# Grover's Progressive Method

## For the Banjo

Edited and Compiled
BY
## A. D. GROVER.

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# GROVER'S

# PROGRESSIVE METHOD

FOR THE

# BANJO

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## A.D. GROVER.

Of Boston Ideal Club

*PRICE $1.00*

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# PREFACE.

In writing this book my intention from the beginning has been to present a Method so progressive in design, that the difficulties attending the study of the Banjo shall be rendered comparatively easy. By introducing a series of melodious exercises I endeavor to awaken in the pupil an interest in the instrument which would not otherwise be attained.

Part I contains, besides the rudiments of music all the movements both for right and left hands that are played on the Banjo; also all the known positions and chords, which will prove of interest to Artists and Professors as well as to the beginner.

Part II contains a selection of music varying from the simplest to the most difficult, much of which is written for this book.

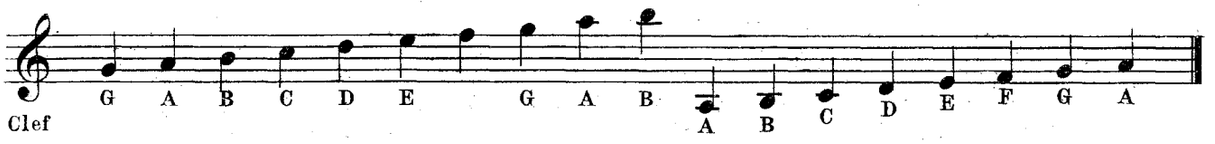
# GROVER'S PROGRESSIVE METHOD

## FOR THE BANJO.

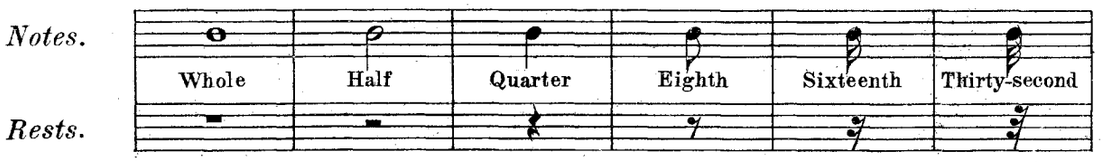
## Part I. Rudimentary.

Musical tones are represented by characters called notes which are written on and between five parallel lines (the Staff).

Notes are represented by the first seven letters of the alphabet, the note G being affixed to the second line of the staff by the G Clef, thus:




The duration of a note is indicated by its form. Every form of note has its corresponding rest which indicates an equal duration of silence.

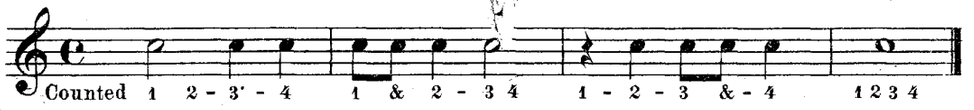



Bars divide music into measures.

### Time.

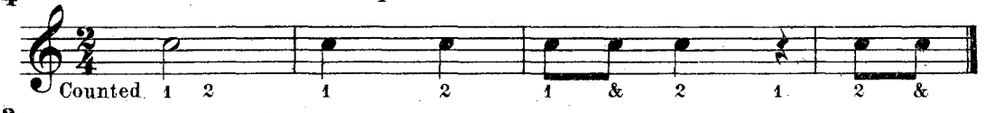
There are various kinds of time. When the sign **C** or $\frac{4}{4}$ is written, there are four quarter notes, or notes equal to their value in each measure.

*Example.*



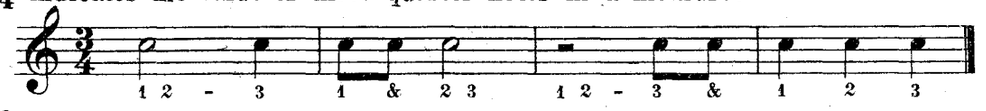

The sign $\frac{2}{4}$ indicates the value of two quarter notes in a measure.

*Example.*



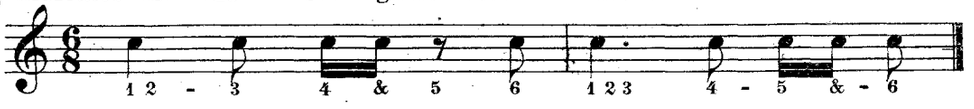

The sign $\frac{3}{4}$ indicates the value of three quarter notes in a measure.

*Example.*




The sign $\frac{6}{8}$ indicates the value of six eighth notes in a measure.

*Example.*




Time should be very carefully studied and practiced, as a thorough knowledge of it is of the greatest importance in reading music.

A Hold 𝄐 prolongs a note to the players taste.

A Triplet $\overset{3}{\overset{\frown}{\text{♪♪♪}}}$ is played in the time of two notes of the same value.

A Dot ♩· increases the time of a note one half its value.

## Miscellaneous.

Repeat from beginning when the sign *D.C. (Da Capo)* is placed at the end of a strain.

Repeat from 𝄋 to sign when *D.S. (Dal Segno)* is placed at the end of a strain.

Double Bars indicate end of a strain.

When dots are placed before a double bar, repeat the strain, and if two endings are indicated play the second in the repeat.

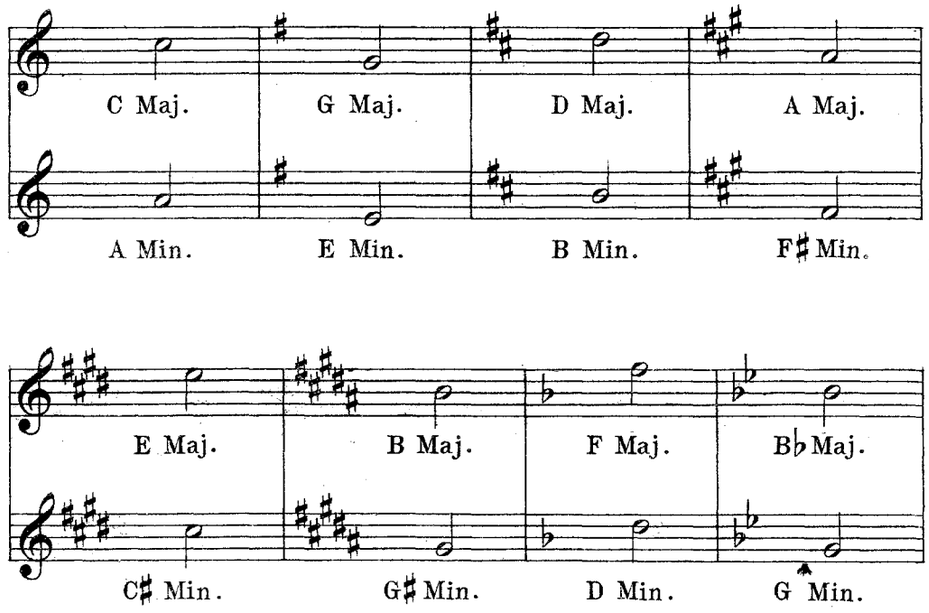
A Sharp (♯) elevates a note half a tone.
A Flat (♭) lowers it half a tone.
A Natural (♮) restores it to its natural position.
A Double Sharp (x) elevates it a whole tone.

A Grace Note takes its time from the one following and is written thus:

A Tie connecting two notes of the same degree, signifies that the first only is to be played, taking the time of both.

A Tie connecting two notes of different degrees signifies that the first is to be played or snapped with a finger of the left hand.

Below are given the Major and Minor Keys played on the Banjo. They will be fully explained later.




When a number of notes are placed on one stem they are to be played together and called a Chord.

## Manner of Holding the Banjo.

The performer should sit on a chair without arms, in an easy position, the left foot slightly in advance of the right. The rim should rest on the right thigh, the right forearm resting lightly on the rim near the tail-piece, so as to bring the little finger on the head, about two inches from the bridge. The arm should rest between the thumb and first finger of the left hand so that the tips of the fingers can be placed on the strings at the various positions.

Do not allow the arm to rest below the third joint of the first finger or the first joint of the thumb, and never touch the arm with palm of hand.

## Right Hand Fingering.

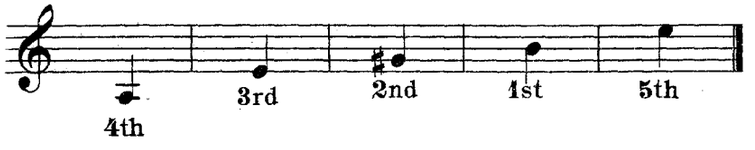
The first string is played with the second finger; the second with the first, and the other three with the thumb. This is a general rule and has but few exceptions.

## Tuning.

Tune the fourth string to A.
Close the fourth string at the seventh fret and tune the third in unison.
" " third " " " fourth " " " " " second " "
" " second " " " third " " " " " first " "
" " first " " " fifth " " " " " fifth " "

The pitch is generally raised to C instead of A as the modern banjo has a shorter arm than those formerly in use.

After tuning, the open strings should read thus:




When a piece is written in E, the fourth string is often tuned one note higher, or to B.

## Signs used for Fingering.

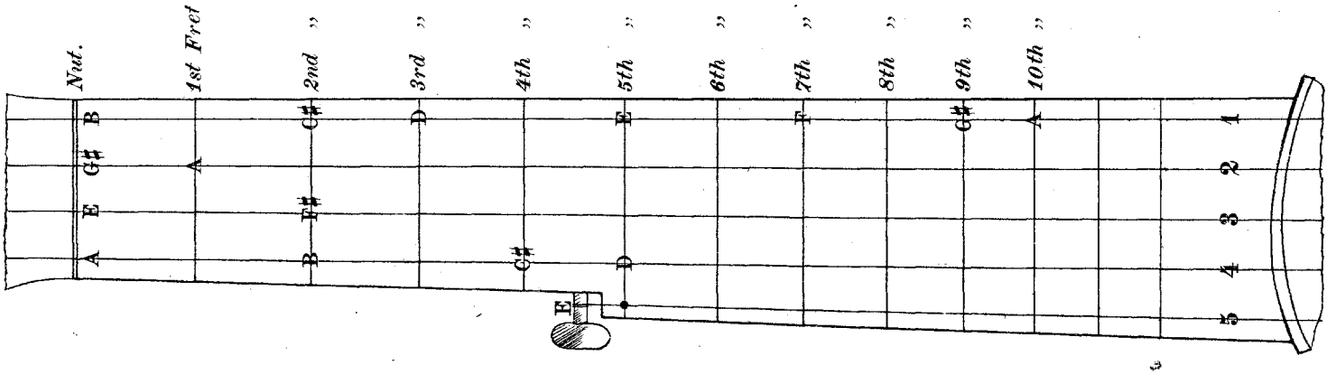
Right Hand.
× indicates Thumb
· " First Finger
: " Second "
⋮ " Third "

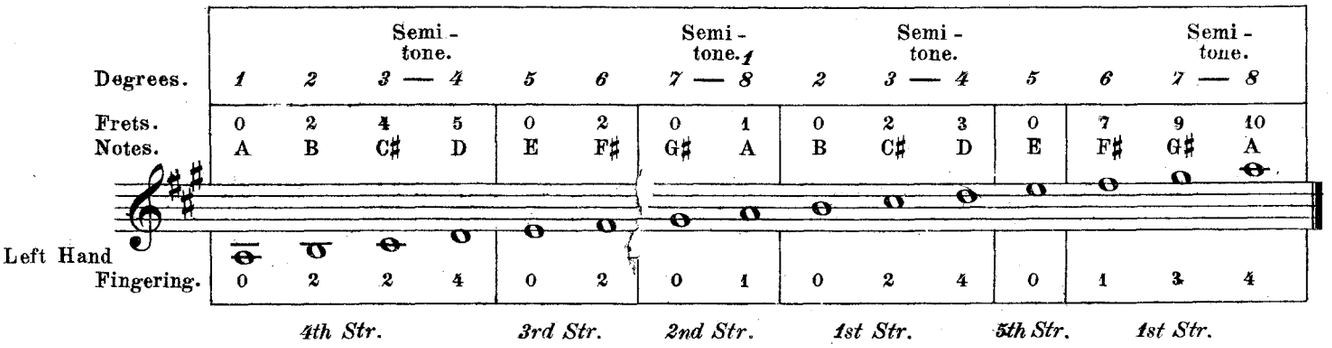
Left Hand.
1 indicates First Finger
2 " Second "
3 " Third "
4 " Fourth "

Strings
① First String.
② Second "
③ Third "
④ Fourth "

# Diagram and Scale of A for Banjo.

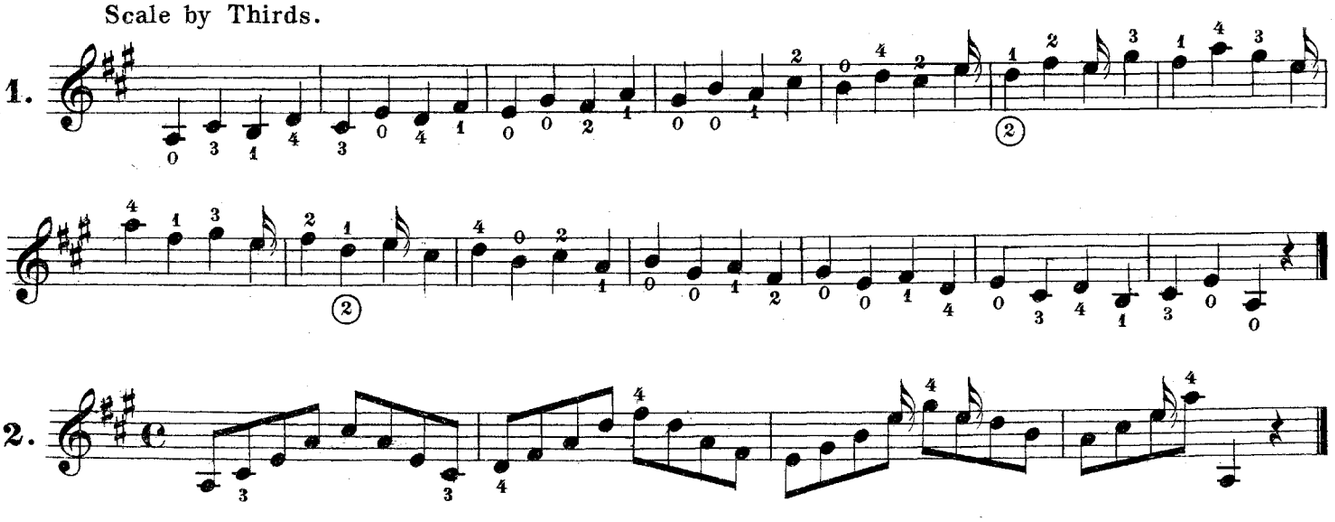
NOTE: A is called the Natural key for the Banjo as it is the easiest to play. In every major scale the intervals between the 3rd and 4th, and 7th and 8th degrees are semitones, as is seen in the following diagram. The interval from any fret on the Banjo to the next fret above or below is a semitone.




# Exercises in A.

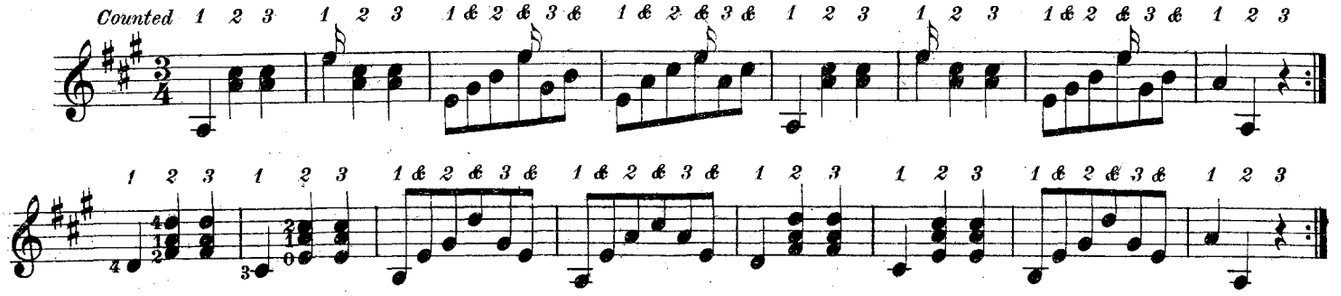
Scale by Thirds.



The following easy selections may be learned before going on to the Key of E.
Every measure should be counted aloud by the Pupil.

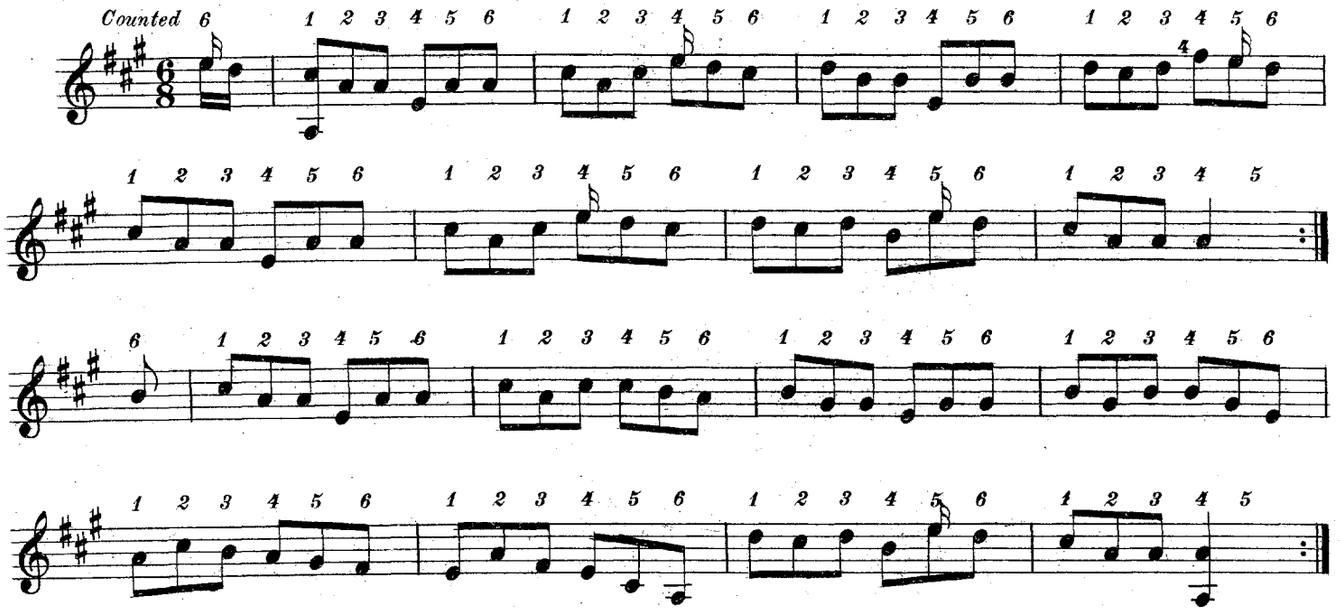
## FAIRY WALTZ.

Accent on 1st count.




## IRISH WASHERWOMAN.

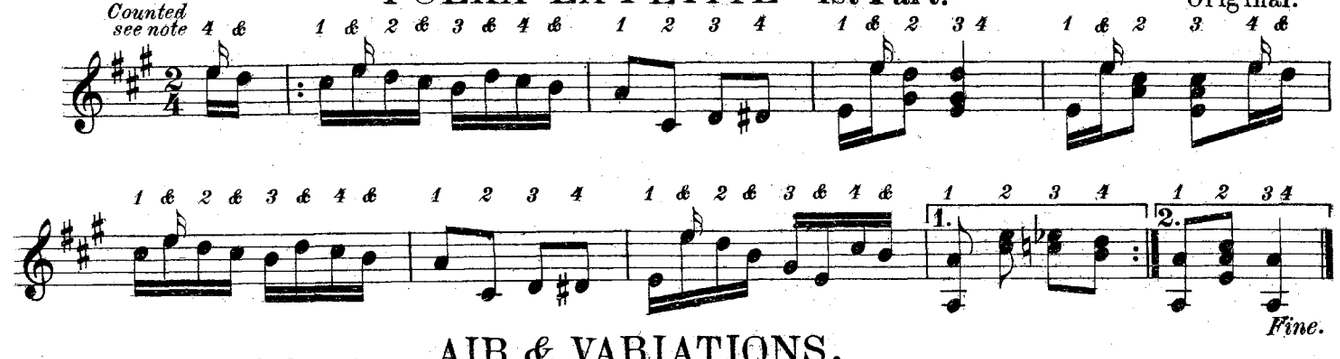
Accent on 1st & 4th counts.




## POLKA "LA PETITE" 1st Part.

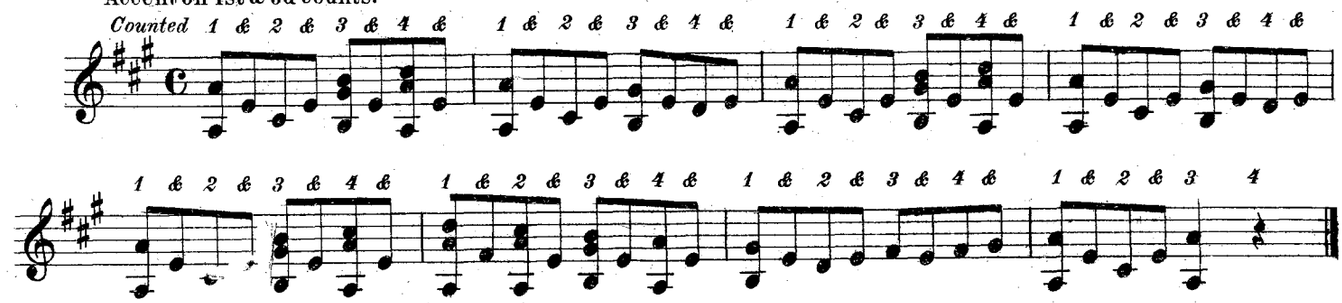
Original.

Accent on 1st count.



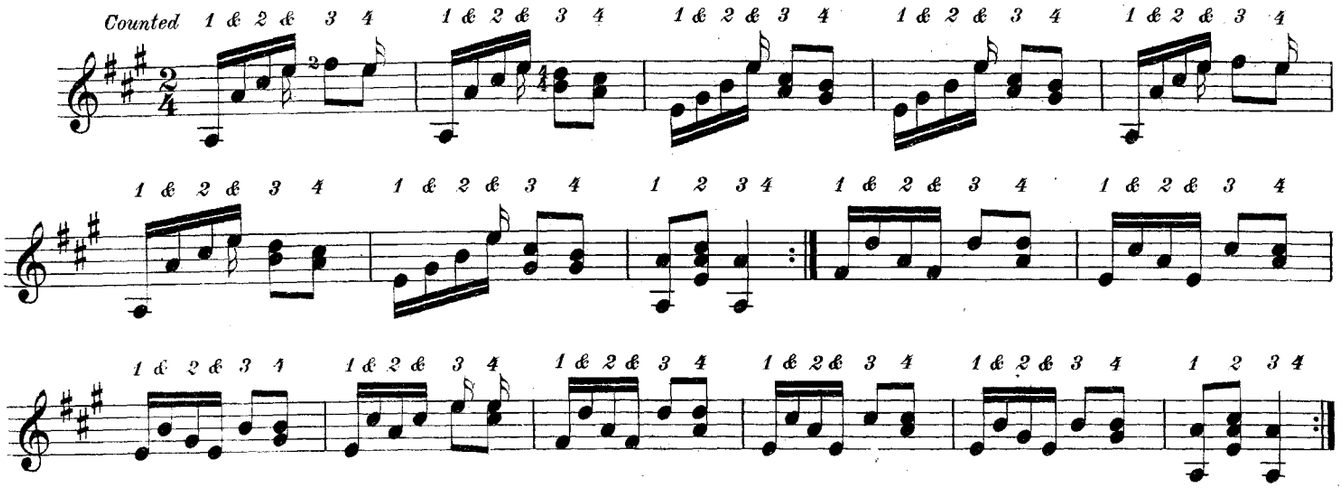

## AIR & VARIATIONS.

Accent on 1st & 3d counts.



