

H. C. DOBSON.

DOBSON'S UNIVERSAL

BANJO



INSTRUCTOR

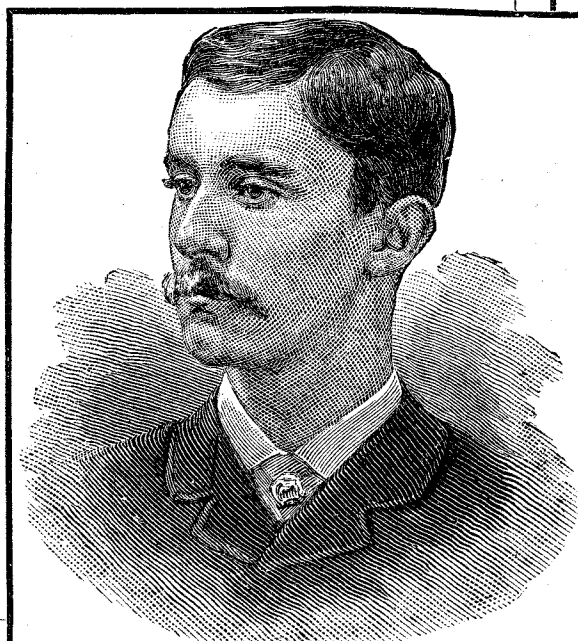
BY

HENRY C. DOBSON,

and **G. CLIFTON DOBSON.**

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DITSON & CO.,

BOSTON, NEW YORK AND PHILADELPHIA.



G. CLIFTON DOBSON.

Home Musical Library.

List 1. -- Books of Vocal Music.

The following books embrace nearly, if not all, the really good and popular music that has ever been published in sheet music form. The immense stock which the publishers carry, includes all the salable music, and their facilities for the compilation of books of this nature, together with the experience and knowledge of those used to handling music in this form, give them extraordinary advantages in making a selection of those which will prove most popular, of lasting merit, and of an acceptable nature.—Each book of the HOME MUSICAL LIBRARY contains from 200 to 250 pages, of full sheet music size. All accompaniments may be played either on the Piano or Reed Organ. **Price of each book: in boards, \$2.00; in cloth, \$2.50; full gilt, \$3.00.**

The Sunshine of Song.

This book, comprising some 200 pages, and 63 songs, was published in the winter of 1877-78, and the variety of songs, in many cases with choruses, which can be found here, seem to be well suited to the popular taste, which is ever eager for something fresh, new and entertaining. We think that this book fills the bill very acceptably.

CONTENTS.

Ah! this heart with joy. Little old cabin.
Bonnie Jean. Lonely, oh, so lonely!
Ehime again. Nancy Lee.
Close your eyes tenderly. Nearer, sweet lips.
Cow bells in the lane. Old home.
Darling, let me dream again. Only a flower.
Don't let my mother die. Speak softly.
Early in the mornin'. Sweet Robin.
"Yes like violets. 'Tis home.
Is there room in heaven? Weep not, Mother.
and 45 others.

Beauties of Sacred Song.

This is a brilliant addition to the Home Musical Library, and comprises a wealth of "sacred song" by such composers as Handel, Abt, Gounod, Sullivan, Thomas, Pinsuti and others. There are 53 pieces, with piano accompaniment, and may be played on the organ if desired. There are:—

There's a green hill far away. Safe home at last.
Above the Stars. Angels' Greeting.
Angels ever bright. He wipes the tears from every eye.
Palm branches. Thine be the kingdom
No Crown without a Cross. O rest in the Lord.

Moore's Irish Melodies.

By a felicitous combination of the forces of the poet Moore, and the composer Stevenson, the best types of the songs of Ireland have been collected and arranged in a pleasing form, and have become justly celebrated. They have been largely translated into foreign languages, and wherever played or sung, are especially noteworthy for the pure, sweet English, set to music, whose harmony of sound and action proclaim the work of a skilled master.

CONTENTS.

Come o'er the sea. Oh, breathe not his name!
Come rest in this bosom. Origin of the harp.
Farewell to my harp. Rich and rare were the
Has sorrow thy young days gems.
shaded. The harp that once thro'.
I'd treasure the hopes. The 'last rose of summer.
I saw from the beach. The meeting of the waters.
Let Erin remember. The valley lay smiling.
Love's young dream. The minstrel boy.
Nora Creina. The Shamrock.
and 95 others.

Gems of English Song.

232 LARGE PAGES. 80 SONGS, DUETS, &c. A hasty glance at the choice specimen titles of its contents here appended will be sufficient proof of the sterling character of this very nice collection—by all considered the finest yet issued. It has recently been revised and enlarged.

CONTENTS.

Ah! if thou couldst know. Let me dream again.
Angels ever bright and Nancy Lee.
fair. Nazareth.
Bells of Aberdovy. One morning.
Bride Bells. Ring on, sweet Angelus.
Beautiful bird, sing on. Ruby.
By the blue sea. Sing, Smile, Sleep.
Consider the lilies. Speak to me.
Douglas I tender and true. Tender and true.
Fly forth, O gentle dove. Twickenham Ferry.
Hour of sweet repose. Welcome, pretty prim-rose.
I am weary with rowing. rose.
I love my love in the morning. Who's at my window?
German Wedding Song.
and 55 others.

The World of Song.

A book of 250 large pages, embracing a world of variety, from the pens of such well-known composers as Millard, Engelbrecht, Abt, Sullivan, Danks, Bishop, Webster, Blake, Pinsuti, Foster, Brockway, Pratt, Mollo, Campana, Claribel, Hunt, Hawthorne, and others of equal reputation.

It contains a host of sparkling little gems.

PART OF THE CONTENTS.

And eyes will watch for Heart bowed down.
thee. Kissing through the bars.
And so will I. Little brown cot.
Angels whisper good-night. Maggie's answer.
Beautiful Lena. Massa's in the cold ground.
Beautiful love. Mistletoe bough.
Bloom is on the rye. Mother says I must n't.
Breathe again those sweet words. My heart's best love.
and 80 others.

Operatic Gems.

In this book of 223 pages will be found a very beautiful collection of the choicest operatic gems, taken from the most popular operas and arranged for parlor use. It is of the same general tenor as "Operatic Pearls," although in most respects comprising selections of a somewhat easier and popular nature. There are 76 pieces, of which we mention:—
Celestial Aida. Ah, little thought!
When the fair land of Po-Robert, my beloved!
land. Stradella's prayer.
Ernani, fly with me! Lonely I wander.
Let me like a soldier fall! Come love, for thee.
Like a dream. On yonder rock reclining.
Queen of Heaven (Casta Diva). ing.

Franz's Album of Song.

OLD AND NEW. A very fine volume of songs by Robert Franz, including many of his more recent compositions, with which he has favored us during the past few years. These songs are highly classic compositions, and will be best appreciated by those whose musical tastes have been carefully cultivated. It has 278 large pages, and contains over 100 songs with both English and German text. We select a few from their number:—

Birdling, whither thy flight? (Vöglein wohin so schnell?) Geibel.
Comes my love to-day? (Kommt feins Liebchen heut'?) Heine.
Dance Song in May (Tanzlied im Mai) v. Fallersleben.
Dear little maiden mine (Herziges Schätzle du!) Osterwald.
Farewell (Gute Nacht) v. Eichendorff.
Forsake thee (Dich Meiden) Volkslied.
Lovely Maid (Liebliche Maid) Burns.
Song of the Night (Nachtlied) Geibel.
Summer (In) (Im Sommer) Göthe.
Wanderer's Song (Wanderlied) Osterwald.
Within thine eyes reflected (Ich hab' in Deinem Auge) Rückert.

Household Melodies.

VOLUME I.

The HOUSEHOLD MELODIES, divided into two volumes, each of some two hundred pages or more, and embracing some 75 songs, duets, and choruses in each volume, is largely made up of simple melodies, from the pens of such well-known American composers as to make them adapted to humble homes, as well as to "let sunshine into the hearts of many" who make more pretension to a higher and deeper knowledge of music. We append a few titles of the many bright things to be found within its covers:—

Abide with me. Let the sunshine in.
Angel voices. Little Sweetheart.
Blue-eyed Nell. My wee wife.
Beautiful waves. O! Miss Susie.
Crushed flowers. Please make room.
Dream of love. Shall we meet again.
Dying Hymn. Shores are fading.
Forsaken. Thinking of thee.
Gone awa'. When little Mamie died
I love thee.

and 55 others.

Household Melodies.

VOLUME II.

As has been said in noticing Vol. I, a large variety of the compositions of American song writers, of good repute, and well known to all lovers of simple and taking music, will be found within the pages of both volumes. A few foreign composers of acknowledged ability add spice to a spicy collection, and make the work all the more valuable as a treasure-book of sweet and beautiful melodies. Some of them are:

Allie darling. Danks.
Bring back my child. Hays.
Don't be jealous. Torry.
Good bye. Leighton.
Is mother there? Hays.
Let not your heart. Stewart.
Oh, these men! Thomas.
Scatter sweet flowers. Danks.
Sweet Angel. Thomas.
The little log cabin. Hays.
The Vesper Bells. Danks.
True as steel. Stewart.
Wanderer's return. Glover.
Will you meet me? Stewart.
You'll forget me. Danks.

OLIVER DITSON AND CO., BOSTON.

C. H. DITSON & CO.,
867 Broadway, New York.

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Chicago. (65)

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1228 Chestnut St., Phila.

Home Musical Library.

List 2. -- Books of Vocal Music -- Continued.

The books mentioned below, together with those contained in List 1, comprise all the books of Vocal Music of the HOME MUSICAL LIBRARY. They contain all the best and most popular music which has ever been published in sheet music form, carefully selected, and bound in convenient and uniform size and style. Each book contains from 200 to 250 pages, sheet music size, and will be sent, post-paid, for **\$2.00 in boards; \$2.50 in cloth; \$3.00 in full gilt.**
 — All accompaniments may be played either on the Piano or Reed Organ. —

THE SILVER CHORD.

This is the first published collection of vocal music of the series, and contains much that is old and well known, but which, however, has lost little or nothing by repetition. In this age of musical novelty, it is sometimes pleasant to return to old friends, who have been tried and found true. In this respect, at least, the Silver Chord will always be found acceptable.—200 pages.

CONTENTS.

Ah, I have sighed to rest.	In whispers soft and light.
Ask me not why.	Kathleen Mavourneen.
Battle prayer.	Lass o' Gowrie.
Bonnie Dundee.	Last rose of summer.
By the sad sea waves.	Long, long weary day.
Cradle song.	Take me to thy heart again.
Do they miss me?	Tell me, where do fairies?
Ever be happy.	The dearest spot on earth.
Flee as a bird.	When the swallows.
Home of my heart.	Why do summer roses
Pd be a star.	fade?

and about 150 others.

GEMS OF GERMAN SONG.

The vocal compositions of the German masters, which, by reason of their remarkable beauty, have been christened "Gems of German Song," and which have slowly increased from year to year, have been embodied in a collection, under the above caption, containing one hundred of the choicest gems, bound in sheet music size. The English and German words are both given, and cover some 200 pages.

CONTENTS.

Above the stars.	I would that my love.
Adelaide.	Leaves are falling.
Beneath the evening's last	Love's request.
sweet ray.	Ninetta.
Cradle song.	Out of the depths of sorrow.
Elegy of tears.	Song of Spring.
J-King.	Speed, my bark.
First Violet.	Stay with me.
Herd-Bells.	Wanderer (The).
How can I leave thee.	When the Swallows home-
Image of the rose.	ward fly,

and 80 others.

SHOWER OF PEARLS.

This book of 240 pages, comprising as it does, all that is essentially first-class in the way of good vocal duets, arranged with accompaniments for the pianoforte, will prove very beneficial and entertaining to lovers of two-part music. The selections are the brightest and the best to be found, and each one may safely be said to be a pearl in itself.

CONTENTS.

Ah! could I teach the night-	May-bells.
ingale.	Minute-gun at sea.
A, B, C. Comic duet.	Murmuring sea.
Arrayed in clouds.	Nay, bid me not.
Come with me.	Oh, happy swallow.
Do you remember?	There's a sigh in the heart.
Go thou and dream.	The moon is beaming o'er.
Gypsy countess.	Though you leave me.
Hear me, Norma.	and 45 others.

GEMS OF SCOTTISH SONG.

The beautiful Scotch ballads which, from time immemorial, have been sung by Highland lads and lasses, and which to-day still retain their original sweetness and beauty, are replete with words and music as spirited as they are romantic. Only the very choicest of "auld Scotia's" songs have been brought together in this volume, and each one is entirely first-class—truly characteristic of the wild music of bonnie brave Scotland. 200 pages.

CONTENTS.

Afton water.	I'm wearing awa', Jean.
And ye shall walk in silk	I'm ower young to marry.
attire.	Ingleside.
A man's a man for a' that.	Lass of Gowrie.
Bonny brave Scotland.	My heart's in the High-
Castles in the air.	lands.
Come ferry us o'er.	Robin Adair.
Farewell to Lochaber.	Thou hast left me ever,
Gypsy Laddie.	Jamie.
Highland Mary.	There's nae room for twa.
Hunting tower.	Young Lochinvar,

and about 150 others.

GEMS OF SACRED SONG.

This most refined collection of beautiful Sacred Lyrics contains many pleasing compositions of the masters of sacred song, with Pianoforte or Reed Organ accompaniments. A great variety of beautiful things for Sabbath evening recreation and rest will be found within its 200 pages.

CONTENTS.

Angels ever bright and	If with all your hearts.
fair.	Just as I am.
Battle prayer.	Mary's tears.
Bird let loose. Duet.	Messenger bird. Duet.
Cast thy burden.	Oh, that I had wings.
Come, ye disconsolate.	Ruth and Naomi.
Consider the lilies.	There's naest for all.
Eve's lamentation.	Weep not for me.
Fading, still fading.	Why do summer roses
First Violet.	fade?
Hark, I hear an angel.	Wings of a dove,
	and a hundred others.

THE MUSICAL TREASURE.

The Musical Treasure is a miscellaneous collection of vocal and instrumental music of standard merit, and covers a territory so expanded as to embrace within its limits, a very large variety of first-class songs, ballads, duets and quartets, waltzes, polkas, galops, marches, etc., in every sense pleasing, instructive and entertaining. 200 pages.

VOCAL CONTENTS.

Beautiful days of the past.	Robin Redbreast.
Birds in the night.	Strangers yet.
Castles in the air.	Tender and true.
Co-ca-che-lunk.	Three Fishers.
In the starlight. Duet.	When the Quiet Moon.
Ka-foozie-um.	and others

MINSTREL SONGS.

OLD AND NEW. All the famous minstrel and plantation songs, including the celebrated Foster melodies, and other popular pieces of a more recent date, arranged with pianoforte accompaniment.

CONTENTS.

Angelina Baker.	Lucey Long.
Camptown Races.	Massa's in the cold ground.
Dandy Jim.	Old Folks at Home.
Good-bye 'Liza Jane.	Old Dan Tucker.
I'se going back to Dixie.	On! dem golden slippers.
Jim Crow	Zip Coon,
	and 80 others.

WREATH OF GEMS.

One hundred choice selections of popular songs, chosen with due care and in good taste. A very desirable companion for every day life.

CONTENTS.

Aileen-Aroon.	Parthenia to Ingomar.
Danube River (The).	Slumber song.
Fairy Bell.	Speed away.
I'll meet thee.	Take back the heart.
Joy's that we've tasted.	Too late.
Little Sunbeam.	Twinkling stars,
	and 80 others.

OPERATIC PEARLS.

Light and spry operatic novelties come and go, are soon lost sight of, and forgotten in the great demand for "something new;" so that the number of really good operas that have stood the test of time is somewhat limited. Operatic Pearls is all the favorite airs of all the favorite operas.

CONTENTS.

"Ah non giunge."	I'm a merry Zingara.
Angel of light.	In tears I pine for thee.
Call me thine own.	Nay, bid me not.
Fly from the world.	Oh, as fair. "Com e bello.
Hear me Norma. Duet.	Poor though my cot.
Heart bowed down.	Still so gently,
and 80 others, with English, French and Italian words.	

THE SILVER WREATH.

The Silver Wreath has a large proportion of the nicest songs with choruses, the best duets and trios, and is well adapted for use in the home circle, classes, or singing societies.

CONTENTS.

Ah could I teach. Duet.	Nightingale's trill.
Dreaming of angels.	No one to love.
Fond hearts at home.	Oh, softly rise. Duet.
Hark, how sweetly.	O swallow! Duet.
How can I leave thee. Dt.	On yonder rock reclining,
I'll meet thee.	and about 45 others.

OLIVER DITSON AND CO., BOSTON.

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 867 Broadway, New York.

Lyon & Healy, Chicago.

J. E. Ditson & Co.
 1228 Chestnut Street, Phila.

DOBSON'S

UNIVERSAL

BANJO INSTRUCTOR:

CONTAINING A

COMPLETE ELEMENTARY COURSE,

AND A GREAT VARIETY OF

REELS, JIGS, HORNPIPES, WALK-ROUNDS, WALTZES, POLKAS, SCHOTTISCHES,
MARCHES, and a number of the MOST POPULAR SONGS OF THE DAY.

BY

HENRY C. DOBSON AND G. CLIFTON DOBSON.

BOSTON:

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CHAS H. DITSON & CO.,
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LYON & HEALY,
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PHILADELPHIA.

CONTENTS.

	PAGE		PAGE
Chords in A major. (The Arpeggio).....	8	Manner of holding the Banjo	5
Chromatic Scale.....	8	Minor Scales and Chords in the different keys.....	10-11
Comparative table of Rests.....	4	Of the Barre.....	5
Comparative table of the relative value of the Notes	4	Of the Rest.....	4
Diagram of the Finger-board.....	6	Of the Slur.....	5
Directions for stringing the Banjo.....	5	Of the Stave.....	3
Elementary principals of Music.....	3	Of the Triplet.....	5
Example of the Measure.....	4	Sharps, Flats and Naturals	4
Grace Notes or Appoggiatura.....	5	Signature of the different keys.....	5
How to tune the Banjo.....	5	Signs for Fingering with Right Hand.....	5
Lessons on Harmonics.....	9	Signs for Fingering with Left Hand.....	5
Lessons on Time	6	Signs for Single and Double Bar.....	4
Letters on Ledger lines above the Stave.....	3	Time.....	4
Letters on Ledger lines below the Stave.....	3	Transposition of the Keys or Scales.....	7
Letters in Spaces above and below the Stave.....	3	The Pause.....	4
Lines and Spaces.....	3	The Major Scales with Sharps, and Relative Minor Scales.....	12
Letters on the Stave.....	3	The Major Scales with Flats, and Relative Minor Scales.....	13
Major Scale in A, natural key of Banjo.....	8	Value of the Dot and Double Dot.....	4
Major Scales and Chords in the different keys.....	9-10		

INSTRUMENTAL SELECTIONS.

