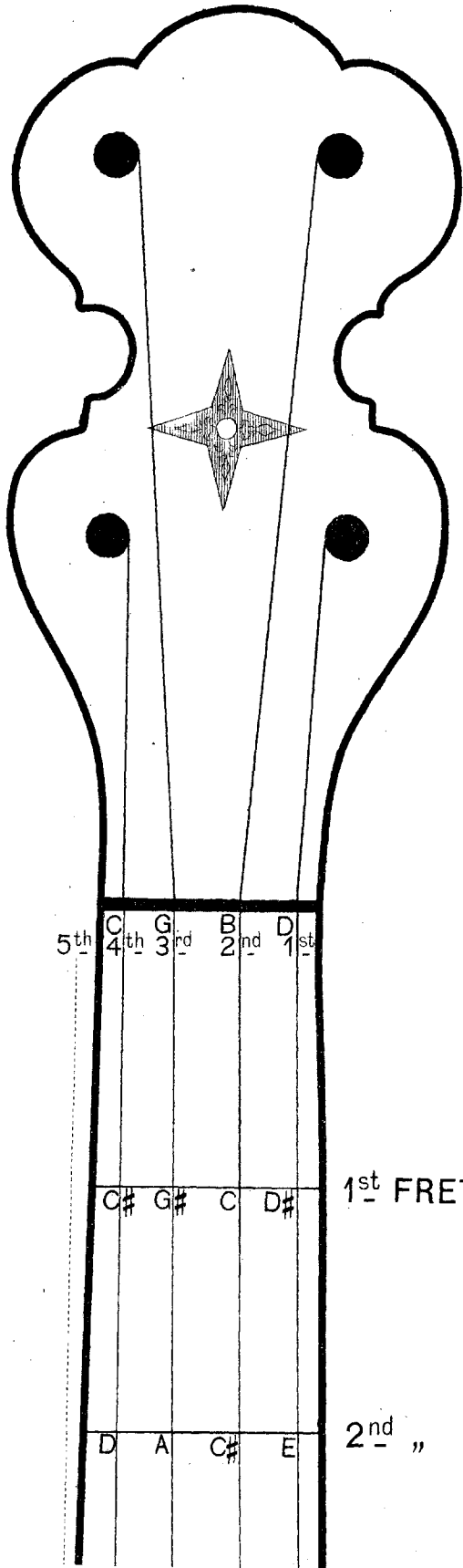
Complete fingerboard for the Banjo.....	Page 4
The Banjo.....	6
Rudiments of Music.....	7
Summary of Technical Terms &c.....	9
The Fingerboard.....	10
Stringing.....	10
Tuning.....	11
Holding.....	12
Playing.....	12
Position, Barré and Position Barré.....	12
Fingering signs.....	13
First exercises.....	13
Scale in C major.....	13
Diagrams and exercises.....	14
Scale in G major.....	16
Diagrams and exercises.....	16
Major and Minor modes.....	18
Scales in all keys.....	18
Chromatic Scale.....	19
<b>Twelve easy lessons, with 2<sup>nd</sup> Banjo accompts</b>	
Lubly Rosa Breakdown.....	20
Bowery Jig.....	20
Comin' thro' the Rye.....	21
Hoop de dooden do.....	21
Maud Polka.....	22
Ella Waltz.....	22
Lieber Augustin.....	23
What can the matter be.....	23
Ring, Ring the Banjo.....	24
Brook Valse.....	24
Highland Fling.....	25
Juba dance.....	25
The Snap.....	26
Grace notes. Appoggiatura, Turn & Shake.....	27
<b>Breakdowns, Jigs, dances &amp;c. with 2<sup>nd</sup> Banjo accompts</b>	
Coon Breakdown.....	28
Swiss Waltz.....	29
Fern Waltz.....	29
Rose Schottische.....	30
Si la Stanchezza. Il Trovatore.....	31
Beech Schottische.....	32
Sand Jig.....	32
May Jig.....	33
Marion Polka.....	33

Kansas Jig.....	Page 34
Duriah's Jig.....	34
Baltimore Patrol March.....	35
The Bell Chimes, Solo.....	36
<b>Favorite songs, Ballads &amp;c.</b>	
Poor Old Joe.....	37
Bring back The Old Folks.....	38
Old Folks at Home.....	39
The Hazell dell.....	40
Nelly Gray.....	41
Auld Robin Gray.....	42
Kate Kearney.....	43
Nelly was a lady.....	44
Dip me in the Golden Sea.....	45
The Angels Whisper.....	46

## PART II.

Exercises for rapid shifting.....	47
Vibration Slur and Slide.....	48
Harmonics.....	49
Tremolo playing.....	50
Rolling playing.....	52
Thimble playing.....	51
<b>Solos with Pianoforte accompaniments.</b>	
Blue Bells of Scotland. Variation.....	56
Dead March in Saul.....	58
Sand Jig.....	60
Josie Breakdown.....	61
Park Crescent March.....	62
Autumn Leaves. Gavotte.....	64
Ah, Che La Morte. Il Trovatore.....	65
Guard March.....	66
Last Rose of Summer.....	69
Twilight Schottische.....	70
On yonder Rock. Fra Diavolo.....	72
Killarney Jig.....	73
Dragoon Galop.....	74
Swanee River Jig.....	77
Daisy Schottische.....	78
Now let the Trumpet. Il Trovatore.....	80
Carnival of Venice. Variations.....	82
Pearl Polka.....	84





5<sup>th</sup> C G B D  
4<sup>th</sup> 3<sup>rd</sup> 2<sup>nd</sup> 1<sup>st</sup>

C# G# C D# 1<sup>st</sup> FRET.

D A C# E 2<sup>nd</sup> "

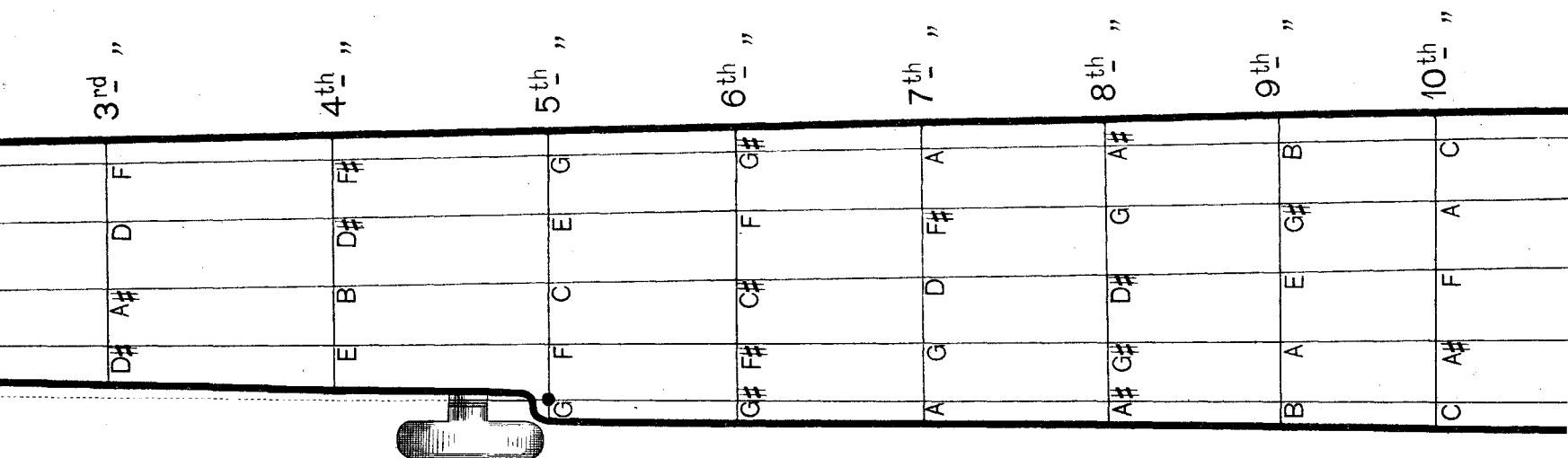
NOTI



# COMPLETE FINGERBOARD FOR THE BANJO

BY

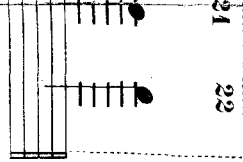
## HERBERT J. ELLIS.



### SCALE.

				1 <sup>st</sup> String	○	2	3	5	7	9	10	12	14	15	17	19
			2 <sup>nd</sup> String	○	1	3	5	6	8	10	12	13	15	17	18	
		3 <sup>rd</sup> String	○	2	4	5	7	9	10	12	14	16	17	19		
4 <sup>th</sup> String	○	2	4	5	7	9	11	12	14	16	17	19				

The figures indicate the Frets.



C#	B	F#	A#	C#	11 <sup>th</sup> "
D	C	G	B	D	12 <sup>th</sup> "
D#	C#	G#	C	D#	13 <sup>th</sup> "
E	D	A	C#	E	14 <sup>th</sup> "
F	D#	A#	D	F	15 <sup>th</sup> "
F#	E	B	D#	F#	16 <sup>th</sup> "
G	F	C	E	G	17 <sup>th</sup> "
G#	F#	C#	F	G#	18 <sup>th</sup> "
A	G	D	F#	A	19 <sup>th</sup> "

Supposed  
Frets.

A#	G#	D#	G	A#	20 <sup>th</sup>
B	A	E	G#	B	21 <sup>st</sup>
C	A#	F	A	C	22 <sup>nd</sup>





## PREFACE.

In the publishing of the present work, I see with pleasure the realisation of a desire I have long had, to place in the hands of Teachers and Students a thorough instruction book for the five-stringed Banjo.

The daily increasing popularity of the five-stringed instrument in preference to those with six and seven strings, renders the present work indispensable and I have in the compilation of the following pages, which are the result of long theoretical study and practical experience as a public performer, teacher, and writer of Banjo music, been most careful to omit anything calculated to confuse the mind of a beginner, my object being to place before the Student a comprehensive and thorough Tutor, comprising all that is necessary to make a first class player.

LONDON.

HERBERT J. ELLIS.



## THE BANJO.

Of the early history of the Banjo little is known concerning it, save that it is generally supposed to be a modern instrument of American origin.