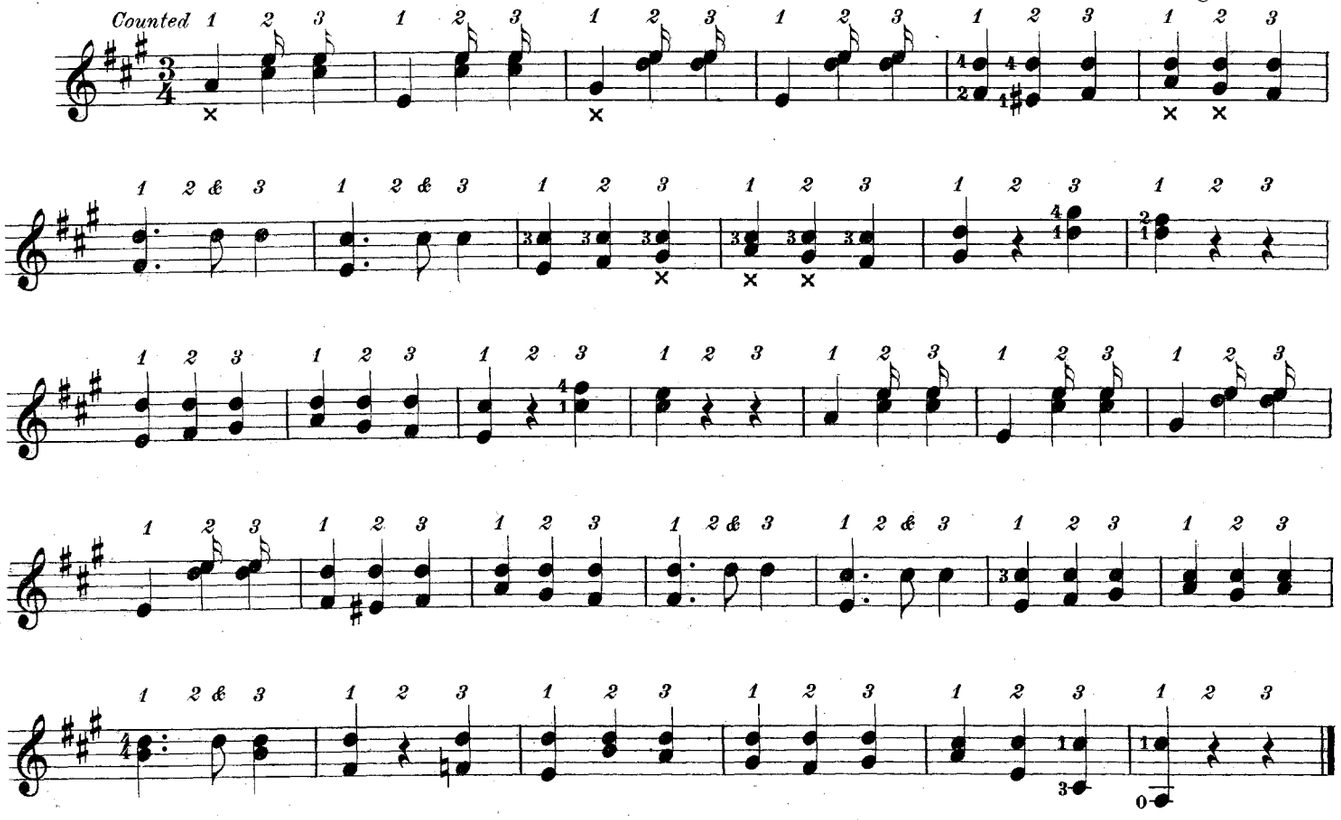

*NOTE. This Polka is counted in 4/8 time, that is, each eighth note will have one count.*

# EVERYBODY'S FAVORITE.

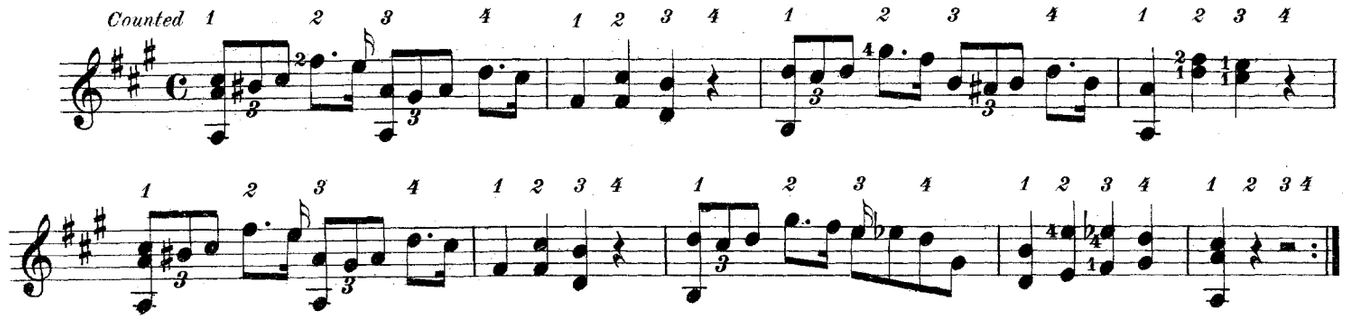



# D. E. WALTZ.

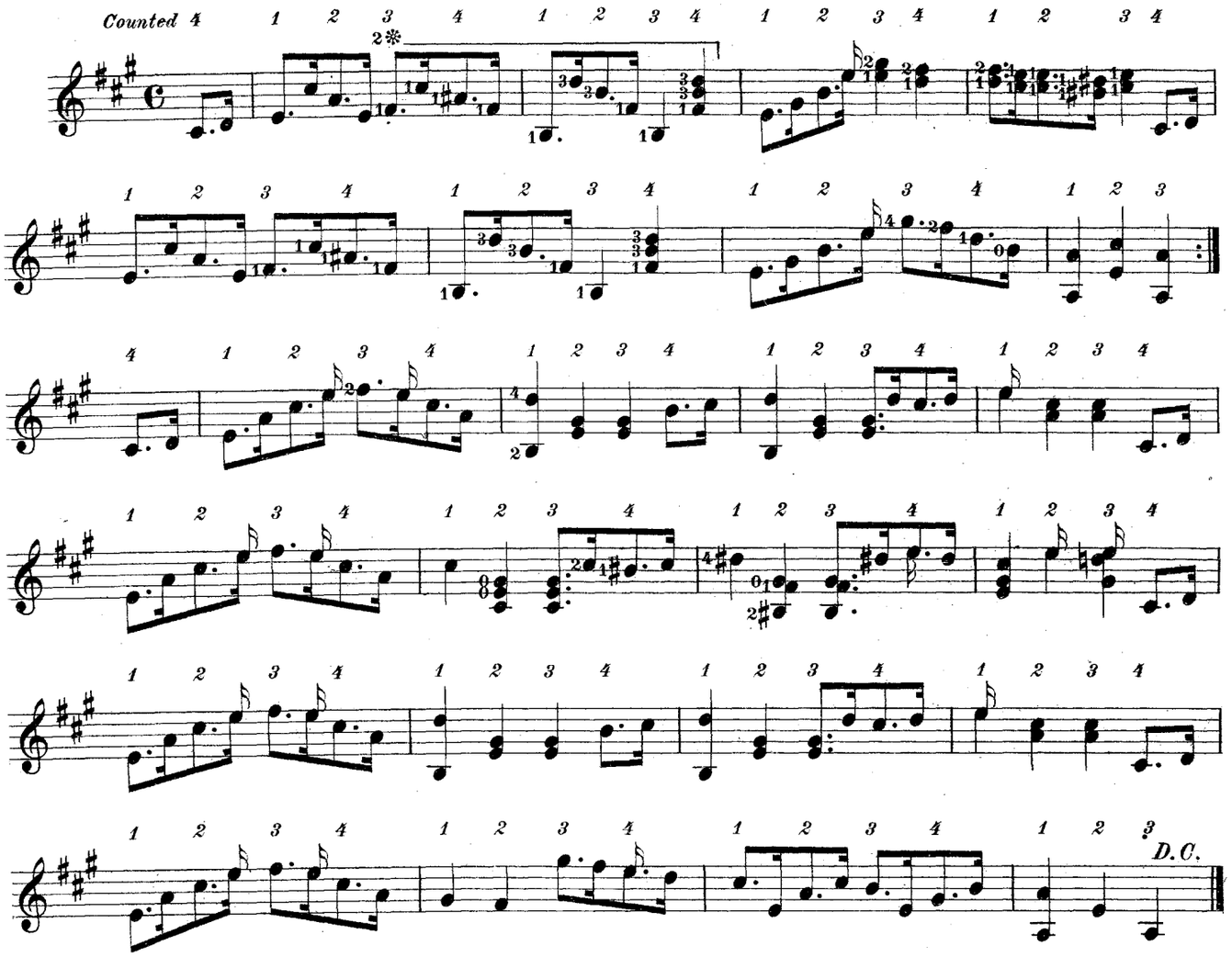
Original.



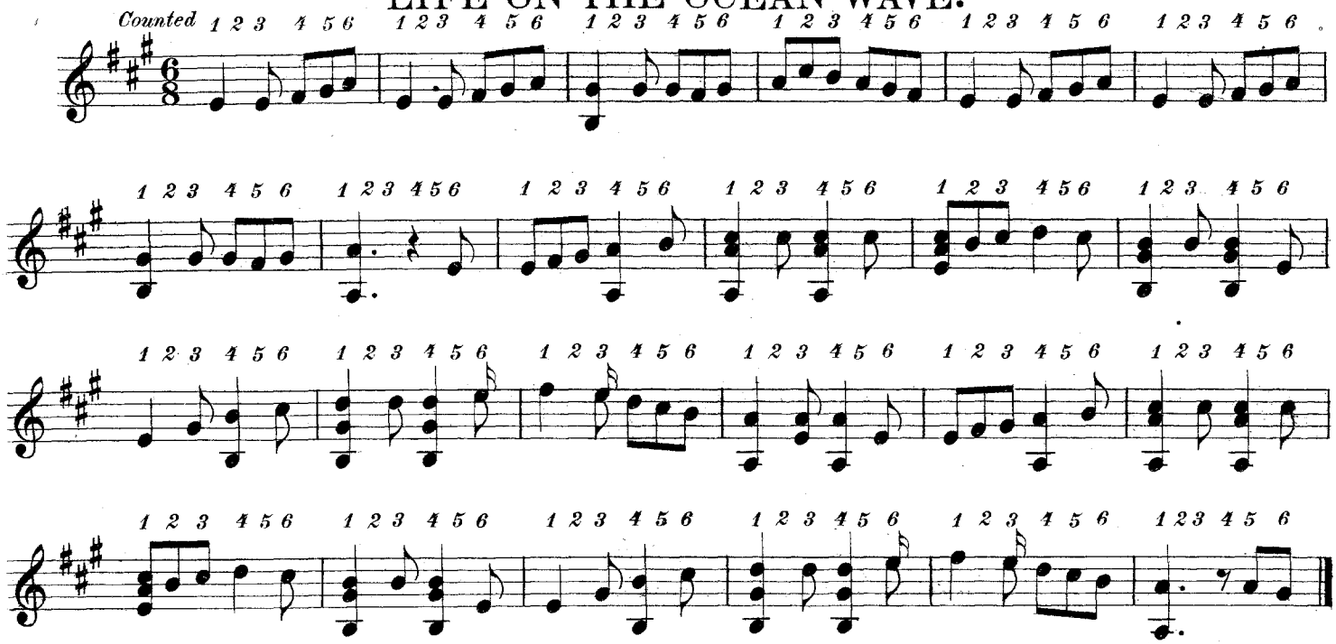

# MINUET.

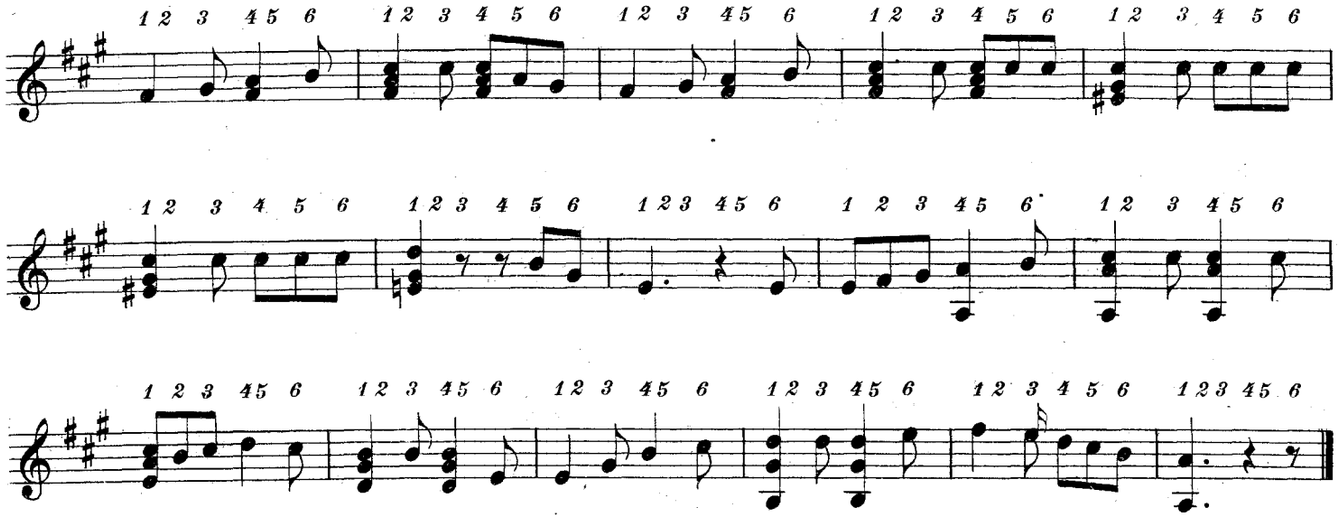


# SCHOTTISCHE.




# LIFE ON THE OCEAN WAVE.



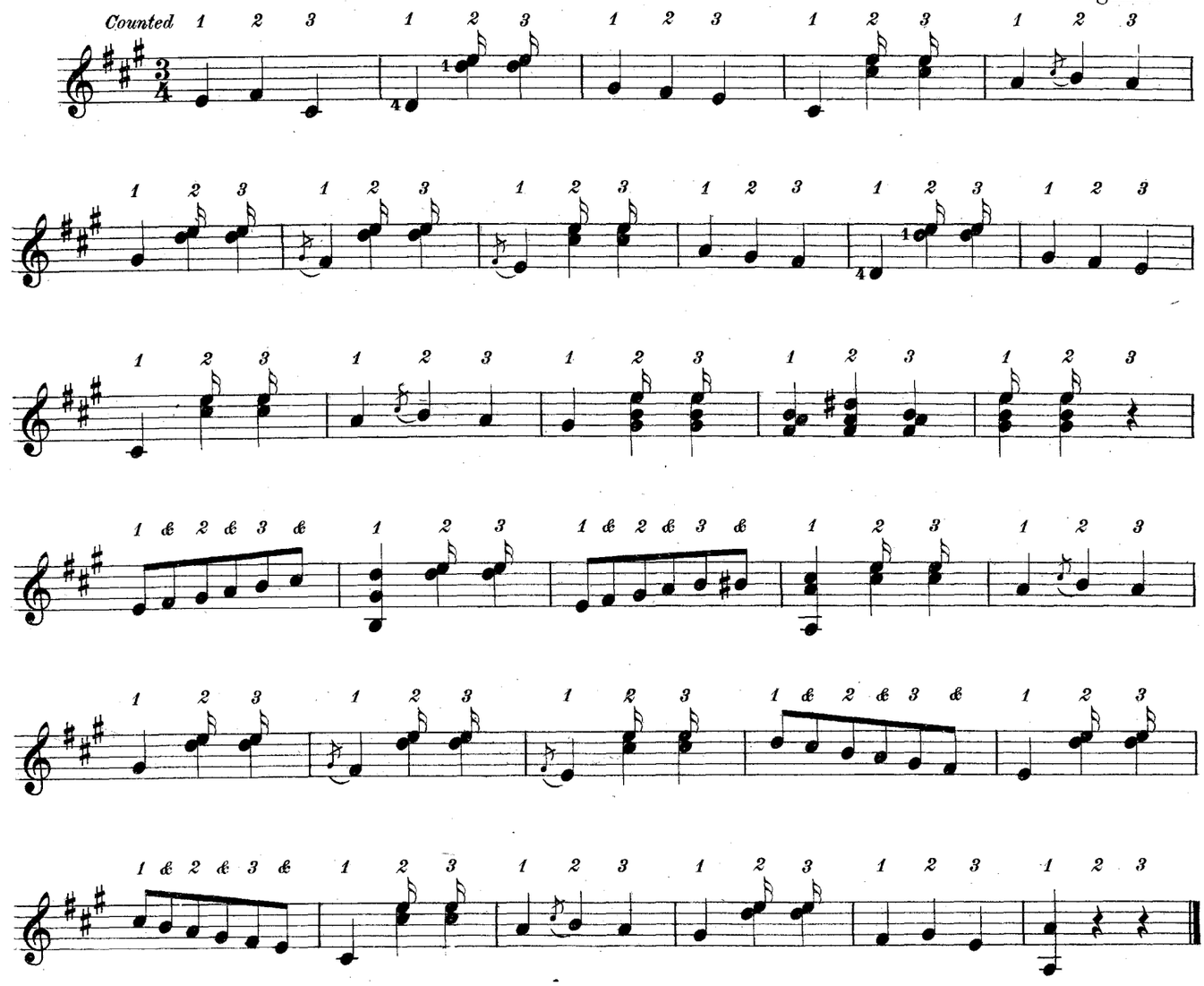




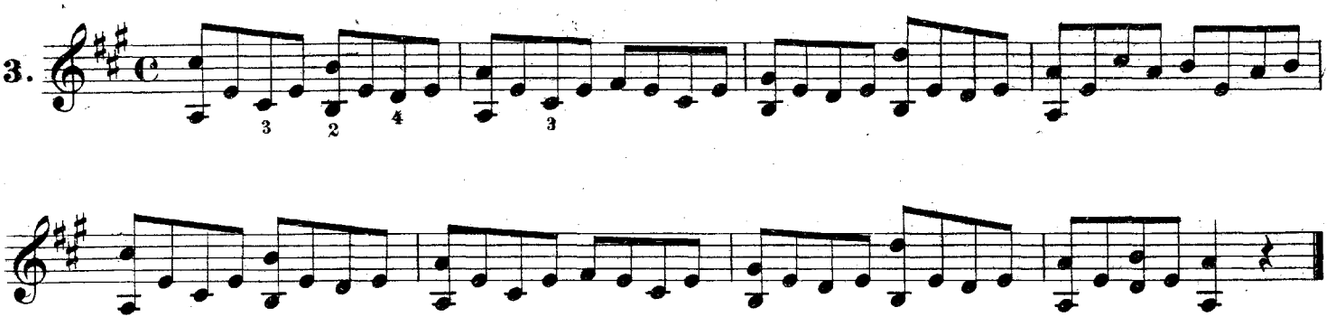


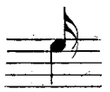
# PARAGON WALTZ.

Original.

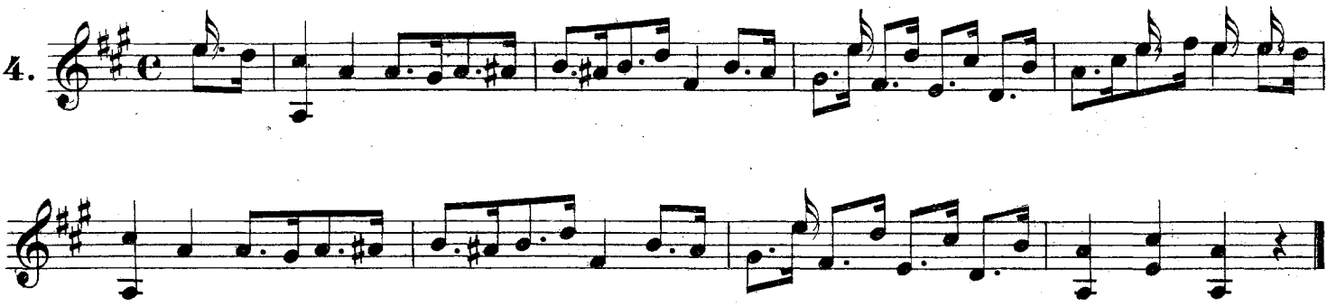


3.

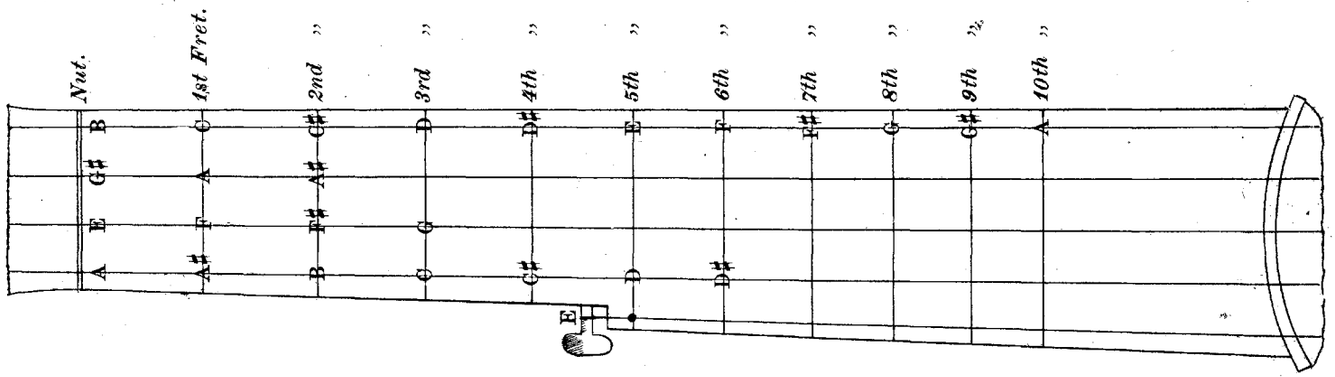


When E is written with a flag  play it on the fifth string.

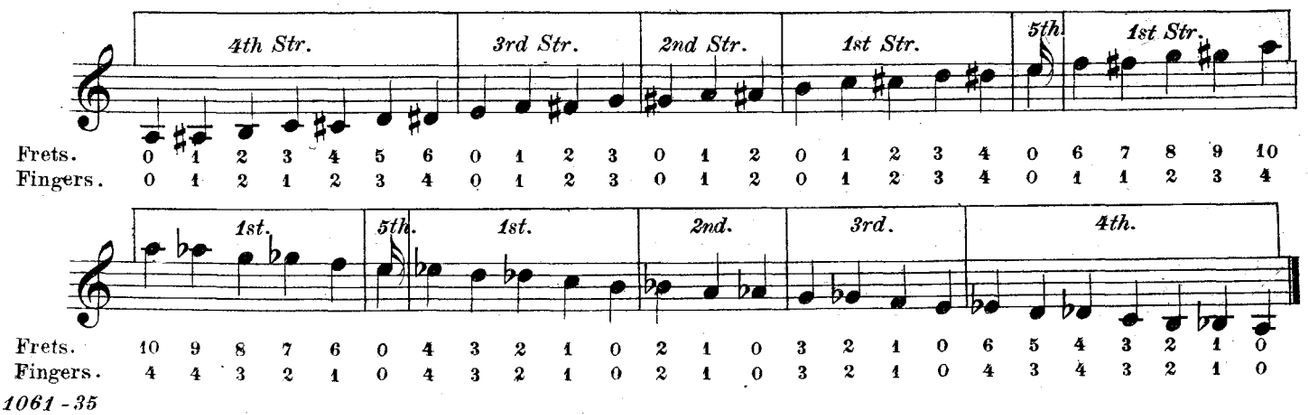
4.



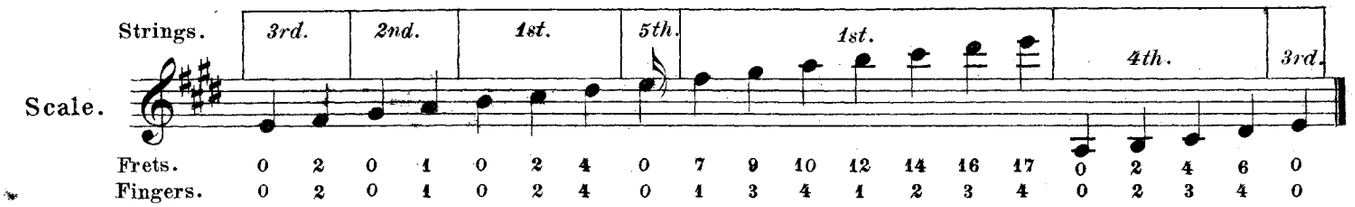
## Diagram of Chromatic Scale.




## Chromatic Scale Ascending and Descending.



## The Key of E.



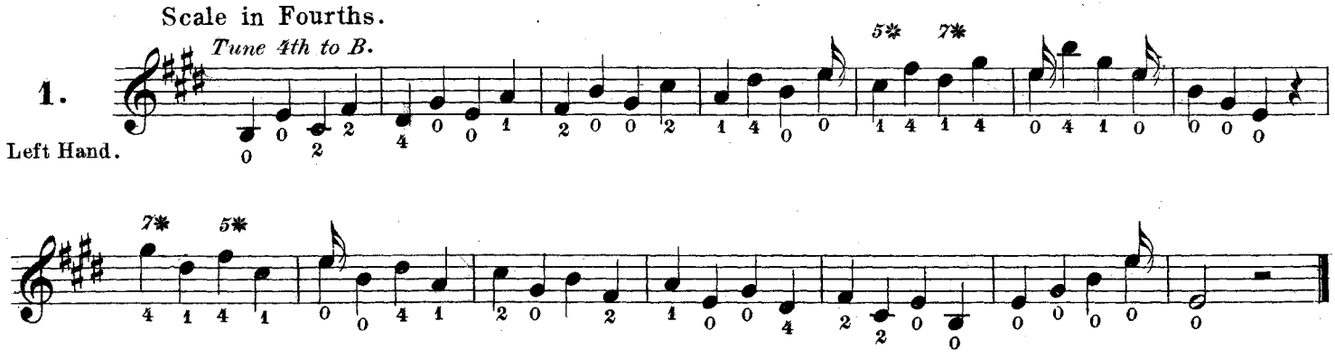

## Exercises in E.

Scale in Fourths.

*Tune 4th to B.*

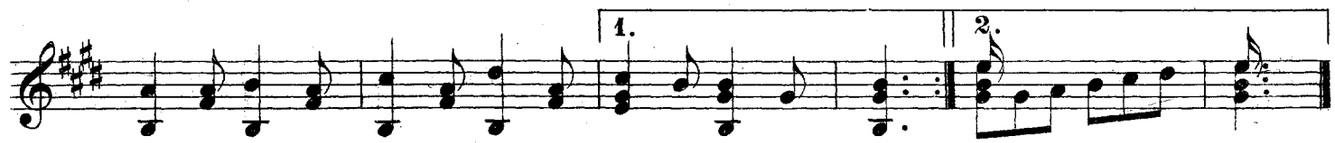
1.

Left Hand.



2.

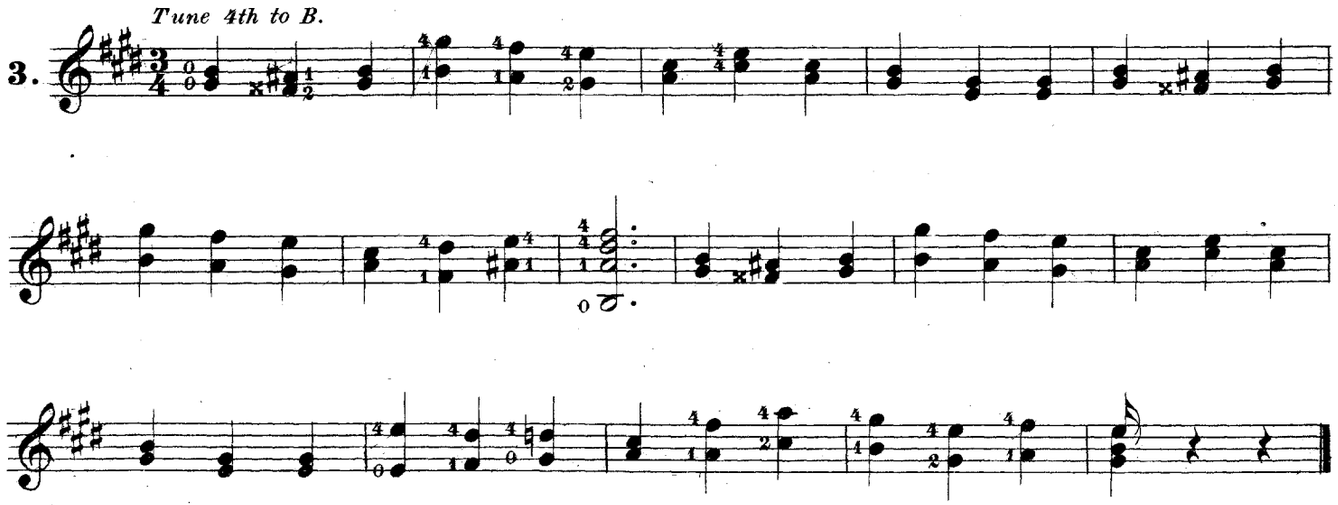
45 – 6 12 – 3 – 45 – 6 – 12 – 3 – 45 – 6 – 12 – 3 – 45 – 6 – 123 – 45 – 6




## Melody with Second Part.

*Tune 4th to B.*

3.

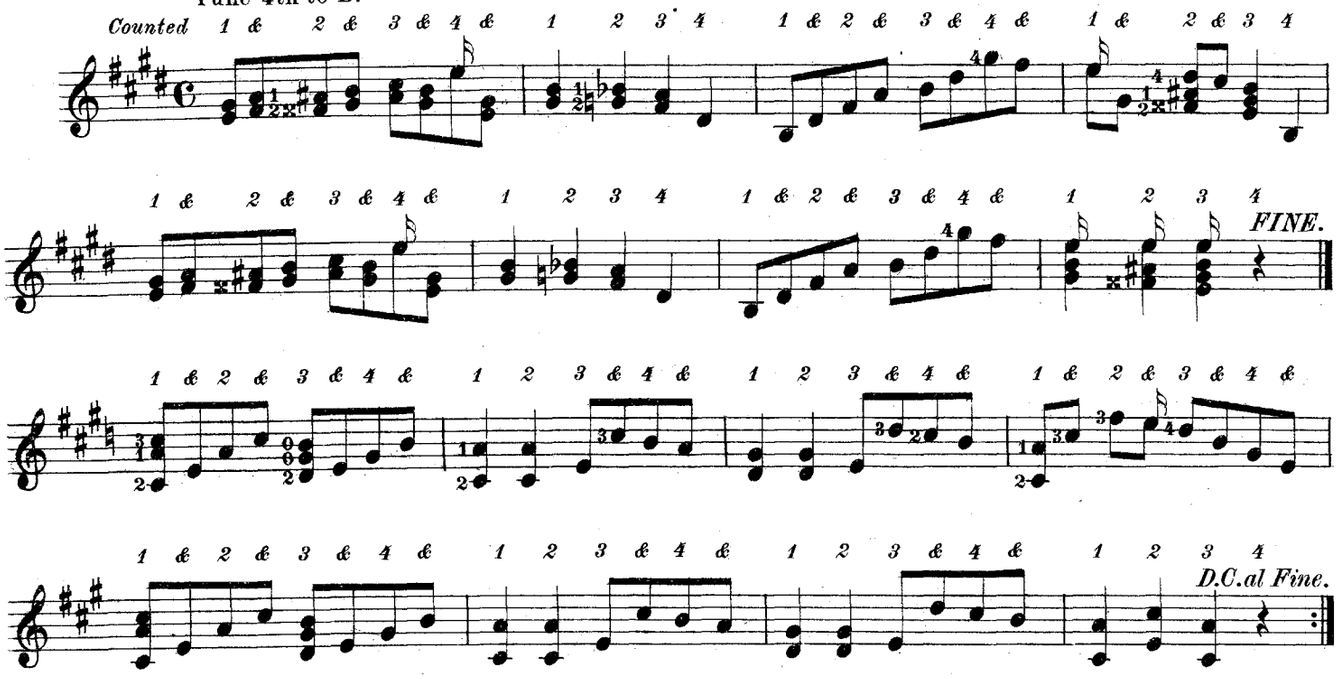


# EASY SELECTIONS IN E.

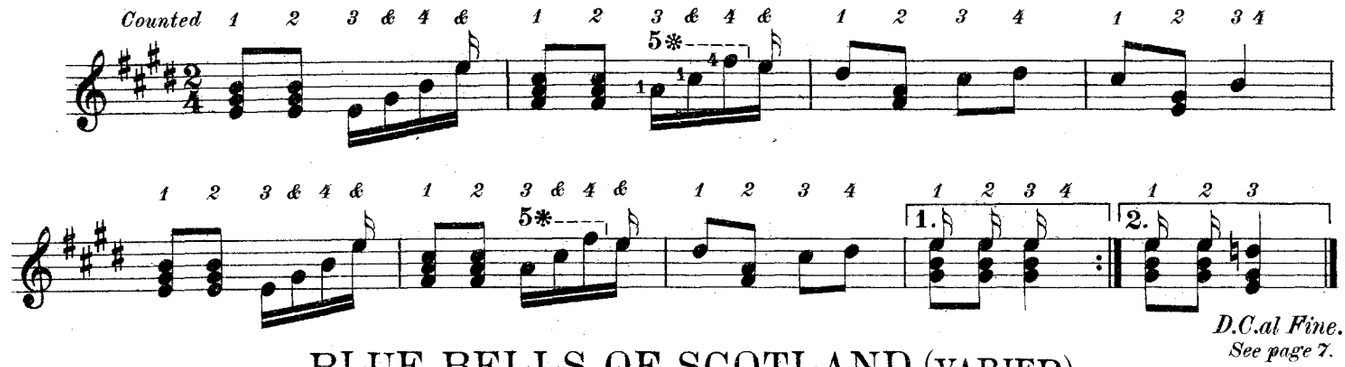
**Andante.**

Tune 4th to B.