	PAGE		PAGE
African Polka.....	36	Kedive Polka.....	34
American Hornpipe.....	14	Keyport Jig.....	19
Annie Laurie.....	43	Lyons' Jig.....	19
Arabi Polka.....	32	London Clog.....	16
Bijou Reel.....	23	Louisa Waltz.....	29
Campbell's Polka.....	32	Magic Solo.....	41
Chicago Jig.....	18	Malibran Polka.....	36
Clinton Jig.....	18	Minor Jig.....	20
Chinee Dance.....	25	New Recruit.....	42
Comin' thro' the Rye.....	43	Piccolo Polka.....	33
Connaught man's Rambles.....	42	Pirates' Chorus.....	38
Clog Hornpipe.....	15	Patience.....	43
Cracovienne.....	15	Plantation Jig.....	21
Dandy Jim.....	40	Roman Hornpipe.....	14
Davis Waltz.....	30	Simple Waltz.....	31
Devil's Dream.....	17	Slow Waltz.....	30
Egyptian Retreat.....	26	Shanghai Chicken.....	42
Evening Star Schottische.....	37	Spanish Retreat.....	24
Garry Owen.....	26	Sultan Polka.....	34
Galy's Hornpipe.....	16	The Magnet.....	40
German March.....	28	Torpedo and the Whale.....	39
Harry's Hornpipe.....	15	Uniform March.....	27
Highland Fling.....	17	Walk Round.....	23
Hail Columbia.....	38	Waverly Jig.....	22
Idah Polka.....	35	Windom Waltz.....	31
Irish Jig.....	22	Would I were with thee.....	39
Irish Jig.....	22	Yankee Doodle.....	40
Irish Reel.....	23	Xylophone Polka.....	35
Kalamazoo March.....	27		

VOCAL SELECTIONS.

	PAGE		PAGE
Barney McCoy.....	77	Take me Home.....	64
Don't you wish you could?.....	68	The Car Driver.....	56
Every inch a sailor.....	48	The Dead Rose.....	51
Good-bye, lovely Lou.....	46	The Man in the Moon.....	60
In the Gloaming.....	53	The Old Kitchen Floor.....	49
Johnny Morgan.....	58	The Orphan Boy.....	52
My Pretty Jane.....	66	The McIntyres.....	71
Old Folks at Home.....	54	The Maguires.....	79
Over the Garden Wall.....	80	Wait till the clouds roll by.....	76
Paddy Duffy's Cart.....	73	Whoa! Emma.....	70
Sombody's coming when the dew-drops fall.....	62	Widow Nolan's Goat.....	44

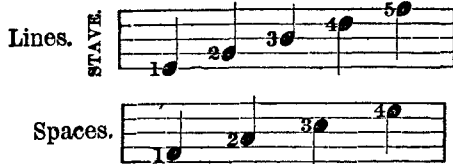
PART I.

Elementary Principles of Music.

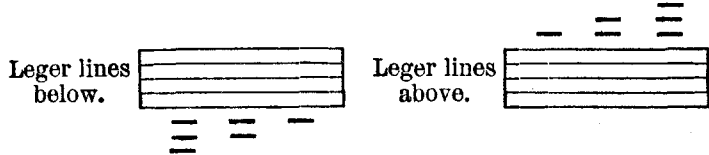
In naming the different tones, we employ the first seven letters of the alphabet, viz: A, B, C, D, E, F, G. When a melody exceeds these seven tones, they are repeated or extended, as far as may be required.

OF THE STAVE.


The notes are written on or between five parallel lines, called a Stave. The intervals between the lines are called spaces. Both lines and spaces are numbered from the bottom of the stave upwards; thus:



Small lines, called Leger lines, are written above or below the stave, when those of the stave are insufficient; thus:



The notes are distinguished by their position on the stave. To establish their names, it is also necessary that a sign, called a Clef, should be used. There are two kinds of clefs used in

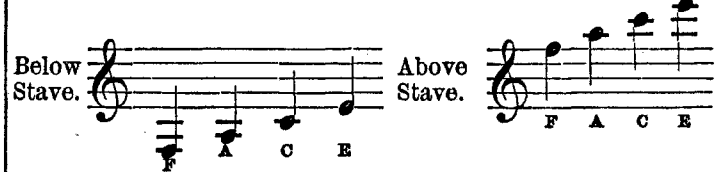
music. The treble or G clef  only, is made use of in common positions for the banjo, and is placed at the beginning of the stave; thus:



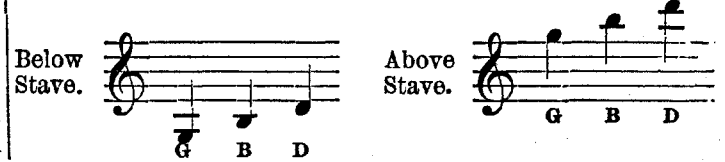
LETTERS ON THE STAVE.



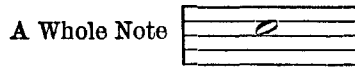
LETTERS ON THE LEGER LINES.

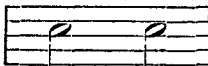



LETTERS IN SPACES.

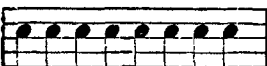



COMPLETE TABLE OF THE RELATIVE VALUE OF THE NOTES.




Is equal to two Half Notes,  A Half note is equal to two Quarter notes.

Or to four Quarter Notes,  A quarter, to two Eighth notes.

Or eight Eighth notes.  An eighth, to two Sixteenth notes.

Or sixteen Sixteenth Notes.  A sixteenth, to two Thirty-second notes.

Or thirty-two Thirty-second notes.  Thirty-second notes.

OF THE RESTS.

Rests, in a composition, show the music ceases to be performed during intervals of time. They afford repose to the player, and aid in producing musical effects. The rests have values corresponding to those of the notes; thus, a whole rest is equal to a whole note; a half rest, to a half note; a quarter rest, to a quarter note, etc., etc.

COMPARATIVE TABLE OF RESTS.

Whole note.	Half note.	Quarter.	Eighth.	Sixteenth.	Thirty-second.
Whole rest.	Half rest.	Quarter.	Eighth.	Sixteenth.	Thirty-second.

VALUE OF THE DOT AND DOUBLE DOT.

A dot, placed after a note, increases its value one half. When a second dot is added to the first, the value is equal to half the first dot.

Dotted Whole note.	Dotted Half note.	Dotted Quarter note.	Dotted Eighth note.	Dotted Sixteenth note.	Dotted Thirty-second note.
Equal to	Equal to	Equal to	Equal to	Equal to	Equal to

DOUBLE DOTS.

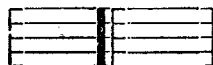
SIGNS OF THE SINGLE AND DOUBLE BAR.

Music is divided into short and equal portions, called *measures*, by small bars, drawn perpendicularly across the staff. The measures are themselves considered as divisible into two, three, or four parts, according to the species of time announced at the beginning of each piece.

EXAMPLE OF THE MEASURE.

Measure.

The main divisions in a piece of music, are called strains, and they are expressed by a Double Bar; thus:



When dots are placed before the Double Bar, thus: they show that the division previous to it is to be repeated. When dots are placed after a Double Bar, thus: the division following it is repeated.

THE PAUSE, &c.

The Pause is placed over notes and rests, and denotes that the performer may dwell upon the note as long as he

thinks proper. When a pause is placed

over a double bar, it shows the end of the piece. *Da Capo*, or *D. C.*, indicates that the performer must begin the piece again, and end at the first double bar, or continue to the word *Fine*. The sign indicates that the performer must return to the first sign , and end as in the *D. C.*

TIME.

There are three kinds of Time; namely, *Common time*, when each measure contains two or four equal parts; and *Triple time*, when each measure contains three equal parts; *compound time*, when each measure contains six or more parts. *Common time* is marked by the letter *C*, and by figures. *Triple and compound time*, by figures only.

The letter *C* signifies that each measure contains the value of a whole note. When figures are used, thus:

they signify that each measure contains such fractional part of a whole note, as the figures indicate.

The upper figure shows the number of parts, or counts; the lower figure the kind of note to each part or count.

SHARP, FLAT, AND NATURAL.

The Sharp (\sharp) is a sign which raises a note a semitone. The Flat (\flat) lowers a note a semitone; and the Natural (\natural) restores a note that has been affected by a \sharp or \flat to its original sound. A \sharp or \flat placed before a note is called an *Accidental*, and affects all the notes of the same name throughout the measure in which it occurs.

When sharps and flats are placed at the beginning of a piece of music, they affect all the notes of the same name throughout the piece. The sharps and flats at the beginning of a piece are called the *Signature*.

There are as many sharps and flats as there are notes. The sharps are placed, beginning with $F\sharp$, by fifths ascending, and by fourths, descending. The flats are placed, beginning with $B\flat$, by fourths, ascending, and by fifths, descending.

Key of C, without signature.

Key of G, with one sharp.

Key of D, with two sharps.

Key of A, with three sharps.

Key of E, with four sharps.

Key of F, with one flat.

Key of B \flat , with two flats.

Key of E \flat , with three flats.

Key of A \flat , with four flats.

Each major key has its relative minor. It is called relative because it is marked at the clef by the same number of sharps or flats as its principal key, except the key of C major and its relative, A minor, which have no signature. The relative key is a minor third below its principal key. To know whether we are in the principal key of the major mode, or in its relative minor, it is necessary to examine whether the fifth of the major key is accidentally altered by a sharp or natural; if not, we are in the principal major key; if it is altered, we are in the relative minor.

OF THE TRIPLET.

The Triplet is a group of three notes, over which the figure 3 is placed, and played in the time of two of the same denomination.

OF THE SLUR.

The slur is indicated by this sign, , placed over or under the notes that are to be slurred. They are performed both ascending and descending. Examples:—

SLURS OF TWO NOTES, ASCENDING AND DESCENDING.

Play the E, and let the first finger strike quickly on the F, &c. Play the F, and draw the finger one side, sounding E, &c.

GRACE NOTES, OR APPOGGIATURAS.

Grace Notes, or Appoggiaturas, are small notes placed before the larger notes, and are to be played as quick as possible, joining them to the note before which they are written. They do not affect the regular time of the measure in which they occur.

Directions for Stringing the Banjo.

- The 1st should be a fine E string.
- The 2d, a thick E string.
- The 3d, a guitar B string.
- The 4th should be a regular Banjo A string, very fine, and spun on silk.
- The 5th should be a fine E, same as 1st.

Of the Barre.

In making the Barre Chord, place the forefinger firmly across the width of the finger-board. The thumb placed in the centre of the back of the neck, so that the fore-finger presses firmly down, thereby preventing the slightest vibration of the strings. The figures, in front or behind the notes, indicate the fingers of the left hand.

Barre Chords.

5th position, Barre. 5th position, Barre. 7th position, Barre.

Manner of Holding the Banjo.

Rest the rim of the Banjo on the right thigh, the upper portion resting upon the right breast, the neck elevated on a level with the left shoulder, and resting in the hollow of the left hand, between the thumb and forefinger, the right forearm resting on the rim of the instrument, about three inches from the tail-piece, the palm of the hand being directly over the bridge.

Signs for Fingering with Right Hand.

Partly close the right hand in the form of a C, the thumb to project slightly in advance, the fingers should pick up the strings towards the palm of the hand. For the first finger, one dot is represented, thus : . for the second finger, two dots, : and for the thumb, a x.

Signs for Fingering with Left Hand.

Figures above or below the staff, 1, 2, 3, 4, indicate the fingers employed to stop the strings. When two figures or more appear over a note, the upper one has reference to the fret, and the lower ones to the fingers. The O stands for an open string.

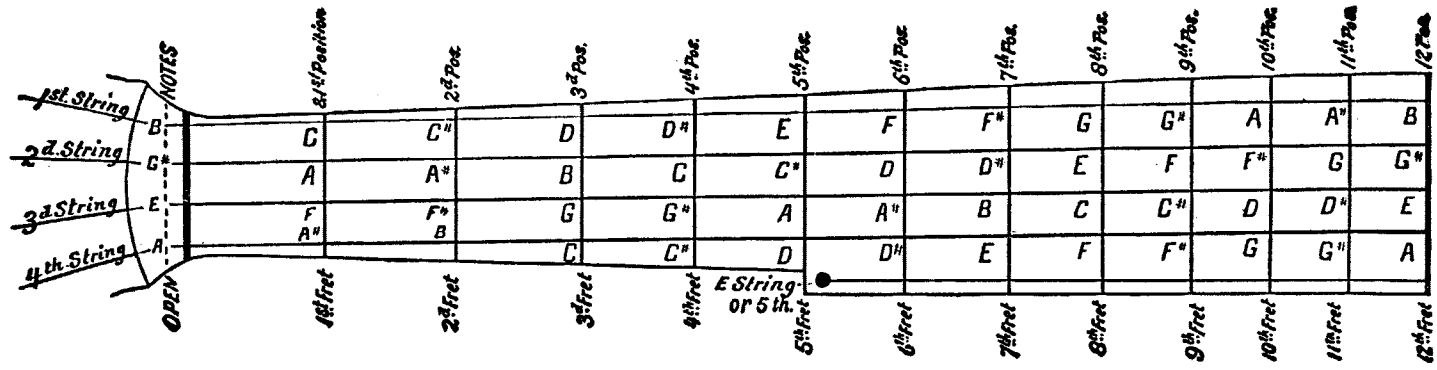
How to Tune the Banjo.

Tune the 4th string to an A tuning fork or pitch pipe (they can be purchased at any music store), then place the finger on the 4th string at the 7th fret, making the tone E, and tune the 3d string in unison. Place the finger on the 3d string, at the 4th fret, making G \sharp , and tune the 2d string in unison; then place the finger on the 2d string, at the third fret, making B, and tune the first string in unison; then place the finger on the 1st string, at the 5th fret, which gives the tone E, and tune the 5th string in unison.

The banjo, in tune, will produce the following notes on the open strings :

A E G \sharp B E

Diagram of the Finger-Board of the Banjo.



Lessons on Time.

Count four to each measure.

Whole note. 1 2 3 4 Half notes. 1 2 Quarter notes. 1 2 3 4 Eighth notes. 1 2 3 4

Sixteenth notes. 1 2 3 4 Thirty-second notes. 1 2 3 4

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

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

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

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.

A scale, generally speaking, is a succession of seven notes ascending or descending, which consists of five tones and semitones.

Tone. Tone. Semitone. Tone. Tone. Semitone.

Scale.

The Major Scale in A, Natural Key of the Banjo.

(Written in Two Octaves.)

Notes on the 4th String. 3d string. 2d string. 1st string. 5th string. 1st string.

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

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

X X X X X X X X X X X X X X X X

CHORDS IN A MAJOR.

THE ARPEGGIO is indicated by the curved line before the chord; the lower note must be played first, the others in rapid succession; the upper note to be taken on the count.

1st Po. 5th Po. 2d Po. 7th Po. 8th Po.

EXERCISE IN E MAJOR.

CHROMATIC SCALE.

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

THE MAJOR SCALE IN E.

3d string. 2d string. 1st string. 5th string. 1st string.

0 2 0 1 0 2 4 0 4 2 0

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

X X X X X X X X X X X X X X X X

2d string. 3d string. 4th string. 3d string.

1 0 2 0 4 3 2 2 4 0

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

X X X X X X X X X X X X X X X X

CHORDS IN E MAJOR.

Musical notation showing six chords in E major on a single staff. The chords are labeled: 4th Po., 5th Po., 2d Po., 4th Po., 5th Po., and Open. Each chord is represented by a set of dots on the staff lines, with some dots having numbers (1-3) indicating fingerings. The key signature has three sharps (F#, C#, G#).

EXERCISE IN E.

Musical notation for an exercise in E major on a single staff. It consists of a sequence of notes: E, F#, G, A, B, C#, D, E, followed by a series of chords. Fingerings are indicated by numbers 1, 2, and 3. The key signature has three sharps.

Lesson on Harmonics.

Harmonics are produced by pressing the fingers very lightly over the strings with only sufficient force to prevent the strings from vibrating as if open. They are produced on the 7th, 5th, 4th, 12th and 18th frets.

EXAMPLE.

Musical notation for harmonics in E major, arranged in four rows. Each row shows a sequence of notes and chords. The fret positions are labeled: Harmonic, 12th Po., 7th Po., 5th Po., 7th Po., 12th Po., 19th Po., 19th Po., and 12th Po. Fingerings are indicated by numbers 1 and 1. The key signature has three sharps.

THE MAJOR SCALE IN D.

Musical notation for the major scale in D, arranged in two rows. Each row shows a sequence of notes and chords across different strings. The string positions are labeled: 4th String., 3d string., 2d string., 1st string., 5th string., 1st string., 5th string., 1st string., 2d string., 3d string., and 4th string. Fingerings are indicated by numbers 0, 1, 2, 3, 4. The key signature has two sharps (F#, C#).

CHORDS IN D.

5th Barre. 2d Barre. 7th Bar. 5th Bar. 5th Bar. 3rd Bar. 7th Bar. 1st Position. 5th Bar.

EXERCISE.

THE MAJOR SCALE IN G.

CHORDS IN G.

3d Pos. Barre, 3d Pos. 3d Po. Barre. 2d Pos. 1st Pos. 2d Pos. 3d Pos. 3d Pos. 2d Pos. 3d Pos.

THE MAJOR SCALE IN C.

CHORDS IN C MAJOR.

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

MINOR SCALE IN F#.

CHORDS IN F# MINOR.

9th Pos. 9th Pos. 9th Pos. 14th Pos. 9th Pos. 9th Pos.

Diagram showing six guitar chord diagrams for F# minor. The first five are in the 9th position and the sixth is in the 14th position. Each diagram shows the fretting for the six strings.

MINOR SCALE IN C#.

4th string. 3d string. 2d string. 1st string. 2d string. 3d string. 4th string.