This is partly incorrect, as instruments resembling the Banjo in shape and form were in use centuries before the Christian Era, when the Egyptians played on the **NOFRE**, an instrument which resembled the Banjo very closely, having a long handle, fretted fingerboard, four strings and vellum head. The ancient Hebrews and the Greeks played on an instrument much of the same kind. The Nubians have the **KISSAR**, which is a very near approach to the Banjo and pictures of the instrument are to be seen on the ancient Egyptian and Assyrian monuments.

In eastern Africa a five-stringed instrument is used, called the **NANGA** with head of wood and vellum, and in western Africa an instrument with eight strings called the **OM-LIE**. These instruments though differing in minor particulars are very similar to the Banjo, and it is from these that we must trace the origin of the present instrument, imported by the unfortunate sons and daughters of Ethiopia into the Southern States of America.

For a time the Banjo, (for such I must call it, although I have no information as to how its unharmonious name was derived,) was used by these colored children of bondage in the lowly cabins and plantations of the South, but an instrument of such simplicity and beauty could not long remain hidden away among them. The projectors of Negro Minstrelsy adopted it in their entertainments and were the first to bring it into public notice, when its fascinating music alternately gay and sorrowful was eagerly listened to.

Since then the rude contrivance which the Negroes put together has undergone steady development and improvement, increasing in popularity year by year until now, when it is found in the hands of the Nobility, and Ladies and Gentlemen in all circles of society. Thalberg the eminent Pianist and Composer was an accomplished player on the Banjo and Christine Nilsson and other well known professionals have become proficient in its use.

As an accompanying instrument to the voice the Banjo lends itself admirably, and as a solo instrument with Pianoforte or Orchestral Accompaniments it is used with splendid effect.

Until lately the six and seven stringed instruments were largely used in this country, but owing to the recent improvements all professional players have adopted the five-stringed instrument as the most useful and suitable for playing all kinds of Banjo music.



\* \* \* For some of the above facts the Author is indebted to MR GEO: C. DOBSON.

# RUDIMENTS OF MUSICAL NOTATION.

## NOTES.

Musical sounds are written on and between five lines called a **Stave**, by characters termed **Notes**, which are named after the first seven letters of the alphabet: A. B. C. D. E. F. G.

Names of the notes on and between the lines of the Stave:



Notes above and below the Stave:



Other notes are written by drawing short lines above and below the stave. These additional lines are termed **Ledger lines**.



There are six kinds of notes in general use, each note having a name and shape of its own, by which is indicated its value or duration of sound.



The following table will explain their relative values:

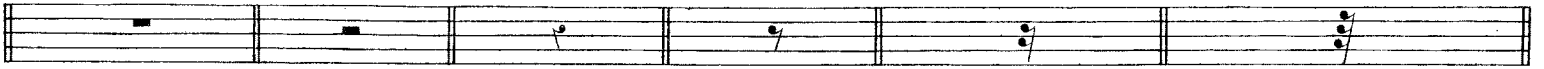
A Semibreve	
Is equal in length to	
Two Minims,	
or	
Four Crotchets,	
or	
Eight Quavers,	
or	
Sixteen Semiquavers,	
or	
Thirty-two Demisemiquavers.	

A dot placed after a note makes it one-half as long again. Thus is equal to &c.  
Two dots increase the length of a note by three fourths of its original value.

## RESTS.

Rests are characters which indicate that the Performer must refrain from playing for a time according to the value of the rest, their values corresponding with the notes they represent.

Semibreve Rest. Minim Rest. Crotchet Rest. Quaver Rest. Semiquaver Rest. Demisemiquaver Rest.



Rests are dotted as well as notes, their value being increased in the same proportion.

## TIME.

Music is divided into equal portions of time called Bars by lines drawn perpendicularly across the Stave, thus:



The bar in its turn is divided into fractional portions and the following signs are used to indicate the measures in general use:

### COMMON TIME.



Contains four crotchets in a bar or their equivalents.

### HALF COMMON TIME.



Contains two crotchets in a bar.

### TRIPLE TIME.



Three Crotchets.



Three Quavers.

### COMPOUND TIME.





Six Quavers.



Nine Quavers.

## SHARPS, FLATS and NATURALS.

A Sharp (#) placed before a note raises it half a tone and it is played one fret higher. A Flat (b) placed before a note lowers it half a tone and it is played one fret lower. A Natural (♮) serves to restore the note to its original sound.

Sharps or Flats placed at the commencement of the Stave affect all notes of the same name throughout. EXAMPLE: A sharp placed thus  indicates that all the F's are to be played sharp. A Flat placed thus  indicates that all the B's are to be played flat.

Sharps or Flats placed before notes in the course of a piece and not marked at the beginning are termed **Accidentals**, and affect all notes of the same name throughout the bar only in which they appear; unless that bar should end with an accidental and the next begin with that note, in which case the notes are affected in the next bar.

A double sharp (x) raises a note two half-tones, and a double flat (bb) lowers a note two half-tones.

## TRIPLETS.

The figure three placed over three notes is termed a **Triplet** and indicates that the notes so marked are to be played in the time of two of the same kind



## ARPEGGIO CHORDS.

Chords preceded by a waved line are termed Arpeggio Chords, the notes being played rapidly from the lowest upwards instead of together.



## SUMMARY OF TECHNICAL TERMS, SIGNS and EXPRESSIONS IN GENERAL USE.

**Accelerando** gradually increasing the speed.

**Adagio** slowly.

**Ad libitum** or **ad lib**: at discretion.

**Agitato** in an agitated manner.

**Alla Breve** A direction that there should be two beats in a bar; indicated at signature by **C**.

**Allegretto** quick, lively.

**Allegro** animated.

**Andante** slow.

**Andantino** rather slow.

**A Tempo** in regular time.

**Brillante** in a brilliant manner.

**Cadenza** a brilliant passage introduced at the end of a piece.

**Cantabile** in a singing style.

**Con Spirito** with spirit.

**Crescendo** or  $\text{<}$  gradually increasing the sound.

**Da Capo** or **D.C.** from the beginning.

**Diminuendo** or  $\text{>}$  decreasing the sound.

**Dolce** softly, sweetly.

**Espressivo** with expression.

**Fine** the end.

***f*** loud, ***mf*** moderately loud, ***ff*** very loud.

**Largo** very slow.

**Lento** slow.

**Maestoso** majestic.

**Marcato** in an emphatic style.

**Moderato** moderately quick.

**Morendo** dying away.

***p*** soft, ***mp*** moderately soft, ***pp*** very soft.

**Presto** quick.

**Religioso** in a religious, devotional manner.

**Segue** follows, comes after.

**Staccato** ... or  $\text{v v v}$  detached, short & distinct.

**Tremolo** a note played with great rapidity so as to produce a quivering effect.

**Una corda** on one string.

**Vivace** quick, spirited.

**Volti subito** turn over quickly.

***sf*** ***f*** ***sf***  $\text{>}$  or  $\text{^}$  a stress on a note.

**S** Repeat from sign to sign.

**C** Pause.

## THE FINGERBOARD.

The Fingerboard of the Banjo must be spaced off with lines, or frets as they are termed, similar to the Guitar. The frets are indispensable for without their assistance it would be almost impossible to locate the notes in the different positions correctly. Inlaid frets are preferable, as raised frets interfere with the shifting of the hand.

Following is the correct method of fretting the Banjo.

Measure the length from the Bridge to the Nut (the small piece of wood or ivory over which the strings pass to the pegs) and divide the distance by eighteen. One eighteenth from the nut will give the position for the first fret. Then divide the space between the bridge and the first fret and place the second fret one eighteenth from the first. Divide the space between the second fret and the bridge and place the third fret one eighteenth from the second. Continue in the same manner until all the necessary frets have been placed.

## STRINGING.

The Banjo should be strung with five strings manufactured expressly for the instrument. The First and Fifth strings should be of the same thickness. The Second string a little thicker, and the Third string thicker than the Second. The Fourth string should be a wire covered silk string.

Sometimes False strings are met with, i. e. strings that, owing to their uneven thickness, sound false when stopped at the frets. These strings are of no use and should be discarded.

## TUNING.



The Banjo is an instrument of sixteen-feet tone, the notes produced sounding an octave lower than the music written.

Following is the tuning for the Banjo with the actual sounds on the Piano:


It is of the utmost importance to have the Banjo correctly in tune and the beginner should tune the Banjo from the Piano until he is able to tune it by ear, or in the absence of a Piano by the following method:

Tune the fourth string to C by a pitch-pipe. Then place the second finger on the seventh fret of the fourth string, and tune the third string G in unison. Place the second finger on the fourth fret of the third string and tune the second string B in unison.

Place the same finger on the third fret of the second string and tune the first string D in unison. Place the same finger on the fifth fret of the first string and tune the fifth string G in unison and the Banjo will be in tune.

In America the Banjo is tuned in the same manner viz:  but is written thus:  so that in playing in the key of C major the Student

would be reading from music written in A major. The impracticability of this method is obvious as all music would have to be transposed into the American System before it could be played.

For example: To play the following melody written for the Piano  in the same key on the Banjo it would have to be transposed thus:

The reason the natural key of the Banjo was written in A major, is explained, as years ago when the handle was much longer and the strings thicker it was tuned in that key, but owing to the improvements of recent years the handle has been shortened, and as by shortening the strings we raise the pitch, it is now tuned in C instead of A. Therefore the Student is advised to adhere to the correct method laid down in the present work, and not to confuse himself between the right system and the wrong.



## HOW TO HOLD THE INSTRUMENT.

The Performer should be seated with the hoop of the instrument resting on the right thigh, and the neck or handle in the left hand between the thumb and first finger. The right arm should rest on the rim so that the right hand, can come directly over the bridge. The handle should be slightly inclined towards the left shoulder.

## PLAYING THE BANJO.

There are two modes of playing the Banjo. Picking or Guitar style and Striking.

Picking, i.e. pulling up the strings with the tips of the fingers, is used in playing nearly all kinds of music. In the other style of playing the strings are struck with the back of the fingernail and the thumb. This is much more effective in playing solos when accompanied by the Piano or Orchestra. But the picking style is the prettiest and best adapted to the Parlour.

In picking or pulling let the right hand be held perfectly still, the movement being made from the finger joints. The second finger should pull the first string, the first finger the second string and the thumb the third, fourth, and fifth. In playing chords it will sometimes be found necessary to use the third finger.