Original.

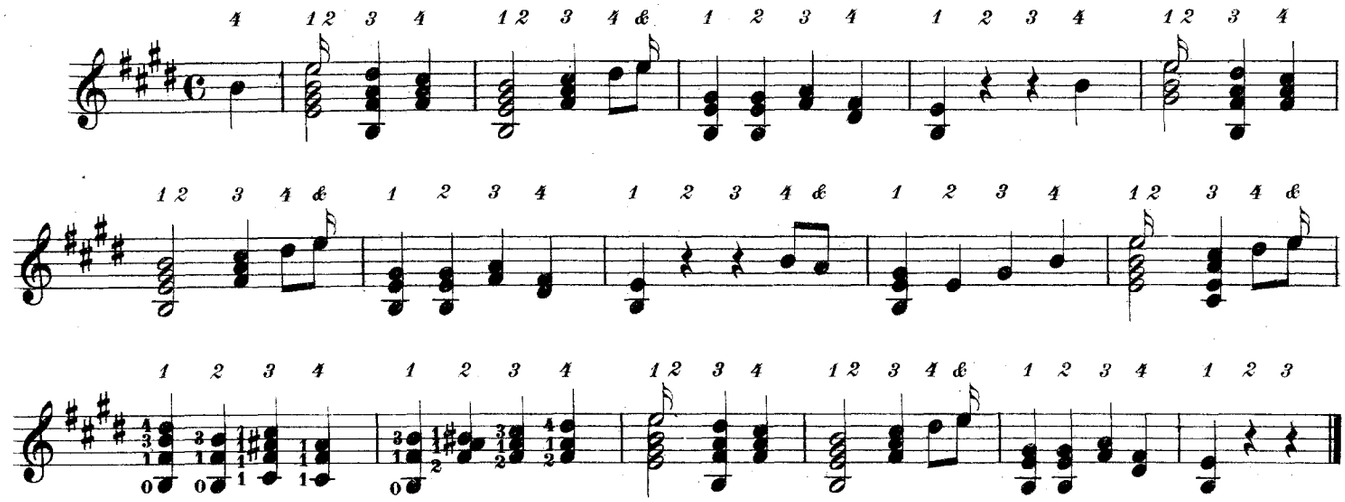


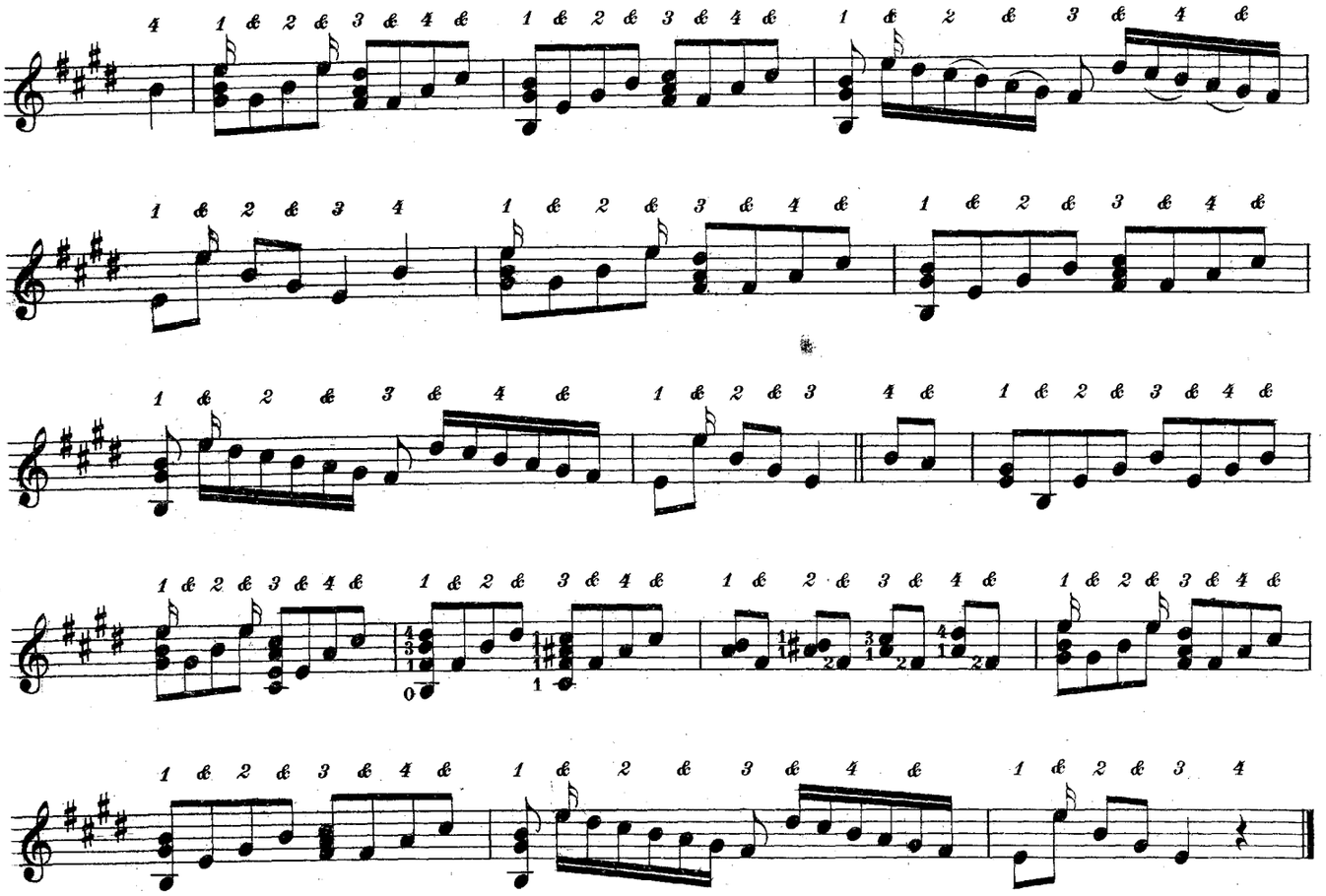

## POLKA "LA PETITE" 2nd Part.



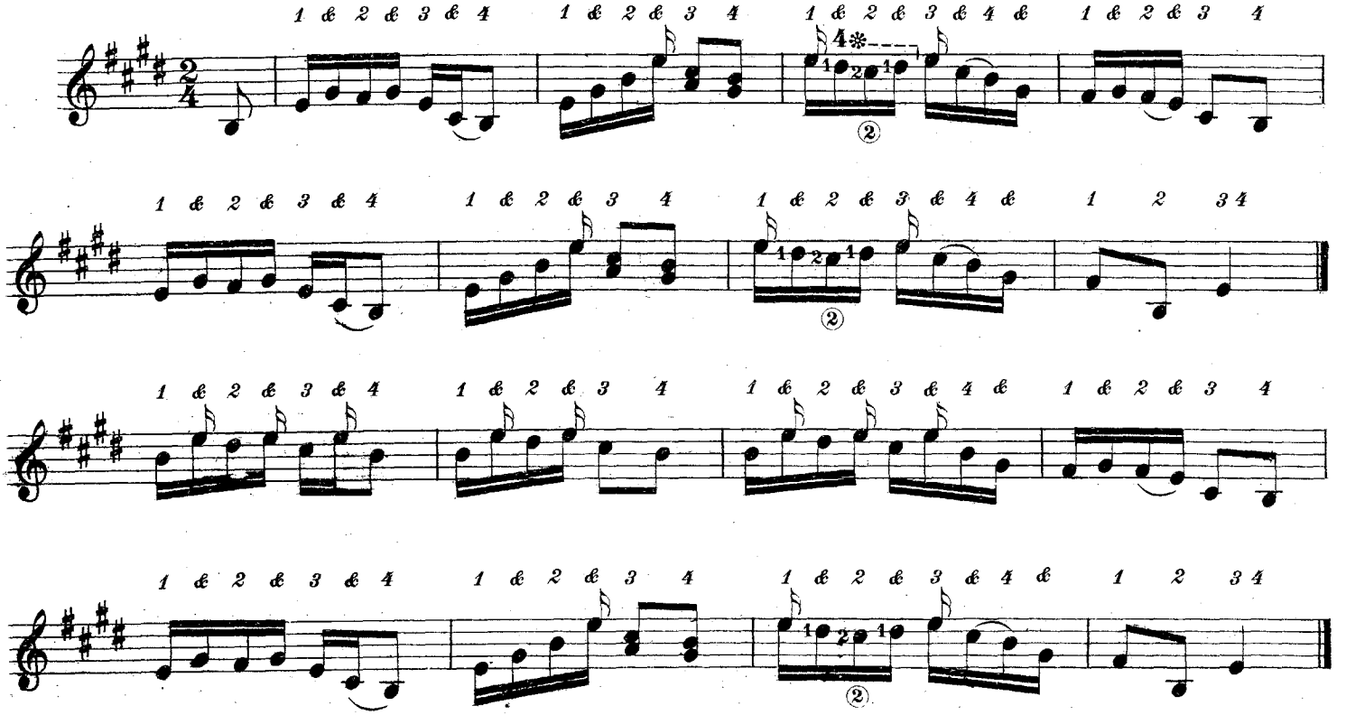

See page 7.

## BLUE BELLS OF SCOTLAND (VARIED)

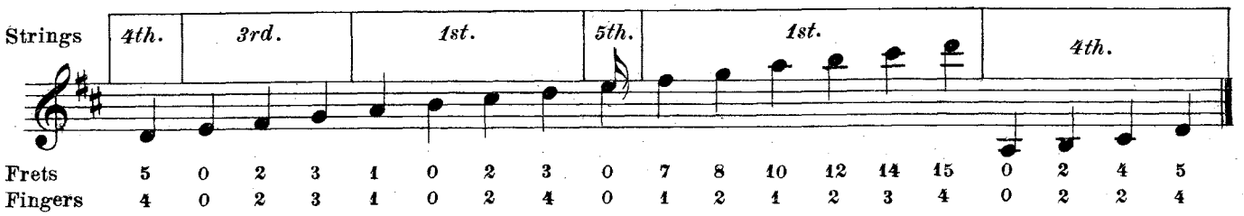




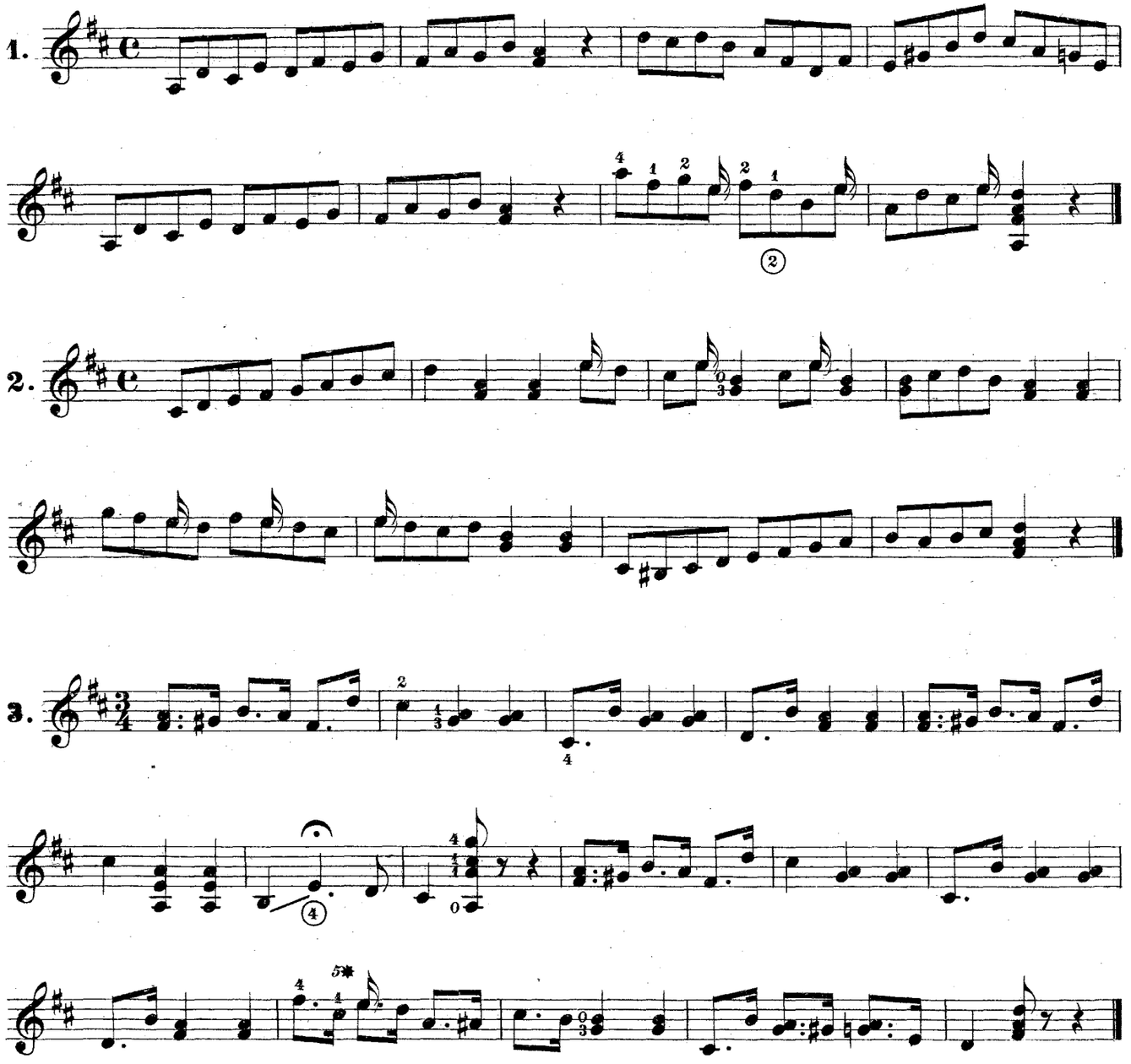
## NEWSBOYS JIG.



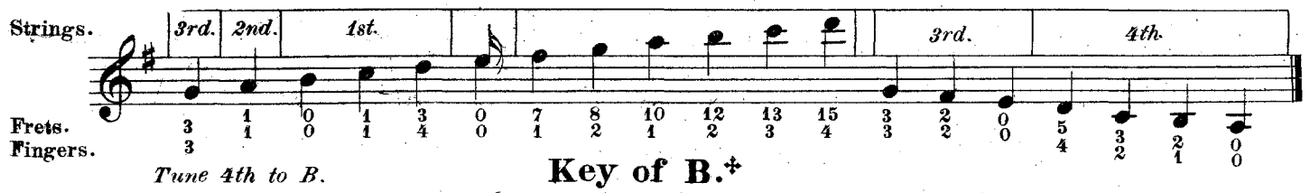
## The Key of D.




## Exercises in D.

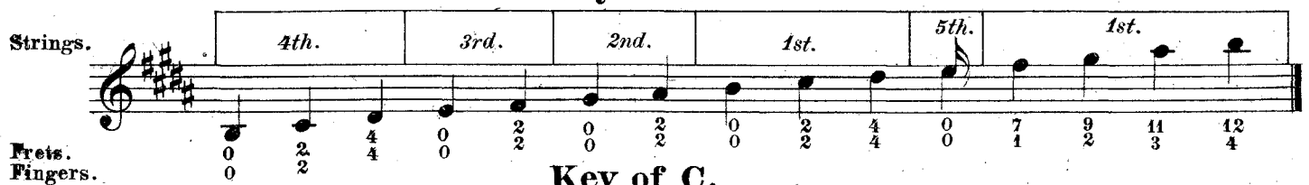


## Key of G.

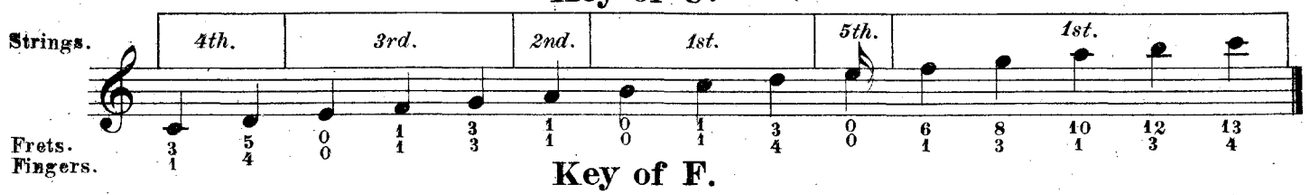



*Tune 4th to B.*

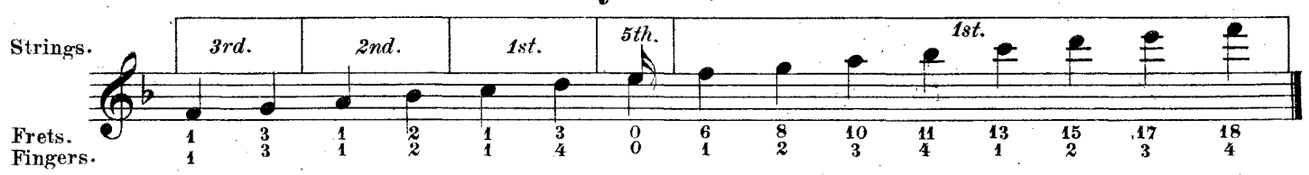
## Key of B.✣



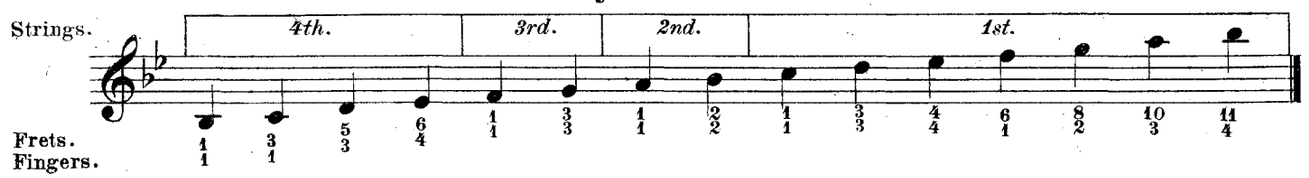

## Key of C.




## Key of F.



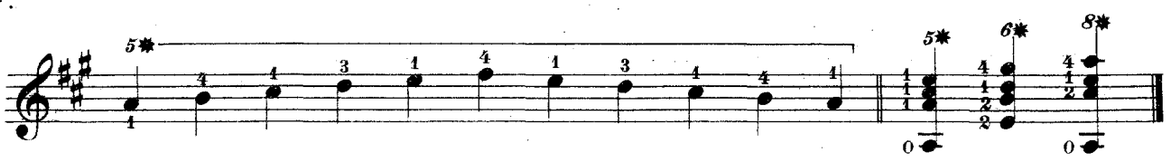

## Key of B♭.




## The Positions.

On the Banjo there are as many positions as there are frets. The left hand is in the first position when the *first* finger is on the *first* fret; in the fifth position when the first finger is on the fifth fret etc. The position in which a chord or passage is to be played is designated by this sign ✱.

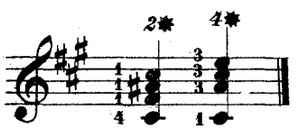
*Examples.*




## The Barre (or Bar).

The Barre is made by placing the first finger firmly across the finger board, closing two or more strings, as may be required. The ball of the thumb should bear on the back of the arm nearly under the first finger so as to obtain a good tone. The Barre is designated by the same sign as the position.

*Examples.*

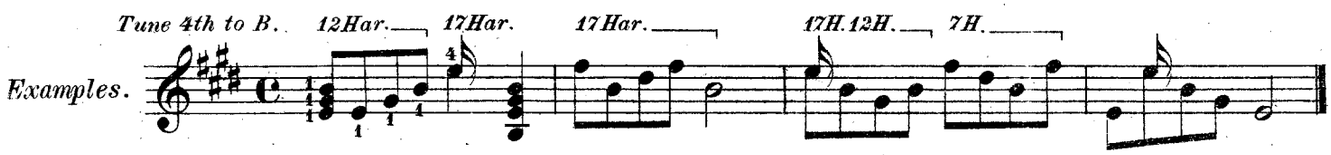



✣ The Fourth string is generally tuned to B when a piece is written in this key.

## Harmonics.

The Harmonics are obtained by placing a finger of the left hand (generally the first) lightly on a string removing it quickly as soon as the note is played.

The best Harmonics are at the 7th, 12th and 17th frets.




Some writers indicate Harmonics by using the open strings and placing the number of the fret over the note.

## The Slur and Slide.

The Slur is made by picking the first note written and snapping the second with left hand. *Example.*

The Double Slur is made by picking the first note and snapping the next two in quick succession. *Example.*

The Slide is produced by picking the first note written and sliding to the next with left hand. *Example.*

In slow movements the second note is sometimes picked.

## The Drum Slide.

The Drum Slide is made by sweeping the strings with the nails of the right hand, striking with the third finger, then quickly with the second and first.

## The Arpeggio.

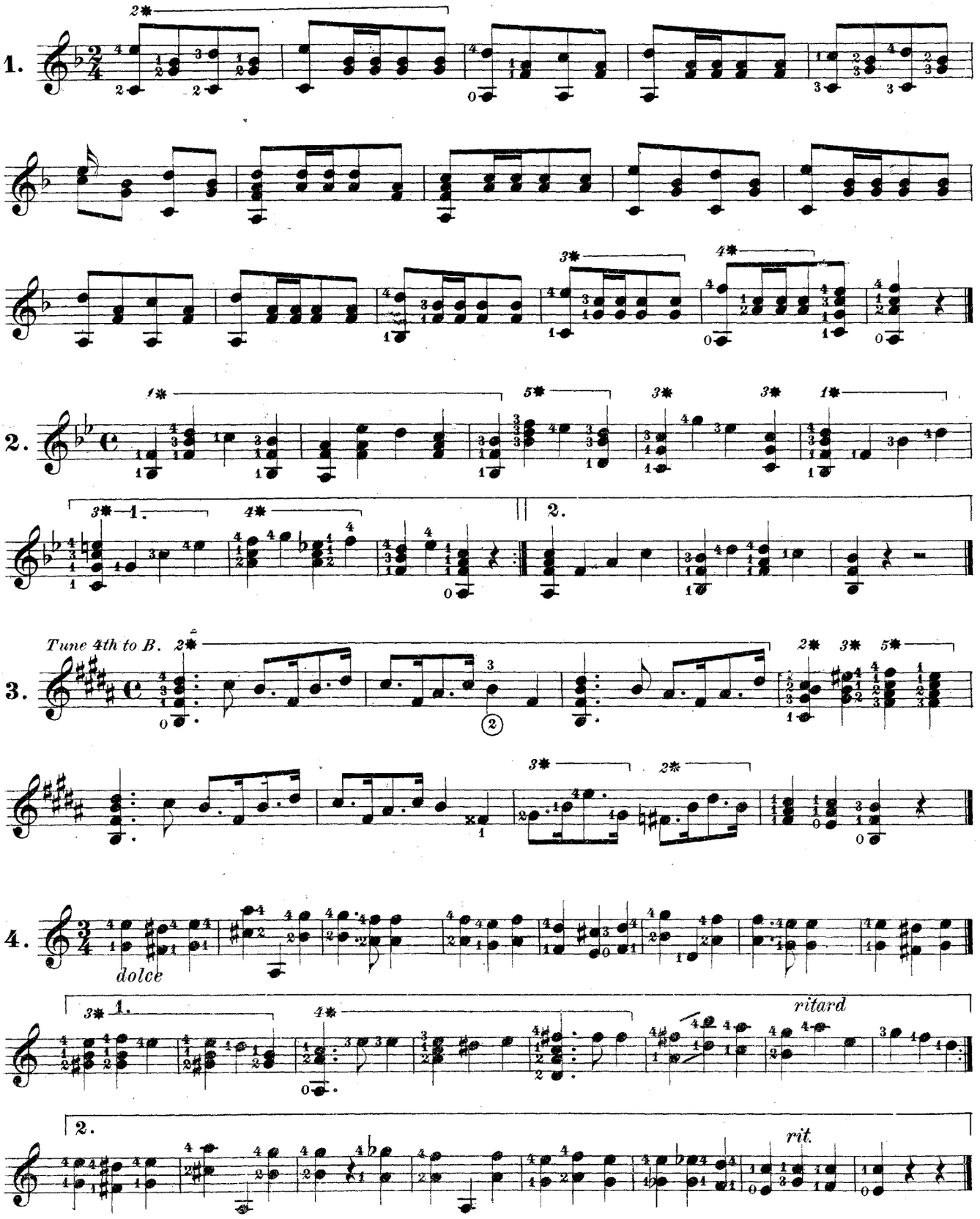
A Chord written thus: is played with the lowest note first, the others following quickly.

*As played.*

## Transposition.

In order to transpose from one key to another compute the interval between the two keys then raise or lower all the notes in the piece the same interval.

# Exercises in Various Keys.



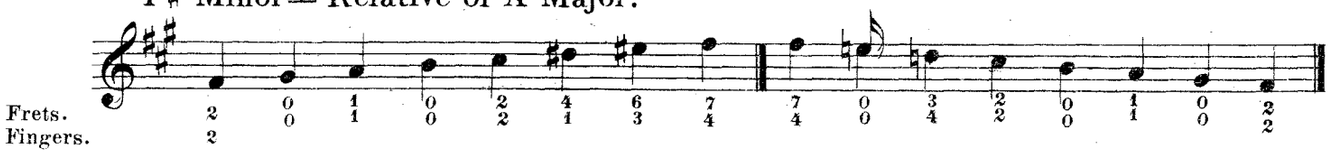
# The Minor Keys.

The Minor Keys take the signature of their Relative Major Keys. In ascending a Minor Scale the semitones occur between the second and third, and seventh and eighth. In descending, between the fifth and sixth, and second and third. They are found a sixth above the Relative Major or a third below.

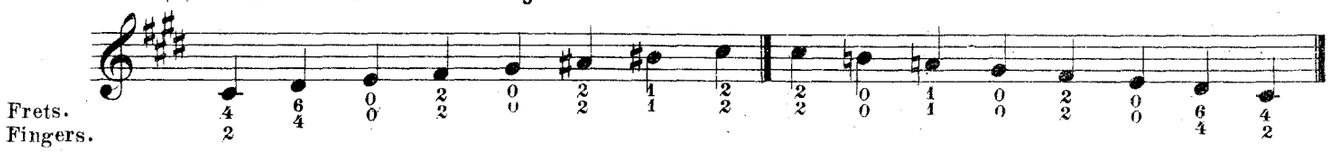
## Scales

(ONE OCTAVE).