Diagram showing the C# minor scale across the strings. Fingerings are indicated above the notes: 4th string (2, 4), 3d string (0, 2), 2d string (0, 1), 1st string (1, 2, 1), 2d string (1, 0), 3d string (2, 0), 4th string (4, 2).

CHORDS IN C# MINOR.

2d Pos. 5th. Pos. 7th Pos. 4th Pos. Barre.

Diagram showing four guitar chord diagrams for C# minor in the 2nd, 5th, 7th, and 4th positions with a barre.

MINOR SCALE IN B.

4th string. 3d string. 2d string. 1st string. 2d string. 3d string. 4th string.

Diagram showing the B minor scale across the strings. Fingerings are indicated above the notes: 4th string (2, 2, 4), 3d string (0, 2, 3), 2d string (2), 1st string (0), 2d string (2), 3d string (3, 2, 0), 4th string (4, 2, 2).

CHORDS IN B MINOR.

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

Diagram showing eight guitar chord diagrams for B minor in the 2nd, 7th, 4th, and 9th positions, each with a barre.

MINOR SCALE IN E.

3d string. 2d string. 1st string. 5th string. 1st string. 2d string. 3d string.

Diagram showing the E minor scale across the strings. Fingerings are indicated above the notes: 3d string (0, 2, 3), 2d string (1), 1st string (0, 1, 4), 5th string (0), 1st string (4, 1, 0), 2d string (1), 3d string (3, 2, 0).

CHORDS IN E MINOR.

7th Pos. Barre. 7th Pos. Barre. 7th Pos. Barre. 7th Pos. Barre. 2d Pos. Barre. 7th Pos. Barre.

Diagram showing six guitar chord diagrams for E minor in the 7th and 2nd positions, each with a barre.

MINOR SCALE IN A.

4th string. 3d string. 2d string. 3d string. 4th string.

Diagram showing the A minor scale across the strings. Fingerings are indicated above the notes: 4th string (0, 2, 2, 4), 3d string (0, 1), 2d string (0, 1, 0), 3d string (1, 0), 4th string (4, 2, 2, 0).

CHORDS IN A MINOR.

1st Pos. 4th Pos. 5th Pos. Open. 8th Pos. 3d Pos. Open. 4th Pos.

Diagram showing eight guitar chord diagrams for A minor in the 1st, 4th, 5th, Open, 8th, 3rd, Open, and 4th positions.

The Major Scales with Sharps, and Relative Minor Scales.

MAJOR SCALE IN G.

Musical notation for the Major Scale in G. The scale is written on a single staff in G major. The notes are G, A, B, C, D, E, F#, G. The strings and fingerings are: 3d string (4), 2d string (1), 1st string (0, 1, 4), 5th string (0), 5th string (1, 2, 1), 5th string (0), 2d string (4, 1, 0), 2d string (1), 3d string (4).

RELATIVE MINOR SCALE IN E.

Musical notation for the Relative Minor Scale in E. The scale is written on a single staff in E minor. The notes are E, F, G, A, B, C, D, E. The strings and fingerings are: 3d string (0, 2, 3), 2d string (1), 1st string (0, 1, 4, 0, 4, 1, 0), 2d string (1), 3d string (3, 2).

MAJOR SCALE IN D.

Musical notation for the Major Scale in D. The scale is written on a single staff in D major. The notes are D, E, F#, G, A, B, C#, D. The strings and fingerings are: 4th string (4), 3d string (0, 2, 3), 2d string (1), 1st string (0, 2, 4, 2, 0), 2d string (1), 3d string (3, 2, 0), 4th string (4).

RELATIVE MINOR SCALE IN B.

Musical notation for the Relative Minor Scale in B. The scale is written on a single staff in B minor. The notes are B, C, D, E, F, G, A, B. The strings and fingerings are: 4th string (2, 2, 4), 3d string (0, 2, 3), 2d string (2), 1st string (0, 2), 2d string (3, 2, 0), 4th string (4, 2, 2).

MAJOR SCALE IN A.

Musical notation for the Major Scale in A. The scale is written on a single staff in A major. The notes are A, B, C#, D, E, F#, G#, A. The strings and fingerings are: 4th string (2, 2, 4), 3d string (0, 2), 2d string (0, 1, 0), 3d string (2, 0), 4th string (4, 2, 2, 0).

RELATIVE MINOR SCALE IN F#.

Musical notation for the Relative Minor Scale in F#. The scale is written on a single staff in F# minor. The notes are F#, G, A, B, C, D, E, F#. The strings and fingerings are: 3d string (2), 2d string (0, 1), 1st string (0, 2, 4, 1, 2, 1, 4, 2, 0), 2d string (1, 0), 3d string (2).

MAJOR SCALE IN E.

Musical notation for the Major Scale in E. The scale is written on a single staff in E major. The notes are E, F#, G#, A, B, C#, D#, E. The strings and fingerings are: 3d string (0, 2), 2d string (0, 1), 1st string (0, 2, 4, 0, 4, 2, 0), 2d string (1, 0), 3d string (2, 0).

RELATIVE MINOR SCALE IN C#.

Musical notation for the Relative Minor Scale in C#. The scale is written on a single staff in C# minor. The notes are C#, D, E, F, G, A, B, C#. The strings and fingerings are: 4th string (2, 4), 3d string (0, 2), 2d string (0, 1), 1st string (1, 2, 1), 2d string (1, 0), 3d string (2, 0), 4th string (4, 2).

The Major Scales with Flats, and Relative Minor Scales.

MAJOR SCALE IN F.

Musical notation for the Major Scale in F major. The scale is written on a single staff with a treble clef and one flat (F). The notes are F, G, A, Bb, C, D, E, F. The notation is divided into segments for different strings with fingerings: 3d string (1, 3), 2d string (1, 2), 1st string (1, 4, 0, 1, 0, 4, 1), 2d string (2, 1), and 3d string (3, 1).

RELATIVE MINOR SCALE IN D.

Musical notation for the Relative Minor Scale in D minor. The scale is written on a single staff with a treble clef and two flats (Bb, Eb). The notes are D, Eb, F, G, Ab, Bb, C, D. The notation is divided into segments for different strings with fingerings: 4th string (4), 3d string (0, 1, 3), 2d string (1, 2), 1st string (2, 4, 2), 2d string (2, 1), 3d string (3, 1, 0), and 4th string (4).

MAJOR SCALE IN Bb.

Musical notation for the Major Scale in Bb major. The scale is written on a single staff with a treble clef and two flats (Bb, Eb). The notes are Bb, C, D, Eb, F, G, A, Bb. The notation is divided into segments for different strings with fingerings: 4th string (1, 4, 1, 2), 3d string (1, 3), 2d string (1, 2, 1), 3d string (3, 1), and 4th string (2, 1, 4, 1).

RELATIVE MINOR SCALE IN G.

Musical notation for the Relative Minor Scale in G minor. The scale is written on a single staff with a treble clef and two flats (Bb, Eb). The notes are G, Ab, Bb, C, D, Eb, F, G. The notation is divided into segments for different strings with fingerings: 3d string (3), 2d string (1, 2), 1st string (1, 4, 1, 3, 4, 3), 2d string (1, 4, 1), and 3d string (2, 1, 3).

MAJOR SCALE IN Eb.

Musical notation for the Major Scale in Eb major. The scale is written on a single staff with a treble clef and three flats (Bb, Eb, Ab). The notes are Eb, F, G, Ab, Bb, C, D, Eb. The notation is divided into segments for different strings with fingerings: 4th string (4), 3d string (1, 3, 4), 2d string (2), 1st string (1, 3, 4, 3, 1), 2d string (2), 3d string (4, 3, 1), and 4th string (4).

RELATIVE MINOR SCALE IN C.

Musical notation for the Relative Minor Scale in C minor. The scale is written on a single staff with a treble clef and three flats (Bb, Eb, Ab). The notes are C, Db, Eb, F, G, Ab, Bb, C. The notation is divided into segments for different strings with fingerings: 4th string (1, 3, 4), 3d string (1, 3, 4), 1st string (0, 1, 0), 3d string (4, 3, 1), and 4th string (4, 3, 1).

MAJOR SCALE IN Ab.

Musical notation for the Major Scale in Ab major. The scale is written on a single staff with a treble clef and four flats (Bb, Eb, Ab, Db). The notes are Ab, Bb, C, Db, Eb, F, G, Ab. The notation is divided into segments for different strings with fingerings: 3d string (4), 2d string (2), 1st string (1, 2, 1, 3, 1, 2, 1, 3, 1, 2, 1), 2d string (2), and 3d string (3, 4).

RELATIVE MINOR SCALE IN F.

Musical notation for the Relative Minor Scale in F minor. The scale is written on a single staff with a treble clef and four flats (Bb, Eb, Ab, Db). The notes are F, G, Ab, Bb, C, Db, Eb, F. The notation is divided into segments for different strings with fingerings: 3d string (1, 3, 4), 2d string (2), 1st string (1, 2, 0, 4, 0, 2, 1), 2d string (2), and 3d string (4, 3, 1).

PART II.

Choice Instrumental and Vocal Selections.

AMERICAN HORNPIPE.

Musical notation for the American Hornpipe, consisting of four staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is written on a treble clef staff. The first staff includes a triplet of eighth notes. The piece concludes with a double bar line.

ROMAN HORNPIPE.

Musical notation for the Roman Hornpipe, consisting of four staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is written on a treble clef staff. The first staff includes a triplet of eighth notes and a final measure with a first ending bracket. The second staff includes a triplet of eighth notes. The piece concludes with a double bar line.

HARRY'S HORNPIPE.

Musical score for Harry's Hornpipe, consisting of three staves. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. The second staff includes the word "Fine." above the music. The third staff includes the word "D.C." (Da Capo) at the end. The music features a mix of eighth and sixteenth notes with some triplets.

CLOG HORNPIPE.

Musical score for Clog Hornpipe, consisting of three staves. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. The second staff includes fingerings (0 5 5 0 0, 7 7, 0 5 5) above the music. The third staff includes a "4" below the music. The music features a mix of eighth and sixteenth notes with some triplets.

CRACOVIANNE.

Musical score for Cracovienne, consisting of two staves. The first staff is in treble clef, key of D major (two sharps), and 2/4 time. The second staff includes fingerings (1 4) above the music. The music features a mix of eighth and sixteenth notes.

GATY'S HORNPIPE.

Musical notation for GATY'S HORNPIPE, consisting of four staves of music in G major and common time. The first staff includes fingering numbers 4, 1, 4, and 0. The second staff includes fingering numbers 2, 2, and 4. The third and fourth staves continue the melodic line.

LONDON CLOG.

Musical notation for LONDON CLOG, consisting of five staves of music in G major and common time. The first staff is labeled "4th to B." and includes a fingering number 9. The second staff includes a fingering number 2. The remaining three staves continue the piece.

CHICAGO JIG.

By G. CLIFTON DOBSON.

Chicago Jig musical notation, consisting of four staves of music in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

CLINTON JIG.

By G. CLIFTON DOBSON.

Clinton Jig musical notation, consisting of four staves of music in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The last two staves are labeled "5th Position."

LYONS JIG.

Musical notation for Lyons Jig, consisting of four staves of music in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The first two staves have a '2' under the first measure, indicating a double bar line. The piece concludes with a double bar line on the fourth staff.

"THE KEYPORT" JIG.

Musical notation for "The Keyport" Jig, consisting of four staves of music in treble clef, common time (C), with a key signature of three sharps (F#, C#, G#). The piece concludes with a double bar line on the fourth staff.

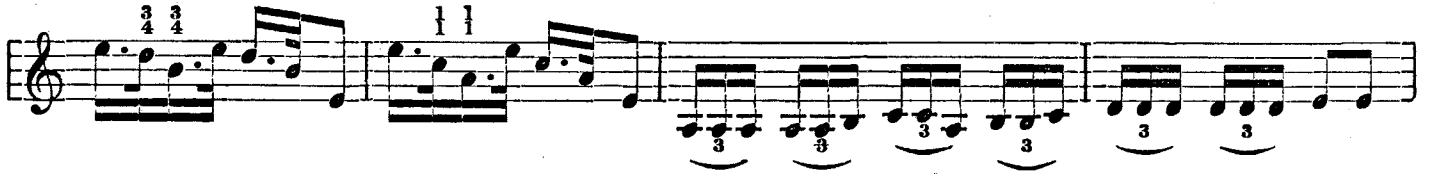
MINOR JIG.

Composed by H. C. DOBSON.

4th Position.



4th Pos.



5th Pos.



MINOR JIG. Concluded.

The musical score for 'MINOR JIG. Concluded.' is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and eighth notes. The second staff continues with a melodic line of eighth notes and includes a triplet of eighth notes. The third staff shows a more complex rhythmic pattern with sixteenth notes and eighth notes. The fourth staff concludes the piece with a series of eighth notes and a final measure marked 'D.C.' (Da Capo).

PLANTATION JIG.

The musical score for 'PLANTATION JIG.' is written on four staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is characterized by a steady eighth-note rhythm. The first staff contains the initial melody, followed by the second and third staves which provide a consistent accompaniment. The fourth staff concludes the piece with a final measure.

IRISH JIG.

WAVERLY JIG.

IRISH JIG.

IRISH REEL,

4th to B.



2d Position.



BIJOU REEL.

By H. C. DOBSON.



WALK ROUND.



SPANISH RETREAT.

With Original Introduction by H. C. DOBSON.

Tune 4th to B.

The musical score consists of ten staves of music in G major (one sharp). The first two staves are the main melody. The subsequent staves contain various fretting exercises and techniques, including:

- Staff 3: Exercises for the 9th and 12th frets, with fingerings 1 and 4.
- Staff 4: Exercises for the 9th, 12th, and 7th frets, with fingerings 1, 4, and 2.
- Staff 5: Exercises for the 5th, 9th, and 7th frets, with fingerings 1 and 2.
- Staff 6: Exercises for the 5th and 7th frets, labeled as "5th Barre" and "7th Barre".
- Staff 7: Exercises for the 5th and 7th frets.
- Staff 8: Exercises for the 12th, 11th, 9th, and 8th frets, with fingerings 3, 2, 3, 2, and 1.

SPANISH RETREAT. Concluded.

5th. 5th. 7th. 9th. 11th.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains six measures of music. The first measure is labeled '5th.' and has a '2' under the first string. The second measure is labeled '5th.' and has a '2' under the first string. The third measure is labeled '7th.' and has a '2' under the second string. The fourth measure is labeled '9th.' and has a '2' under the second string. The fifth measure is labeled '11th.' and has a '2' under the second string. The sixth measure has a '7' under the first string.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains six measures of music, continuing the sequence from the previous staff.

5th.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains six measures of music. The first measure is labeled '5th.' and has a '2' under the first string. The sixth measure has a '7' under the first string.

5th Pos. 7th. 5th Pos. 7th. 9th.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains six measures of music. The first measure is labeled '5th Pos.' and has a '5' under the first string. The second measure is labeled '7th.' and has a '4' under the second string. The third measure is labeled '5th Pos.' and has a '5' under the first string. The fourth measure is labeled '7th.' and has a '4' under the second string. The fifth measure is labeled '9th.' and has a '4' under the second string. The sixth measure has a '7' under the first string.

5th Pos. 7th. 7th Pos. 9th.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains six measures of music. The first measure is labeled '5th Pos.' and has a '5' under the first string. The second measure is labeled '7th.' and has a '4' under the second string. The third measure is labeled '7th Pos.' and has a '0' under the first string. The fourth measure is labeled '9th.' and has a '4' under the second string. The sixth measure has a '7' under the first string.

CHINEE DANCE.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The staff contains six measures of music.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The staff contains six measures of music.

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The staff contains six measures of music.

EGYPTIAN RETREAT.

By G. CLIFTON DOBSON

Tune 4th to B.

Musical score for 'EGYPTIAN RETREAT' in G major, 6/8 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a melody with a triplet of eighth notes and a bass line with chords. The second staff includes a 'Fine.' marking. The third and fourth staves are marked '3d Barre.' and contain more complex chordal textures. The fifth and sixth staves continue the piece with similar textures. The seventh staff concludes with a 'D.C.' (Da Capo) instruction.

GARRYOWEN.

Musical score for 'GARRYOWEN' in G major, 6/8 time. The score consists of three staves of music. The first staff features a melody with eighth notes and a bass line with chords. The second staff includes a 'Fine.' marking. The third staff concludes with a 'D.C.' (Da Capo) instruction and contains numerical figures (7, 9, 4) above the notes, likely indicating fingerings or specific techniques.

KALAMAZOO MARCH.

Musical score for Kalamazoo March, consisting of four staves of music in treble clef, key of D major (two sharps), and common time (C). The melody is written on a single line of music. The first staff contains the first four measures. The second staff contains the next four measures. The third staff contains the next four measures. The fourth staff contains the final four measures, ending with a double bar line.

UNIFORM MARCH.

Musical score for Uniform March, consisting of four staves of music in treble clef, key of D major (two sharps), and 2/4 time. The melody is written on a single line of music. The first staff contains the first four measures. The second staff contains the next four measures. The third staff contains the next four measures, with fingerings 4, 4, 2, 2 indicated below the notes. The fourth staff contains the final four measures, ending with a double bar line.

UNIFORM MARCH. Concluded,

The first two staves of music for the Uniform March. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A double bar line follows. The second staff continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piece concludes with a final cadence.

GERMAN MARCH.

The seven staves of music for the German March. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff continues the melody with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The third staff continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The fourth staff continues with a quarter note A3, a quarter note G3, a quarter note F#3, and a quarter note E3. The fifth staff continues with a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2. The sixth staff continues with a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The seventh staff concludes the piece with a final cadence. Fingering numbers (1-4) are indicated above several notes in the lower staves.

LOUISA WALTZ.

Composed by H. C. DOBSON.

Fine.

7th Fret. 5th Fret.

5th Po.

8th Po. 5th Po. 5th Po.

5th Po. 7th Po.

DAVIS WALTZ.

H. C. DOBSON.

Musical score for 'Davis Waltz' in 3/4 time, key of D major. The score consists of five staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. It features a melody with a triplet of eighth notes and a four-measure rest. The second staff continues the melody with another triplet. The third staff concludes with a 'Fine.' marking and a repeat sign. The fourth staff contains a more complex melodic line with various rests and a triplet. The fifth staff ends with a 'D.C.' (Da Capo) instruction.

SLOW WALTZ.

Arranged by G. CLIFTON DOBSON.