Some performers recommend placing the fourth finger on the vellum to steady the hand; but this is a mistake as by so doing, the tone is affected and the freedom of the hand interfered with.

## THE POSITION, BARRÉ and POSITION BARRÉ.

The Position, Barré and Position Barré are terms which apply to the left hand fingering. The Position chords are made by placing the tips of one or more fingers tightly on the strings. In making a Barré or Bar place the first finger of the left hand directly across the strings. The Position Barré is made by placing the first finger of the left hand across two or more strings allowing the tips of the remaining fingers to stop the strings as in the Position.

NOTE. The position of a chord is determined by the fret on which the first finger falls, as  
1<sup>st</sup> Pos: 2<sup>nd</sup> Pos: & c.

# EXPLANATION OF SIGNS USED FOR FINGERING.

- 1 ..... first finger
- 2 ..... second ..
- 3 ..... third ..
- 4 ..... fourth ..
- + ..... thumb
- o..... open string

## FIRST EXERCISES.

### OPEN STRINGS.

No 1. 
  
 Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 Right hand + 1 2 1 + 1 2 1 + 1 2 1 +

No 2. 
  
 Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 Right hand + 2 1 2 + 2 1 2 + 2 1 2 +

No 3. 
  
 Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 Right hand + 2 1 2 + 2 1 2 + 2 1 2 + 2 1 2 +

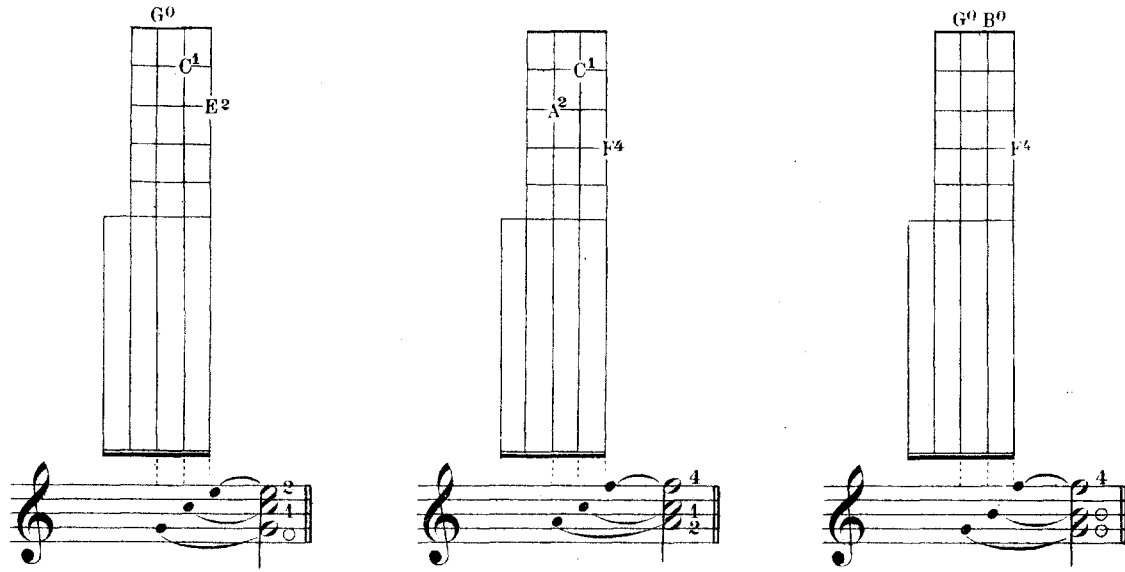
## SCALE in C MAJOR.

	Fourth string	Third	Second	First	Fifth	First	Second	Third	Fourth
Left hand	o 2 2 4	o 2	o 1	o 2 3	o o	3 2 o	1 o	2 o	4 2 2 o
Frets	o 2 4 5	o 2	o 1	o 2 3	o o	3 2 o	1 o	2 o	5 4 2 o
	C D E F	G A	B C	D E F	G G	F E D	C B	A G	F E D C

The above scale is written in as simple a manner possible, the notes being marked off for their respective strings, with the left hand fingering above them and the numbers of the frets underneath. For example: The first note C is made on the fourth string open as indicated above it, the second note D on the same string with the second finger on the second fret, the third note E on the same string with the second finger on the fourth fret and the fourth note F on the same string with the fourth finger on the fifth fret &c.

The Student, having well practised the scale can now proceed to the following exercise.

The Diagrams illustrate the correct positions for the fingers of the left hand on the fingerboard.



## EXERCISE.

PRIMO.

1.

Left hand ○ 1 2 1 2 1 4 1 ○ ○ 4 ○

Right hand + 1 2 + + 1 2 1

Count 1 2 3 4 &c.

SECONDO.

In playing the above, place the fingers on the strings as indicated by the first diagram and keep them in position until the first four notes have been played. Place the fingers as indicated by the second diagram and play the next four notes. Place the fingers as indicated by the third diagram and play the next four notes. The other bars are fingered in the same manner.

The exercises are arranged in two parts so that the Student can also learn the accompaniment.

# EXERCISE in QUAVERS.

PRIMO. L.H. 2 1 2 2 1 2 2 4 1 4 2 4 1 4 2 1 2

R.H. + 2 1 2 + 2 1 2 + 2 1 2 + 2 1 2

Count 1 2 3 4 & c.

2.

SECONDO.

Detailed description: This block contains the first system of musical notation for Exercise 2. It features two staves: 'PRIMO.' and 'SECONDO.'. The 'PRIMO.' staff has a treble clef and a common time signature. The left hand (L.H.) part consists of eighth notes with fingerings 2, 1, 2, 2, 1, 2, 2, 4, 1, 4, 2, 4, 1, 4, 2, 1, 2. The right hand (R.H.) part consists of eighth notes with '+' signs, with fingerings 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2. The 'SECONDO.' staff has a treble clef and a common time signature, with chords and single notes. A count '2.' is placed to the left of the system.

Detailed description: This block contains the continuation of the musical notation for Exercise 2. It features two staves: 'PRIMO.' and 'SECONDO.'. The 'PRIMO.' staff continues with eighth notes and fingerings 2, 1, 2, 2, 1, 2, 2, 4, 1, 4, 2, 4, 1, 4, 2, 1, 2, and ends with a double bar line. The 'SECONDO.' staff continues with chords and single notes. A count '2.' is placed to the left of the system.

The Student must well mark the dotted notes.

# EXERCISE for the THUMB STRING.

PRIMO. L.H. 1 2 1 2 3rd Barré\* 4 4 4 4 1 2 1 2

R.H. 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +

Count 1 2 3 4 & c.

3.

SECONDO.

Detailed description: This block contains the first system of musical notation for Exercise 3. It features two staves: 'PRIMO.' and 'SECONDO.'. The 'PRIMO.' staff has a treble clef and a common time signature. The left hand (L.H.) part consists of eighth notes with fingerings 1, 2, 1, 2, followed by a '3rd Barré\*' section with fingerings 4, 4, 4, 4, and then 1, 2, 1, 2. The right hand (R.H.) part consists of eighth notes with '+' signs and fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The 'SECONDO.' staff has a treble clef and a common time signature, with chords and single notes. A count '3.' is placed to the left of the system.

Detailed description: This block contains the continuation of the musical notation for Exercise 3. It features two staves: 'PRIMO.' and 'SECONDO.'. The 'PRIMO.' staff continues with eighth notes and fingerings 1, 2, 1, 2, followed by a '3rd Barré' section with fingerings 4, 4, 4, 4, and then 1, 2, 1, 2, and ends with a double bar line. The 'SECONDO.' staff continues with chords and single notes. A count '3.' is placed to the left of the system.

\* This bar is fingered by placing the 4<sup>th</sup> finger of the left hand across two strings on the third fret, making the D on the second string and the F on the first.

# SCALE in G MAJOR.

Third string L.H.    Second    First    Fifth    First    Second    Third

Frets    2    1    2    4    1    2    1    2    1    2    1    2    1

G    A    B    C    D    E    F#    G    G    F#    E    D    C    B    A    G

G<sup>0</sup> B<sup>0</sup> D<sup>0</sup>

G<sup>0</sup>

C<sup>1</sup> E<sup>2</sup>

D<sup>0</sup>

C<sup>1</sup> A<sup>2</sup>

## EXERCISE.

PRIMO.

4.

Count 1    2    3    4 & c.

SECONDO.

# EXERCISE

for the fingers of the right hand.

PRIMO. 5.

SECONDO.

The above exercise should be practised until great rapidity of execution is acquired.

# EXERCISE

for all the Strings.

PRIMO. 6.

SECONDO.

# MAJOR and MINOR MODES.

A series of eight notes either ascending or descending, is called a Scale. The Natural Scale contains five whole tones and two half tones. There are two modes of arranging these tones and half tones, one is termed the Major Mode, and the other the Minor Mode.

## MAJOR SCALE of C.

The Minor Scale differs from the Major, in the arrangement of the tones and half tones as will be seen from the following example:

## MINOR SCALE of A.

The Minor keys are related to the Major.

## TABLE of the PRINCIPAL MAJOR and MINOR SCALES.

C MAJOR relative	
	Second First Fifth First Fifth First Second
A MINOR	
	Third Second First Fifth First Second Third
G MAJOR relative	
	Third Second First Fifth First Second Third
E MINOR	
	Fourth Third Second First Second Third Fourth
D MAJOR relative	
	Fourth Third Second First Second Third Fourth
B MINOR	
	Second First Fifth First Second

\*\* The figures above the notes are for the fingers of the left hand and the figures underneath indicate the frets.

A MAJOR relative

F# MINOR

E MAJOR relative

C# MINOR

F MAJOR relative

D MINOR

Bb MAJOR relative

G MINOR

Eb MAJOR relative

C MINOR

Ab MAJOR relative

F MINOR

### CHROMATIC SCALE.





# COMING THRO' THE RYE.

Allegretto.  
L.H. 

PRIMO. 3.

SECONDO.

7th Fret

*Fine.*

In the above air the dotted notes should be well marked.

# HOOP DE DOODEN DO.

JIG.  
Allegretto.

PRIMO. 4.

SECONDO.

*Fine.*



D.C.



# LIEBER AUGUSTIN.

PRIMO. 7.

SECONDO.

# WHAT CAN THE MATTER BE.

PRIMO. 8.

SECONDO.