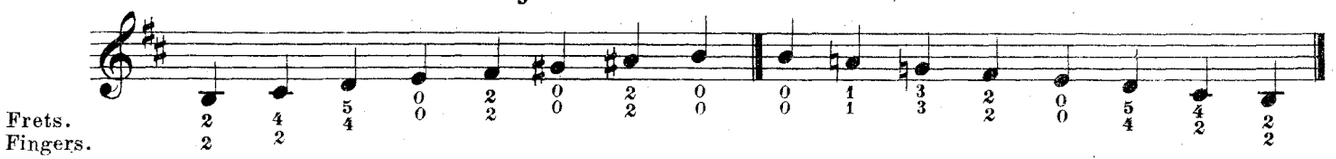
F♯ Minor — Relative of A Major.



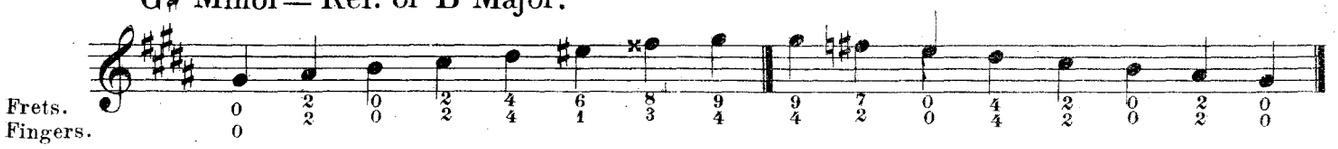

C♯ Minor — Rel. of E Major.



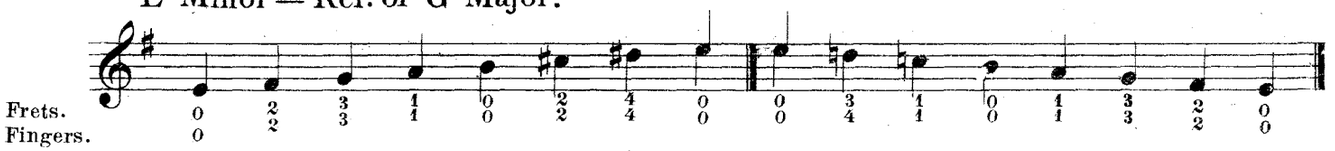

B Minor — Rel. of D Major.



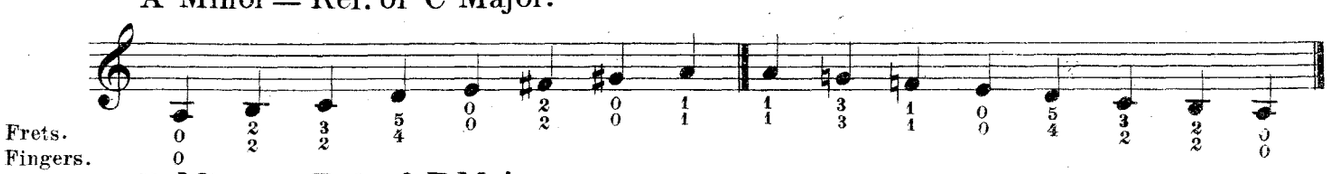

G♯ Minor — Rel. of B Major.



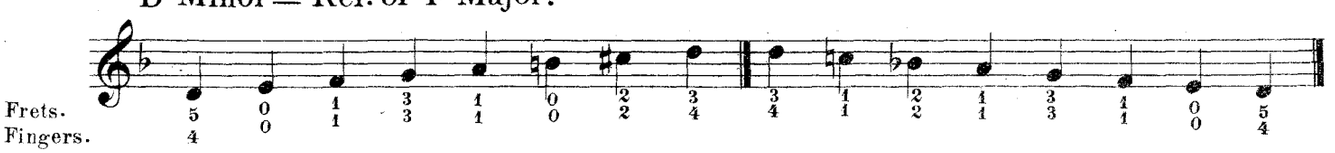

E Minor — Rel. of G Major.



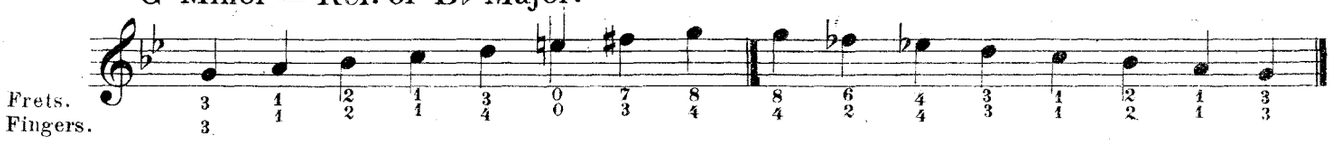

A Minor — Rel. of C Major.




D Minor — Rel. of F Major.




G Minor — Rel. of B♭ Major.

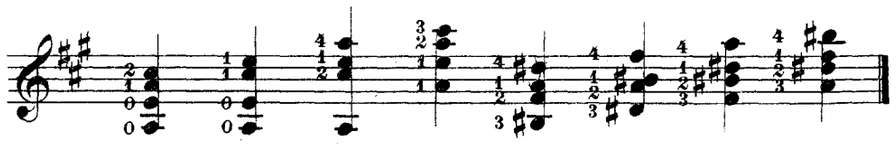


## How to Read Chords.

In order to read Chords readily one should have a thorough knowledge of the fingerboard so as to be able to locate any note on each string where it is found. For example the note E is found on the first string at the fifth fret; on the second string at the eighth fret; on the third string at the twelfth fret; on the fourth string at the nineteenth fret an on the fifth string open.

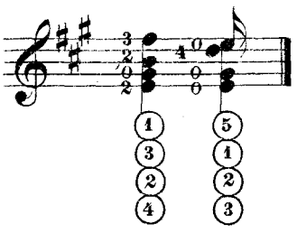
The highest note of a chord is usually played on the first string the others being played on the second, third and fourth strings in the order in which they come.

Note the following examples.

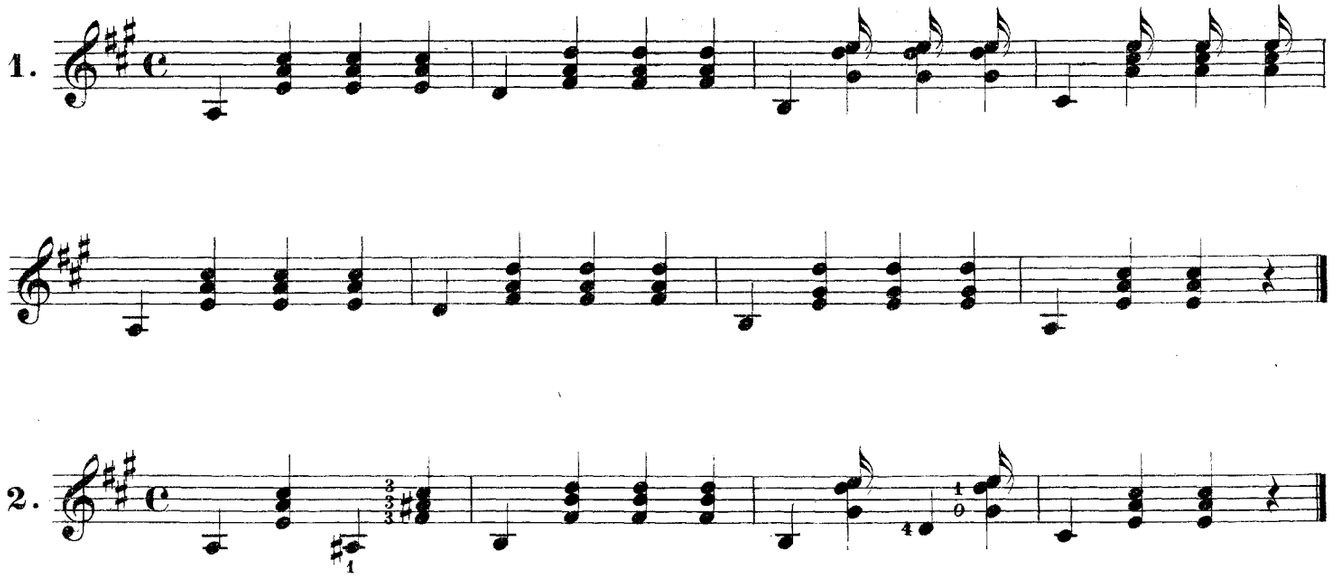


The notes of these chords are all played in order on the 1st, 2nd, 3rd and 4th strings.

There may be exceptions to this rule as are seen in the following examples.

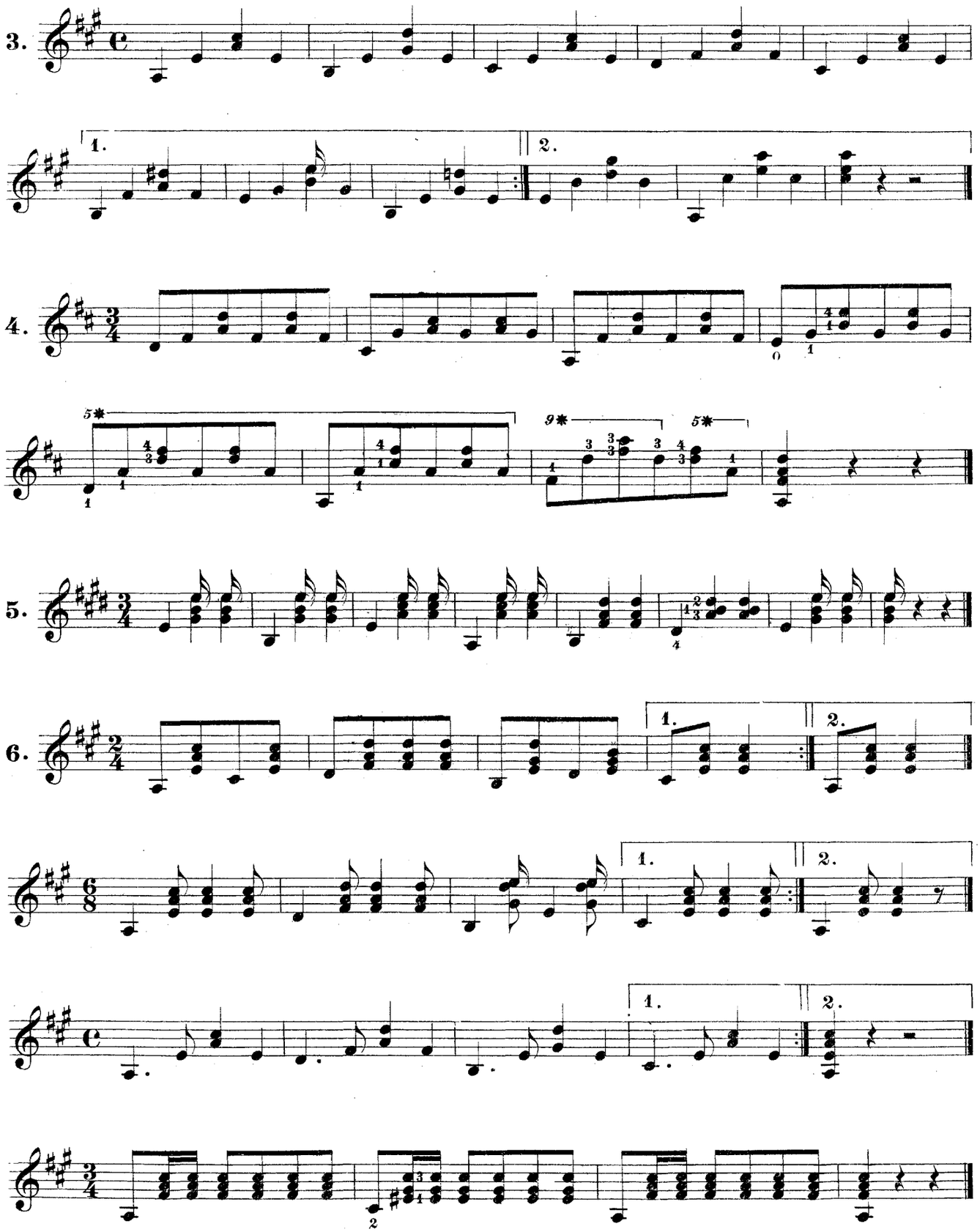


## ✣Forms of Accompaniments.

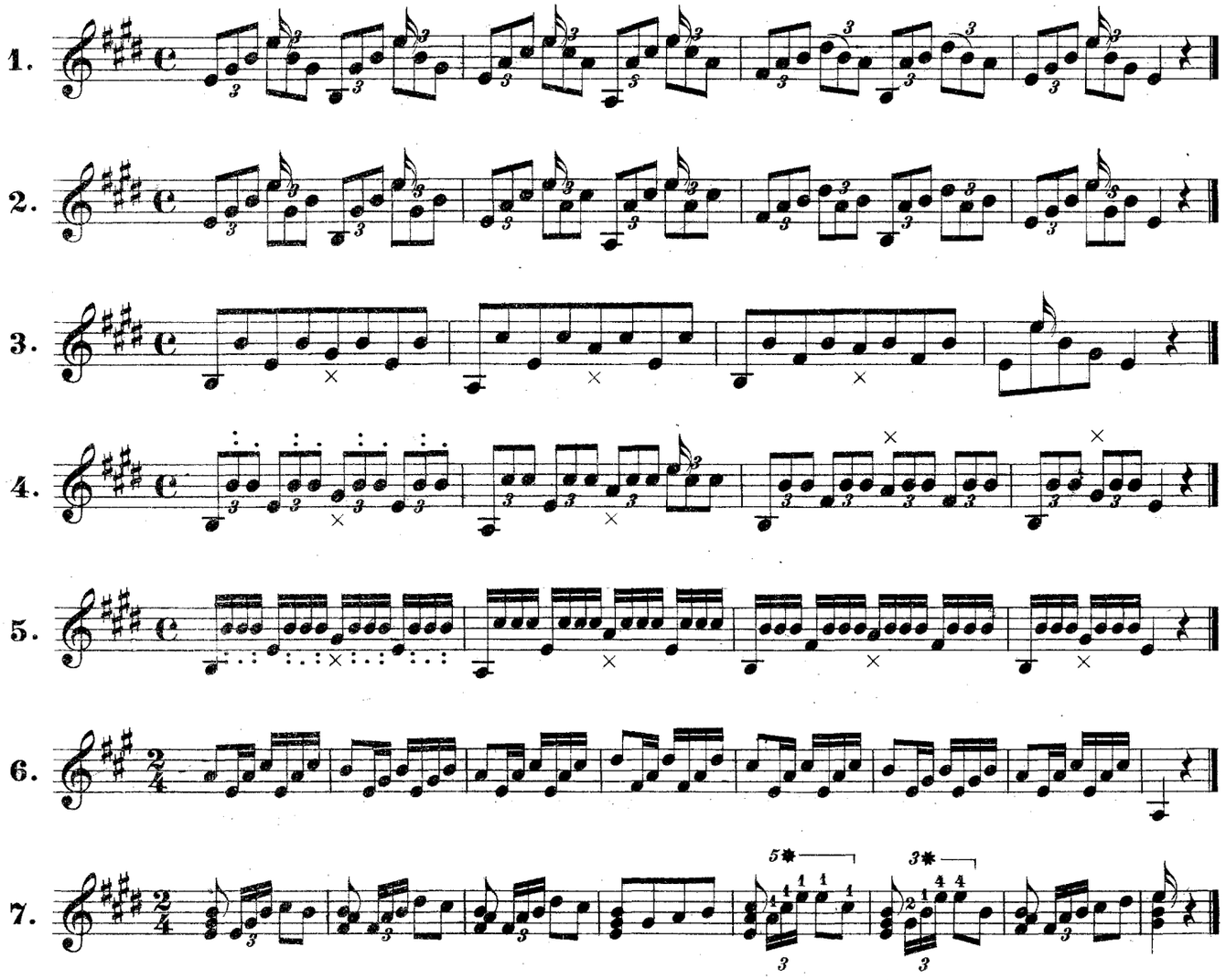



✣ The above accompaniments are only written with the fundamental chords, but the forms can be applied to any change of harmony.

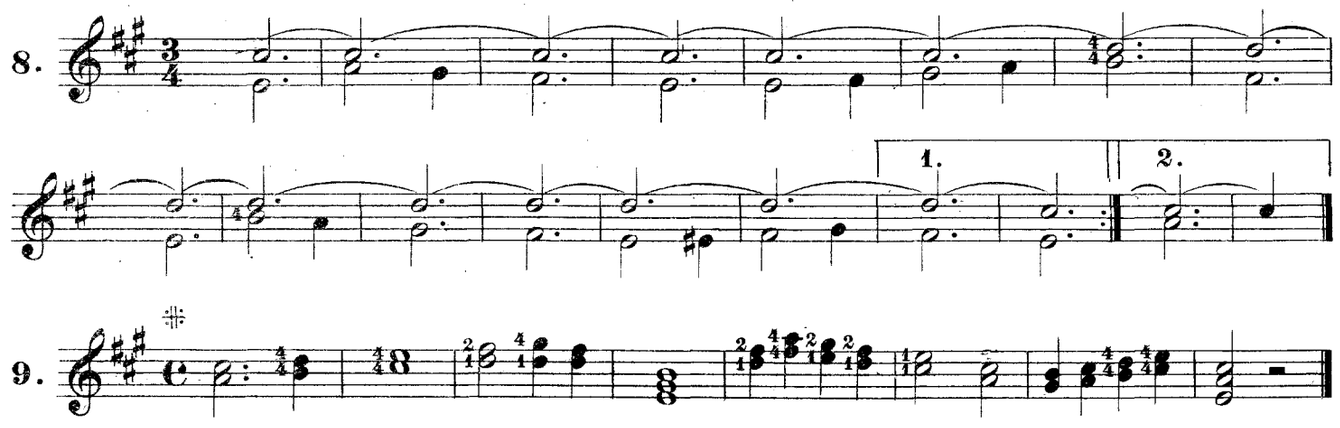
*1061 - 35*


3.
1.
2.
4.
5.
6.
1.
2.

## Movements for Right Hand.




## The Tremolo.‡

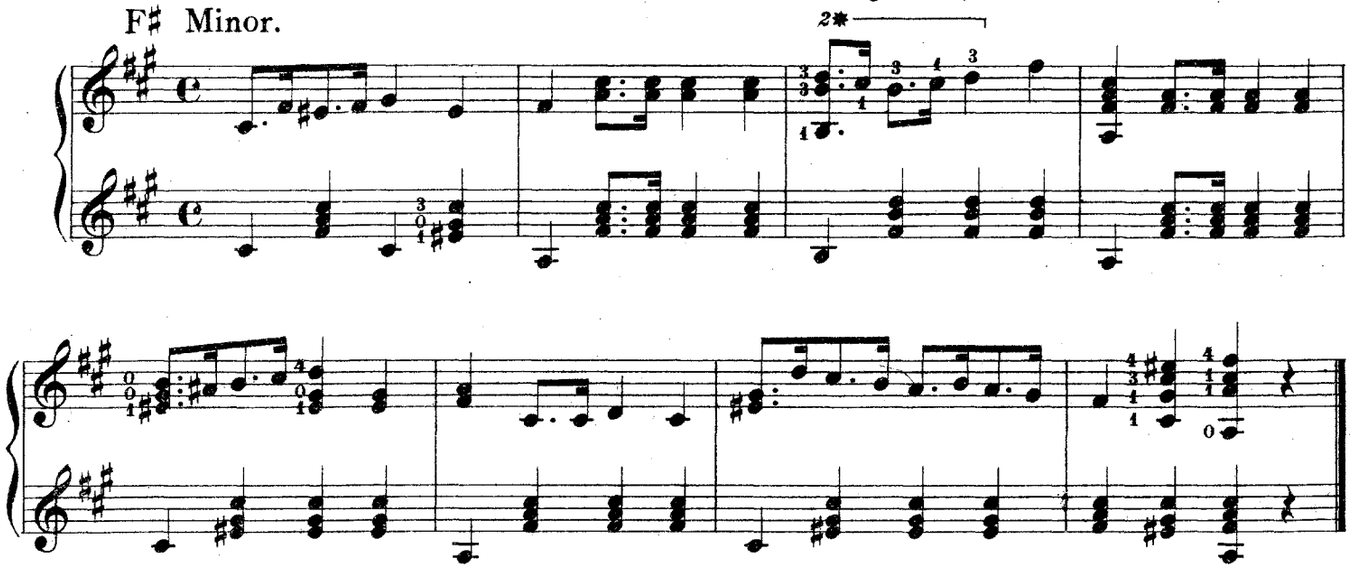



⁜ When two or more notes are played with tremolo the thumb is placed on the head so that the first finger may have a full sweep of the strings.

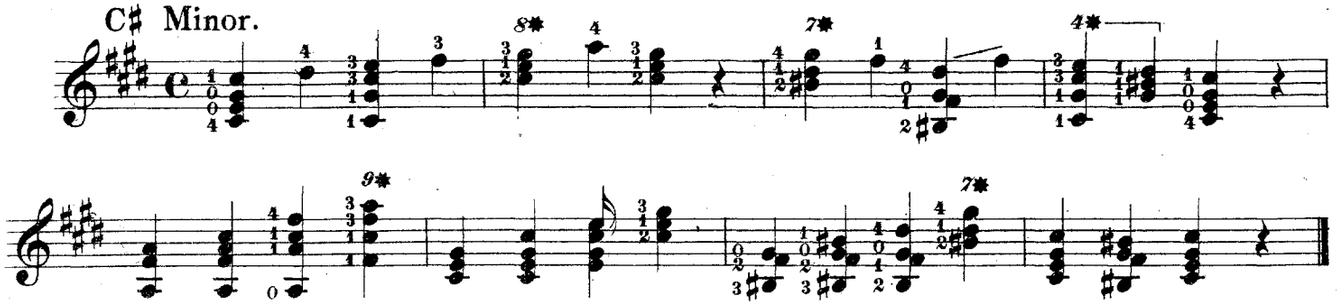
‡ Tremolo notes with stems turned up with first finger; pick those with stems turned down with thumb. Rest the second finger on the head two inches from bridge.

# Exercises in Minor Keys.

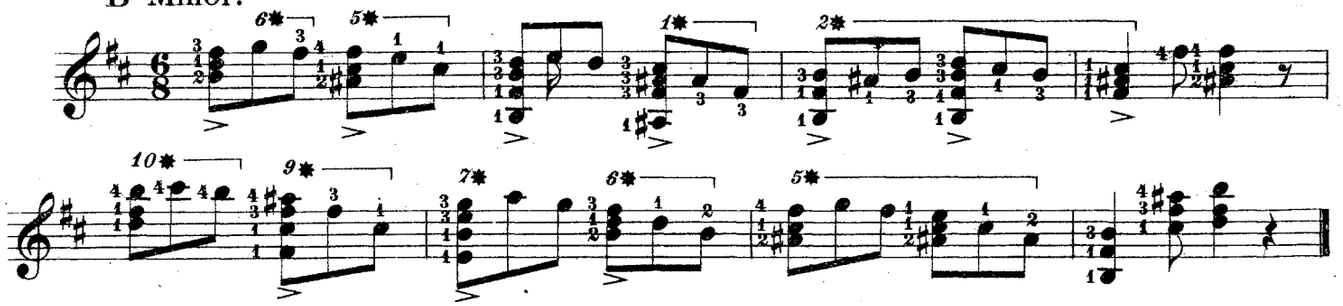
F♯ Minor.



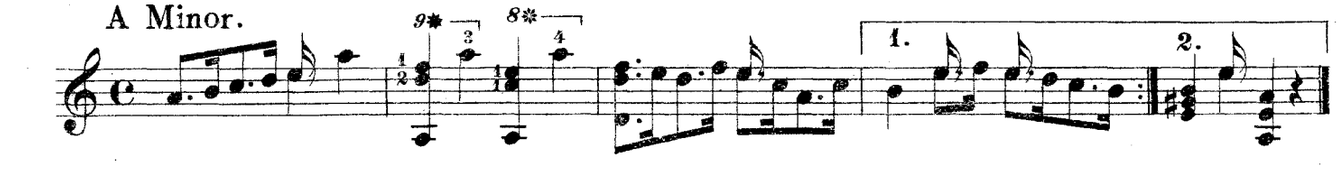
C♯ Minor.



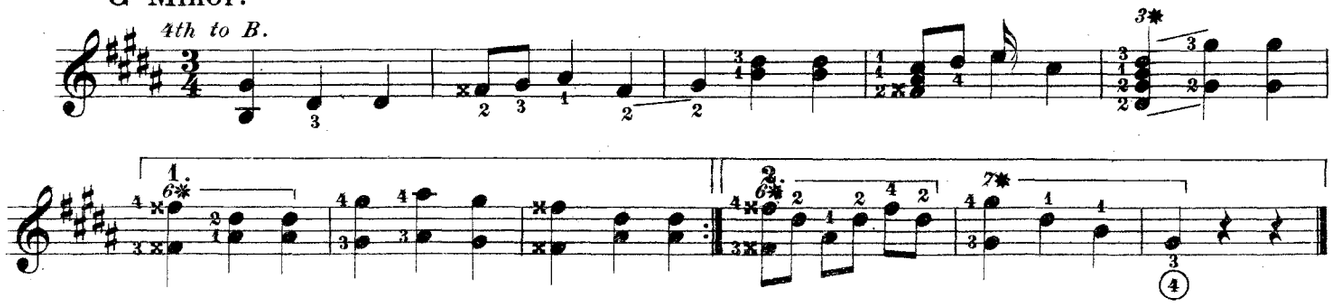
B Minor.



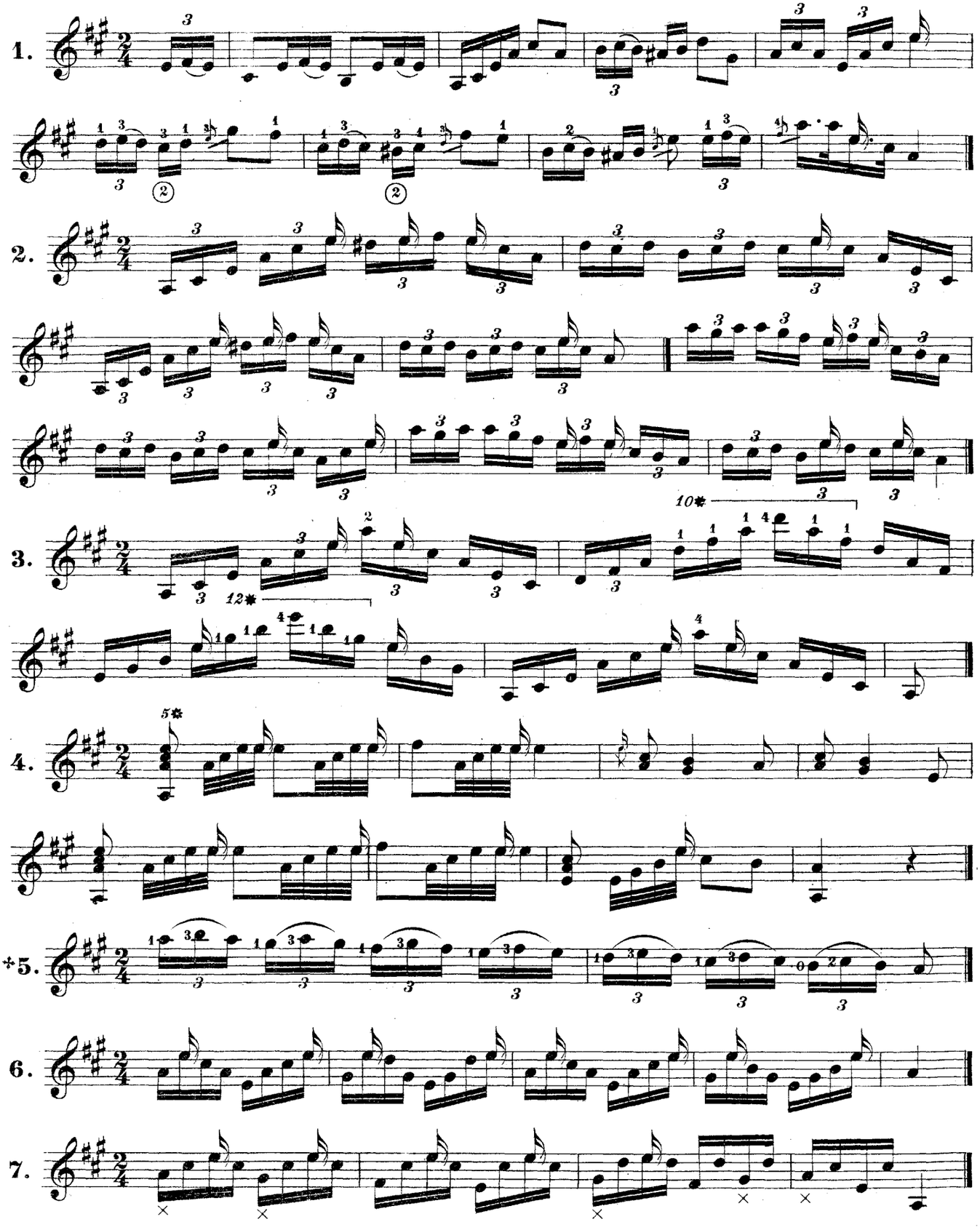
A Minor.