Musical score for 'Slow Waltz' in 3/4 time, key of D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. It features a melody with a triplet of eighth notes. The second staff continues the melody with another triplet and a 'Fine.' marking. The third staff concludes the piece with a 'D.C.' (Da Capo) instruction.

THE WINDOM WALTZ.

H. C. DOBSON.

Musical score for "The Windom Waltz" by H. C. Dobson. The score consists of four staves of music in treble clef, 3/4 time, with a key signature of one sharp (F#). The first staff includes annotations: "3d Po." above the first measure, "5th Po." above the second measure, and "7⁶" above the fifth measure. The second staff has "5th Po." above the second measure. The third staff has "8th Po." above the first measure, "7th Po." above the second measure, and "5th Po." above the third measure. The fourth staff concludes the piece with a double bar line.

SIMPLE WALTZ.

Musical score for "Simple Waltz" by H. C. Dobson. The score consists of four staves of music in treble clef, 3/4 time, with a key signature of one sharp (F#). The music is a simple waltz melody with a consistent rhythmic pattern of eighth and sixteenth notes. The fourth staff concludes the piece with a double bar line.

CAMPBELLS POLKA.

H. C. DOBSON.

The musical score for 'Campbells Polka' consists of six staves of music. The first two staves are marked with '3d Barre.' and contain rhythmic patterns with fingerings such as 4, 3, 4, 4, 3, 4, 4, 3, 4, 4. The third and fourth staves feature a melodic line with a trill marked with an 'X' and a triplet of notes. The fifth and sixth staves continue the melodic and harmonic development, with the sixth staff ending with a final cadence.

ARABI POLKA.

The musical score for 'Arabi Polka' consists of two staves. The first staff ends with the instruction 'Fine.' and the second staff ends with 'D.C.' (Da Capo). The music is in a 2/4 time signature and features a simple, rhythmic melody.

PICCOLO POLKA.

G. CLIFTON DOBSON.

The first two staves of the musical score. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains the first six measures of the piece, with fingerings 1, 2, 3, 4, 5, and 3 indicated above the notes. The second staff continues the melody for the next six measures, ending with a double bar line and the word "Fine." written above the staff.

The third and fourth staves of the musical score. The third staff begins with the label "7th Po." above the first measure. It contains measures 7 through 12, with fingerings 4, 3, 2, 3, 2, 3, 1, 2 indicated above the notes. The fourth staff continues the melody for the next six measures, ending with a double bar line.

The fifth and sixth staves of the musical score. The fifth staff contains measures 13 through 18, and the sixth staff contains measures 19 through 24. Both staves end with double bar lines.

The seventh staff of the musical score, containing measures 25 through 30. It ends with a double bar line.

The eighth staff of the musical score. It begins with the label "12th Po." above the first measure. It contains measures 31 through 36, with a fingering of 4 indicated above the notes in the final measure. It ends with a double bar line.

The ninth staff of the musical score, containing measures 37 through 42. It ends with a double bar line.

The tenth staff of the musical score. It begins with the label "5th Po." above the first measure. It contains measures 43 through 48, ending with a double bar line.

KEDIVE POLKA.

G. CLIFTON DOBSON.

Musical notation for Kedive Polka, consisting of four staves. The first staff is the main melody in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The second staff ends with the word "Fine." The third and fourth staves are accompaniment parts, with the fourth staff ending with "D.C." (Da Capo).

SULTAN POLKA.

Musical notation for Sultan Polka, consisting of four staves. The first staff is the main melody in treble clef, 2/4 time, with a key signature of three sharps. The second staff ends with "Fine." The third staff contains a section with triplets and is labeled with "7th Po." and "12 Po. 7th Po." above it. The fourth staff contains a section with triplets and is labeled with "5th Po. 4th Po." above it, and ends with "D.C." (Da Capo).

IDAHI POLKA.

The musical notation for 'IDAHI POLKA' consists of four staves of music. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written in a single line on each staff, featuring a mix of eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line on the fourth staff.

XYLOPHONE POLKA.

By G. CLIFTON DOBSON.

5th Po.

The musical notation for 'XYLOPHONE POLKA' consists of four staves of music. Each staff begins with a treble clef, 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 on the fourth staff.

AFRICAN POLKA.

Musical score for African Polka, consisting of five staves of music in treble clef, 2/4 time, and A major key. The first staff includes a '7' above the eighth measure and a '10' above the tenth measure. The score concludes with a double bar line.

MALIBRAN POLKA.

Musical score for Malibran Polka, consisting of three staves of music in treble clef, 2/4 time, and A major key. The first staff includes a '7' above the eighth measure and a '4' above the ninth measure. The score concludes with a double bar line.

EVENING STAR SCHOTTISCHE.

Arranged by H. C. DOBSON.



TRIO.



PIRATES' CHORUS.

The first system of the 'PIRATES' CHORUS' consists of three staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are bass clefs, providing a harmonic accompaniment with chords and moving bass lines.

HAIL! COLUMBIA.

The first system of 'HAIL! COLUMBIA.' consists of seven staves of music. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a melodic line with various rhythmic values, including triplets. The remaining six staves are bass clefs, providing a complex harmonic accompaniment with many chords and triplets. The music concludes with a double bar line.

WOULD I WERE WITH THEE.

Arranged by H. C. DOBSON.

Musical score for 'WOULD I WERE WITH THEE.' in G major, 2/4 time. The score consists of six staves of music. The first staff is labeled '4th.3d.' and '3d.' with a '4' above the notes. The second staff is labeled '2d Pos.' with a '2' above the notes. The third staff is labeled '5th Pos.' and '7th Pos.' with '1' below the notes. The fourth staff is labeled '8th Pos.' and '5th Pos.' with '14', '1', '3', '0', '1', '1', '1', '4', '3', '3', '3' above the notes. The fifth and sixth staves continue the melody and accompaniment.

TORPEDO AND THE WHALE.

Musical score for 'TORPEDO AND THE WHALE.' in G major, 2/4 time. The score consists of four staves of music. The first staff has a '1' below the notes. The second staff has a '2' below the notes and a box labeled 'Bis.' above the notes. The third staff has '3', '5', '4', '4', '1' above the notes. The fourth staff continues the melody and accompaniment.

THE MAGNET.

The musical notation for 'THE MAGNET.' consists of three staves in treble clef, key of D major (two sharps), and 2/4 time signature. The first staff contains the first four measures. The second staff contains the next four measures, including a repeat sign at the beginning of the second measure. The third staff contains the final four measures, ending with a double bar line.

YANKEE DOODLE.

The musical notation for 'YANKEE DOODLE.' consists of three staves in treble clef, key of D major (two sharps), and 2/4 time signature. The first staff contains the first four measures. The second staff contains the next four measures, including a repeat sign at the beginning of the second measure. The third staff contains the final four measures, ending with a double bar line.

DANDY JIM.

The musical notation for 'DANDY JIM.' consists of three staves in treble clef, key of D major (two sharps), and 2/4 time signature. The first staff contains the first four measures. The second staff contains the next four measures, including a repeat sign at the beginning of the second measure. The third staff contains the final four measures, ending with a double bar line.

THE MAGIC SOLO.

H. C. DOBSON.



NEW RECRUIT.



CONNAUGHTMAN'S RAMBLES.



"SHANGHAI CHICKEN."



PATIENCE (Tell me pretty maiden.)

Moderato.

Musical score for "PATIENCE (Tell me pretty maiden.)" in G major, common time (C). The score consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a simple, folk-like style. The second staff continues the melody and includes some chordal accompaniment. The third staff concludes the piece with a double bar line.

COMING THRO' THE RYE.

Musical score for "COMING THRO' THE RYE." in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes, giving it a lively, dance-like feel. The second and third staves continue the melody with some accompaniment.

ANNIE LAURIE.

Musical score for "ANNIE LAURIE." in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is similar in style to the previous piece, featuring eighth and sixteenth notes. The second and third staves continue the melody with accompaniment.

PART III.

WIDOW NOLAN'S GOAT.

Words by ED. HARRIGAN.

Music by DAVE BRAHAM.
Arranged by H. C. DOBSON.

1. Oh, I'm a lone wid - dy, my - self and my daugh - ter; We live in a house where there's
2. With hor - ses he slept, ev' - ry night in the sta - ble; He'd rise in the morn, at the
3. His whis - kers were long like the wan - der - ing Jew - man; He ate up old hoop - skirts, news -

welcome ga - lore; My hus - band, he for - mal - ly car - ried up mor - tar, From the
break o' the day; When break - fast was read - y, he'd come to the ta - ble, Sure I
- pa - pers and rags; When a kid he be - longed to young Ma - ry Ann Doo - lan; He would

ground to the third or fourth floor,..... When he died, he willed o - ver the
nev - er could drive him a - way,..... He could butt down a fence, oh, so
skip and sleep out on the flags;..... 'Twas a blast from the quar - ry struck

land and the shan - ty, His pipe and his stick, and his frieze o - ver - coat, The
gen - tle and ai - sy, He'd stand near the pond for to see the ducks float; He'd
him on the shoul - der, The morn - ing my hus - band went out for to vote; He

pig and the gos - lins, the chick - ens so ban - ty, And his fa - vor - ite pet, oh, my
 climb o'er the hills ; sure he nev - er was la - zy ; My own fa - vor - ite pet, oh, my
 laid sick a - bed from the fall of the boulder, Did my fa - vor - ite pet, oh, my

CHORUS.

buck Bil - ly goat! Oh, oh,..... oh, oh, hone,..... Come

back to my bo - som, my own dar - ling Bil - ly, Oh, oh..... oh, oh,

hone,.... My fa - vor - ite pet, oh, my buck Bil - ly Goat!

4 He'd fight like a trooper, his horns were like sabers ;
 He'd bate all the goats for so many miles 'round
 Sure he'd butt at a stranger, but never a neighbor ;
 Sure they could not take him to the pound.
 Oh, his right name was Willie, but I called him Billy,
 He was my companion, on him sure I'd doat ;
 So fond of sun-flowers, and daffy-down-dillies,
 Was my favorite pet, oh, my buck Billy goat!—СНО.

5 His white hairs were silken, they hung long and drooping ;
 He travelled some time with Mike Reagan's big Nan ;
 If a child in the neighborhood took on a crooping,
 He'd halt and he'd gaze like a man.
 All the dogs and the cats, sure they'd never come near him
 Wid his horns he would puck them a terrible smote ;
 The long years and days it took me for to rear him,
 Oh, my favorite pet, oh, my buck Billy goat!—СНО.

"GOOD-BYE, LOVELY LOU."

Written and composed by JOHN READ.

Arranged by H. C. DOBSON.



1. 'Twas ear - ly in the month of May, I said to my girl, Lou, "As
 2. She said, "to you I will be true, to do the same I ought. Tho'
 3. "I've one thing, Lou, to tell to you, be - fore the seas I roam, And
 4. I bid a - dieu to love - ly Lou, we part - ed on the shore, And



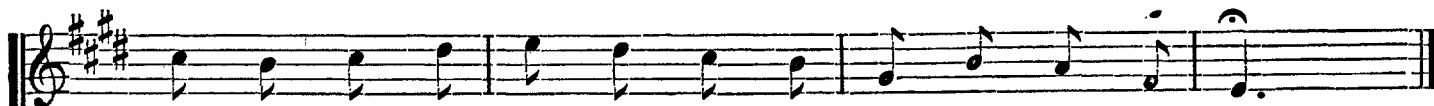
I am go - ing far a - way, I'm going to ask if you Will
 I am told you sail - ors have a wife in ev' - ry port." I
 that is of the pres - ents I am going to bring you home; An
 some - thing seemed to tell me I should nev - er see her more; When



con - stant be while I'm at sea! she bowed her love - ly head, Then
 said, "now, Lou, don't look so blue, or think me so un - kind, I
 In - dia shawl, a par - a - sol, a ti - ny kan - ga - roo, A
 I re - turned, I quick - ly learned, That she had gone a - way, So



"GOOD-BYE, LOVELY LOU." Concluded.



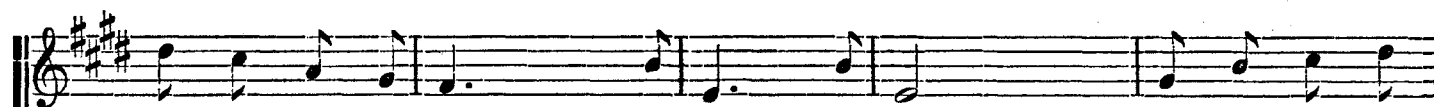
placed her ti - ny hands in mine, And I to her then said,—
nev - er could for - get the girl That I have left be - hind.
mon - key and a par - rot, yes, And they are all for you.
now as Lou has proved un - true, Why, I can on - ly say,—



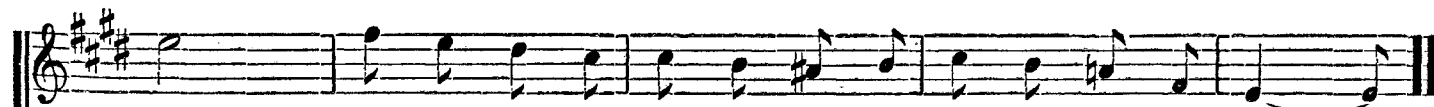
CHORUS.



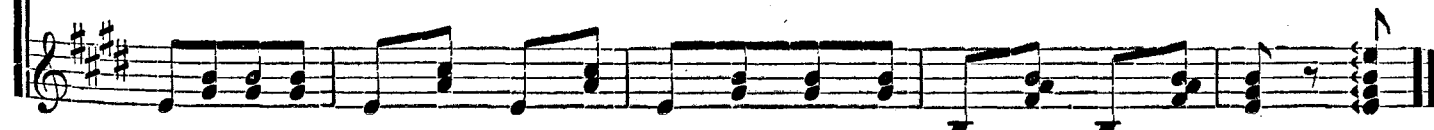
Good-bye, good-bye, Good-bye, love - ly Lou Think of me when I'm at sea, And



I will think of you, Good-bye, good-bye, Good - bye, love - ly



Lou, Think of me when I'm at sea, And I will think of you!.....



EVERY INCH A SAILOR.

Written and Composed by

JOHN READ.

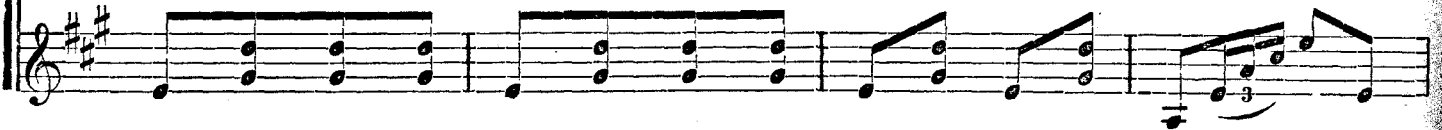
Arr. by H. C. DOBSON.



1. My Un - cle Jack is what some peo - ple call a jol - ly tar, And
 2. On a storm - y night it's my de - light to mix a glass of grog, And
 3. "One night," said he "while out at sea, there came a dread - ful gale, Which
 4. So if you wish to pass a pleas - ant hour or two a - way, Just



I should think that he was born be - neath a luck - y star; If
 then get Jack to spin a yarn be - fore the burn - ing log; And
 washed me o - ver - board and I was swal - lowed by a whale; And
 call and see old Un - cle Jack and then I think you'll say, - He's



all is true that he's gone through, a won - der he must be, He's
 af - ter you've been lis - ten - ing to all that he has said, You
 there I lived for twen - ty days wan - der - ing a - bout, Then
 eve - ry inch a sail - or, and as jol - ly as can be, For



ev' - ry inch a sail - or, and was born up - on the sea.
 feel so fright - ened that you can - not go a - lone to bed.
 seized the whale by the tail and turned him in - side out!"
 ma - ny years a whal - er, quite a he - ro of the sea.



EVERY INCH A SAILOR, Concluded.

(SPOKEN, After third verse.) I said to my friends who were sitting by my side,—“There's no mistake about it.”

CHORUS.

Jack is ev'-ry inch a sail - or, Five and twen - ty years a whal - er,

Jack is ev'-ry inch a sail - or, Born up-on the bright blue sea!..... sea!.....

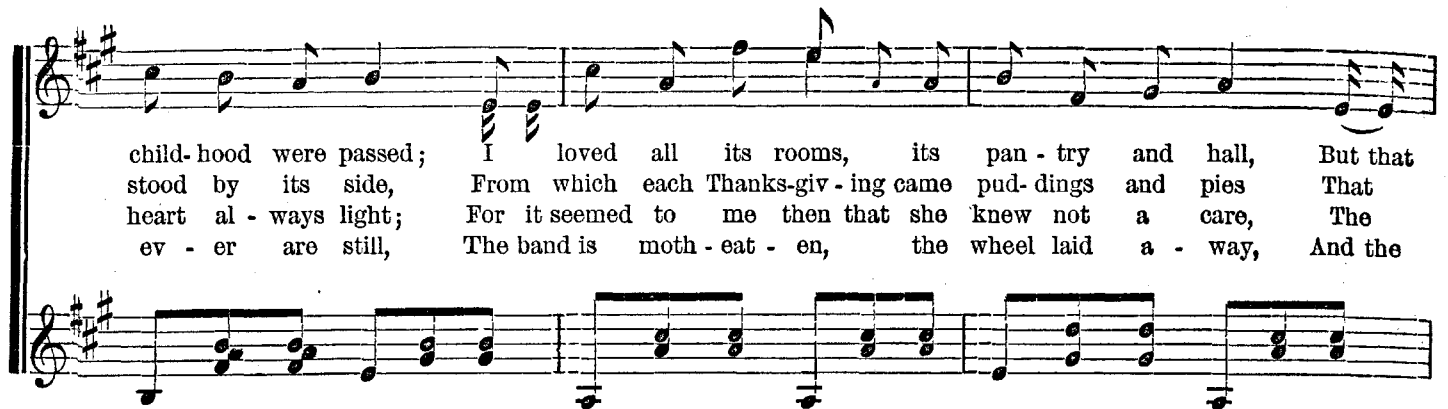
“THE OLD KITCHEN FLOOR.”

BEAUTIFUL SONG.