A curved line placed between two notes on the same line or space as in the above melody and termed a Tie or Bind serves to lengthen the duration of a note, the second note not being struck.

# RING RING THE BANJO.

PRIMO. 9. *f*

SECONDO.

*ff*

# BROOK VALSE.

PRIMO. 10. *mf*

SECONDO.

*mf*

## HIGHLAND FLING.

PRIMO. 11.

SECONDO.

The first system of music for 'HIGHLAND FLING.' consists of two staves. The top staff is labeled 'PRIMO.' and the bottom 'SECONDO.'. Both are in G major (one sharp) and 4/4 time. The PRIMO part features a melody with various ornaments (circles) and fingerings (1, 2, 3). The SECONDO part provides a harmonic accompaniment with chords and rhythmic patterns.

The second system continues the musical notation for 'HIGHLAND FLING.', showing the PRIMO and SECONDO parts across two staves. The PRIMO part includes a first ending bracket over the final two measures.

The third system continues the musical notation for 'HIGHLAND FLING.', showing the PRIMO and SECONDO parts across two staves. The PRIMO part includes a first ending bracket over the final two measures.

## JUBA DANCE.

PRIMO. 12.

SECONDO.

The first system of music for 'JUBA DANCE.' consists of two staves. The top staff is labeled 'PRIMO.' and the bottom 'SECONDO.'. Both are in G major (one sharp) and 4/4 time. The PRIMO part features a melody with various ornaments (circles) and fingerings (1, 2, 3, 4). The SECONDO part provides a harmonic accompaniment with chords and rhythmic patterns.

The second system continues the musical notation for 'JUBA DANCE.', showing the PRIMO and SECONDO parts across two staves. The PRIMO part includes two first ending brackets labeled '1.' and '2.' over the final two measures.

The figures 1. and 2. placed over a dotted bar as in the above air, indicate that in playing the music the second time, the performer is to omit the bar marked 1. and finish with the bar marked 2.

# THE SNAP.

The Snap is used to facilitate rapid execution by pulling a string with a finger of the left hand. The Snap is indicated by the sign  $\underbrace{\phantom{x}}$  placed under a figure.

EXAMPLES

The first note in each of the above examples is made by the right hand, the second note being made by pulling the finger that was placed down to make the first note, dexterously off the string.

# THE DOUBLE SNAP.

The double Snap is made by pulling a note with the right hand and two following notes by the left.

EXAMPLE

The first note is pulled by the second finger of the right hand with the fourth finger of the left hand stopping the string at the fourth fret. The second note is made by snapping with the fourth finger with the second finger stopping at the second fret; the third note being snapped with the second finger.

# EXERCISE on the SNAP and DOUBLE SNAP.

AIR. My Lodging is on the cold ground.

# GRACE NOTES.

Grace notes are introduced into music by way of embellishment &c. The principal are the Appoggiatura, the Turn, and the Shake.

## The Appoggiatura.

The Appoggiatura is a small note preceding others of the ordinary size. They are of two kinds, long and short. The long Appoggiatura borrows half the value of the principal note.

EXAMPLES

The short Appoggiatura is written differently. It has no fixed value and is played very quickly, so as not to detract from the regular time of the measure.

### EXAMPLES OF SHORT APPOGIATURAS.

## The Turn.

The Turn is either direct or inverted. The direct turn is marked  $\infty$  and the inverted turn  $\text{S}$

### EXAMPLES.

## The Shake.

The Shake which is marked *tr* is played in the following manner. Strike the first note only, with the right hand & the remainder of the passage with the 2<sup>nd</sup> finger of the left hand by hammering on the string while it is vibrating.

### EXAMPLE.

This must be practised carefully in moderate time and increased in rapidity as the pupil acquires flexibility of finger.



# A SELECTION of BREAKDOWNS, JIGS, DANCES &c.

EASILY ARRANGED.



## DUETS FOR TWO BANJOS.

### COON BREAKDOWN.

HERBERT J. ELLIS

PRIMO. 1.

SECONDO.



# SWISS WALTZ.

PRIMO. 2.

SECONDO.

*Fine.*

*D.C. al Fine.*

Detailed description: This block contains the musical score for the first piece, 'SWISS WALTZ'. It is written for two parts: PRIMO and SECONDO. The PRIMO part is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It begins with a '2.' indicating a second ending. The SECONDO part is in bass clef and provides a harmonic accompaniment with chords. The piece concludes with a 'Fine.' marking and a 'D.C. al Fine.' instruction.

# FERN VALSE.

HERBERT J. ELLIS.

PRIMO. 3.

SECONDO.

2. Pos. Barre

2. Pos. Barre

2. Pos. Barre

Detailed description: This block contains the musical score for the second piece, 'FERN VALSE', by Herbert J. Ellis. It is written for two parts: PRIMO and SECONDO. The PRIMO part is in treble clef with a 3/4 time signature and a key signature of two sharps (D# and F#). It features a '3.' indicating a third ending. The SECONDO part is in bass clef. The score includes specific fingering numbers (1, 2, 3) and techniques such as '2. Pos.' (second position) and 'Barre' (barred notes) for the PRIMO part. The piece concludes with a double bar line and a fermata.

# ROSE SCHOTTISCHE.

Tempo di Schottische.

PRIMO.  
4.

SECONDO.

2nd Pos:

2. Pos:

TRIO.

*D.C. al Fine.*

SI, LA STANCHEZZA  
IL TROVATORE.

PRIMO.  
5.  
SECONDO.



# MAY JIG.

HERBERT J. ELLIS.

PRIMO. 8.

SECONDO.

*Fine.*

# MARION POLKA.

HERBERT J. ELLIS.

PRIMO. 9.

SECONDO.



In some pieces the fourth string is tuned to D, one note higher, in order to facilitate execution.

### Tuning for fourth string.

BANJO.



PIANO.



## BALTIMORE PATROL MARCH.

Tune fourth string to D.

HERBERT J. ELLIS.

PRIMO. 12.

SECONDO.



D. S. &






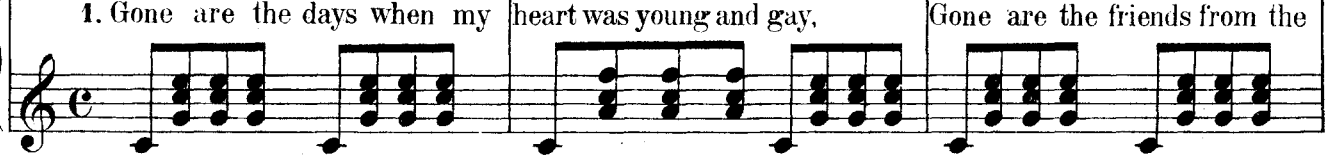
# FAVORITE SONGS, BALLADS & C.

## POOR OLD JOE.

Arranged by HERBERT J. ELLIS.

SYM: 


VOICE:   
 1. Gone are the days when my heart was young and gay, Gone are the friends from the

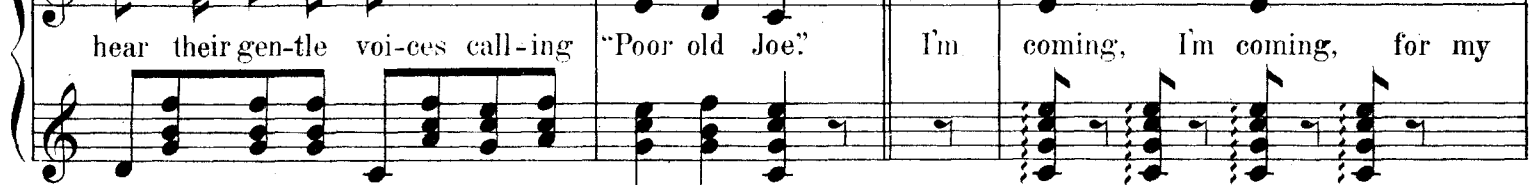
BANJO: 


  
 cot-ton fields a-way; Gone from the earth to a bet-ter land I know, I

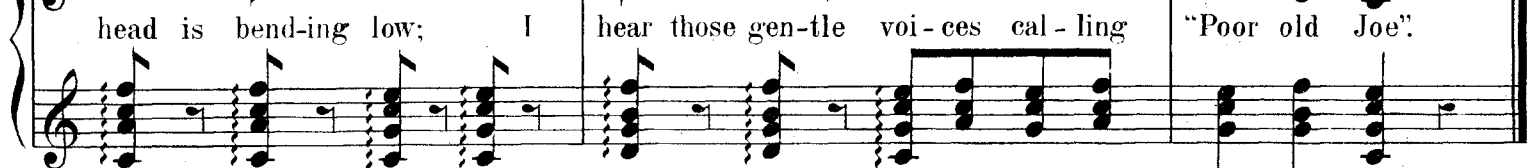


Chorus.

  
 hear their gen-tle voi-ces call-ing "Poor old Joe." I'm coming, I'm coming, for my



  
 head is bend-ing low; I hear those gen-tle voi-ces cal-ling "Poor old Joe."



*D. C. Sym.*

2.

Why do I weep when my heart should feel no pain,  
 Why do I sigh that my friends come not again  
 Grieving for forms now departed long ago,  
 I hear their gentle voices calling "Poor old Joe".

CHORUS. I'm coming, &c.

3.

Where are the hearts once so happy and so free?  
 The children so dear that I held upon my knee,  
 Gone to the shore where my soul has long'd to go,  
 I hear their gentle voices calling "Poor old Joe".

CHORUS. I'm coming, &c.

# BRING BACK THE OLD FOLKS.

Tune Bass to D.

Arranged by HERBERT J. ELLIS.

SYM:

VOICE:

BANJO:

1. Bring back the old folks, Willie darling, Tell them I've waited, till my heart can wait no more;  
 On-ly this favor Willie darling, When at last you reach that far off shore. 'Tis years since I left my dear old  
 mother. Since she gave me her blessing with a tear. Bring back the old folks, Willie darling.

Chorus.  
 Tell them I long to meet them here. Bring back the old folks, Willie, Tell them, I long to meet them  
 here; Promise you'll not forget it dar - ling, When far a-way oh Willie, dear

2.

3.