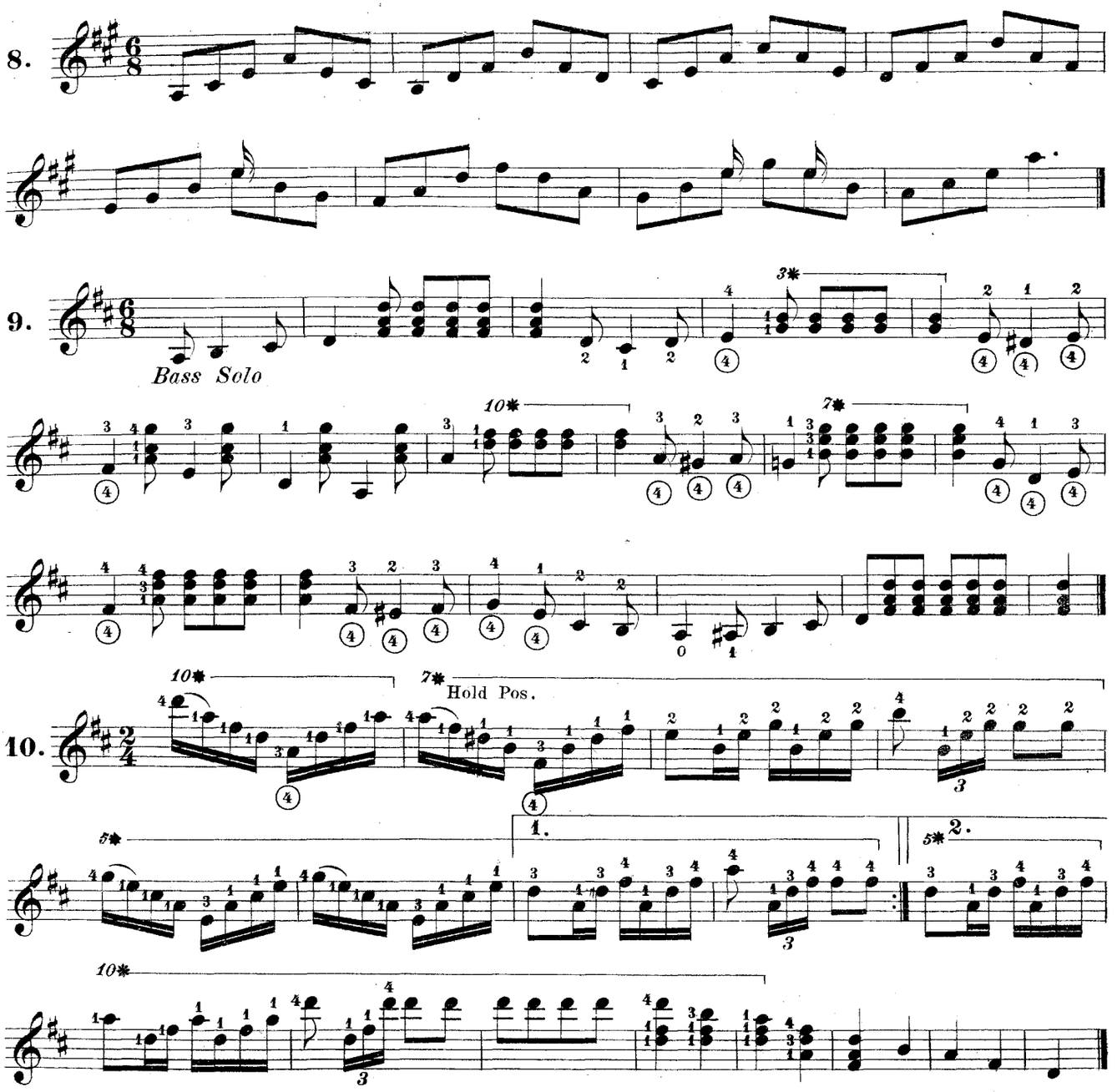
G Minor.



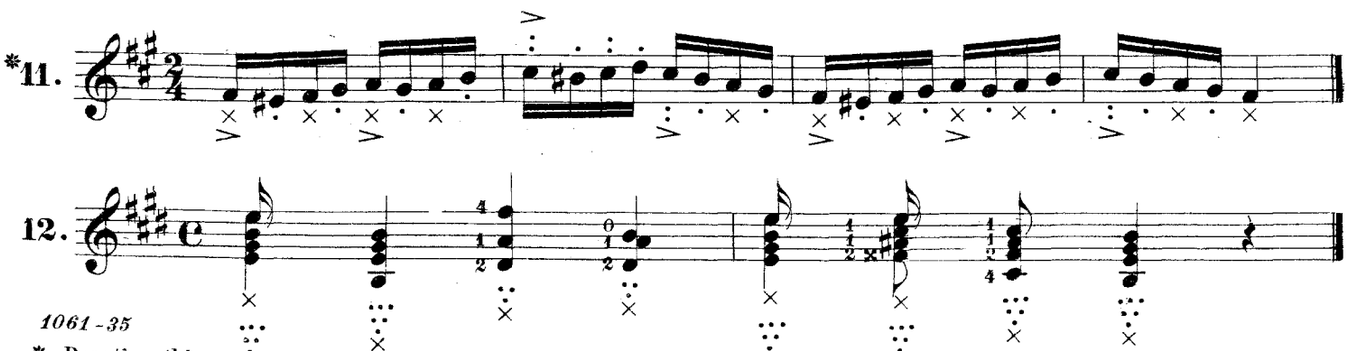
# Exercises for Acquiring Velocity in Fingering.




✣ Practice first the scale, fingering with first finger, then add the double slur.




Nos. 7, 11 and 12 illustrate exceptions to the general rules of right hand fingering.

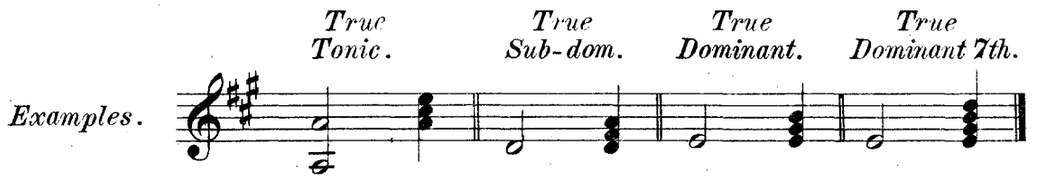



1061-35

* Practise this exercise thoroughly as it is used in all rapid passages of a similar character.

The first note of any scale is called the Tonic or fundamental (key note) tone upon which it is constructed; the 2d or Super-tonic; the 3rd or Mediant; the 4th or Sub-dominant; the 5th or Dominant; the 6th or Sub-mediant; the 7th or Leading-tone, and the 8th or Octave.

The Tonic chord is constructed by taking the Tonic note and adding its 3rd and 5th; the Sub-dominant chord by taking the Sub-dominant note with its 3rd and 5th; the Dominant chord by taking the Dominant note and its 3rd and 5th; and the Dominant seventh chord by taking the Dominant note with its 3rd, 5th and 7th.

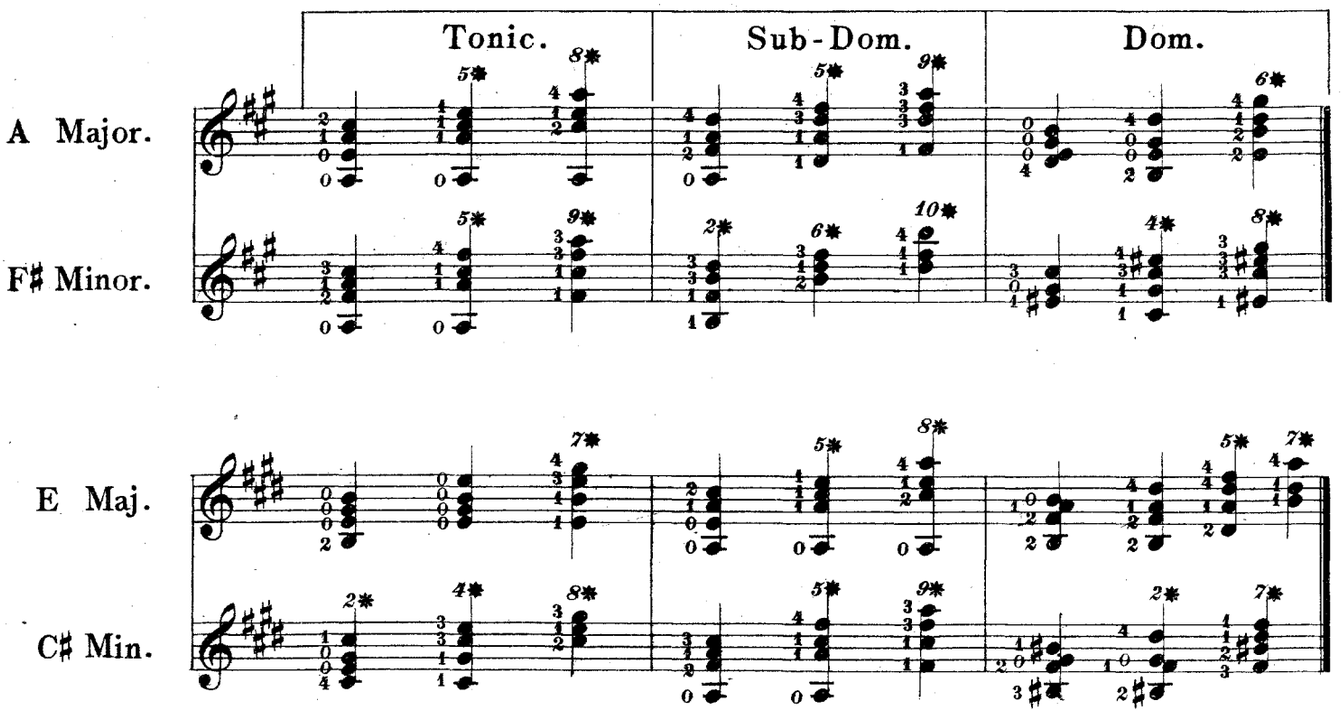


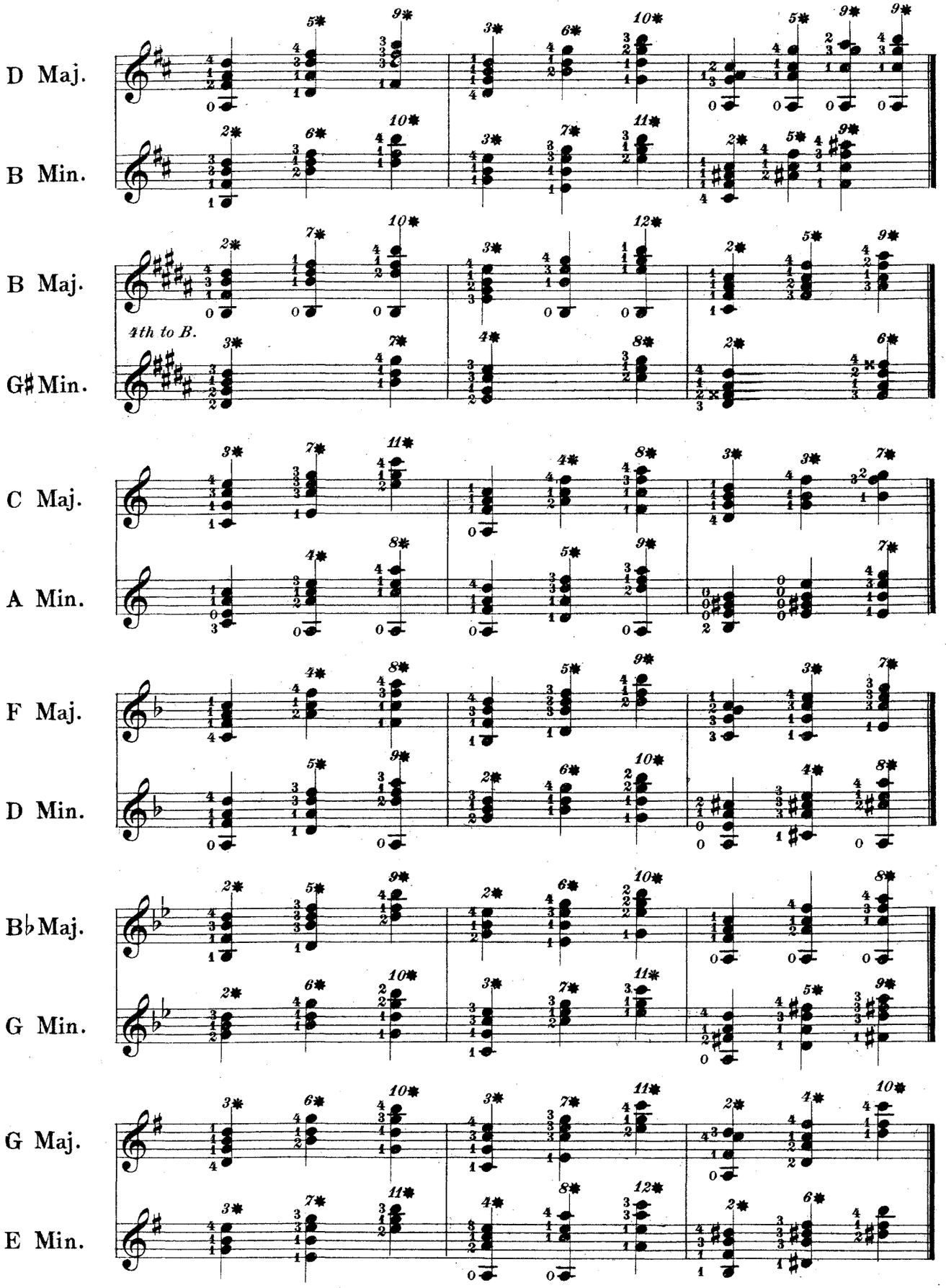

Any note in these chords may be raised or lowered an octave (i.e. inverted) and the chord still retain its character.

For a full treatise on Chord Construction I refer to *Wm. A. Huntley's Complete School of Harmony*. The above is placed in this book in order to explain the Schedule of Chords as follows.

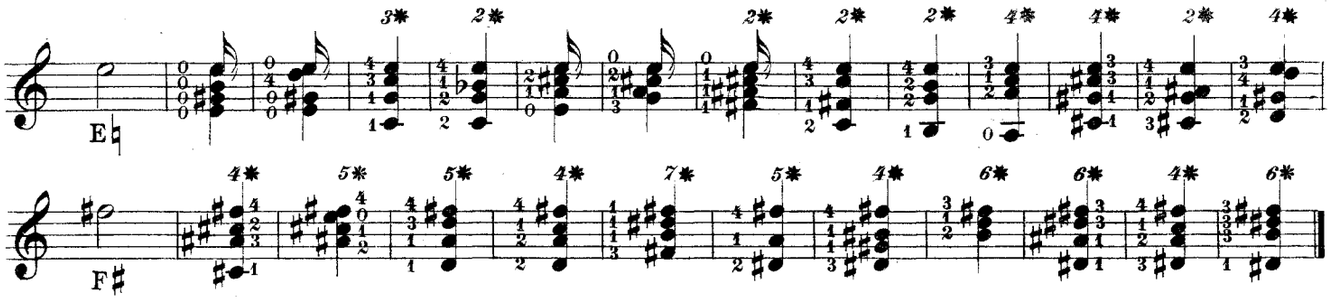
## Schedule of Fundamental Chords.

### In various Keys-with inversions.



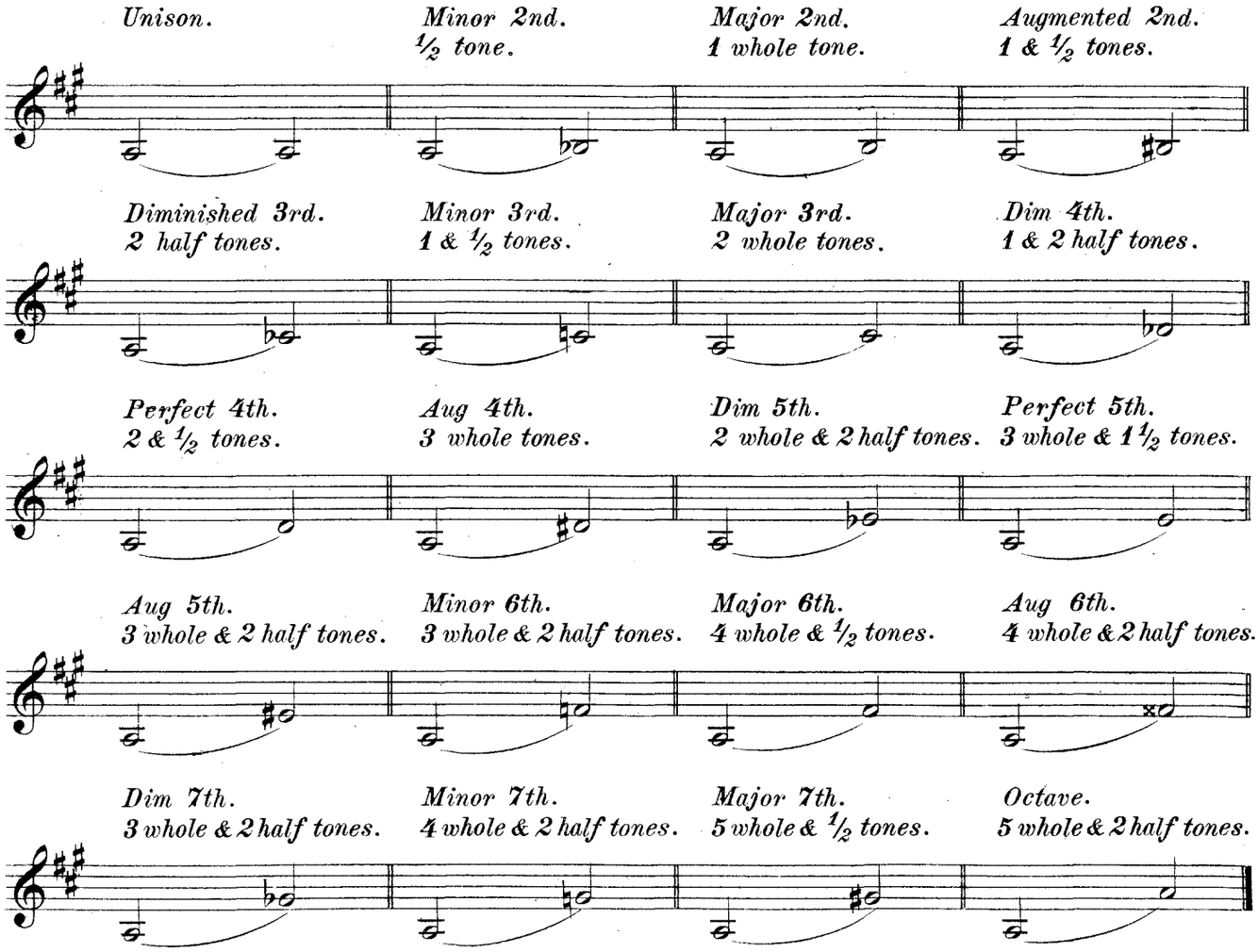

D Maj.
B Min.
B Maj.
4th to B.
G♯ Min.
C Maj.
A Min.
F Maj.
D Min.
B♭ Maj.
G Min.
G Maj.
E Min.

Below are given all the chords without inversions that harmonize E♮ and F♯. These chords cover *all* the positions of the left hand that are found on the Banjo.



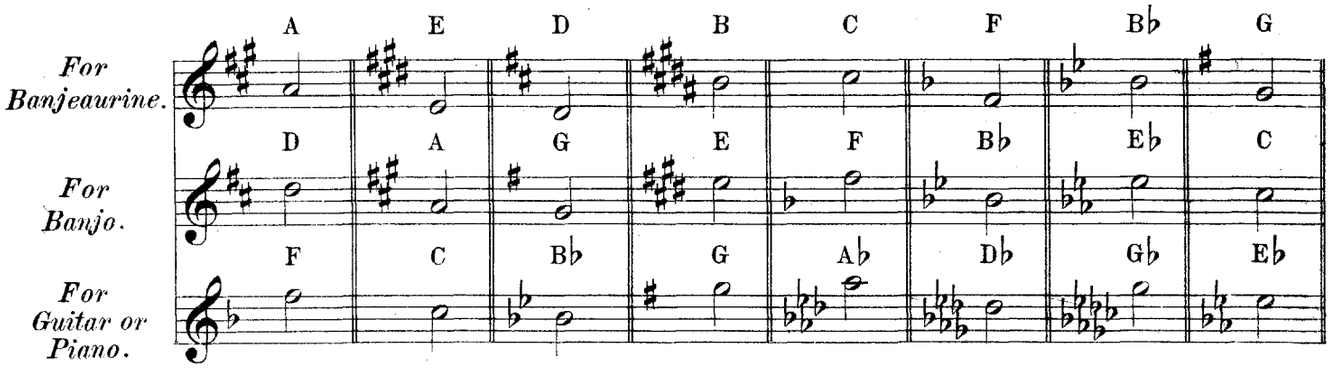

## Intervals.

Intervals are distances between notes. They are determined by counting the number of letters *between* and *including* the given notes. The following table will fully explain all the intervals from the Unison to the Octave.



# The Banjeaurine.

The Banjeaurine, an instrument of modern invention, was first introduced by the celebrated artists Wm. A. Huntley, and John H. Lee who played it in combination with a six stringed Banjo. It was first used as a leading instrument in an orchestra or club by the Boston Ideal Club and has since become a standard instrument with Banjoists. It is tuned a fourth above the Banjo but music is read alike on both instruments. Music in A for the Banjeaurine, is written in E (a fourth lower than A) for the Banjo accompaniment or second part. As the Banjo is tuned a third above the pitch of the keys in which it is written, Guitar or Piano parts must read in keys a third above the Banjo. Below are given examples illustrating the relative major keys of the four instruments. If the Banjeaurine is played in the key of F♯ minor (rel. of A), the Banjo will be played in B minor (rel. of D) and the Guitar or Piano in D minor (rel. of F), etc.




## Dictionary of Musical Terms.

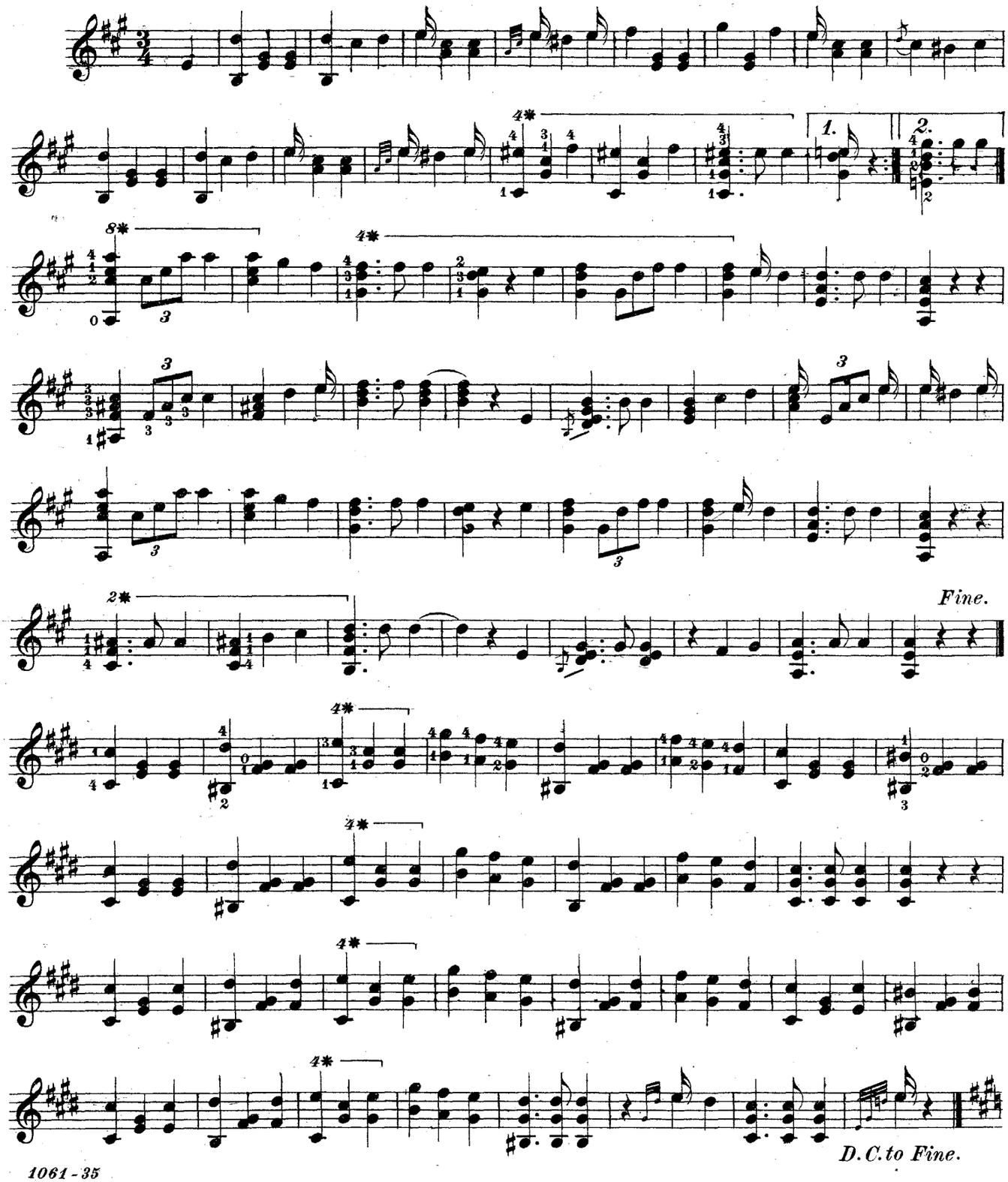
*Allegro.* Rapid.
*Adagio.* Very slow.
*Accelerando.* Quicker.
*Ad libitum.* (*ad lib.*) At will of performer.
*Andante.* Quite slow.
*Con spirito.* Spirited.
*A tempo.* In regular time.
*Ritard.* Slower.
*Rallentando.* Lessening the speed.
*Furioso.* Very fast.
*Pianissimo.* (*p*) Softly, (*pp*) Very soft.
*Forte.* (*f*) Loud, (*ff*) Very loud.
*Legato.* Smoothly.
*Moderato.* Moderately.
*Dolce.* Sweetly.
*Crescendo.* (*cresc.*) < Gradually increase in tone.
*Diminuendo.* *dim.* > Gradually decrease in tone.
*Allegretto.* Cheerfully.
*Coda.* Added measures at the end of a piece.
*Fine.* The end.
*Trio.* The third movement to a March or Gavotte etc.
*D. C. al* 𝄐. Go back to beginning and play to the 𝄐.
*D. C. al Fine.* Go back to beginning and play to the Fine.
*D. S. al* 𝄐. Go from sign back to sign and play to the 𝄐.
*D. S. al Fine.* Go from sign back to sign and play to the Fine.
*D. S. al Coda.* Go from sign back to sign and play to the Coda sign, then play Coda.