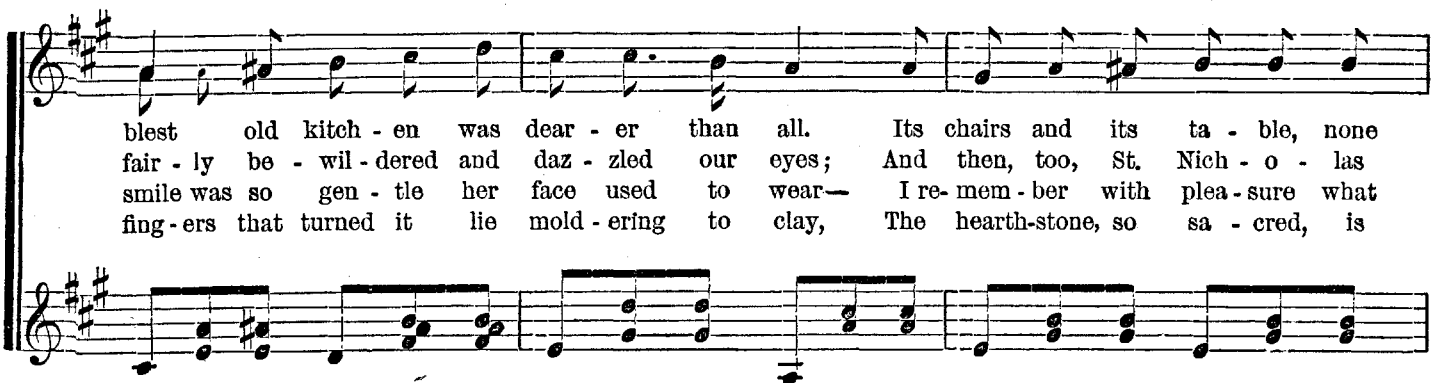
Arr. by H. C. DOBSON.

1. Far back in my mu - sings my tho'ts have been cast, To the cot where the hours of my
 2. I re-mem-ber the fire - place with mouth high and wide, The old fash - ioned o - ven that
 3. Day in and day out, and from morn - ing till night, Her foot - steps were bu - sy, her
 4. To - night these old vis - ions came back at their will, But the wheel and its mu - sic for

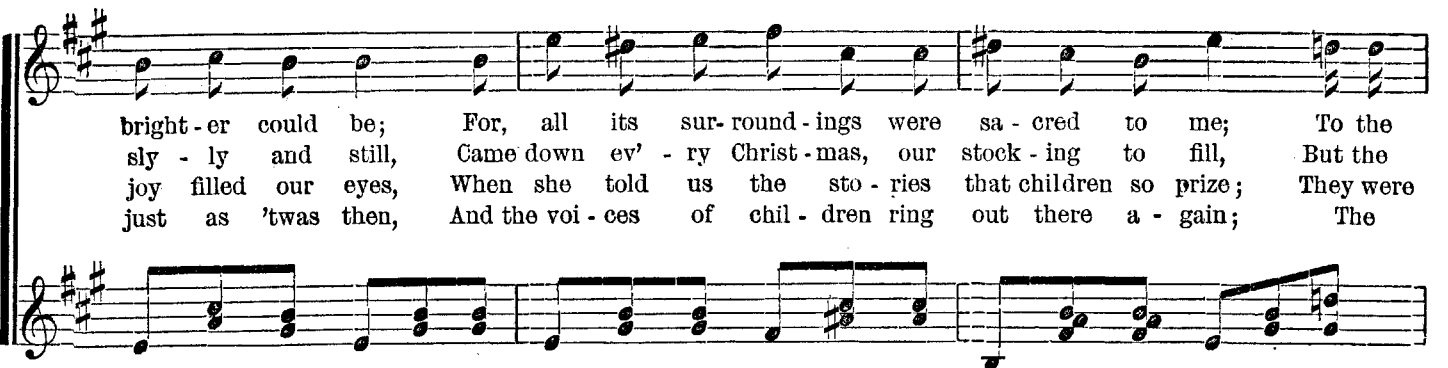
THE OLD KITCHEN FLOOR. Concluded.



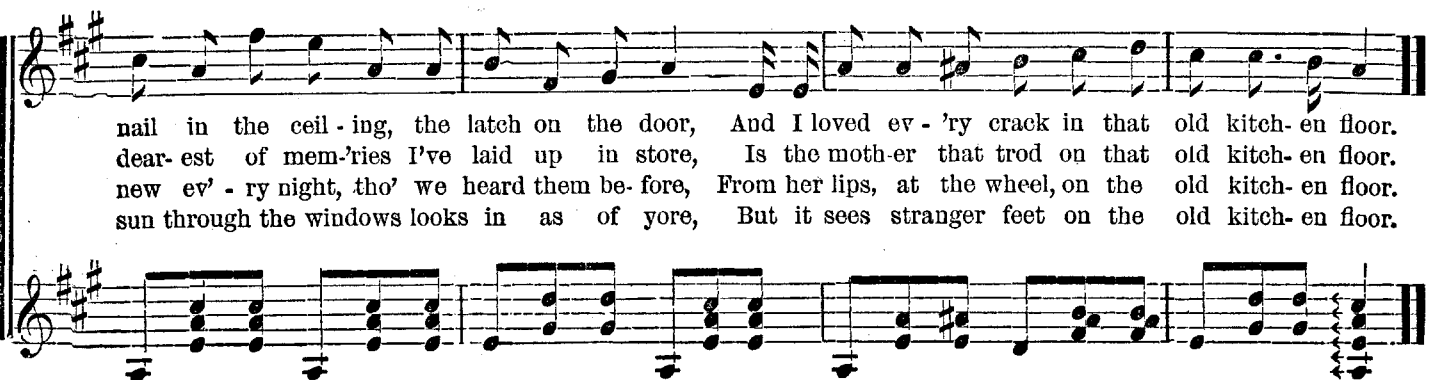
child-hood were passed; I loved all its rooms, its pan-try and hall, But that
stood by its side, From which each Thanks-giv-ing came pud-dings and pies That
heart al-ways light; For it seemed to me then that she knew not a care, The
ev-er are still, The band is moth-eat-en, the wheel laid a-way, And the



blest old kitch-en was dear-er than all. Its chairs and its ta-ble, none
fair-ly be-wil-dered and daz-zled our eyes; And then, too, St. Nich-o-las
smile was so gen-tle her face used to wear— I re-mem-ber with plea-sure what
fing-ers that turned it lie mold-ering to clay, The hearth-stone, so sa-cred, is



bright-er could be; For, all its sur-round-ings were sa-cred to me; To the
sly-ly and still, Came down ev'-ry Christ-mas, our stock-ing to fill, But the
joy filled our eyes, When she told us the sto-ries that children so prize; They were
just as 'twas then, And the voi-ces of chil-dren ring out there a-gain; The



nail in the ceil-ing, the latch on the door, And I loved ev'-ry crack in that old kitch-en floor.
dear-est of mem'-ries I've laid up in store, Is the moth-er that trod on that old kitch-en floor.
new ev'-ry night, tho' we heard them be-fore, From her lips, at the wheel, on the old kitch-en floor.
sun through the windows looks in as of yore, But it sees stranger feet on the old kitch-en floor.

THE DEAD ROSE.

Written and Composed by

HENRY C. DOBSON.



1. A rose once grew by a brook,..... Was
 2. To this rose one morn - ing there came..... A
 3. Thus came, thus per - ished my boy,..... Now



swayed by the soft morning breeze; It was sent by its ma - ker a - bove, To a life of beau - ty and
 drop of pure cry - stal dew, It was kiss'd by the bright golden sun, And lost for - ev - er to
 gone to an e - ter - nal joy, Leaving deep in the soul a vast void, For a loved one un - time - ly de -



ease,..... On the graves of those that are gone,..... How free - ly we pluck them and
 view..... Then quick - ly the rose did de - cay,..... Yes, with - ered in one sin - gle
 stroyed.... Yet strict - ly with care I will keep;..... For my dar - ling in Green - wood a -



S D.S.



give,.... It is all that af - fec - tion can do,..... For those that have long ceased to live.....
 day,.... Leaving pleasures of mem'ry be - hind,..... For e - ter - nal a - ges of time.....
 sleep.... The rose that died on his breast.... Though nothing but ash - es be left!



THE ORPHAN BOY.

A BEAUTIFUL SYMPATHETIC SONG.

Arranged by H. C. DOBSON.

1. My dear old mother and I, did part When I was ve - ry young; Her
 2. And that same hand that held my own, When I be - gan to walk, And the
 3. And then she al - - ways knelt by me—How gloom - y was that day! She

mem' - ry still clings round my heart, As charm - ing vis - ions roam; They
 joy that spark - led in my eyes, When I be - gan to talk; I re -
 put her hand up to her breast, And taught me how to pray; Oh!

tell my of my moth - er's form, She watched me while I slept, And
 - mem - ber, too, when I was ill, She kissed my burn - ing brow, And the
 moth - er, moth - er, in this breast Thy im - - age still shall be, And

with her soft and gen - tle hand, She wiped the tears I wept!
 tears that fell up - on my cheek, I think I feel them now
 I will love thee to the last, And al - - ways think of thee!

IN THE GLOAMING,

53

BALLAD.

Composed by ANNIE F. HARRISON.

Arranged by H. C. DOBSON.



1. In the gloaming, oh, my dar - ling, When the lights are dim and low,—
2. In the gloaming, oh, my dar - ling, Think not bit - - ter - - ly of me!

And the qui - et shad - ows fall - ing, Soft - ly come, and soft - - ly go ;
Tho' I passed a - - way in si - lence, Left you lone - ly, set you free!

Agitato.

When the winds are sob - - bing faint - ly, With a gen - tle un - known woe,
For my heart was crushed with long - ing, What had been, could nev - er be,—

Will you think of me and love me, As you did once long a - go?
It was best to leave you thus, dear, Best for you and best for me!

IN THE GLOAMING, Concluded.

After 2d verse.

It was best to leave you thus,..... Best for you and best for me!

OLD FOLKS AT HOME.

Composed by S. C. FOSTER.

Arranged by H. C. DOBSON.

1. Way down up - on de Swan - nee rib - ber, Far, far a -
 2. All 'round de lit - tle farm I wan - dered, When I was
 3. One lit - tle hut a - mong de bush - es, One dat I

- way, Dere's whar my heart is turn - - ing eb - ber,
 young, Den ma - ny hap - py days I squandered,
 love, Still sad - ly to my mem' - - ry rush - es,

OLD FOLKS AT HOME. Concluded.

Dar's whar de old folks stay. All up and down de
 Ma - - ny de songs I sung When I was play - ing
 No mat - ter where I rove. When will I see de

whole cre - - a - tion, Sad - - ly I roam;
 wid my brud - der, Hap - - py was I;
 bees a humming, All 'round de comb?

Still longing for de old plan - - ta - tion, And for de old folks at home!
 Oh! take me to my kind old mud - der, Dare let me live and die!
 When will I here de ban - - jo trum - ming, Down in my good old home?

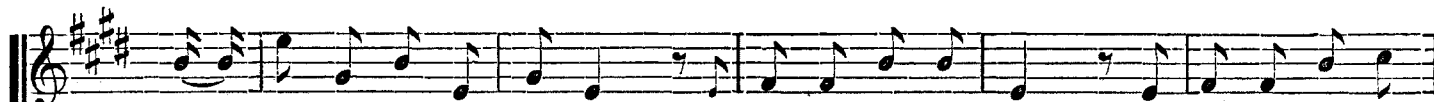
CHORUS.

All de world am sad and drea - ry, Eb' - ry whar I roam,.....

Oh, darkeys, how my heart grows weary, Far from de old folks at home!.....

THE CAR DRIVER.

Written and Composed by HENRY C. DOBSON.



1. Yes, I drive up - on a street car, All the live-long day, To gain an hon - est
2. And could we read the sor - rows, With - in the rich man's breast, How lit - tle would we



liv - ing, As time flies fast a - way;..... Rain or shine, wet or dry, It's all the same to
en - vy His cares and want of rest; But Tim is always hap - py, With his wife and handsome



me, You'll al - ways find Tim Fin - ne - gan, Where an hon - est man should be!.....
boy, Who al - ways runs to meet him, With un - af - fect - ed joy!.....

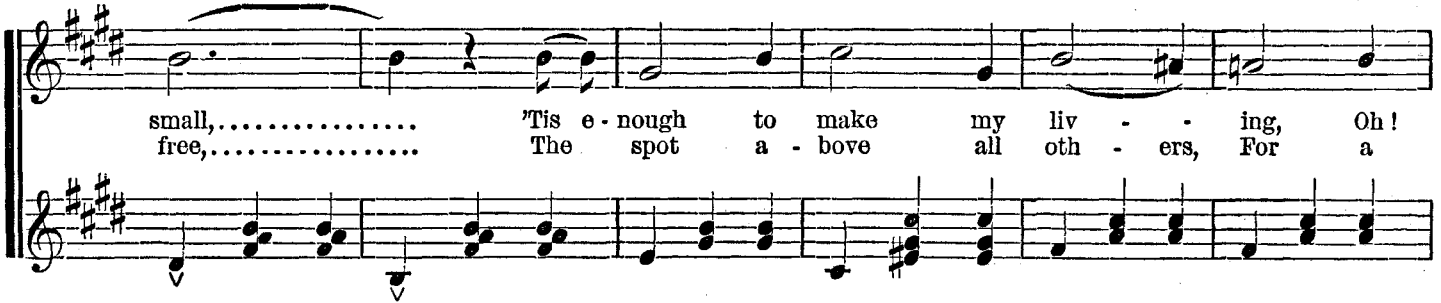


THE CAR DRIVER. Concluded.

Tempo di Valse.



1. And though I suf - fer hard - - ships, My sal - ar - y is
2. And though an hum - ble fire - - side, 'Tis hon - est, dear, and



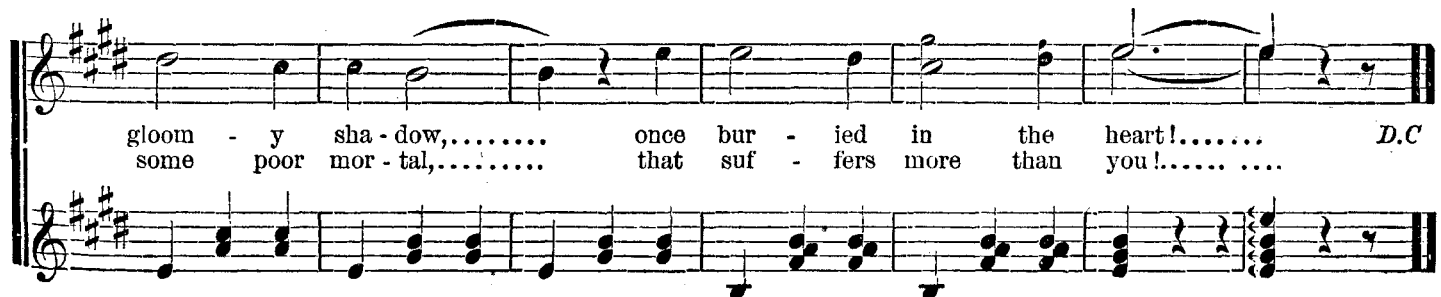
small,..... 'Tis e - nough to make my liv - - ing, Oh!
free,..... The spot a - bove all oth - ers, For a



this, and this is all;..... For well I know that rich - -
work - ing man to be;..... So nev - er en - vy an - y



es, will nev - - er make de - part,..... A sin - gle
one, for what I say is true, There's al - ways



gloom - y sha - dow,..... once bur - ied in the heart!..... D.C
some poor mor - tal,..... that suf - fers more than you!.....

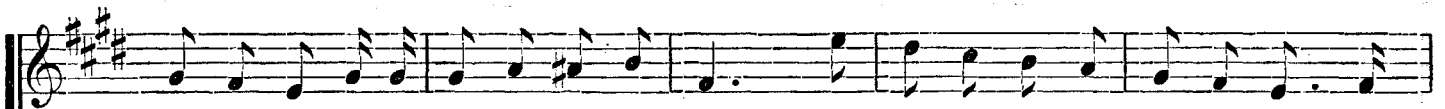
JOHNNY MORGAN.

Written and Composed by JOHN READ.

Arranged by H. C. DOBSON.



1. I'll sing of a band that used to play mu - sic in the street, And if you heard it
 2. They used to say that John - ny was the smartest of them all, And 'round the a - rea
 3. Now, one day, John, he chanced to play out - side a la - dy's door, And the la - dy said she'd
 4. John played up - on his in - strument, and pleased the la - dy so, That when the time ar -



you would say it was an - y - thing but sweet. They all played diff -'rent in - stru - ments, the
 win - dows he would of - ten make a call, His mu - sic was so live - ly, all the
 nev - er heard such mu - sic played be - fore, It pleased her so that you must know, she
 rived to leave, she would not let him go, She asked if he would mar - ry her, which



mu - sic was the same, They were all one fam - i - iy, and Mor - gan was their name.
 la - test airs from France, The ser - vant girls could not keep still, the mu - sic made them dance.
 hea - vy sums would pay, To John to stand out - side the house and play to her all day.
 John did ver - y soon, Now, on the or - gan, John - ny Mor - gan plays her many a tune.



JOHNNY MORGAN. Concluded.

CHORUS.

John - ny Mor-gan plays the or-gan, the Fath-er beats the drum, The

sis - ter played the tam - bor - ine, The brother went, pom, pom, pom, pom, pom pom,

All a - lone, on an old trom - bone; The mu - sic was so sweet, They

of - ten got a pen-ny to go in - to an - oth - er street.....

THE MAN IN THE MOON.

W. G. EATON.

Arranged by H. C. DOBSON.

Tempo di valse.

1. You all know what this feel - ing is, — When at some qui - et
 2. The oth - er night on Do - ver Cliffs, A girl sat there with
 3. As we sat gaz - ing at the moon, Like spoon - y lov - ers

spot;.... All a - round you may be ice, But the love is
 me;.... The moon a - bove kept peep - ing out, With look of
 do;... My arm of course, was 'round her waist, Nigh squeez - ing

burn - ing hot;..... Of course, her hand so tight you squeeze, As
 naugh - ty glee;..... I whis - pered tales of love, and said, "Don't
 her in two;..... I heard the moon say to the stars, "That

you both gaze a - far,..... Yes, while the moon is
 be a tim - id miss,..... But while the moon's be -
 pair 'Ill go and wed;..... And as the moon came

THE MAN IN THE MOON. Concluded.

laugh - ing at you, Know - ing what fools you are!.....
 hind a cloud, Just one sweet lit - tle kiss.".....
 from a - bove, I rolled clean out of bed..

CHORUS.