Say you'll remember, Willie, darling,  
 Give them this letter when you're far across the sea;  
 Warm hearts will greet you, Willie, darling,  
 For you've always been a friend to me.  
 There's one who can tell you how I love her,  
 And soon she will meet me here, I know;  
 But bring back the old folks, Willie, darling.  
 God bless you, wherever you may go.  
 CHORUS. Bring back the old folks, &c.

Write me a letter, Willie, darling,  
 When you are happy in the dear old home once more:  
 I shall be dreaming of you, darling.  
 Sitting at our little cottage door.  
 And then, oh, how gladly will I greet you!  
 For the old folks are coming back to me;  
 Give me your hand, O Willie, darling.  
 I love you, wherever you may go. *bc.*  
 CHORUS. Bring back the old folks, &c.

# OLD FOLKS AT HOME.

Arranged by HERBERT J. ELLIS.

SYM:

VOICE.   
 1. Way down upon the Swa-nee riv-er, Far, far a-way,

BANJO.

There's where my heart is turning ev-er, There's where the old folks stay All up and down the

old cre-a-tion, Sad-ly I roam, Still longing for the old plan-ta-tion,

**Chorus.**

And for the old folks at home All the world is sad and drear-y Ev'-ry-where I

roam, — Oh! darkies how my heart grows weary, Far from the old folks at home. —

2.  
 All round the little farm I wander'd  
 When I was young,  
 Then many happy days I squander'd,  
 Many the songs I sung.  
 When I was playing with my brother,  
 Happy was I.  
 Oh! take me to my dear old mother,  
 There let me live and die.

CHORUS. All the world &c.

3.  
 One little hut among the bushes,  
 One that I love  
 Still sadly to my mem'ry rushes,  
 No matter where I rove.  
 When will I see the bees a humming,  
 All round the comb,  
 When will I hear the banjo strumming,  
 Down in my dear old home.

CHORUS. All the world &c.

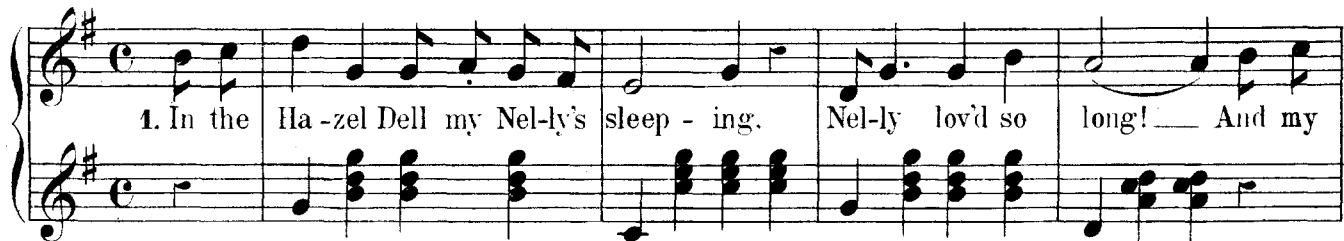
# THE HAZEL DELL.

Arranged by HERBERT J. ELLIS.

SYM:



VOICE.

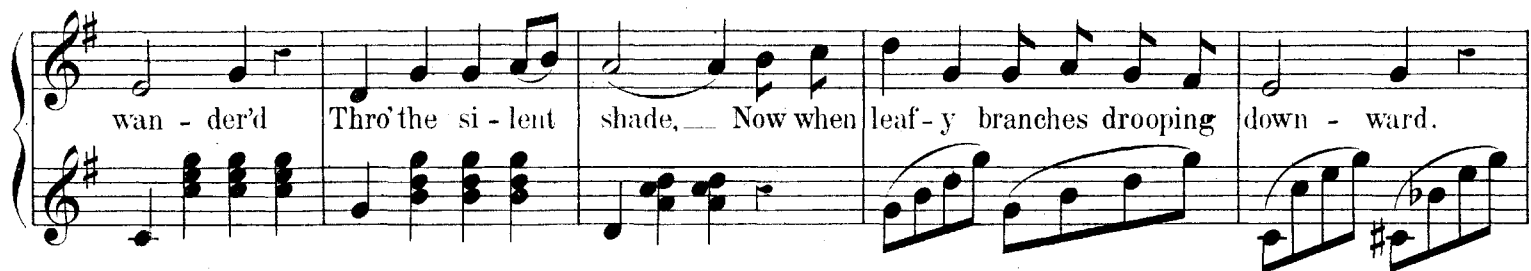


1. In the Ha-zel Dell my Nel-ly's sleep - ing. Nel-ly lov'd so long! — And my

BANJO.



lonely, lonely watch I'm keep - ing, Nelly lost and gone. — Here in moonlight of-ten we have



wan - der'd Thro'the si - lent shade, — Now when leaf - y branches drooping down - ward.

### Chorus.



Litt-le Nel - ly's laid. — All alone my watch I'm keep-ing In the Ha - zel

2 Barre.



dell, — For my dar-ling Nelly's near me sleep - ing, Nel-ly dear, fare - well.

2.

In the hazel dell my Nelly's sleeping,  
Where the flowers wave,  
And the silent stars are nightly weeping  
O'er my Nelly's grave;  
Hopes that once my bosom fondly cherish'd  
Smile no more for me:  
Ev'ry dream of joy, alas, has perish'd  
Nelly dear, with thee.

CHORUS. All alone my watch &c.

3.

Now I'm weary, friendless, and forsaken,  
Watching here alone;  
Nelly, thou no more will fondly cheer me  
With thy loving tone:  
Yet for ever shall thy gentle image  
In my mem'ry dwell,  
And my tears thy lonely grave shall moisten,  
Nelly dear, farewell!

CHORUS. All alone my watch &c.

## NELLY GRAY.

Tune Bass to D.

Arranged by HERBERT J. ELLIS.

SYM: 

VOICE: 

BANJO: 

way, A— sitting and singing by the little cottage door, Where dwelt my lovely Nelly Gray.

Oh! my poor Nelly Gray, they have taken you away, And I'll never see my dar-ling an-y more; I am

*cresc.* sitting by the river and I'm weeping all the day, For you're gone from the old Ken-tucky shore.

2.

When the moon had climb'd the mountain and the stars were shining too,  
 Then I took my lovely Nelly Gray,  
 And I travell'd down the river in my little red canoe  
 While the Banjo so sweetly I did play.  
 Oh my poor Nelly Gray they have taken you away  
 And I'll never see my darling any more.  
 I am sitting by the river and I'm weeping all the day,  
 For you've gone from the old Kentucky shore.

3.

Oh my eyes are getting blinded and I cannot see my way,  
 Hark there's somebody knocking at the door;  
 I hear the Angels calling and I see my Nelly Gray  
 Farewell to my old Kentucky shore.  
 Oh my poor Nelly Gray up in heaven there they say  
 They can never take you from me any more  
 I am coming, coming, coming, as the Angels clear the way  
 Farewell to my old Kentucky shore.

## AULD ROBIN GRAY.

Arranged by HERBERT J. ELLIS.

SYM. *rall.*

VOICE.

BANJO.

1. Young Jamie, lo'ed me weel, and ask'd me for his Bride; But sa - ving a crown, he had naething else beside. To make the crown a Pound my Jamie went to Sea, And the crown and the Pound were baith for me. He had na been gane but a year and a day, When my Faither broke his arm, and our cow was stoln away My Mither she fell sick And Jamie at the Sea, And Auld Robin Gray came a courting to me.

2. 3. *D. C. Sym.*

My Faither could na wark, my Mither could na spin,  
I toil'd day and night, but their bread I could na win;  
Auld Rob maintain'd 'em baith, and wi' tears in his 'e,  
Said, "Jenny, for their sake, O pray marry me;"  
My heart it said nae, for I look'd for Jamie back,  
But the wind it blew hard, and the Ship it was a Wreck,  
The Ship it was a Wreck, why did na Jenny die,  
O why was she spared to cry wae is me.

My Faither urg'd me sair, my Mither did na speak,  
But she look'd in my face, till my heart was like to break  
Sa they gied him my hand, but my heart was on the Sea  
And Auld Robin Gray was a gude Mon to me:  
I had na been a Wife, of weeks but only four,  
When sitting sae mournfully ae evening at the door,  
I saw my Jamie's wraith, for I could na think it he,  
Till he said "I'm come hame, love, to marry thee".

4.

O sair did we greet, and mickle did we say,  
We took but one kiss, and we tore oursels away;  
I wish that I were dead, but I'm no like to die,  
How long shall I live to cry "wae, wae's me".  
I gang like a Ghaist, and downa like to spin;  
I dare na think on Jamie, for that would be a sin,  
But I'll e'en do my best a gude Wife to be,  
For Auld Robin Gray is aye kind to me.

## KATE KEARNEY.

Arranged by HERBERT J. ELLIS.

VOICE.  Oh did you not hear of Kate Kearney. She

BANJO. 

 lives on the banks of Killarney From the glance of her eye, Shun dan-ger and fly, For

 fa - tal's the glance of Kate Kearney. For that eye is so modest-ly

 beam - ing, You ne'er think of mischief she's dreaming. Yet Oh! can I tell, how

 fa - tal the spell That lurks in the eye of Kate Kear - ey.

Oh! should you e'er meet this Kate Kearney  
 Who lives on the banks of Killarney,  
 Beware of her smile for many a wile,  
 Lies hid in the smile of Kate Kearney.  
 Tho' she looks so bewitchingly simple,  
 Yet there's mischief in every dimple,  
 And who dares inhale, her sighs spicy gale,  
 Must die by the breath of Kate Kearney.



## NELLY WAS A LADY.

Arranged by HERBERT J. ELLIS.

SYM. 

VOICE. 

BANJO. 

1. Down on the Missi-sip-pi float - ing. Longtime I trappel on de way,  
All night de cot-ton wood a to - ting. Sing for my true lub all de day.

Nelly was a la-dy, Last night she died, Toll the bell for lub-ly Nell, my dark Virginny bride.

2.

Now I'm unhappy, and I'm weeping,  
Can't tote de cotton wood no more;  
Last night while Nelly was a sleeping,  
Death came a knocking at the door.  
Nelly was a lady,&c.

3.

When I saw my Nelly in de morning,  
Smile till she open'd up her eyes,  
Seem'd like de light ob day a dawning,  
Jist fore de sun begin to rise.  
Nelly was a lady,&c.

4.