# STUDENT'S WALTZ.

*Written for this Book.*

## Part II.

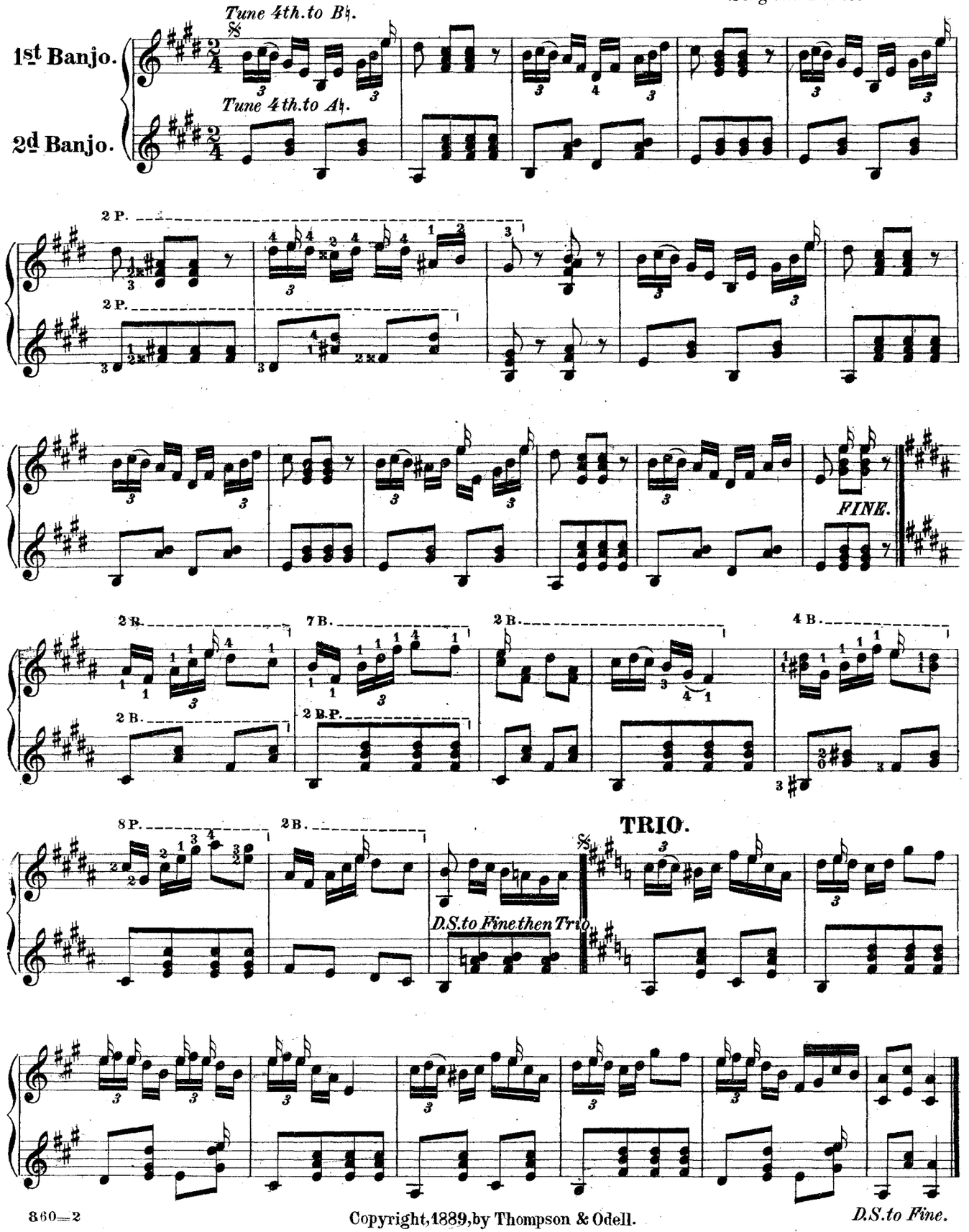
ALFRED LOSSON.



Dedicated to Mr. J.J. Round. Wakefield, Mass.

# VACATION POLKA.

*BY A.D.GROVER.*
*Composer of the "Merry Monarch" Song and Dance.*



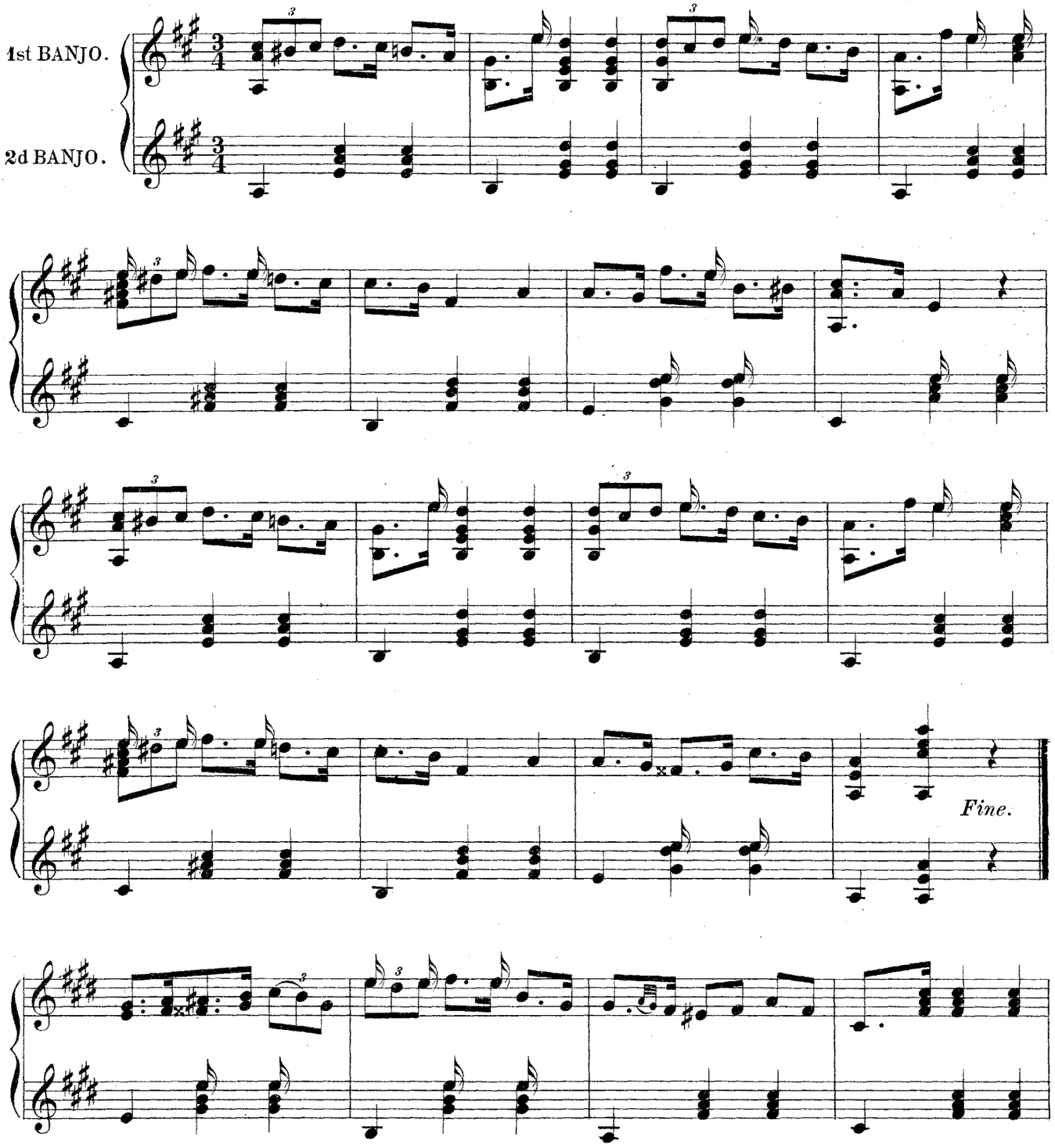



Copyright, 1889, by Thompson & Odell.

# "LITTLE PET" MAZURKA.

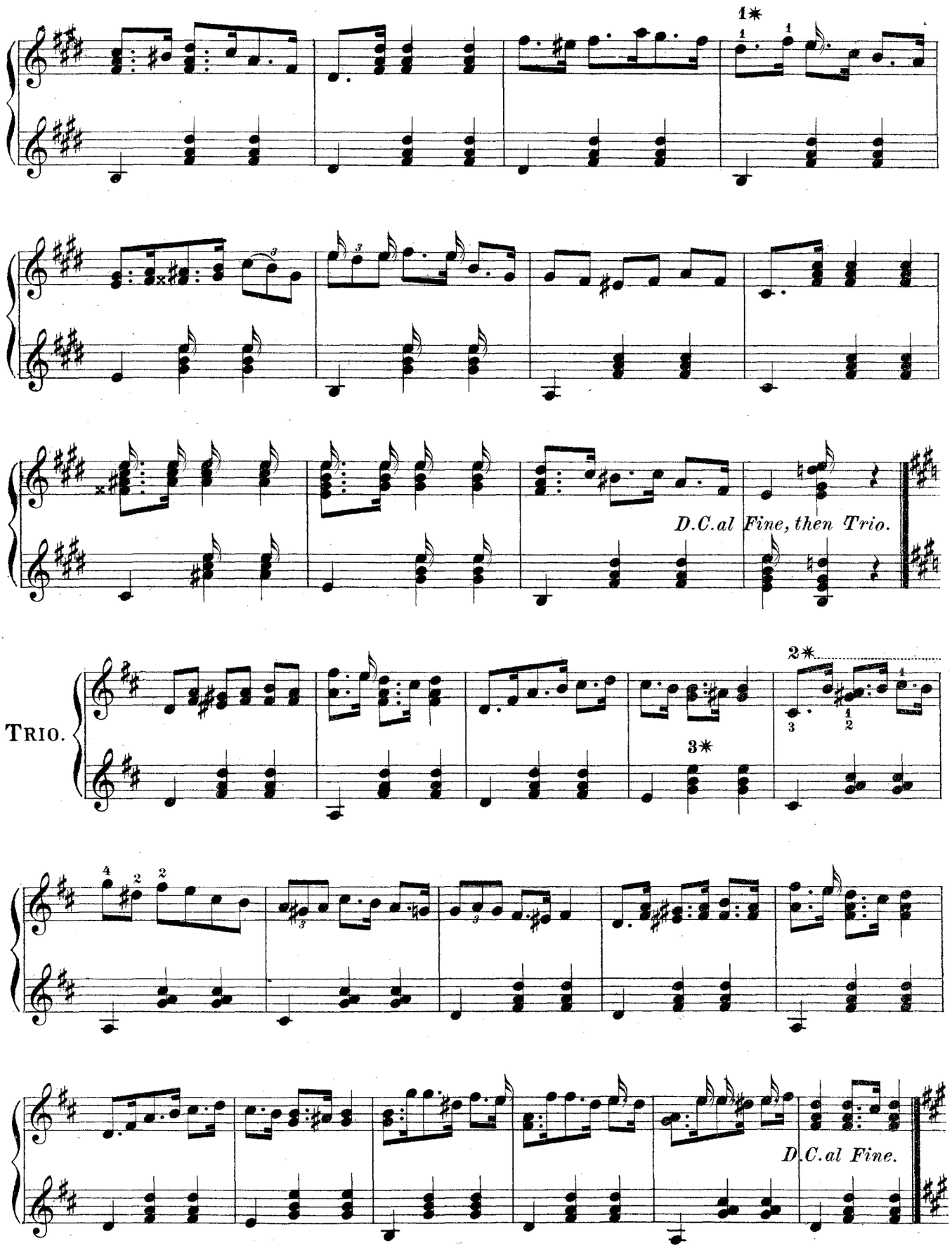
By A. D. GROVER.

*Composer of the "COLORED REGIMENT" PATROL.*





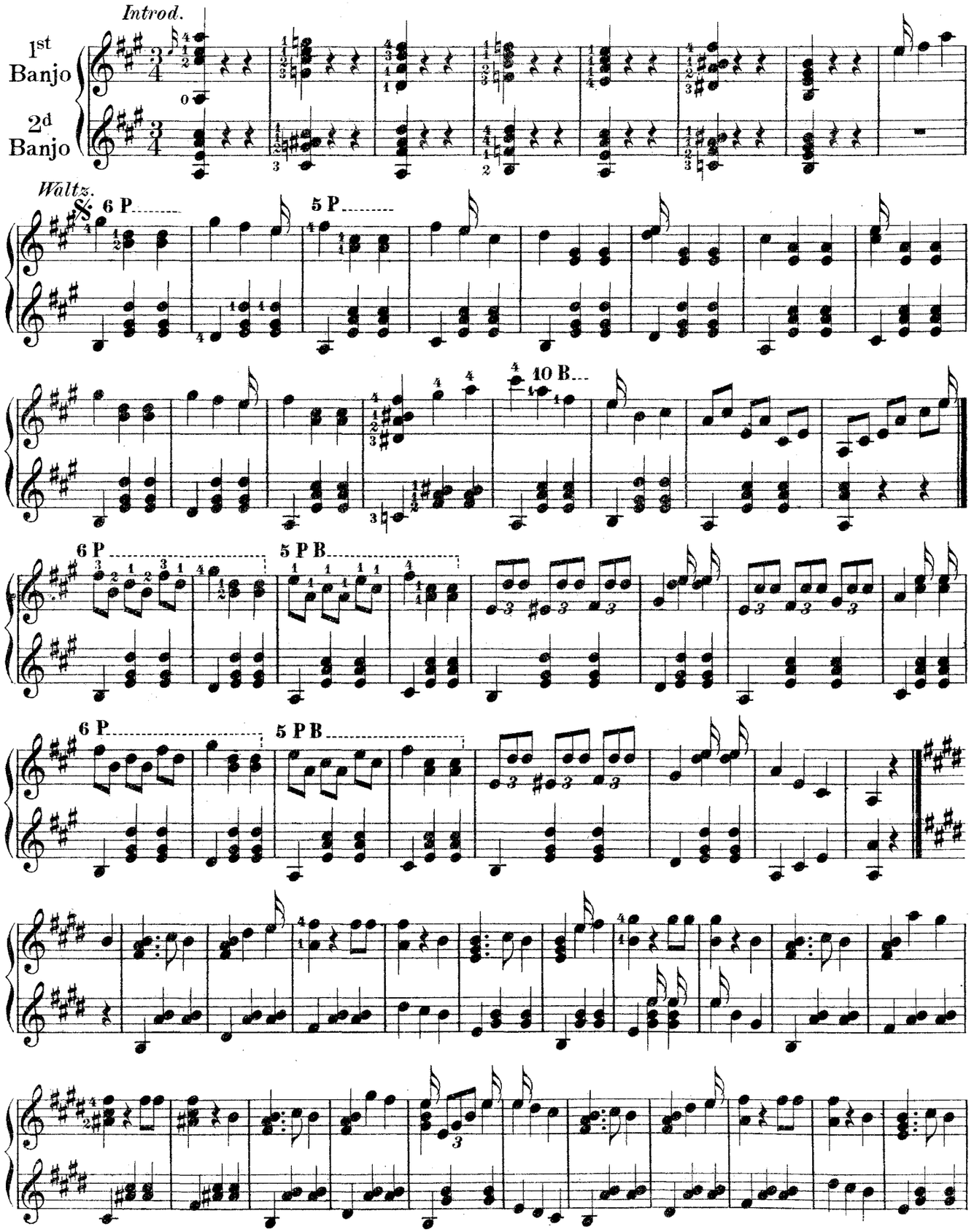

*Copyright 1890 by Thompson & Odell, Boston, Mass.*


1✳
D.C.al Fine, then Trio.
TRIO.
2✳
3✳
D.C.al Fine.

# QUEEN OF THE BALL.

## WALTZ.

A. D. GROVER.
Comp. of the "Bright Star" Gavotte.



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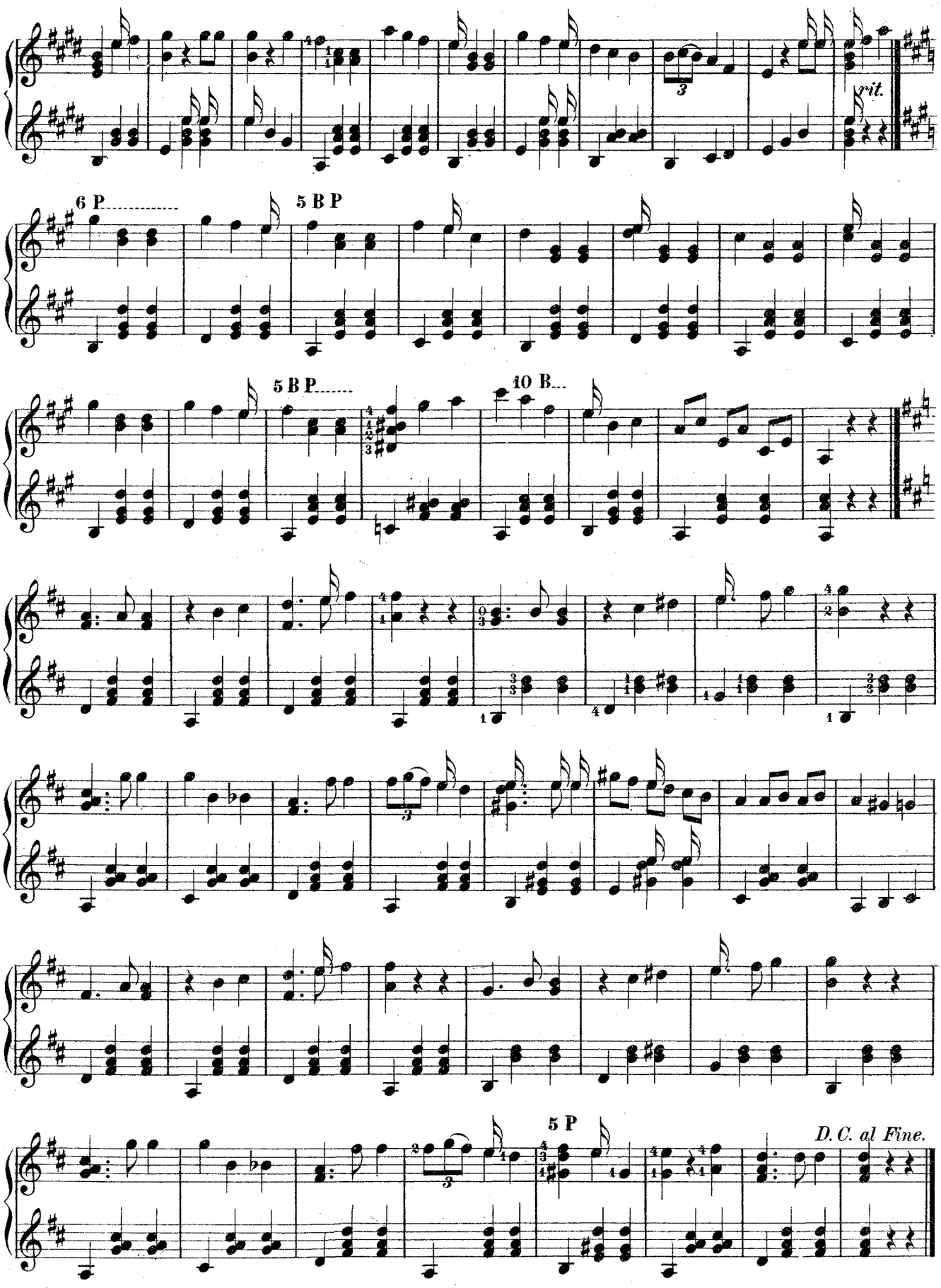

rit.
6 P
5 B P
5 B P
10 B
5 P
D. C. al Fine.

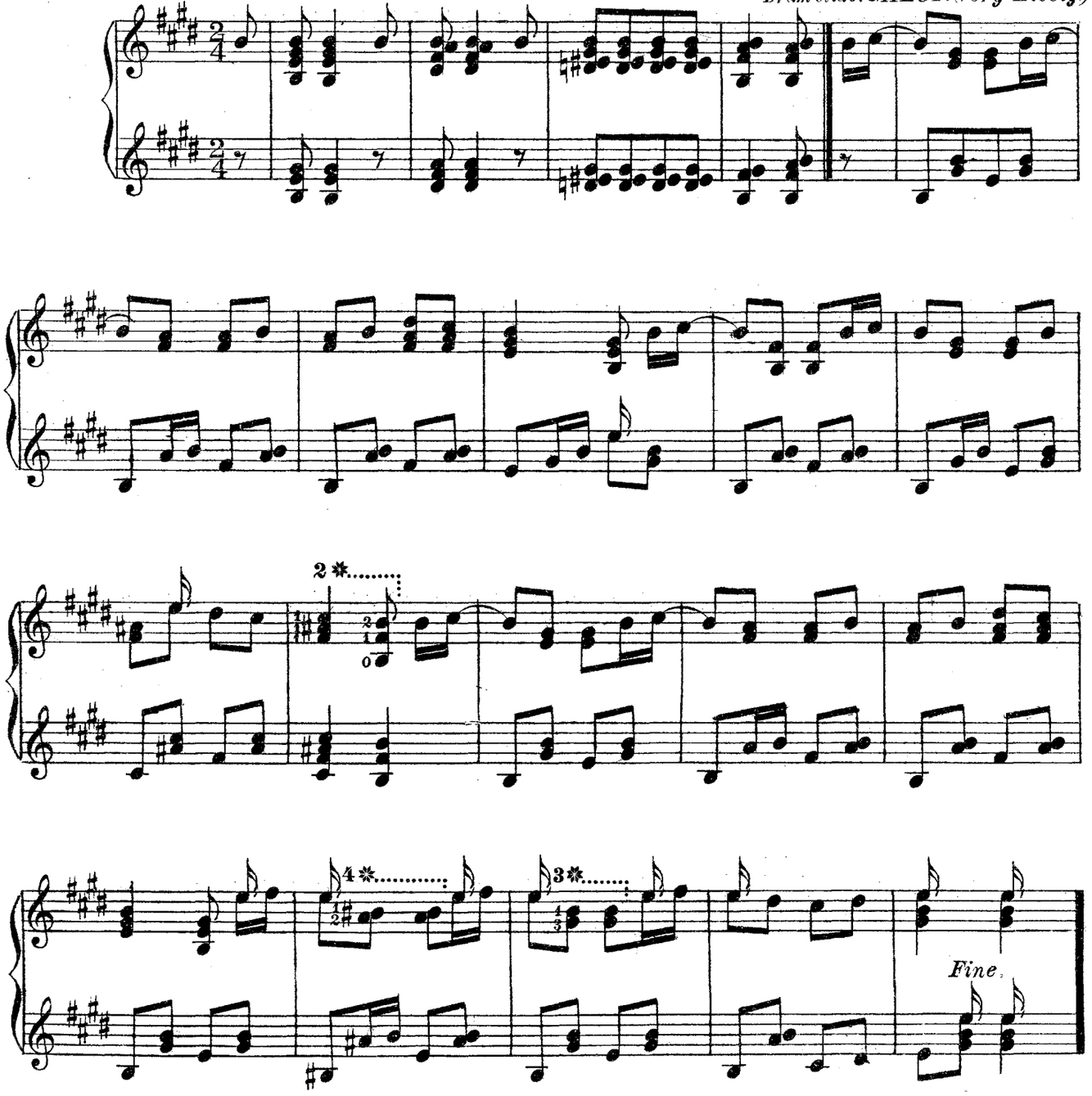
*Dedicated to the Jolly Rovers' Club,*
*Winthrop, Mass.*

# THE JOLLY ROVERS' GALOP.

*By A. D. GROVER.*
*Composer of*
"THE ENSIGN MARCH."
For Banjo and Guitar Quartette.

1st Banjo, Tune 4th to B.