The man in the moon is look - ing, love, He's wink - ing,

love, he's blink - ing, love, And each lit - tle star, Can

tell where you are; The man in the moon is look - ing.....

SPOKEN AFTER 1ST VERSE. When you are in love, and sitting on some romantic cliff, by the light of the moon you gaze in the girl's face, and imagine how much powder and rouge she has been putting on; and she's thinking at the same time, "what expressive eyes; how his nose turns up, and I think I should love him a little more if it was a Roman;" and the moon is winking at you and seems to say,— CHORUS.

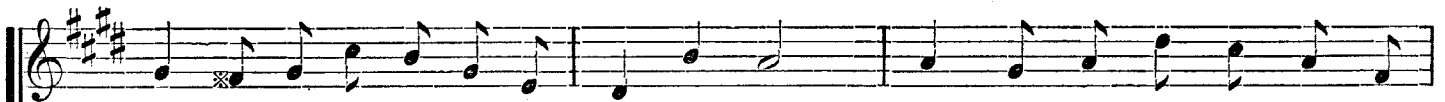
SPOKEN AFTER 2D VERSE. Now don't, don't you see the man? What man? Why the man in the moon! He's laughing at us. But one; just one, dear! No, no!— CHORUS.

SPOKEN AFTER 3D VERSE. It was a dream; I was not at Dover Cliffs, sitting with a girl by moonlight. I was in bed at Brixton with a rushlight shining upon me, and dreaming it was the moon, and my darling Matilda saying,— CHORUS.

"SOMEBODY'S COMING WHEN THE DEW-DROPS FALL!"

SONG AND CHORUS.

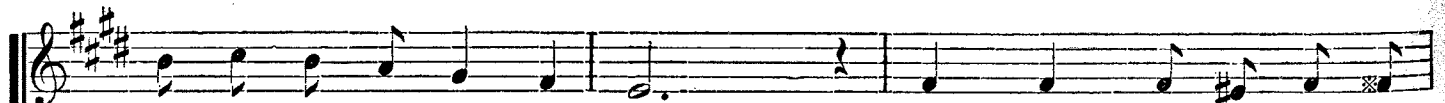
Arranged by H. C. DOBSON.



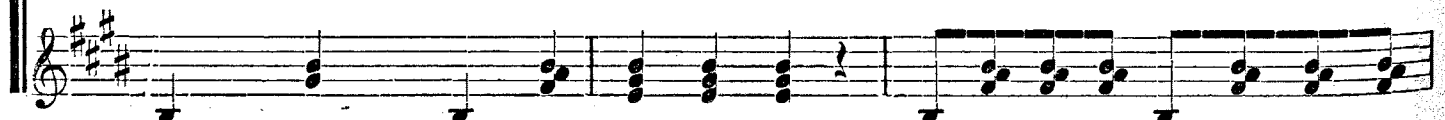
1. Some - bo - dy's coming, when the dew - drops fall ; Some - bo - dy's com - ing for a
 2. Some - bo - dy's coming, when the stars grow bright ; Some - bo - dy's com - ing with a
 3. Some - bo - dy's coming, with a heart so true ; And he will whis - per in the



twi - light call ; He will be wel - come to the best of all, So I'll
 smile to - night, Ro - ses will lis - en for his foot - steps light, And the
 twi - light too, One lit - tle sto - ry that is ev - er new, 'Tis the



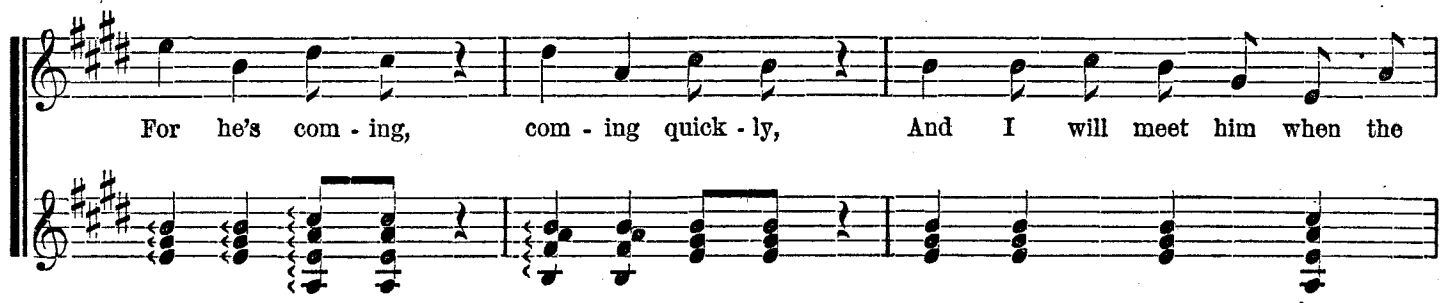
keep a lit - tle kiss for him. We are hap - py as the
 night - in - gale will sing to him. I will meet him at the
 one I al - ways love to hear. Hark ! he's com - ing, for I



"SOMEBODY'S COMING WHEN THE DEW-DROPS FALL!" Concluded. 63

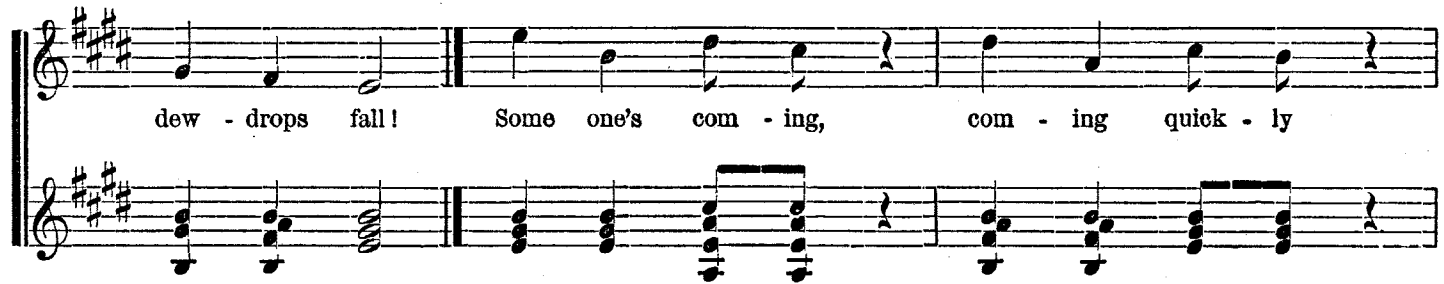


day is long, And no one shall ev - er make us sad.
gar - den gate, To tell him the se - cret once a - gain.
hear his song, The sweet - est, the gay - est of them all!



For he's com - ing, com - ing quick - ly, And I will meet him when the

CHORUS.



dew - drops fall! Some one's com - ing, com - ing quick - ly



Com - ing when the lit - tle dew-drops fall,.... Darl - ing, you will be wel - come to the



best of all, I'll keep a lit - tle kiss for you!

TAKE ME HOME.

SONG AND CHORUS.

Composed by RAYMOND.

Arranged by H. C. DOBSON.



1. Take me home to the place where I first saw the light, To the
 2. Take me home to the place where the orange trees grow, To my
 3. Take me home, let me see what is left that I know, Can it

sweet sun - ny South take me home; Where the mock - ing birds sung me to
 cot in the ev - er - green shade, Where the flow'rs on the riv - er's green
 be that the old house is gone; The dear friends of my child - hood in -

rest ev' - ry night, Ah, why was I tempt - ed to roam? I
 mar - gin may blow Their sweets on the bank where I played. The
 deed must be few, And I must la - ment all a - lone. But

think with re - gret of the dear ones I left, Of the
 path to the cot - tage they say has grown green, And the
 yet I'll re - turn to the place of my birth, Where my

TAKE ME HOME. Concluded.

warm hearts that shel - tered me there, Of the wife and the dear ones of
 place is quite lone - ly a - round, And I know that the smiles and the
 chil - dren have played at the door, Where they pulled the white blos - soms that

whom I'm be - left, And I sigh for the old place a - - gain.....
 forms I have seen, Now lie deep in the soft mos - sy ground:.....
 gar - nished the earth, Which will ech - o their foot - steps no - more.....

CHORUS.

Take me home to the place Where my lit - tle ones sleep, Poor

mas - sa lies bur - ied close by; O'er the graves of the loved ones I

long to weep, And a - mong them to rest when I die!

MY PRETTY JANE.

Composed by H. R. BISHOP.

Arr. by H. C. DOBSON.

Andantino.



1. My pret - ty Jane, my pret - ty Jane..... Ah! nev - er, nev - er look so
 2. But name the day, the wed-ding day,..... And I will buy, will buy the

shy, But meet me, meet me in the eve - ing, While the
 ring, The Lads and Las - ses there in fa - vors And

bloom is on, is on the rye..... } The spring is wa - ning
 vil - lage bell, the vil - lage bells shall ring!..... }

MY PRETTY JANE. Concluded.

fast, my love,..... The corn..... is in..... the ear; The

sum-mer nights are com - ing love, The moon shines bright and

clear, Then pret - ty Jane, my dear - est Jane, Ah!

nev - er look so shy,..... But meet me, meet me in the

eve - ning, While the bloom, the bloom is on the rye!.....

"DON'T YOU WISH YOU COULD?"

(SONG and DANCE.)

H. C. DOBSON.



1. Oh, such a beau - ty! I ne'er can for - get,..... In the park while walk - ing, the
2. The next time I met her, how we did chat, The rain was fall - ing fast, and



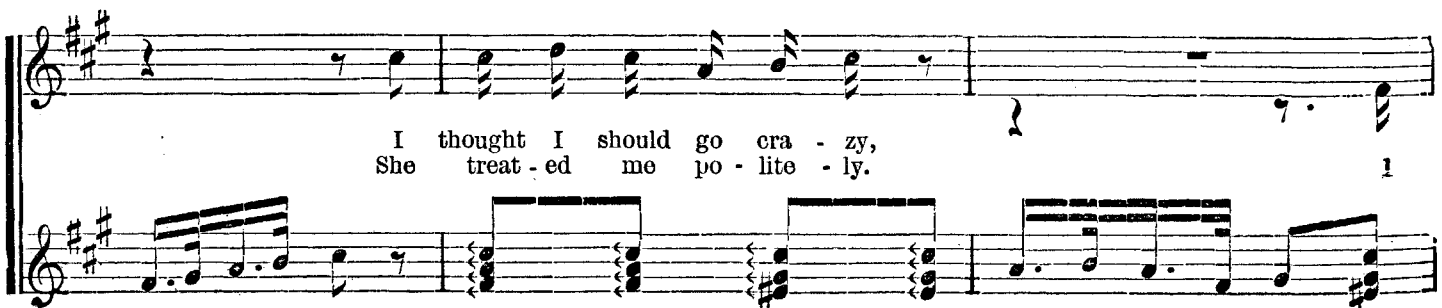
first time we met; Her sun - ny curls were peep - ing, Be - neath her lit - tle hood, And
spoil'd her lit - tle hat; And as I tried to kiss her, While at the door we stood, She



as I tried to catch her, said, "Now don't you wish you could?" Look - ing like a dai - sy,
wink'd at me and then she said, "Now don't you wish you could?" I call'd up - on her night - ly,



I thought I should go cra - zy,
She treat - ed me po - lite - ly.



"DON'T YOU WISH YOU COULD?" Concluded.

When she threw a glance at me, I scarce knew where I stood. Oh!
 asked her if she'd mar - ry me, It was all un - der - stood. Oh!

wouldn't you like to see her now, Oh! don't you wish you could? Oh!
 wouldn't you like to take my place, Oh! don't you wish you could? Oh!

REFRAIN.

Oh, such a beau - ty! I ne'er can forget, In the park, while walking the first time we met; Her

sunny curls were peeping Beneath her lit - tle hood, And as I tri'd to catch her said, "Now don't you wish you could?"

DANCE.

WHOA! EMIMA!

Arranged by H. C. DOBSON.



1. I don't mind tell - ing you, I took my girl to Kew, And Em - ma was the
 2. I asked them "what they meant," When some one at me sent An egg, which near - ly
 3. I tho't they'd nev - er cease, So shout - ed out "Po - lice!" And when he came, he
 4. An old man said to me, "Young man, can't you see The joke?" and I looked



darling creature's name; While stand - ing on the pier, Some chaps at her did
 struck me in the eye; The girl be - gan to scream, Saying, "Fred, what does this
 looked at me so sly; The crowd they then me chaffed, And said "I must be
 at him with sur - prise, He said "don't be put out, It's a say - ing got a -



leer, And one and all a - - round her did ex - - claim!
 mean?" I asked a - gain, and this was their re - - ply!
 daft!" And once a - gain they all commenced to cry!
 - bout." And then their voi - ces seemed to rend the skies!



CHORUS.

Tempo di Valse.

Whoa! Em - ma! Whoa! Em - ma! Em - ma, you put me in



such a di - lem - ma! Oh! Em - ma! Whoa! Em - ma!

That's what I heard from Put - ney to Kew! Kew!

1st. *2d.*

Detailed description: This block contains two systems of musical notation. The first system has a vocal line and a piano accompaniment line. The vocal line includes the lyrics 'such a di - lem - ma! Oh! Em - ma! Whoa! Em - ma!'. The piano accompaniment consists of chords and single notes. The second system also has a vocal line and a piano accompaniment line. The vocal line includes the lyrics 'That's what I heard from Put - ney to Kew! Kew!'. The piano accompaniment includes a first ending ('1st.') and a second ending ('2d.').

THE McINTYRES.

Written by ED. HARRIGAN

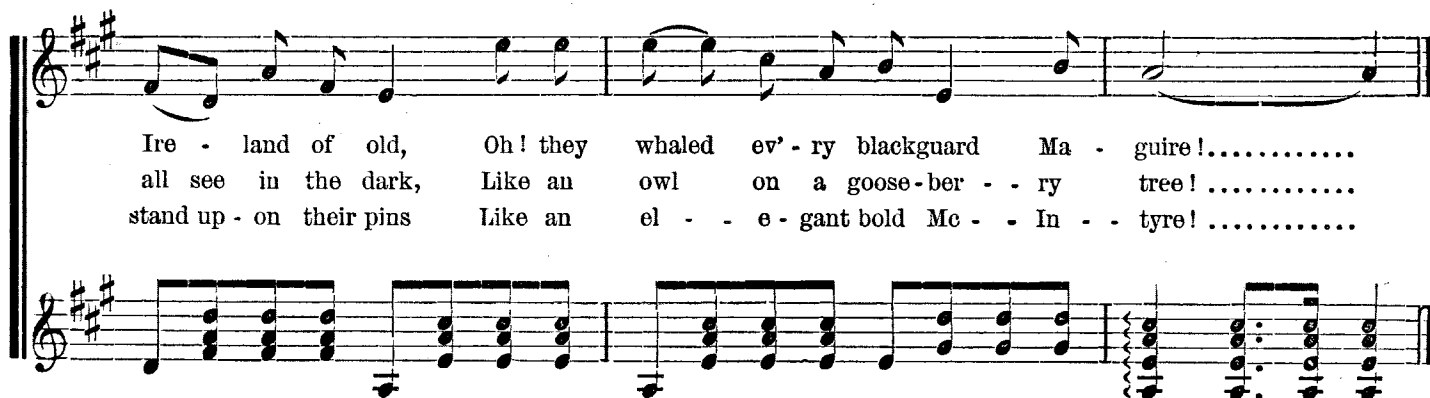
Music by DAVE BRAHAM.
Arranged by H. C. DOBSON.

1. From sweet Tem - ple - more, on Hi - - ber - nia's shore, Came the
2. Ah, ev - - e - ry man of the In - - ty - re clan, Sure they're
3. Oh, there's Un - cle Pat, with his high bea - ver hat, Cous - in

fam - i - ly of John Mc - In - tyre ; So fear - less and bold, in
prouder than the great Marc An - tho - ny ; And born with - out a mark, they
Tim, who would ate a Ma - guire ; There's Tom and Jack, the twins, who

Detailed description: This block contains three systems of musical notation. The first system is a single melodic line with lyrics. The second system has a vocal line with three numbered verses of lyrics and a piano accompaniment line with chords. The third system has a vocal line with lyrics and a piano accompaniment line with chords.

THE McINTYRES. Concluded.

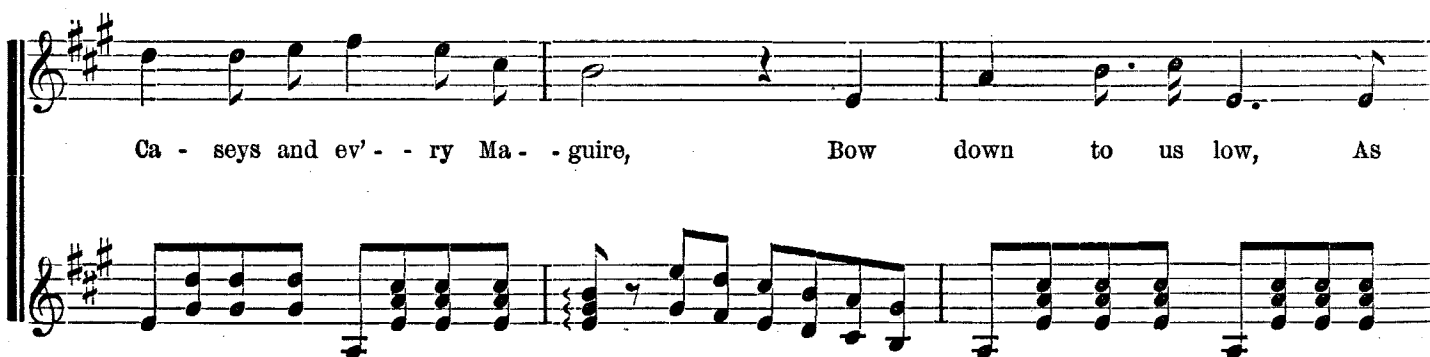


Ire - land of old, Oh! they whaled ev' - ry blackguard Ma - guire!.....
 all see in the dark, Like an owl on a goose-ber - - ry tree!.....
 stand up - on their pins Like an el - - e - gant bold Mc - - In - - tyre!.....