Close by de margin ob de water,  
Whar de lone weeping willow grows,  
Dar lib'd Virginny's lubly daughter,  
Dar she in death may find repose  
Nelly was a lady,&c.

5.

Down in de meadow 'mong de clober  
Walk wid my Nelly by my side;  
Now all dem happy days are ober,  
Farewell, my dark Virginny bride.  
Nelly was a lady,&c.

# DIP ME IN THE GOLDEN SEA.

(Negro Camp Meeting Hymn.)

Arranged by HERBERT J. ELLIS.

Tune fourth string to D.

SYM: 

VOICE:  1. Oh I long for to reach dat heben-ly shore, To dip in de Gol-den

BANJO: 

 Sea; To meet old Pe-ter a standing in de door, To dip in de Gol-den Sea. He'd

 say to me, "Ah, how do you do? Come sit right yonder in de ive-ry pew; Oh, good colored people, go

Barre 2. Pos:

Chorus.

 clar clean through, To dip in the gol-den sea: Den dip me, dip me, Sisters, you an'

 me, Come get in de boat. For we're all gwine float, For to dip in de Gol-den Sea.

2.

Oh, we'll all ride behind a silver-white steed  
 To dip in de Golden Sea;  
 And every one a Baptist, an' no other creed,  
 To dip in de Golden Sea;  
 Den I look down on de world below,  
 And watch you niggers a shovling snow,  
 While angel fishes dey nip my toe,  
 To dip in de Golden Sea.

CHORUS. Den dip me, &c.

3.

In de moonlight, oh, dar I'll lay on my back,  
 To dip in de Golden Sea;  
 As happy as a clam when de tide am slack,  
 To dip in de Golden Sea;  
 When I get dar I'll wear white wings;  
 Have a crown on head with lots of other things;  
 And shout hallelujahs and the big choir sing,  
 To dip in de Golden Sea.

CHORUS. Den dip me, &c.

# THE ANGEL'S WHISPER.

A superstition prevails in Ireland, that when a child smiles in its sleep it is talking to Angels.

Sam! Lover.

Arranged by HERBERT J. ELLIS.

VOICE. BANJO.

3<sup>rd</sup> Barre 6<sup>th</sup> Pos. §

1.A ba - by was sleep-ing, Its mo - ther was weep-ing, For her

hus - band was far on the wild ra-ging sea, And the tem - pest was swel-ling Round the

fisher - man's dwel-ling And she cried "Dermot, dar - ling, Oh! come back to me.

3.B. 6.P. §

2.

Her beads while she number'd, the baby still slumber'd  
 And smiled in her face as she bended her knee;  
 "Oh! bless'd be that warning, my child, thy sleep adorning,  
 For I know that the Angels are whispering with thee."

3.

And while they are keeping bright watch o'er thy sleeping,  
 Oh pray to them softly my baby with me  
 And say thou wouldst rather they'd watch o'er thy father  
 For I know that the Angels are whispering with thee.

4.

The dawn of the morning saw Dermot returning,  
 And the wife wept with joy her babe's father to see,  
 And closely caressing her child with a blessing  
 "Said I know that the Angels were whispering with thee."

# PART II.

## EXERCISES

### FOR RAPID SHIFTING.

5. Pos. Barré

12.P. B.

12.P.

5. Pos. B.

12.P. B.

12. Pos.

8.P.

The foregoing must be practised until the Student can play it easily.

12.P. 8.P. 5.B. 1.P. 10. Barré 12.B. 7.P. 3.P.

5. Barré 8. Pos. 12. Pos. 17. Barré

2.P. 3.P. 5.P. 6.P. 8.P. 8.P. 6.P. 5.P. 3.P. 2.P.

## THE VIBRATION SLUR AND SLIDE.


The **Slur** (—) indicates that the notes over which it is placed are to be played evenly and connectedly; but in Banjo playing it is produced by the left hand whilst the string is in vibration.

EXAMPLE: 

Pull the first note with the right hand; then, whilst the string is vibrating put down the required finger of the left hand with sufficient force to produce the next note without the aid of the right hand.

The Slur in descending is generally played by snapping.

The **Slide** is effected by sliding up the string with the finger already in use, and stopping abruptly on the required fret.

EXAMPLE: 

## EXERCISES.

### WALTZ.



## WALTZ.

HERBERT J. ELLIS.

The musical score consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a steady eighth-note pattern. The word "Slide" is written below the first staff. Fingering numbers (4, 1, 4) are placed above certain notes. The second and third staves continue the melody, also featuring "Slide" markings and fingering numbers.

## HARMONICS.

On the Banjo, as on other stringed instruments, beautiful bell-like tones are produced termed Harmonics. These notes are made by laying a finger of the left hand very gently across the strings at the proper frets, just touching, without pressing them on the fingerboard. Harmonic tones may be produced at any fret, but the principal are found on the 5<sup>th</sup> 7<sup>th</sup> 12<sup>th</sup> and 24<sup>th</sup> frets. The Harmonics produced at the 5<sup>th</sup> fret sound two octaves above the open strings, at the 7<sup>th</sup> fret a fifth above, at the 12<sup>th</sup> fret an octave above, and at the 24<sup>th</sup> fret (same as at the 5<sup>th</sup> fret) two octaves above. The Harmonics sound an octave higher than written.

Tune Bass to D.

EXAMPLE:

The musical example shows a single staff in treble clef with a key signature of one sharp (F#). It is divided into four sections: "Open Notes" (four notes on the open strings), "Har: 12<sup>th</sup> fret" (two notes), "Har: 7<sup>th</sup> fret" (two notes), and "Har: 5<sup>th</sup> fret" (two notes). The notes are written on a single line, representing the pitch of the harmonics.

The abbreviation Har: placed over notes indicates the Harmonic tones.

## TREMOLLO PLAYING.

The Tremolo is produced by striking the string backward and forward with the first finger of the right hand. This must be done with great rapidity and will require considerable practice.

The lower notes are played with the thumb as an accompaniment to the melody.

### EXERCISES.

Much more effect is obtained by playing with expression and the Student should well practice the following exercise.

# UNE PENSÉE FUGITIVE.

HERBERT J. ELLIS

Two staves of musical notation in treble clef, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of eighth and sixteenth notes with slurs and ties. A wavy line above the staff indicates a tremolo effect. The second staff continues the melody, also featuring a wavy line and a '3.P.' marking above the first measure.

Extract from Home Sweet Home.\*)

Two staves of musical notation in treble clef, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of eighth and sixteenth notes with slurs and ties. A wavy line above the staff indicates a tremolo effect. The second staff continues the melody, also featuring a wavy line and a '5.P.B.' marking above the first measure.

# MOVEMENT IN WALTZ TIME.

Tune Bass to D.

HERBERT J. ELLIS

Four staves of musical notation in treble clef, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of quarter and eighth notes with slurs and ties. A wavy line above the staff indicates a tremolo effect. The subsequent staves continue the melody, each featuring a wavy line and a '2.' marking above the first measure.

\*) Published in Ellis' Banjo Album No 1 Price 1/6 d net.



## ROLLING PLAYING.

This pretty and effective style of playing requires a fair amount of practice to perform properly; and the Student, by diligently practising the following exercises will readily acquire the execution of the "Roll" and be able to introduce it into accompaniments and solos at pleasure.

### EXERCISES.

The exercises are arranged in four staves, each in 2/4 time. The first two staves feature eighth-note patterns with slurs and accents, including a triplet in the first measure. The last two staves feature similar patterns with slurs and accents, also including a triplet in the first measure.

The above exercises contain four of the principal movements in rolling, and must be practised until great rapidity and flexibility of finger is obtained.

### POLKA MOVEMENT.

Allegretto.

HERBERT J. ELLIS.

The Polka Movement is written in 2/4 time. It begins with a triplet of eighth notes. The piece consists of several measures of eighth-note patterns with slurs and accents. It concludes with a repeat sign followed by two endings, labeled '1.' and '2.', each containing eighth-note patterns.

# WALTZ MOVEMENT.

Tempo di Valse.

HERBERT J. ELLIS.

Following is an example of the introduction of the roll in accompaniments a very pretty effect when dexterously played.

## SWANEE RIVER.

It is not necessary to write the rolling in the accompaniments as it is in a great measure optional, and it would have the disadvantage of making the music appear much more difficult than it really is, and some performers introduce it with good effect while others would do better to leave it out altogether and play the ordinary accompaniment.

## THIMBLE PLAYING.

Playing by means of a thimble placed on the first finger of the right hand enables the Performer to obtain a much louder tone which is very effective in playing march movements &c. accompanied by the Piano, or Orchestra.

Only the first finger and thumb of the right hand is used in this style of playing. The strings are not pulled up, but struck down with the thimble which is placed over the fingernail of the first finger.

### EXERCISES.

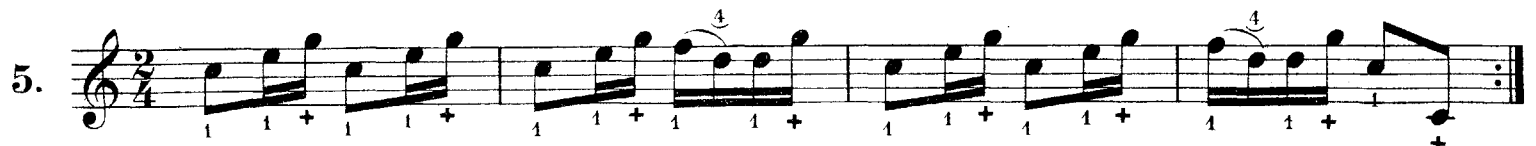
1. 

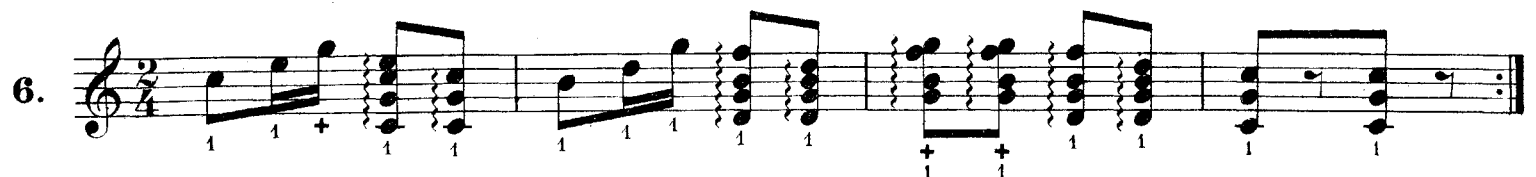
In the above exercise the first finger and thumb must come down at the same time. In striking the first note, the second note being pulled with the thumb immediately after.