*Drum slide.* *GALOP. (Very Lively.)*



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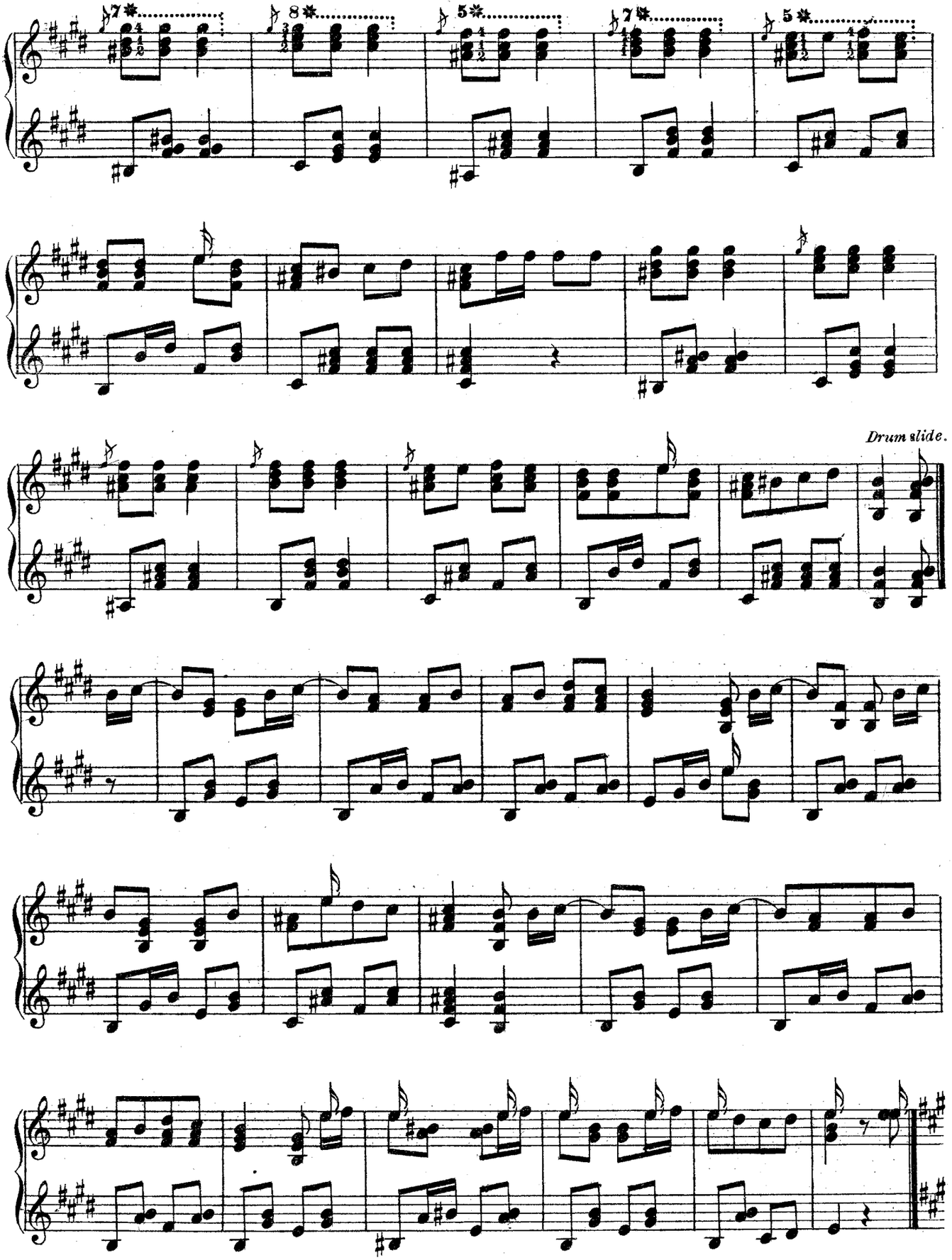
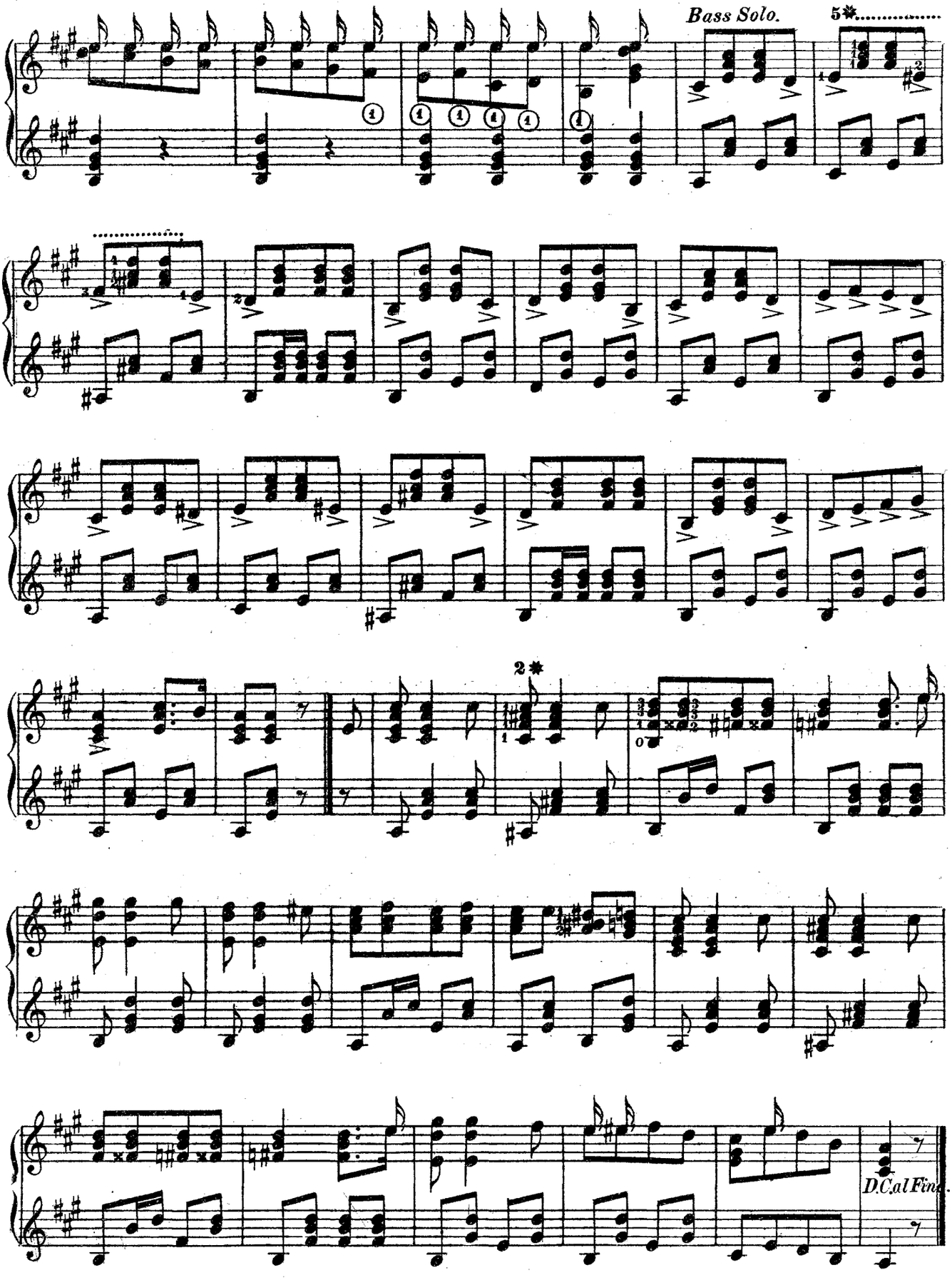
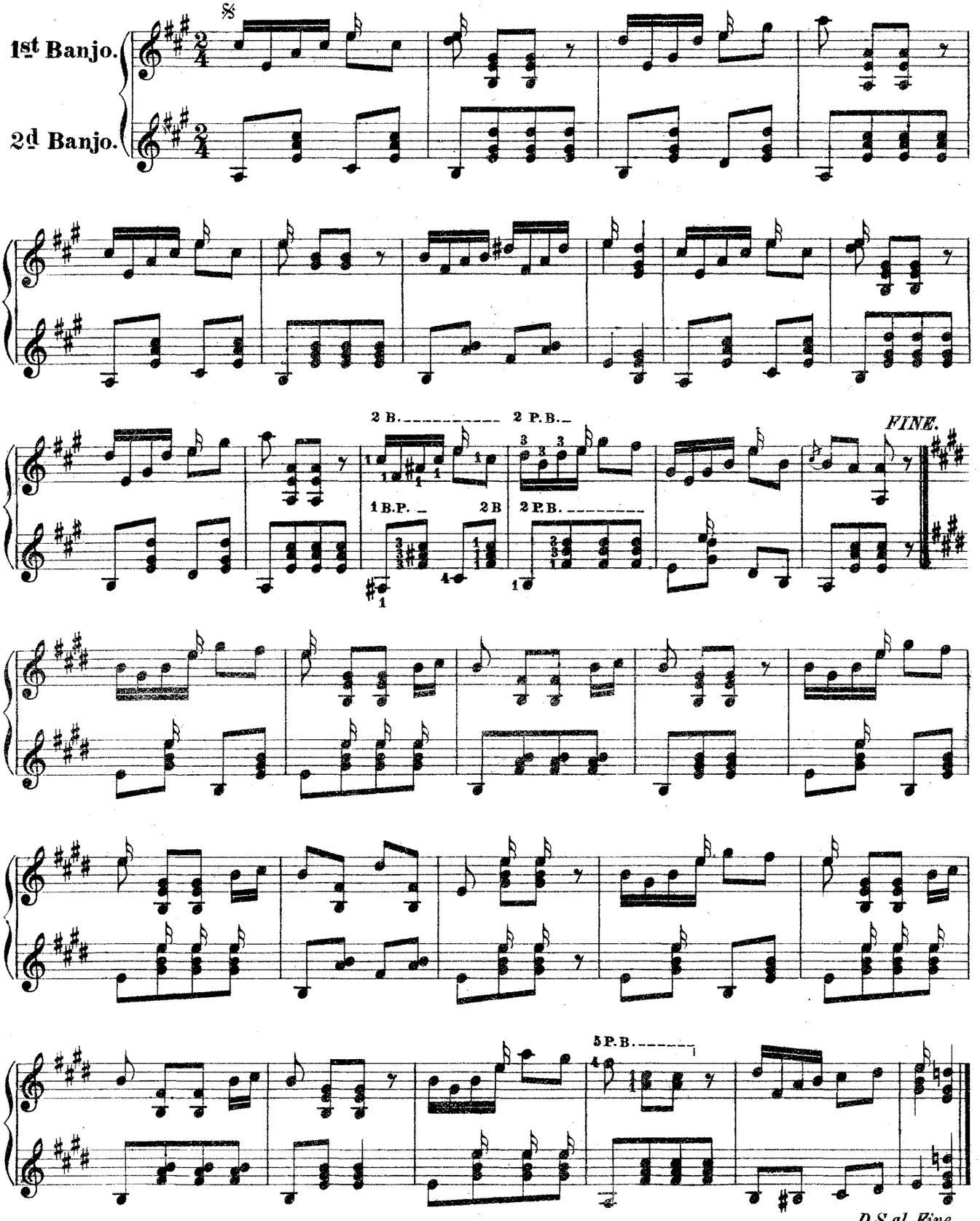

7
8
5
7
5
Drum slide.


Bass Solo.
5
2
D.C.al Fine.

# NIMROD POLKA.

*BY A.D.GROVER.*

*Composer of the "Merry Monarch" Song and Dance.*



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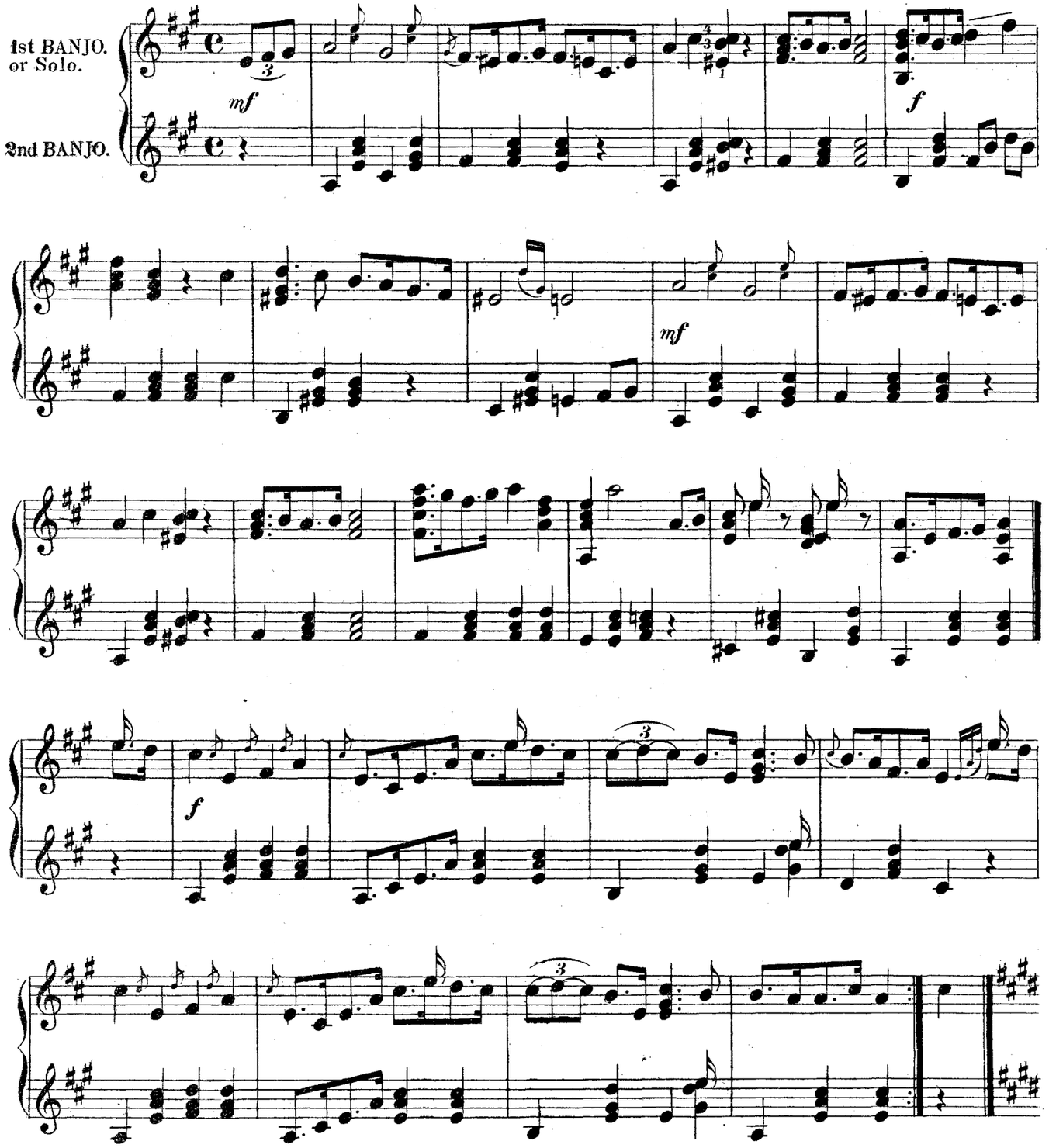
To Mrs. CHAS. WHITNEY.
Richmond, Va.

# VIRGINIA BELLES.

## Song and Dance Melody.

*By GEO. L. LANSING.*



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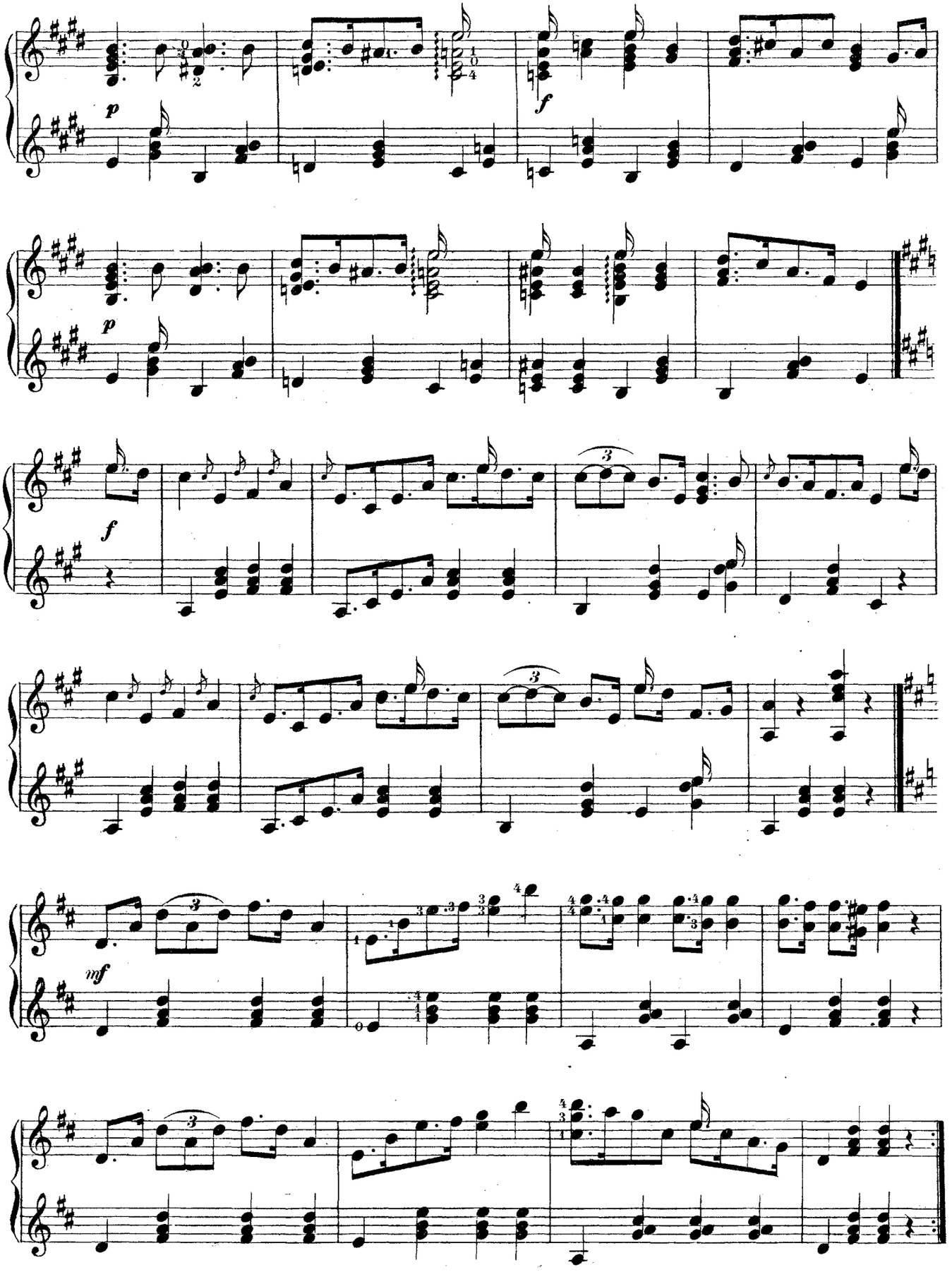
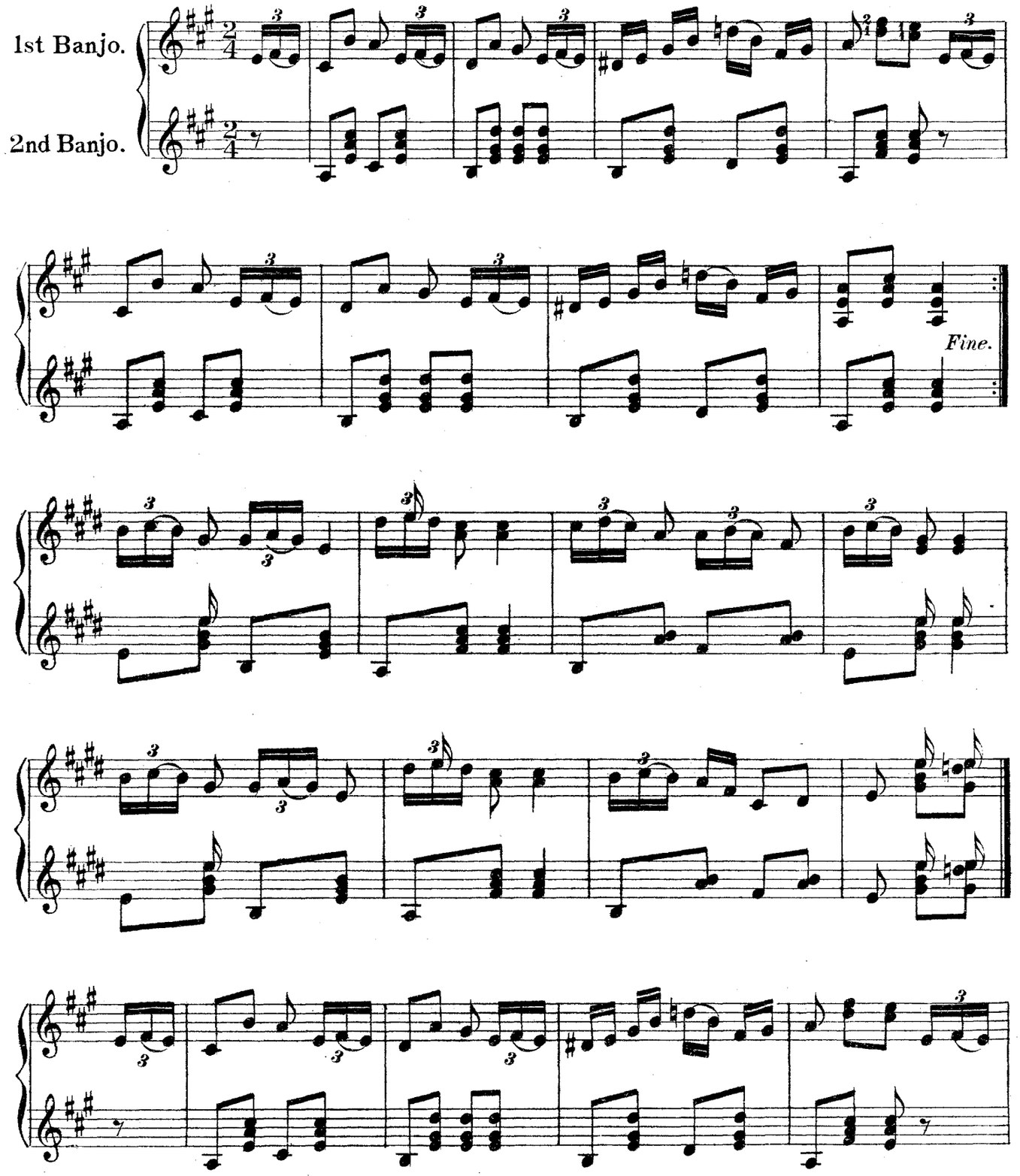

p
f
p
f
mf

# SNAP POLKA.

*By A. D. GROVER.*
*Composer of the celebrated Patrol*
*THE COLORED REGIMENT.*



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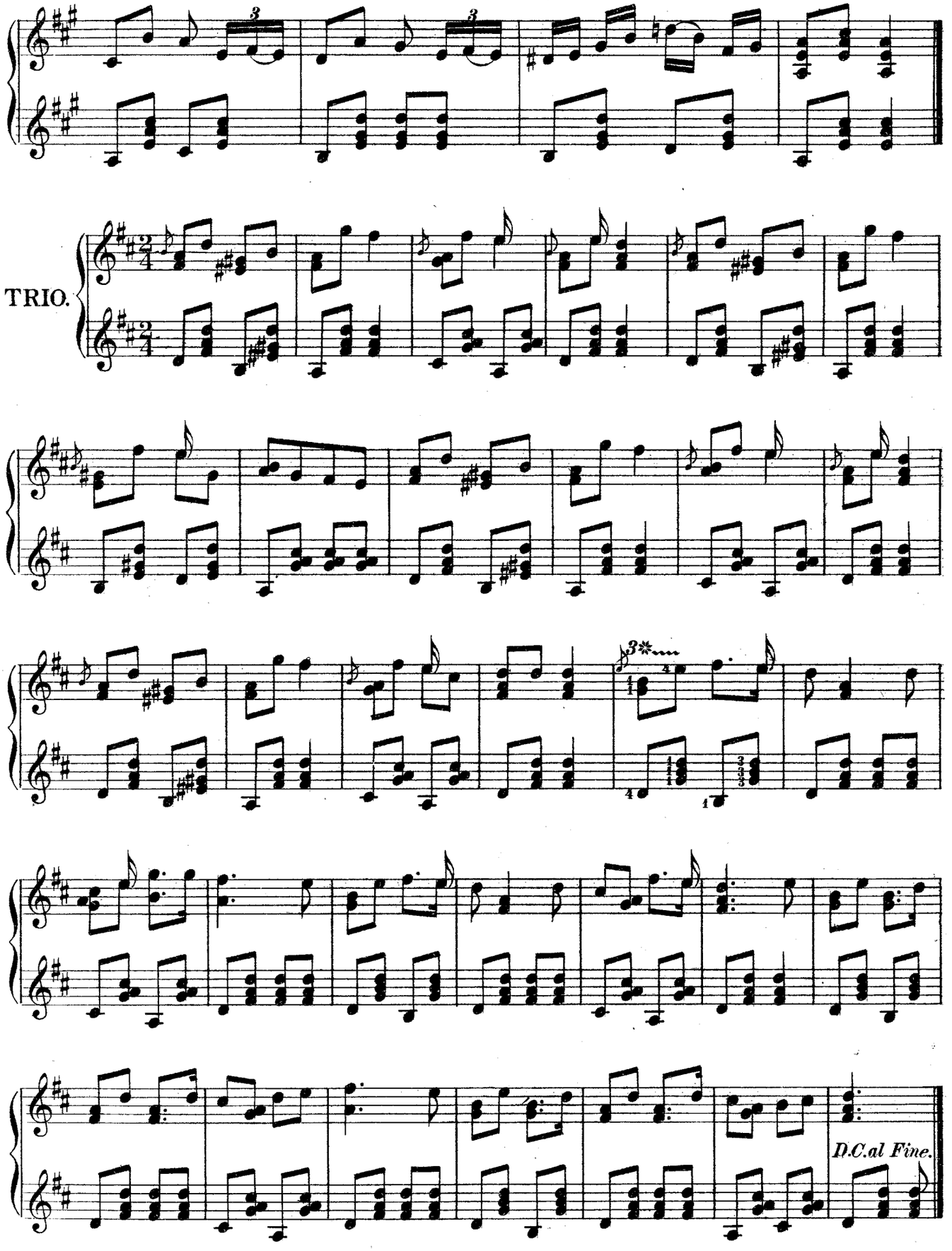
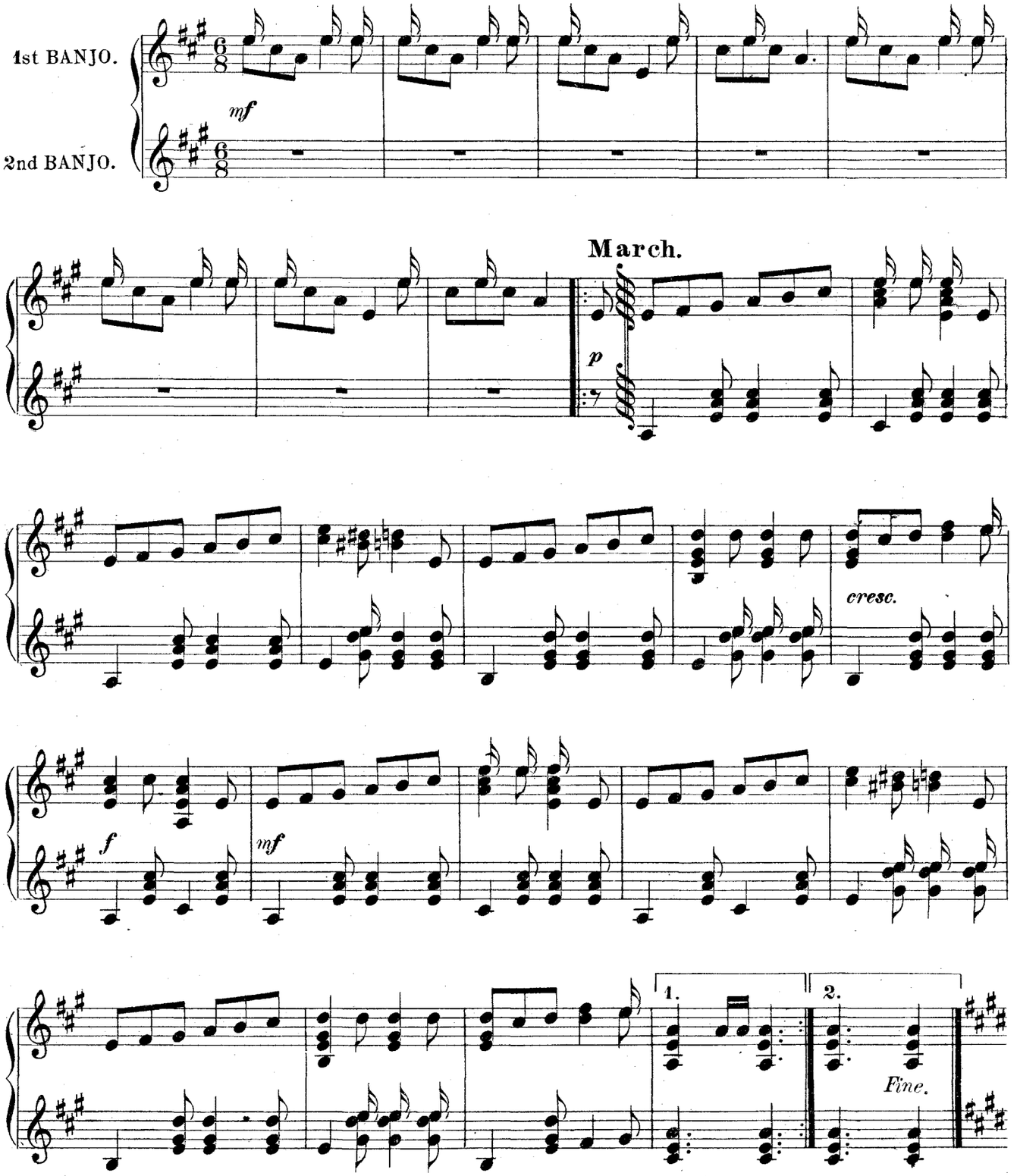

TRIO.
D.C.al Fine.

To Miss FLORENCE P. FISHER.