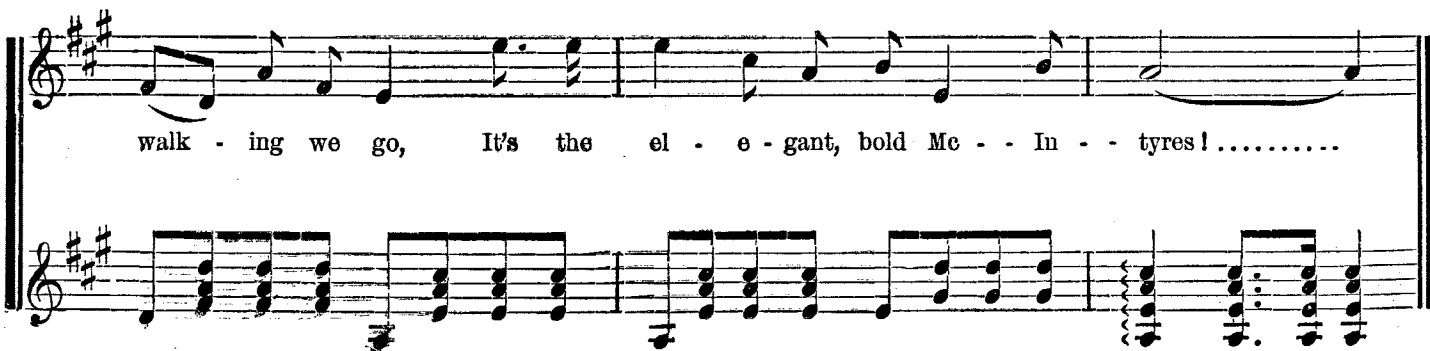
CHORUS.



The Kel - leys and Ri - - leys and O' - - Shan - nes - sys, The



Ca - seys and ev' - - ry Ma - - guire, Bow down to us low, As



walk - ing we go, It's the el - e - gant, bold Mc - - In - - tyres!.....

PADDY DUFFY'S CART.

Words by ED. HARRIGAN.

Music by DAVE BRAHAM.
Arranged by H. C. DOBSON.

1. The ma - ny hap - py eve - nings, I spent when but a lad, On
 2. We'd gath - er in the eve - ning, All hon - est work - ing boys, And
 3. Oh, the mer - ry lit - tle maid - en, So nob - by, neat and coy, A

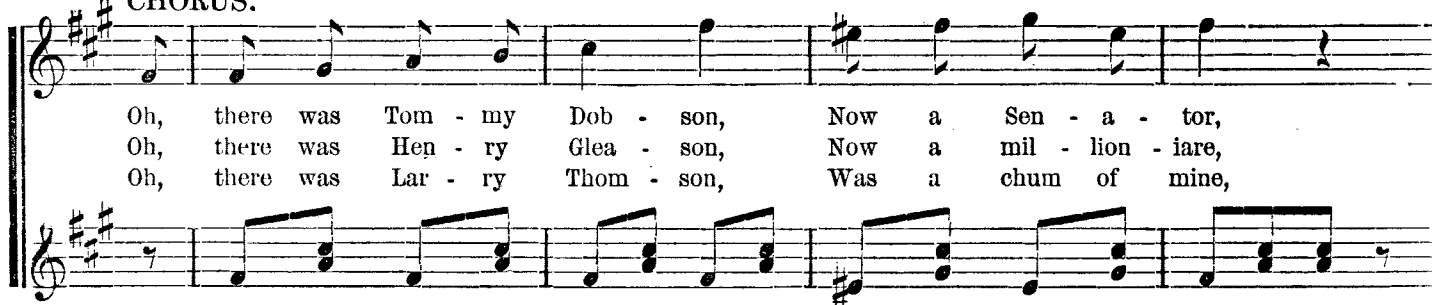
Pad - dy Duf - fy's lum - ber cart, Quite safe a - way from dad; It
 get on Pad - dy Duf - fy's cart, For no one marred our joys; All
 smil - ing up at Duf - fy's cart, Up - on her sweet - heart boy; It

stood down on the cor - - ner,.... Near the old lamp - light, You should
 seat - ed in the moon - - light,... Laugh - ing 'mid its rays, Oh, I
 made a jeal - ous feel - - ing, A qui - et piece of chaff, But

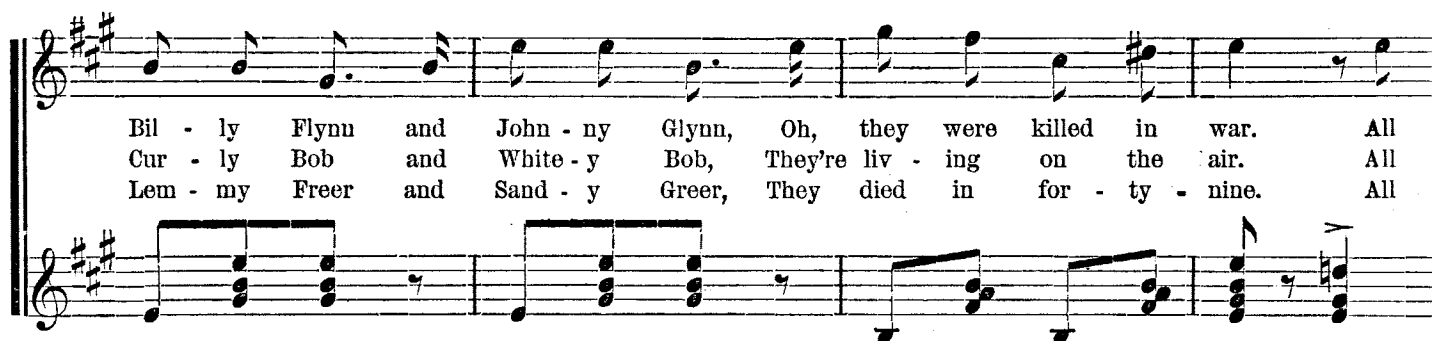
see the con - gre - ga - tion there, On ev' - ry sum - mer night!.....
 love to talk of old New York, And of my boy - ish days.....
 all in play it died a - - way, And end - - ed with a laugh!.....

PADDY DUFFY'S CART. Continued,

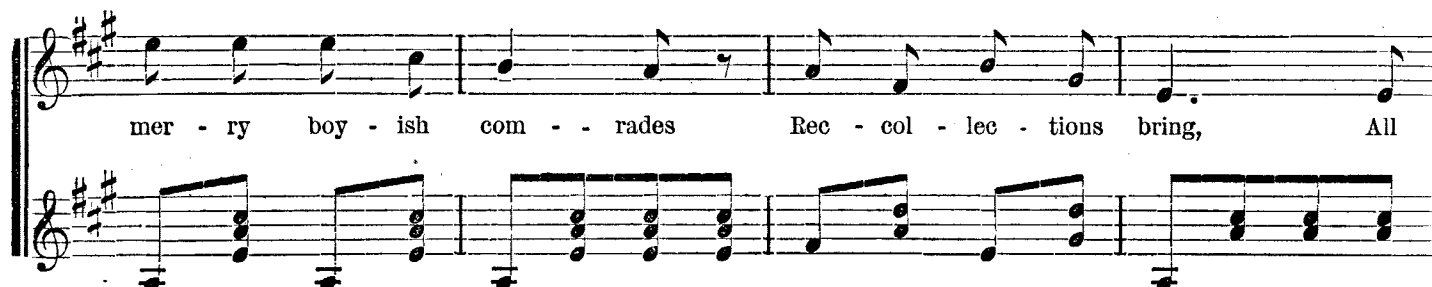
CHORUS.



Oh, there was Tom - my Dob - son, Now a Sen - a - tor,
 Oh, there was Hen - ry Glea - son, Now a mil - lion - iare,
 Oh, there was Lar - ry Thom - son, Was a ehum of mine,



Bil - ly Flynn and John - ny Glynn, Oh, they were killed in war. All
 Cur - ly Bob and White - y Bob, They're liv - ing on the air. All
 Lem - my Freer and Sand - y Greer, They died in for - ty - nine. All

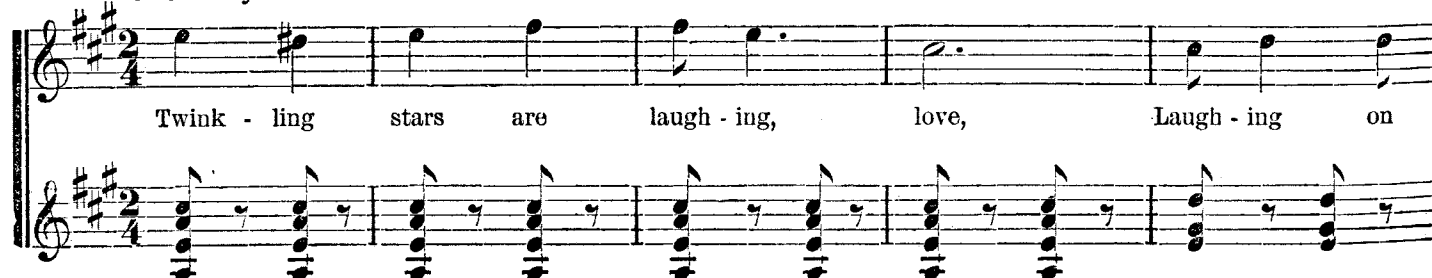


mer - ry boy - ish com - - rades Rec - col - lec - tions bring, All



seat - ed there in Duf - fy's cart, On sum - mer nights to sing.....

CHORUS after 1st & 3d verses.



Twink - ling stars are laugh - ing, love, Laugh - ing on

PADDY DUFFY'S CART, Concluded.

you and me; While your bright eyes look in

mine,..... Peep - ing stars they seem.... to be. D.S. ♪

CHORUS after 2d verse.

What's the mat - ter, She chews to - bac - co,
Lit - tle Fraud!..... Lit - tle Fraud!.... She's the dain - ti - est

Um - ber - el - la,
dar - - ling of all!..... Lit - tle Fraud!..... Lit - tle

Um - ber - el - la, D.S. ♪
Fraud!..... Oh, the dain - ti - est dar - ling of all!.....

WAIT TILL THE CLOUDS ROLL BY. Concluded.

rall.

Jen - ny, my own true loved one, Wait till the clouds roll by.....

BARNEY McCOY,

Written and Composed by J. MURPHY.

Arranged by H. C. DOBSON.

1. We'll bid all our dear friends good - bye,..... We're leav - ing old Ire - land to -
2. The big ship is wait - ing be - low,..... And grief fills my soul to de -

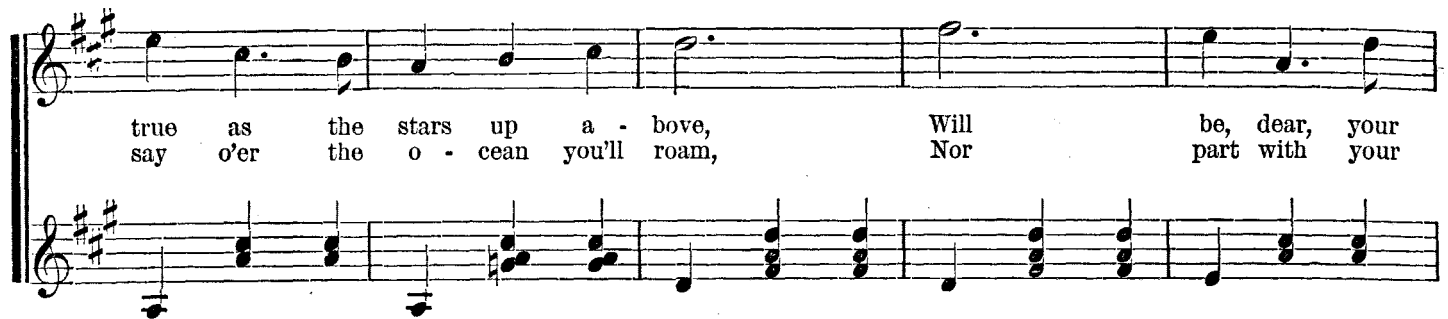
- day;..... But long for our sweet home we'll sigh,..... And
- part;..... But there we'll meet for - tune, I know So,

weep in the land far a - way,..... The sod of my birth still I
No - rah, my dar - ling, take heart..... 'Tis, sad to leave moth - er and

BARNEY McCOY, Concluded.

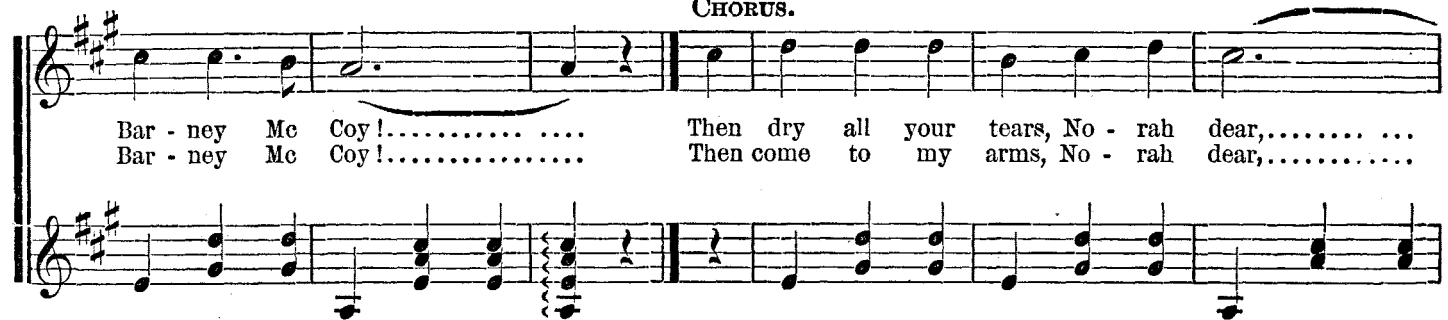


love,..... Its mem - 'ry no pain can de - stroy;..... And
home,..... But you are my com - fort and joy;..... Then

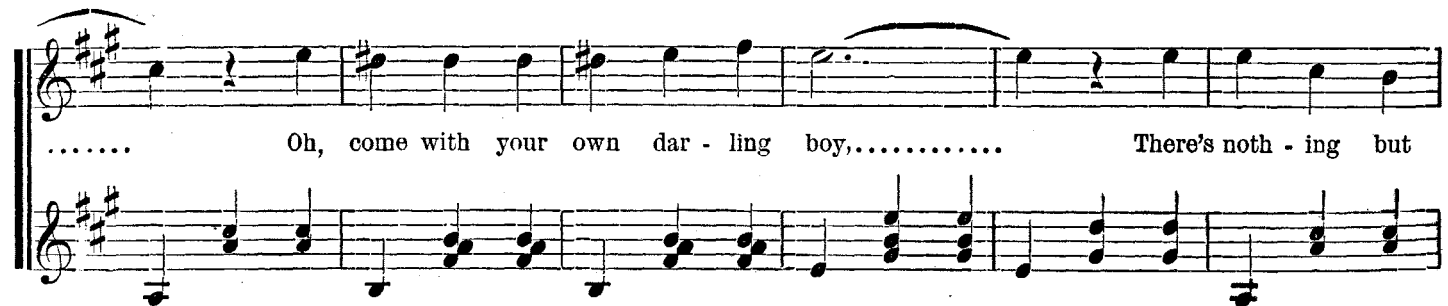


true as the stars up a - bove, Will be, dear, your
say o'er the o - cean you'll roam, Nor part with your


CHORUS.



Bar - ney Mc Coy!..... Then dry all your tears, No - rah dear,.....
Bar - ney Mc Coy!..... Then come to my arms, No - rah dear,.....



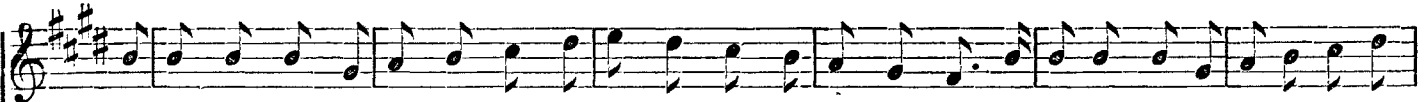
..... Oh, come with your own dar - ling boy,..... There's noth - ing but



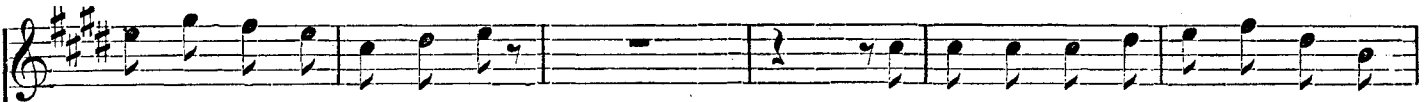
mis - e - ry here; You'll be hap - py with Bar - ney Mc Coy!.....

"THE MAGUIRES."

Words by ED. HARRIGAN.

Music by DAVE BRAHAM.
Arranged by H. C. DOBSON.

1. Sure we're the boys from County Clare ; Oh, man a - live, at wake or fair, No Mc In - tyre wud never dare To
 2. Oh, we're the fac-tion that can drub A Mc In - tyre just like a spud ; And walk on them the same as mud, The
 3. We nev - er fear a friend or foe, But we will give 'em blow for blow, And no white feather ever show, The

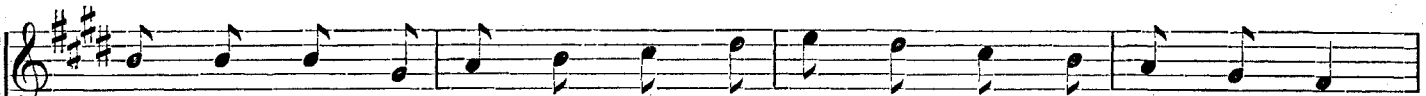


face a dar - ling, bold Ma - guire.
 rar - ing, tear - ing, bold Ma - guire.
 rar - ing, tear - ing, bold Ma - guire.

Wid hands as hard as mar - ble stones, We
 Oh, put us in an o - pen lot, We'd
 We'd rath - er fight than ate a meal, The



make our foes cry, "Och, oh hone," And send them on a stretcher home, The rar - ing, tear - ing, bold Maguires.
 fight with bricks or can - non shot ; For ruc-tions, boys, I'll tell you what, No one can beat the bold Maguires.
 Mc In-tyres sure we can whale ; Now lock us up, we want no bail, The rar - ing, tear - ing, bold Maguires.



Faugh a bal - laugh, clear the way ! We're all a - live at break of day ;



Hail Co - lum - bia, "Mer - i - cay !" Oh, here's the dar - ling, brave Ma - guires !



"OVER THE GARDEN WALL."

Words by HARRY HUNTER.

Music by G. D. FOX.
Arranged by H. C. DOBSON.