2. 

3. 

4. 

5. 

6. 

## EXAMPLES OF THIMBLE PLAYING.

Extract from the Advance March.

HERBERT J. ELLIS.



Extract from the Cleveland March.

HERBERT J. ELLIS.



## THE THIMBLE "ROLL".

Following is the Thimble Roll for March playing which must be introduced at the discretion of the performer.



Extract from the Carolina March.

HERBERT J. ELLIS.



\*\*\* Each of the above marches are published with Pianoforte and Banjo accompaniments price 1/6d

# A SELECTION OF POPULAR AIRS, OPERATIC AND OTHER MELODIES

ARRANGED AS SOLOS FOR THE BANJO

with

PIANOFORTE ACCOMPANIMENTS.



## BLUE BELLS OF SCOTLAND.

Arranged by HERBERT J. ELLIS.

PIANO. *p*

The first system of piano accompaniment consists of two staves. The right hand plays a melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The left hand plays a rhythmic accompaniment in bass clef, primarily using eighth and sixteenth notes. The piece begins with a piano (*p*) dynamic marking.

BANJO. Tune 4<sup>th</sup> String to *D*.

The second system features a Banjo part on a single staff and a Piano accompaniment on two staves. The Banjo part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It includes a specific instruction: "Tune 4<sup>th</sup> String to *D*." The piano accompaniment continues from the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

2<sup>nd</sup> Pos: 2<sup>nd</sup> Pos:

The third system continues the Banjo and Piano accompaniment. The Banjo part includes two "2<sup>nd</sup> Pos:" (second position) markings, indicating changes in fretting. The piano accompaniment continues with its melodic and harmonic parts, maintaining the same key signature and time signature.

2nd Pos: ..... 2nd Pos: 4

VARIATION.

2nd Pos: 4 2nd Pos: 4

3 1 2 3 1 1 1 2nd Pos: 4

# DEAD MARCH.

Handel.

Arranged by HERBERT J. ELLIS.

*Molto largo.*

BANJO. *p* Slide Slur Slide

PIANO. *p*

*trem:*.....

*trem:*.....

mf

mf

f

S. Pos:

f

7. B.

5. P.

5. P.

5. P.

7. P.

ff



# SAND JIG.

Composed by HERBERT J. ELLIS.

Tune 4<sup>th</sup> string to D.

BANJO. *mf*

PIANO. *f* *mf*



*Fine.*

*ff* *p* *ff*


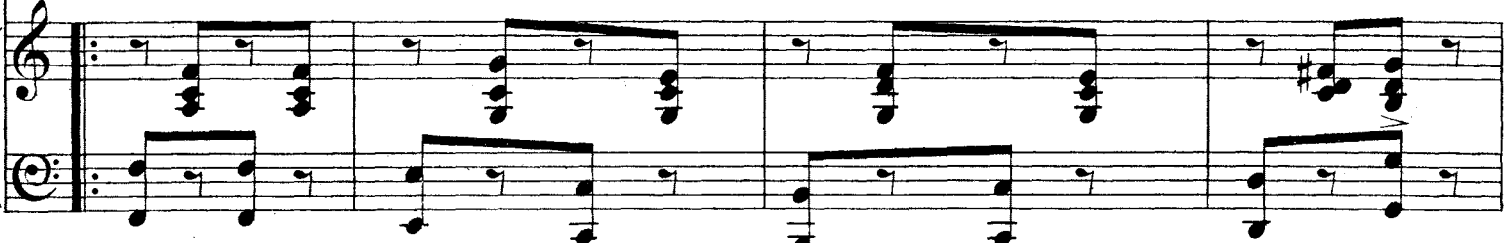
*p* 1. 2. *D.C. al Fine.*



# JOSIE BREAKDOWN.

Composed by HERBERT J. ELLIS.

BANJO.   
PIANO. 


10. B. 5. P.   


10. B. 5. P.   


# THE PARK CRESCENT MARCH.

Composed by C. B. BURNAND.

Arranged by HERBERT J. ELLIS.

BANJO.

PIANO.

The first system of the score features a Banjo part on a single staff in 6/8 time, characterized by a rhythmic pattern of eighth and sixteenth notes. The Piano accompaniment is shown in two staves: the upper staff uses a treble clef and the lower staff uses a bass clef, both in 6/8 time. The piano part consists of a steady accompaniment of chords and single notes.

The second system continues the Banjo and Piano parts. The Banjo part maintains its rhythmic pattern, while the piano accompaniment provides harmonic support with consistent chordal textures.

The third system introduces a key change, indicated by a sharp sign (#) on the notes in the Banjo part. The piano accompaniment also reflects this change with altered chord voicings.

The fourth system concludes the piece, featuring a final cadence in the Banjo part and a sustained piano accompaniment.

The first system of music consists of three staves. The top staff is a single treble clef containing a melodic line with eighth and sixteenth notes. The bottom two staves form a grand staff (treble and bass clefs) with a rhythmic accompaniment of chords and single notes.

The second system continues the musical notation from the first system. It concludes with a double bar line and the word "Fine." written in italics.

The third system continues the musical notation, maintaining the same structure of a treble clef staff and a grand staff accompaniment.

The fourth system continues the musical notation, showing further development of the melody and accompaniment.

The fifth system concludes the piece. It features a measure with a circled "5. Pos." above it, indicating a fifth ending. Below this measure, the instruction "D.C. al Fine." is written in italics. The system ends with a double bar line.

# AUTUMN LEAVES.

## GAVOTTE.

Tempo di Gavotte.

Composed by HERBERT J. ELLIS.

BANJO. *6. Pos:* *8. Pos:* *6.F.* *1.* *2.* *Fine.*

PIANO. *1.* *2.*

*D. C.*  
*then to Trio.* **TRIO.** *5. Pos:.....*

*5. Pos:.....* *5. Pos:.....* *5. Pos:.....* *D. C. al Fine.*

# AH, CHE LA MORTE.

From  
IL TROVATORE.

Arranged by HERBERT J. ELLIS.

BANJO. 2. Barré

PIANO. 2. Barré

6. Pos: Barré 2. Pos: 2. Barré 1. Pos: 2. Pos: 5. Pos: 1. Pos:

4 4 6.P.B. 6.B. 3. Pos: 2. Barré

4 4 6.P.B. 6. Barré 3. Pos:

2. Barré 2. Barré 5. Pos:

# THE GUARD MARCH.

FOR THIMBLE.

HERBERT J. ELLIS.

## INTRODUCTION.

BANJO. *ff*

PIANO. *ff*

## MARCH.

8. Pos: ..... 7. Pos: ..... 8. Pos: .....

\* \* \* The above March can be had arranged by the Author for Banjo and Orchestra.

ELLIS's thorough school for the Banjo.

3. Pos: ..... 3. Barré..... 3.Pos: Barré..... 3. Pos: ..... 7. Pos:

7.Pos: Barré ..... 6.Pos: ..... 5. Barré.....

6.P. ..... 6.Pos:

5. Barré ..... 6.Pos:

*Fine.*



5 Pos: 7. P. B. 13. P. 11. P. 10. B. 8. B. 5. Pos:

The first system of music consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with various fingerings and positions indicated above it: '5 Pos:' (measures 1-4), '7. P. B.' (measures 5-8), '13. P.' (measure 9), '11. P.' (measure 10), '10. B.' (measure 11), '8. B.' (measure 12), and '5. Pos:' (measures 13-16). The grand staff provides harmonic accompaniment with chords and bass line.

5. Pos: 7. P. B. 8. Pos:

The second system of music continues the piece. The treble staff has '5. Pos:' (measures 17-20), '7. P. B.' (measures 21-24), and '8. Pos:' (measures 25-28) indicated above it. The grand staff continues with accompaniment.

1. Pos:

The third system of music features '1. Pos:' (measures 29-32) indicated above the treble staff. The grand staff continues with accompaniment.

The fourth system of music continues the piece with melodic and harmonic development in both the treble and grand staves.

D.C. al Fine

The fifth and final system of music concludes the piece. It includes the instruction 'D.C. al Fine' (Da Capo al Fine) above the treble staff. The system ends with a double bar line and repeat signs (S) in both the treble and bass staves.

# THE LAST ROSE OF SUMMER.

Larghetto.

BANJO.

PIANO.

The musical score is arranged in four systems, each with a Banjo staff and a Piano staff. The Banjo part is written in treble clef with a 3/4 time signature. The Piano part is written in grand staff (treble and bass clefs) with a 3/4 time signature. The tempo is marked 'Larghetto'. The score includes various technical instructions for the Banjo player, such as '8. Pos.', '5. Pos. Barré', '5. Barré', '8. Pos.', '5. P. B.', '5. B.', '8. P.', '5. P. B.', '5. B.', '9. P. B.', '6. P. 5. P.', '8. P.', '5. P. B.', '5. B.', and 'Slide'. The Piano part features a dynamic marking 'p' at the beginning and provides harmonic accompaniment for the Banjo melody.


# TWILIGHT. SCHOTTISCHE.


HERBERT J. ELLIS.

Tempo di Schottische.

BANJO. 

PIANO. 

BANJO. 

PIANO. 

BANJO. 

5. Pos: Barré 7 Barré..... 7. Pos:.....

PIANO. 

BANJO. 

5. Pos: Barré 7. Barré..... 7. Pos: *D.C.*  
*then to Trio.*

PIANO. 

TRIO.

5. Pos: ..... 7. Pos: Barré ..... 8. Pos: ..... 10. Barré .....

5. Pos: ..... 7. Pos: Barré ..... 8. Pos: ..... 5.P.B. .... 1. .... 2. ....

1. .... 2. .... Fine.

# ON YONDER ROCK.

From  
FRA DIAVOLO.

Arranged by HERBERT J. ELLIS.