1. Oh, my love stood un - der the wal - nut tree, O - ver the gar - den wall,.... She whisper'd and said she'd be
 2. But her fa - ther stamped and her fa - ther raved, O - ver the gar - den wall,.... And like an old mad - man
 3. One day I jump'd down on the oth - er side, O - ver the gar - den wall,.... And she brave-ly promised to
 4. But where there's a will, there's al-ways a way, O - ver the gar - den wall,.... And al - ways a night as well



true to me, O - ver the gar - den wall.... She'd beau - ti - ful eyes and beau-ti - ful hair, She was
 he be-haved, O - ver the gar - den wall.... She made a bou-quet of ro - ses red, But im-
 be my bride, O - ver the gar - den wall.... But she screamed in fright, "Here's fa - ther; quick, I have
 as a day, O - ver the gar - den wall.... We hadn't much mon-ey, but weddings are cheap, So while



not ver - y tall, so she stood on a chair, And ma - ny a time, have I kissed her there, O - ver the garden wall!
 - me - di - ate - ly, I popped up my head, He gave me a buck-et of water in-stead, O - ver the garden wall!
 an im-pres-sion he's bringing a stick." But I brought the im-pres-sion of half a brick, O - ver the garden wall!
 the old fel - low was snoring asleep, With a lad and a lad - der she managed to creep O - ver the garden wall!



CHORUS.

O - ver the gar - den wall,.... The sweet-est girl of all;.... There nev-er were yet, such eyes of jet, And



you may bet, I'll nev-er for - get The night our lips in kiss - es met, O - ver the gar - den wall!



HOME MUSICAL LIBRARY.

LIST 3.—BOOKS OF INSTRUMENTAL MUSIC.

The superior advantages derived from the immense stock which the publishers are compelled to carry, including all the music that is available, coupled with the fact that only those who have been accustomed to note the sales of music as it is published from time to time, can have any practical knowledge as to what constitutes the best and most popular songs and pieces for permanent preservation, enables them to place before the public, in the books which are embodied in the lists of instrumental and vocal music, which make up the HOME MUSICAL LIBRARY, a very large proportion of all the really good music ever published in sheet music form, in sufficient variety to satisfy the tastes of the most fastidious.

Each book of the HOME MUSICAL LIBRARY has from 200 to 250 pages, which are of full sheet music size.

— Price of each book: Boards, \$2.00; Cloth, \$2.50; Full gilt, \$3.00. —

THE MUSICAL FAVORITE.

A choice collection of pianoforte music, by the best-known composers, such as Mack, Grobe, Maylath, Strauss, Lamothe, Waldteufel, Coote, Wilson, Aubert and others. A new and most excellent collection of popular music, of medium difficulty.

CONTENTS.

Boccaccio March.	Scotch Lassie Jean.
Charming Waltzes.	Solitud.
Cradle Song.	Song without Words.
Kiss Waltz. ("Merry War.")	Tres-Jolie Waltz.
Menuet de la Cour.	Women's Love Waltz,
Old Folks at Home. (Variations.)	and 40 others.
Sirenes (Les) Waltzes.	

THE CLUSTER OF GEMS.

A large share of the pieces contained in this collection have been published in "La Crème de la Crème," a popular monthly periodical and are more especially adapted for advanced players. They are of convenient length, about five pages, and are of that even degree of musical beauty, that it is not easy to discriminate as to which is the best.

CONTENTS.

Adieu. Nocturne.	Gracieuse. Morceau.
Alice. Romance.	He loves me. (Il m'aime.)
Canzonetta Veneziana.	Home again. (Heimkehr.)
Clochette d'Or. Caprice.	Magic Bells. Reverie.
Confidence.	Sad is my heart. Trans.
Danse Circassienne.	Shower of Gold. Morceau.
Fifth Nocturne.	'Tis thus ordained.
Floridiana. Valse Brilliant.	Wedding March,
Fresh Life. (Frisches Leben.)	and others of similar character.

GEMS OF THE DANCE.

Companion to the celebrated "Gems of Strauss." Johann and Edward Strauss, Gungl, Lamothe, Zikoff, Bela, Mack, Stasny, Weingarten, Ghis, Pratt, Parlow, Faust, Godfrey, and other celebrities have contributed to make the "Gems of the Dance" a most brilliant volume.

CONTENTS.

Adieux (Les).	Giroflé-Girofla.
Blue Bird Echo.	Jolly Fellows.
Consequenzen.	Kaufman's Casino.
Devil's Call.	Kutschke.
Fairy Fingers.	Roses (Les).
First Kiss.	Slumber,
From a distant shore.	and 60 others.

WELCOME HOME.

A judicious selection of a large variety of beautiful Waltzes, Marches, Polkas, Galops, etc., etc., from the best works of acknowledged masters, makes this fine book welcome at home and abroad, at any and all times. Its 224 well filled pages are worth a careful study.

CONTENTS.

Amazon March.	Knight Waltzes.
Away Galop.	La Murska Waltz.
Blue Eyes Redowa.	Little Sunshine March.
Brightest eyes.	Peerless Polka.
Camp Quickstep.	Sea Foam Polka.
Cricket Polka.	Softly dreaming.
Farewell.	Strauss' Dream Waltz.
Faust Waltz.	Up and down Galop.
First Smile Redowa.	Vale of Roses,
Hunter's Favorite.	and 50 others.

PEARLS OF MELODY.

A brilliant collection of 224 pages of piano music for moderately advanced players. The music is worthy of great praise, for its harmony of sound and action, and will be found so easily difficult, at the same time, deeply tinged with such rare melody, as to prove a strong incentive to the ambitious student to become the master, that he may reap the full benefits of a thorough comprehension of such pearls of melody.

CONTENTS.

Andio.	Chime of Bells.	Laughing Wave.	Mother's Prayer.
Alice Mazurka.	Dance Cubaine.	Listen to me.	Sunny Home.
Angel's Dream.	Golden Chimes.	Love's Greeting.	and 40 others

GEMS OF STRAUSS.

Johann Strauss stands preëminent amid the most brilliant composers in the great world of music, and in this book, the sale of which is counted by thousands, the most brilliant of his exquisite compositions have been collated, forming a combination extending over 250 pages, unrivalled by any other collection of its kind.

CONTENTS.

Academic.	Dragoon Fly.
Adeline.	First Flirtation.
Alice.	Leap Year.
Apollo.	Love and pleasure.
Aquarellen.	One heart, one soul.
Arm in arm.	Orpheus.
Baden Baden.	Ostrich Feather.
Beautiful Blue Danube.	Sans Souci,
Carnival Botschater.	and more than 70 others.

PIANIST'S ALBUM.

220 pages, sheet music size. Originally designated as the third volume of the Home Circle, similar in design, but entirely dissimilar as to contents, the Pianist's Album retains its own identity, and contains a number of what may be more particularly called Piano-forte pieces, of medium length and a fair degree of difficulty. The collection contains a goodly portion of the most successful music ever published, and will be productive of much pleasure and profit to the possessor.

CONTENTS.

Blue-bird Polka Redowa.	Lily of the valley.
Bonnie Doon.	Mabel Waltzes.
Corinthian. Waltz.	Mocking-bird Waltz.
Cricket Polka.	Monastery bells. (Four hands.)
Fairy wedding Waltz.	Peacock Schottische.
Fairy Polka.	Running Brook Schottische.
Gipsy Polka.	Schomberg Galop.
Grand Russian March.	Silver Spring Polka.
Highland March.	Turkish March.
Il Bacio (kiss) Waltz.	Wandering Sprite.
Joys that we've tasted.	Wildfang Galop,

and 80 others.

PIANO-FORTE GEMS.

A complete repertoire of instrumental music, of standard merit, in great variety, embracing within its 216 pages, some \$20.00 worth of music, in convenient form and of full sheet music size, for one tenth its original cost, or \$2.00 in boards.

CONTENTS.

April Redowa.	Kiss me quick and go Polka.
Carnival of Venice.	La reve Quickstep.
Daisy Dean Quickstep.	Last rose of Summer. Var.
Days of ab-nence Waltz.	Love in idleness.
Fairy Dell Waltz.	Mardi gras Quadrille.
Fairy Dell Polka.	Midnight March.
Fairy Footsteps Waltz.	Pickwick Galop.
Fire and Flame Galop.	Slumber song.
Frolic of the Frogs.	Water Lily Polka.
Gorilla Quadrille.	Weiner bonbon Waltzes.
Hurley burley Galop.	

and about 80 others (beside several short airs).

THE MUSICAL TREASURE.

This collection comprises both vocal and instrumental music, in about equal proportions, and will commend itself for the great variety of first quality music which may be found scattered through its 200 pages. We append specimen titles of instrumental pieces:

All Right.	Picnic Polka.
Barbe Blue Lancers.	Piff, Paff, Pouf.
Beautiful Blue Danube.	Remember me.
Beautiful Bells.	Roses.
Boston Dip.	Sabre Song.
Come where love lies dreaming.	Shepherd Boy.
Constantia.	Starry Night.
Convent Bells.	Sweet Kiss.
Fairy Wedding. (Four hands.)	'T is a famous regiment.
He's a pal of mine.	Up and away.

and a hundred others.

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HOME MUSICAL LIBRARY.

LIST 4. — BOOKS OF INSTRUMENTAL MUSIC. — CONTINUED.

The books which have been mentioned in List 3, together with the following books, comprise all the books of Instrumental Music, and with the books of Vocal Music described in Lists 1 and 2, make over 30 different and distinct volumes of music, which have been published under the name of the HOME MUSICAL LIBRARY. All the essentially good and popular music which has ever been issued in sheet music form is embodied in these rare collections, bound in uniform size and style. Each book is complete in itself, has from 200 to 250 pages, full sheet music size, and will be mailed to any address, post-free, for the retail price.

— Price of each book: Boards, \$2.00; Cloth, \$2.50; Full gilt, \$3.00. —

THE PIANO AT HOME.

50 pages. Four hand pieces. Teachers and pupils will find this book a fruitful source of instruction and recreation, technically or artistically considered. Four-hand practice not only produces the best of results as to "time," but gives a force to the music which is truly wonderful, an effect rather difficult to be obtained by a single performer.

CONTENTS.

Anvil Chorus.	Il desiderio.
Birth-day ball Waltz.	Jolly Brothers' Galop.
Blue-Danube Waltz.	Maiden's Prayer.
Carabinier. Swiss March.	March of Men of Harlech.
Carnival of Venice.	Monastery Bell.
Dumbarton's Bonnie Dell March.	Musket Galop.
Echo of Lucerne.	Pestal.
Fairy Wedding Waltz Poika.	Qui Vive Galop.
First steps.	Shepherd Boy.
Her bright smile Waltz.	Signal March.

and 45 others.

THE HOME CIRCLE.

VOLUME I.

All the older standard pieces, not too difficult, which have retained their popularity through many years, will be found in Vol. I. of the Home Circle, the first of the instrumental series to be issued. It contains 216 pages, and about 150 pieces, of great service to teachers and pupils on account of its large variety of easy music, most of which is especially fitted as a means of recreation for beginners.

CONTENTS.

Aladdin Quickstep.	Elfin Waltz.
Annie Lawrie Quickstep.	Etude Mazurka.
Affection Waltz.	Fairy Bell Polka.
Aurora Waltz.	Flying Cloud Schottische.
Azalia Polka.	Gipsy Polka Quadrille.
Baden Raden Polka.	Magic Spell Schottische.
Basket Cotillon.	Requiem March.
Bohemian Girl Waltz.	Sliding Waltz.
Cinderella Waltz.	Sontag Polka.
Champagne Galop.	Spanish Retreat March.
Dream Waltz.	Un premier amour.

and about 140 (or, including simple airs, 170) others.

THE HOME CIRCLE.

VOLUME II.

The character of the music of Vol. II. is essentially the same as that found in Vol. I., the books being similar in design, the music carefully selected as to popularity and degree of difficulty, and a great variety of music incorporated, including a few four-hand arrangements—a popular number for general drawing-room use. 250 pages.

CONTENTS.

Admired Waltz.	Cherry Ripe Schottische.
Angelina Quadrille.	Clara Waltz.
Apollo Waltz.	Cuckoo Polka.
Apollo Waltz Quadrille.	En avant March.
Blossom Waltz.	Il Poluino Galop.
Bobolink Polka.	King Pippin Polka.
Boquet Schottische.	Orpheus Waltz Quadrille.
Brightest Eyes Galop.	Rigoletto Polka Redowa.
Canova Waltz.	Rogues' March.
Coaxing Polka.	Spirit Waltz.
Cecilia March.	Trie Trac Polka.

and about 120 others (including 22 four-hand pieces).

PARLOR MUSIC.

VOLUME I.

Parlor music must be not only popular and of a miscellaneous character, but must possess the merit of being fairly difficult without being too intricate in movement. A collection like either volume of Parlor Music, which can be thus commended, makes an acceptable and attractive addition to collections for popular recreation. Vol. I. contains 242 pages of moderately difficult music.

CONTENTS.

Always Ready.	Dream Land.	Macap Polka.
Awakening.	Fairy Land.	Merry Foresters.
Beautiful Hudson.	Fare thee Well.	Morning Calls.
Belle Gitano.	Friendly Eyes.	Moss Rose.
Belle Jeunesse.	Golden Youth.	Rippling Bark.
Bluette.	Gipsy Dance.	Scotch Lassie.
Chant de Berger.	Happy New Year.	Shepherd's love song.
Congenial Hearts.	Jewel Box.	Sparkling Jewels.
Don Pasquale.	Lily of the Valley.	Venetian Regatta.

and about 35 others.

PARLOR MUSIC.

VOLUME II.

242 pages. The generous size of all the books of this series, admits of a great variety and quantity of first-class music being placed between the covers of each volume, and in this particular one, as well as others, the 60 or more pieces will be found to be not only convenient in length, but, in many cases, to contain a wealth of little airs in the way of "extras," of which nothing could be said in the table of contents.

CONTENTS.

Balancelle.	Dance of Love.	Little Warblers.
Rashful Polka.	Don't stop Galop.	Snow-ball Galop.
Cascade Waltz.	Egyptian March.	Speak to me.
Chilperic Waltz.	Gazza Ladra.	The Glide Waltz.
Cleopatra Waltz.	Heimweh.	The Skylark.
Dame Blanche.	Huguenots.	and about 40 others.

LA CREME DE LA CREME.

VOLUME I.

The very many fine pieces which were published from time to time in a music periodical with the above title, have been gathered together in a more permanent form, in two volumes, and placed before the public, confident that they will be found to be most admirably adapted to the needs of the more progressive pupil, and containing the choicest compositions of such authors as Rubenstein, Oester Voss, Kuhe, Hess, Liszt, Thalberg, Lange, Krug and others.

CONTENTS.

Alpine Horn.	Graziosa.	Sleep, my Child.
Blumenlied.	Harp Sounds.	The break of day.
Cujus Animam.	May Breezes.	The Angel's Dream.
Dancing Leaves.	On the Sea.	The Merry Huntsman.
Dein Eigen.	Puritani.	Visions of Paradise.
Elegy of Tears.	Petit Ronet.	Westward Ho! Galop.
Flash Galop.	Ruins d'Athene.	

and 25 other pieces quite as good

LA CREME DE LA CREME.

VOLUME II.

The best works of more than a score of celebrated composers have been drawn upon to make up a book, which, like Vol. I., should contain only first-class pieces of medium intricacy, best suited to the capacity and skill of students considerably advanced.

CONTENTS.

Air Castles.	Crepuscule.	Lucia.
Among the Roses.	Evening Dew.	Murmuring Rivolet.
Barcarole.	Fairy Whispers.	Pluie de Fleurs.
Belle Italie.	Forest Hymn.	Prayer from Moses.
Chasse (La).	Gazelle.	The Dream.
Con Amore.	Heavenly Voices.	The Zephyr.
	Homeward bound.	

and about 25 more pieces of fine quality.

FOUNTAIN OF GEMS.

The nature of this collection is well put in the brief announcement which stands alone upon its covers, a "Fountain of Gems." No further description is necessary. It is replete with an almost endless variety of easy and pleasing music selected with care and entirely in good taste.

CONTENTS.

Amazon March.	Equestrian March.	Sighing for home
Azure sky Waltz.	Enchanting Galop.	Snow-bell Polka.
Clara Waltz.	Favorite Mazurka.	Sunbeam Galop.
Clarion Polka.	Forget-me-not.	Troubadour March
Ecstasy Waltz.	Hortensia Mazurka.	Ye Merry Birds
	Let's be gay.	

and about 80 others.

THE ORGAN AT HOME.

The 200 pieces, carefully selected with due regard as to their adaptability to the instrument in question, make the Organ at Home a valuable number, and of such sterling merit as to be at once commended to its every reader.

CONTENTS.

Adagio.	Evening Reverie.
Andante Grazioso.	Fredonia March.
Air from "William Tell."	Funeral March.
Angel's trio. "Elijah."	Gaily thro' Life.
Blue Eyes.	Golden Leaf Schottische.
Blue-bells of Scotland.	Herdman's Mountain Home.
Beautiful Bells Waltz.	How so Fair. (M'Appari.)
Dead March in "Saul."	In happy Moments.
Deux Anges (Les).	It is better to Laugh.
Elegy of Tears.	and about 200 others.

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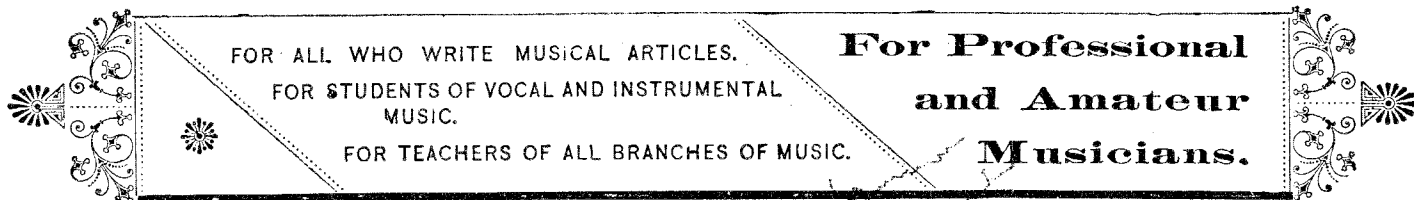
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By JOHN W. MOORE. Mr. Moore has, for many years, been a diligent collector of items on musical subjects. A selection from these fills this large and comprehensive book, which contains biographical notices of as many as 2,000 noted musical people, and also plain definitions or explanations of most of the technical words used by composers.

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