The musical score is arranged in four systems. The first system features a Banjo part (top staff) and a Piano part (bottom two staves). The Banjo part begins with a *p* dynamic and includes a measure marked "5. B." with a complex chordal figure. The Piano part starts with a *p* dynamic and features a flowing eighth-note accompaniment. The second system continues the Banjo and Piano parts. The third system introduces a new section for the Banjo, marked "8. Pos:" and "4. Pos:", with a *ff* dynamic. The Piano part continues with a similar accompaniment. The fourth system concludes the piece, with the Banjo part marked "5. B." and "8. Pos:" and the Piano part ending with a *p* dynamic.

# KILLARNEY JIG.

Arranged by HERBERT J. ELLIS.

Fourth string tune to *D*.

BANJO.

PIANO.

# THE DRAGOON GALOP.

Composed by HERBERT J. ELLIS.

PIANO.

Musical notation for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. It includes dynamic markings for *f* and *ff*, and a triplet of eighth notes in the treble.

BANJO.

Tempo di Galop.

PIANO.

Musical notation for the Banjo and Piano accompaniment. The Banjo part is in a 4/4 time signature and includes a triplet of eighth notes. The Piano part is in a 2/4 time signature and includes a dynamic marking of *p*. Both parts feature repeat signs.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) with a 2/4 time signature.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) with a 2/4 time signature. It includes dynamic markings for *f* and *ff*.Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) with a 2/4 time signature. It includes dynamic markings for *f* and *ff*.

The first system of music consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth-note patterns and some chords. The grand staff provides a piano accompaniment with chords and a bass line.

The second system continues the piece. It features a treble clef staff with a melodic line and a grand staff for piano accompaniment. Above the treble staff, there are markings for "6. Pos." and "8. Pos." with dotted lines indicating specific positions. The system concludes with the word "Fine." in the treble staff.

The third system continues the piece. It features a treble clef staff with a melodic line and a grand staff for piano accompaniment. Above the treble staff, there are markings for "7. Pos." and "3. Pos." with dotted lines indicating specific positions.

The fourth system continues the piece. It features a treble clef staff with a melodic line and a grand staff for piano accompaniment. Above the treble staff, there is a marking for "7. Pos." with a dotted line indicating a specific position.

The fifth system continues the piece. It features a treble clef staff with a melodic line and a grand staff for piano accompaniment. Above the treble staff, there is a marking for "3. Pos." with a dotted line indicating a specific position. The system concludes with the instruction "D.C. then to Trio." in the treble staff.



TRIO.

5. Pos: ..... 5. Pos: ..... 6. Pos: .....

The first system of the Trio section consists of three staves. The top staff is a treble clef with a 5/4 time signature. It contains a melodic line with several triplets and slurs. Above the staff, there are three position markings: "5. Pos:", "5. Pos:", and "6. Pos:". The piano accompaniment is shown in two staves below, with chords and rhythmic patterns.

8. Pos: ..... 4. Pos: .....

The second system continues the Trio section. The top staff has a treble clef and 5/4 time signature. It features melodic lines with triplets and slurs. Position markings "8. Pos:" and "4. Pos:" are placed above the staff. The piano accompaniment is in two staves below, including some dynamic markings like accents (>>>).

4. Pos: ..... 6. Pos: Barré 8. Pos: ..... 5. Pos: .....

The third system of the Trio section. The top staff is a treble clef with 5/4 time signature. It includes melodic lines with triplets and slurs. Position markings "4. Pos:", "6. Pos: Barré", "8. Pos:", and "5. Pos:" are above the staff. The piano accompaniment is in two staves below, with some dynamic markings.

5. Pos: .....

*D.C. & al Fine.*

The fourth and final system of the Trio section. The top staff is a treble clef with 5/4 time signature. It contains melodic lines with triplets and slurs. A position marking "5. Pos:" is above the staff. The piano accompaniment is in two staves below. The system concludes with the instruction "D.C. & al Fine." and a double bar line.

# SWANEE RIVER JIG.

Arranged by HERBERT J. ELLIS.

BANJO.

PIANO.

ELLIS's thorough school for the Banjo.

# DAISY SCHOTTISCHE.

Tempo di Schottische.

HERBERT J. ELLIS.

BANJO.

PIANO.

5. Pos: *Fine.*

2. Pos: 2. Barré

2. Pos: 2. Pos: 2. Pos: 2. Barré *D.C.*

TRIO.

2.B. 2PB. 2.B.

The first system of the Trio section features a treble clef staff with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a slur. The piano accompaniment consists of two staves: the right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. The key signature has one sharp (F#).

1.P.B.

The second system continues the Trio section. The treble clef staff features a triplet of eighth notes (G4, A4, B4) marked with a '3' and a slur. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The key signature remains one sharp.

The third system of the Trio section shows the treble clef staff with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a slur. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The key signature remains one sharp.

The fourth system concludes the Trio section. The treble clef staff features a triplet of eighth notes (G4, A4, B4) marked with a '3' and a slur. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The key signature remains one sharp. The system ends with the instruction "D.C. al Fine." in the right margin.

# NOW LET THE TRUMPET.

IL TROVATORE.

X

BANJO.

PIANO.

*f*

*ff*

4. Barré 4. Pos: Barré 7. Barré 7. Pos: Barré

*f*

# THE CARNIVAL OF VENICE.

WITH VARIATIONS.

Adapted and arranged by HERBERT J. ELLIS.

BANJO.

PIANO.

VAR. 1.

The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The melody begins with a half note chord, followed by a series of eighth and sixteenth notes.

VAR. 2.

The second system continues the piece with a treble clef staff and a grand staff. The melodic line features various fingerings (1, 2, 3, 4) and includes a double bar line. The accompaniment consists of chords and single notes.

The third system continues the piece with a treble clef staff and a grand staff. The melodic line features various fingerings (1, 2, 3, 4) and includes a double bar line. The accompaniment consists of chords and single notes.

The fourth system continues the piece with a treble clef staff and a grand staff. The melodic line features various fingerings (1, 2, 3, 4) and includes a double bar line. The word "Har." is written above the staff. The accompaniment consists of chords and single notes.


The fifth system concludes the piece with a treble clef staff and a grand staff. The melodic line features various fingerings (1, 2, 3, 4) and includes a double bar line. The word "Har." is written above the staff. The piece ends with a fortissimo (*ff*) dynamic marking and the word "Fine." written above the staff. The accompaniment consists of chords and single notes.




# PEARL POLKA.

Arranged by HERBERT J. ELLIS.

BANJO.



PIANO.



*Fine.*



*D.C. al Fine.*

\* List No 1. \*

# Thematic List of Banjo Solos.

PUBLISHED BY

## JOHN ALVEY TURNER.

33, Bishopsgate Street, Within E.C. & 39, Oxford Street. W.

SKIPPING ROPE DANCE.

Herbert J. Ellis.



DULCIE GAVOTTE.

H. Wackerbarth.



FAVORITE POLKA.

Herbert J. Ellis.



TELEGRAPH GALOP.

F. G. Chapman.



WELLINGTON MARCH.

Herbert J. Ellis.



POST HORN GALOP.

H. Koenig.



SILVER MOONBEAMS VALSE.

Herbert J. Ellis.



HASLEMERE POLKA-MARCH.

Herbert J. Ellis.



LENTON WALTZ.

R. Heath.



Each is full music size and has Accompaniments for 2<sup>nd</sup> Banjo or Pianoforte.

PRICE 2/- EACH NET.

List No 2.

# Thematic List of Banjo Solos.

PUBLISHED BY

## JOHN ALVEY TURNER.

33, Bishopsgate Street, Within E.C. & 39, Oxford Street, W.

CROMARTIE POLKA MARCH.

R. Heath.



SUMMER FLOWERS VALSE.

Herbert J. Ellis.



HAMILTON POLKA MARCH.

Henry Austen.



BELL WALTZ.

Herbert J. Ellis.



KITTEN WALTZ.

A. Rigby Turner.



RICHMOND MARCH.

Herbert J. Ellis.



CICELY GAVOTTE.

Henry Austen.



RUBY POLKA MARCH.

Herbert J. Ellis.



DRAGOON GALOP.

Herbert J. Ellis.



Each is full music size and has Accompaniments for 2<sup>nd</sup> Banjo or Pianoforte.

PRICE 2/- EACH NET.

List No 4.

# Thematic List of Banjo Solos.

PUBLISHED BY

## JOHN ALVEY TURNER.

33, Bishopsgate Street, Within E.C. & 39, Oxford Street, W.

DOMINO POLKA.

Henry Austen.



PHYLLIS GAVOTTE.

Herbert J. Ellis.



MAGIC SPELL WALTZ.

J. E. Henning



QUEEN'S GRAND MARCH.

Herbert J. Ellis.



DANSE FANTASTIQUE.

Herbert J. Ellis.



BLAKE'S GRAND MARCH.

Arr: by B. Doubleday.



RAINBOW POLKA.

Herbert J. Ellis.



WAYFARER'S WALTZ.

S. S. Stewart.



BLANCHE (Graceful Danse)

Herbert J. Ellis.



Each is full music size and has Accompaniments for 2<sup>nd</sup> Banjo or Pianoforte.

PRICE 2/- EACH NET.

List No 6.

# Thematic List of Banjo Solos.

PUBLISHED BY

## JOHN ALVEY TURNER.

33, Bishopsgate Street, Within E.C. & 39, Oxford Street, W.

TILLEY'S "BARN DANCE".

Arthur Tilley.



AUTUMN LEAVES GAVOTTE.

Herbert J. Ellis.



IVOR SCHOTTISCHE.

A. Vowles Reeves.



LEXINGTON GALOP.

Herbert J. Ellis.



MURIEL VALSE

Herbert J. Ellis.



WILL O' THE WISP SCHOTTISCHE.

J. Mountfort.



BEAU MONDE POLKA.

Herbert J. Ellis.



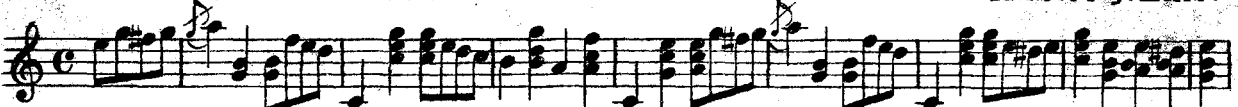
SKIRT DANCE.

Arthur Tilley.



LES ROSES GAVOTTE.

Herbert J. Ellis.



Each is full music size and has Accompaniments for 2<sup>nd</sup> Banjo or Pianoforte.

PRICE 2/- EACH NET.