# LEFT WHEEL MARCH.

By H. F. ODELL.
*Composer of the*
*"RIGHT WHEEL MARCH"*



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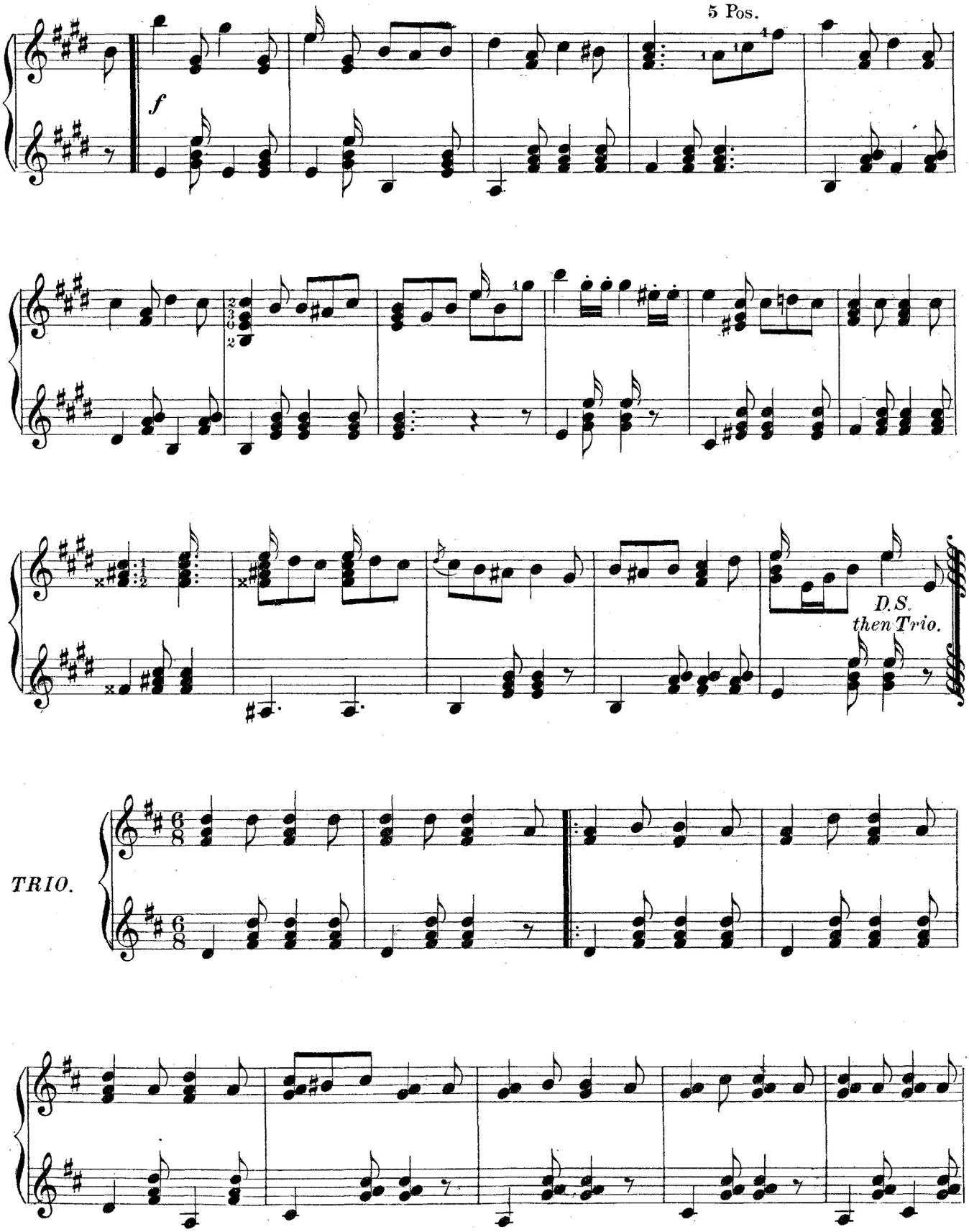
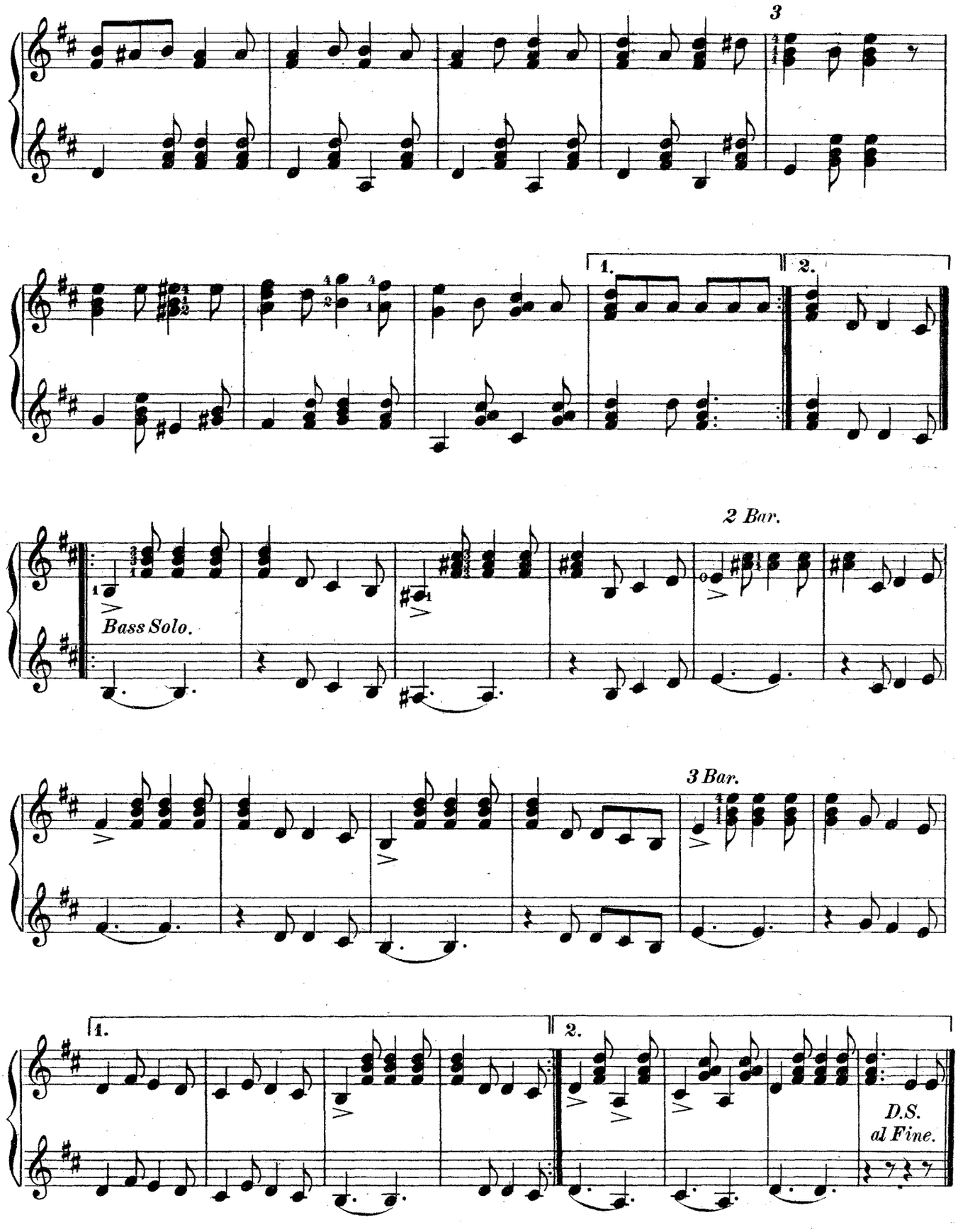
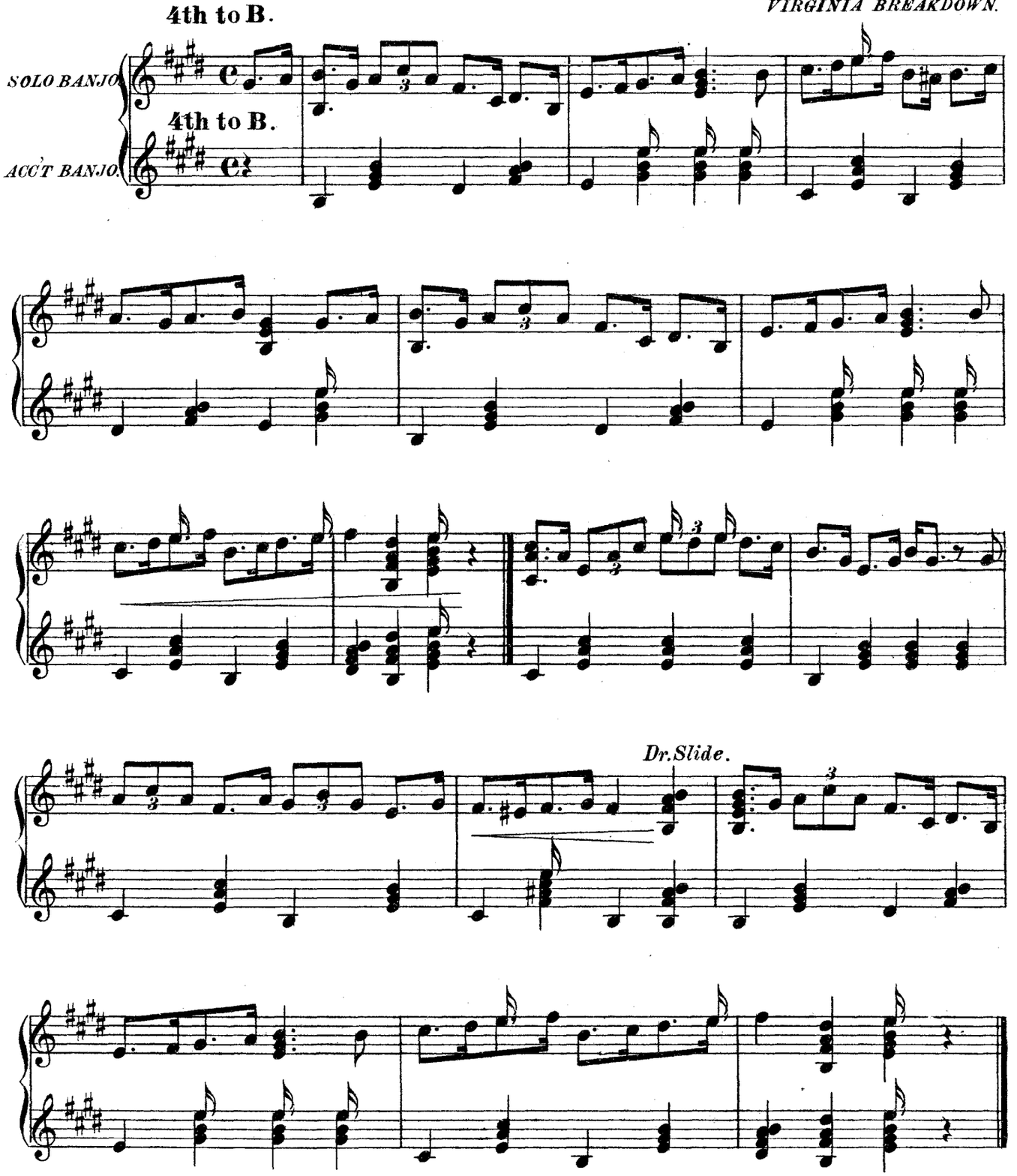

5 Pos.
f
D.S.
then Trio.
TRIO.


3
1.
2.
2 Bar.
Bass Solo.
3 Bar.
1.
2.
D.S.
al Fine.

Dedicated to Mr. L. H. GATEUCIA.

# BOHEMIAN DANCE.

By A. D. GROVER.
*Composer of the*
*"VIRGINIA BREAKDOWN."*

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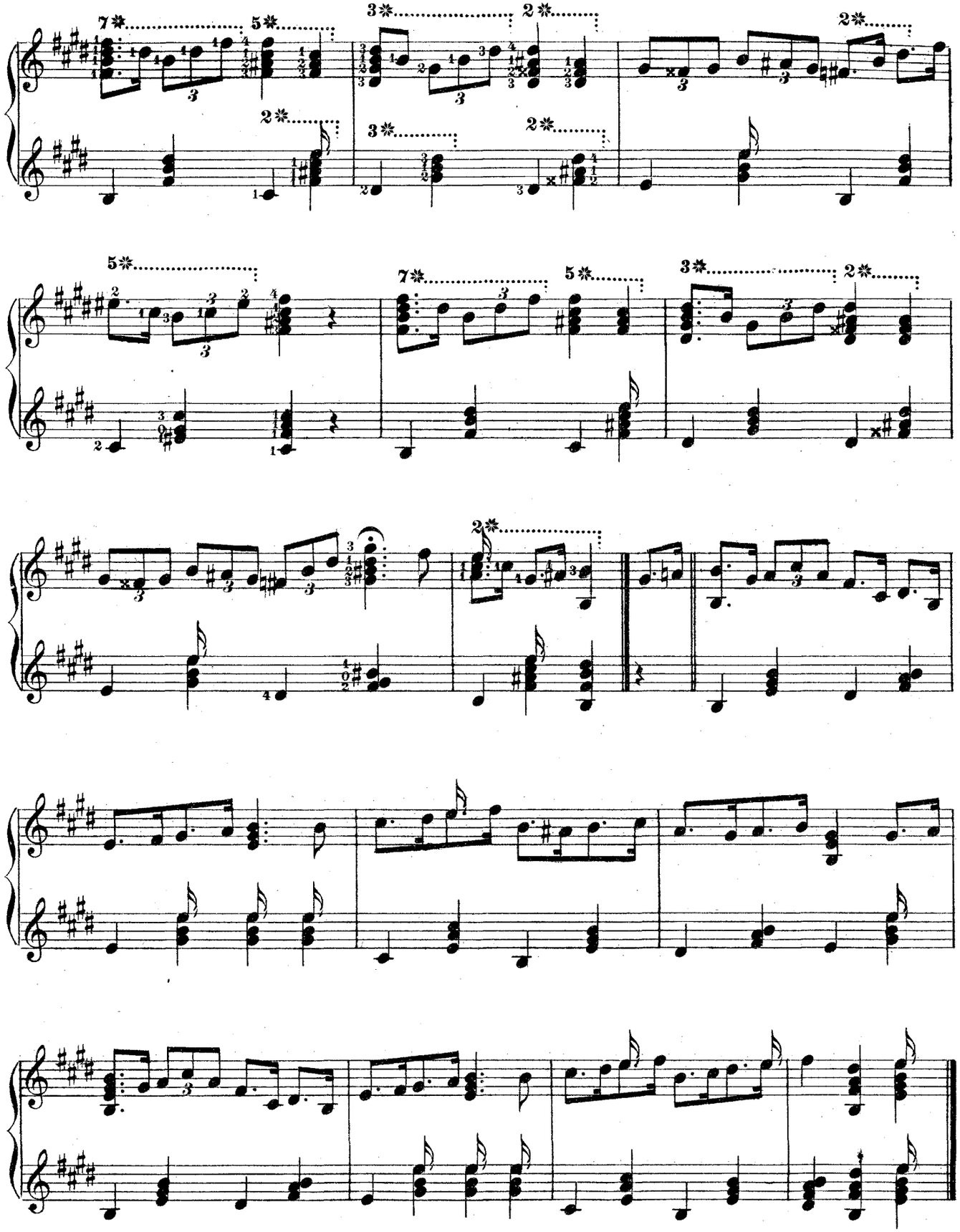
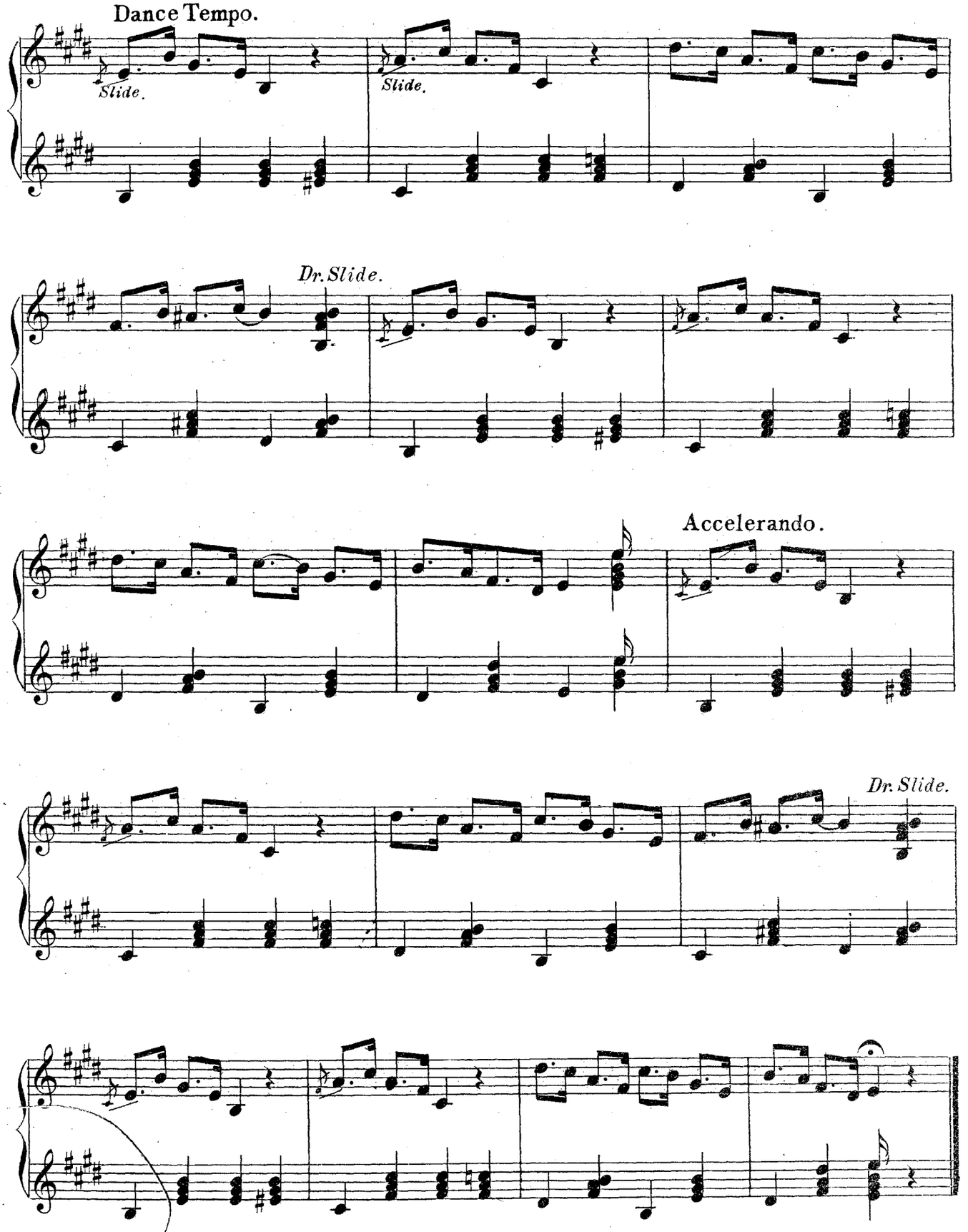
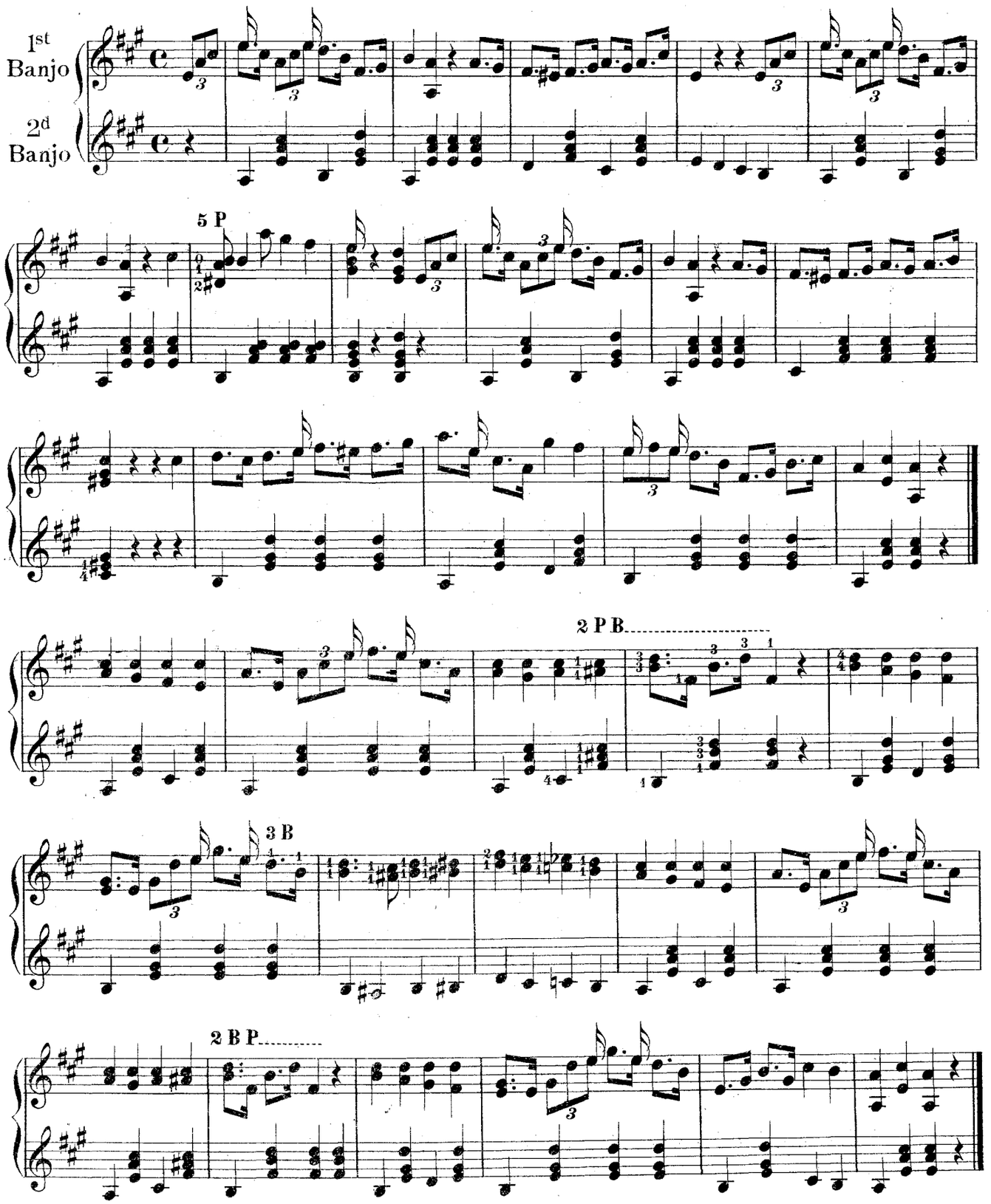



Dance Tempo.
Slide.
Slide.
Dr. Slide.
Accelerando.
Dr. Slide.

# THE MERRY MONARCH.

*Song and Dance Melody.*

A. D. GROVER.
Comp. of "Queen of the Ball" Waltz.



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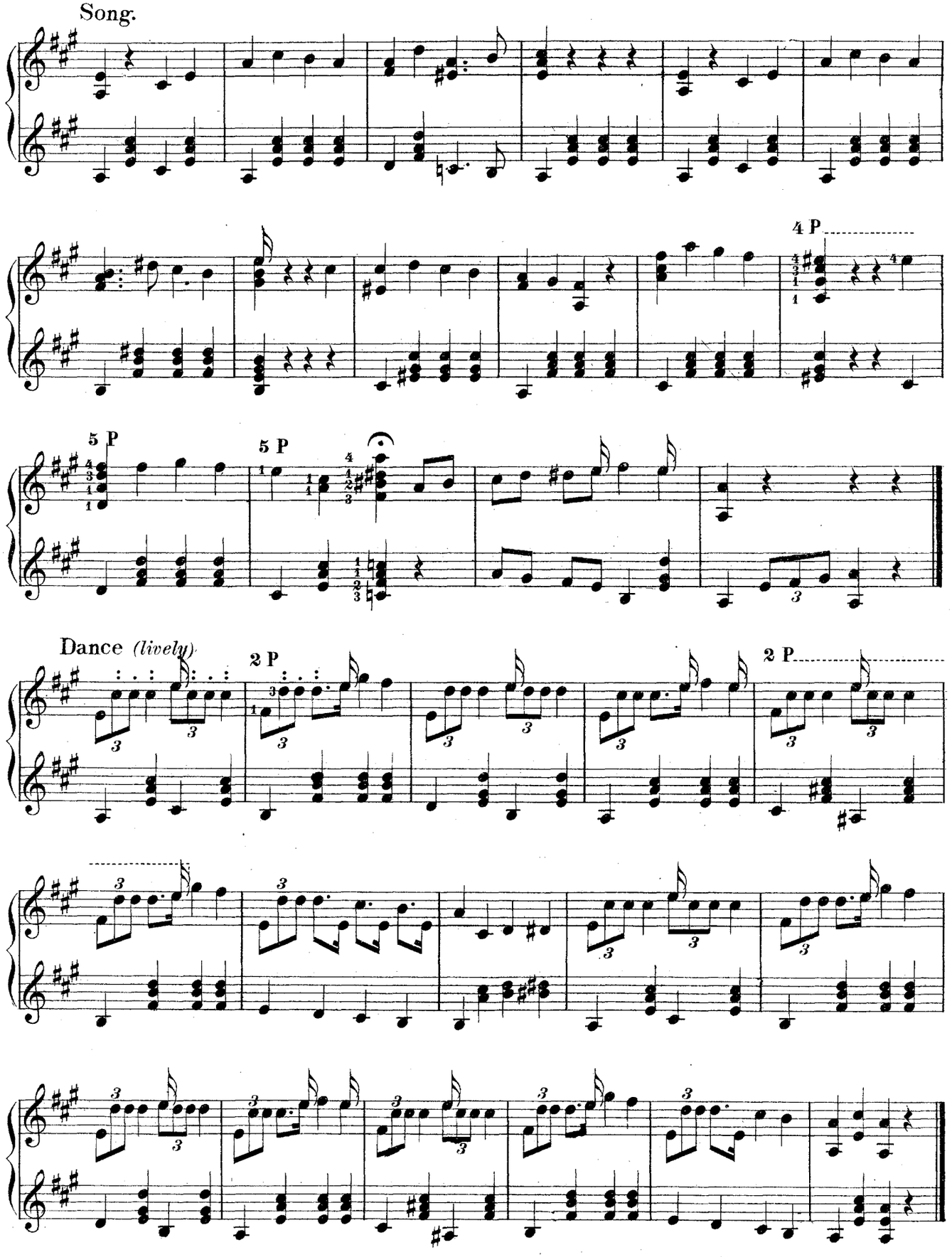
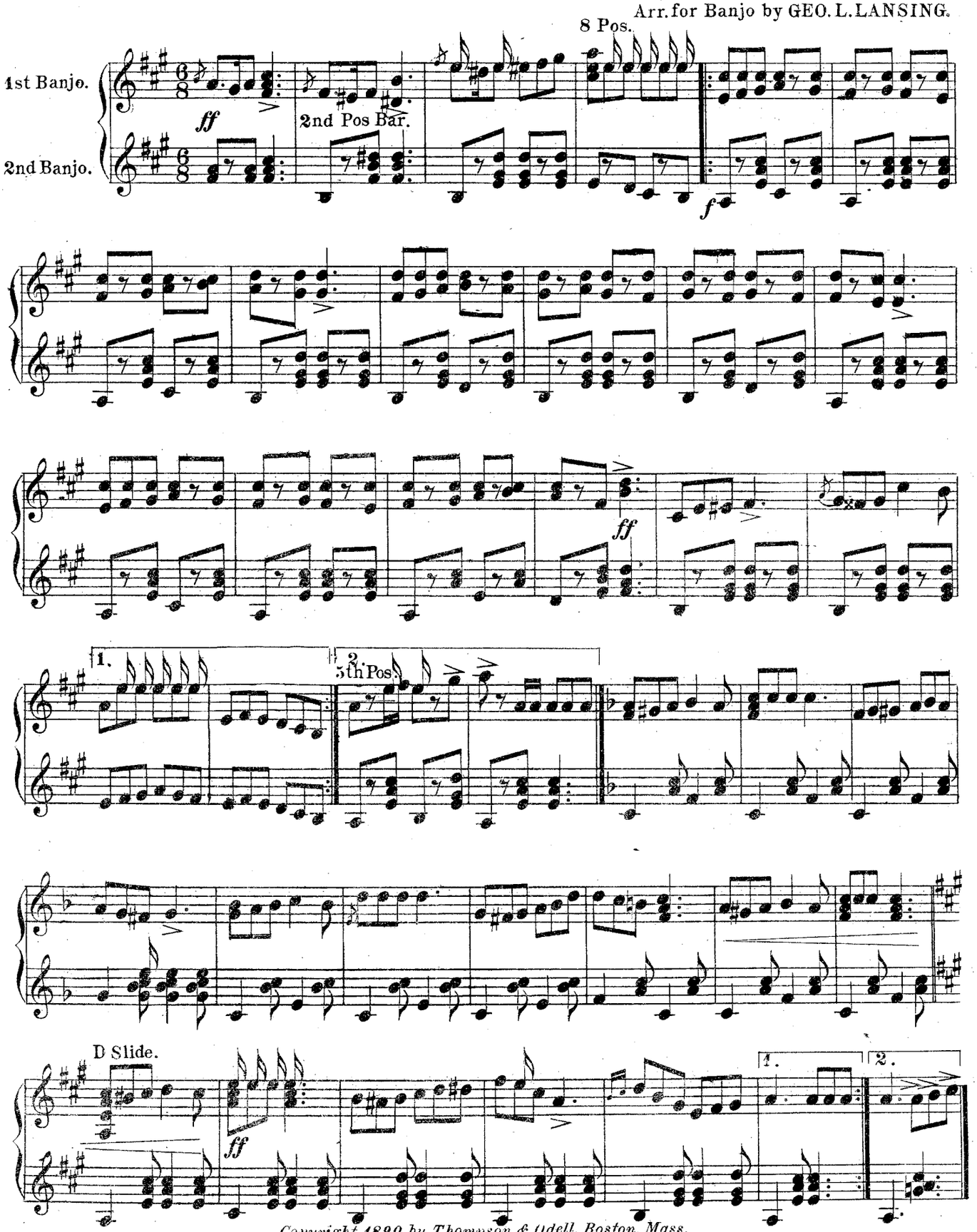
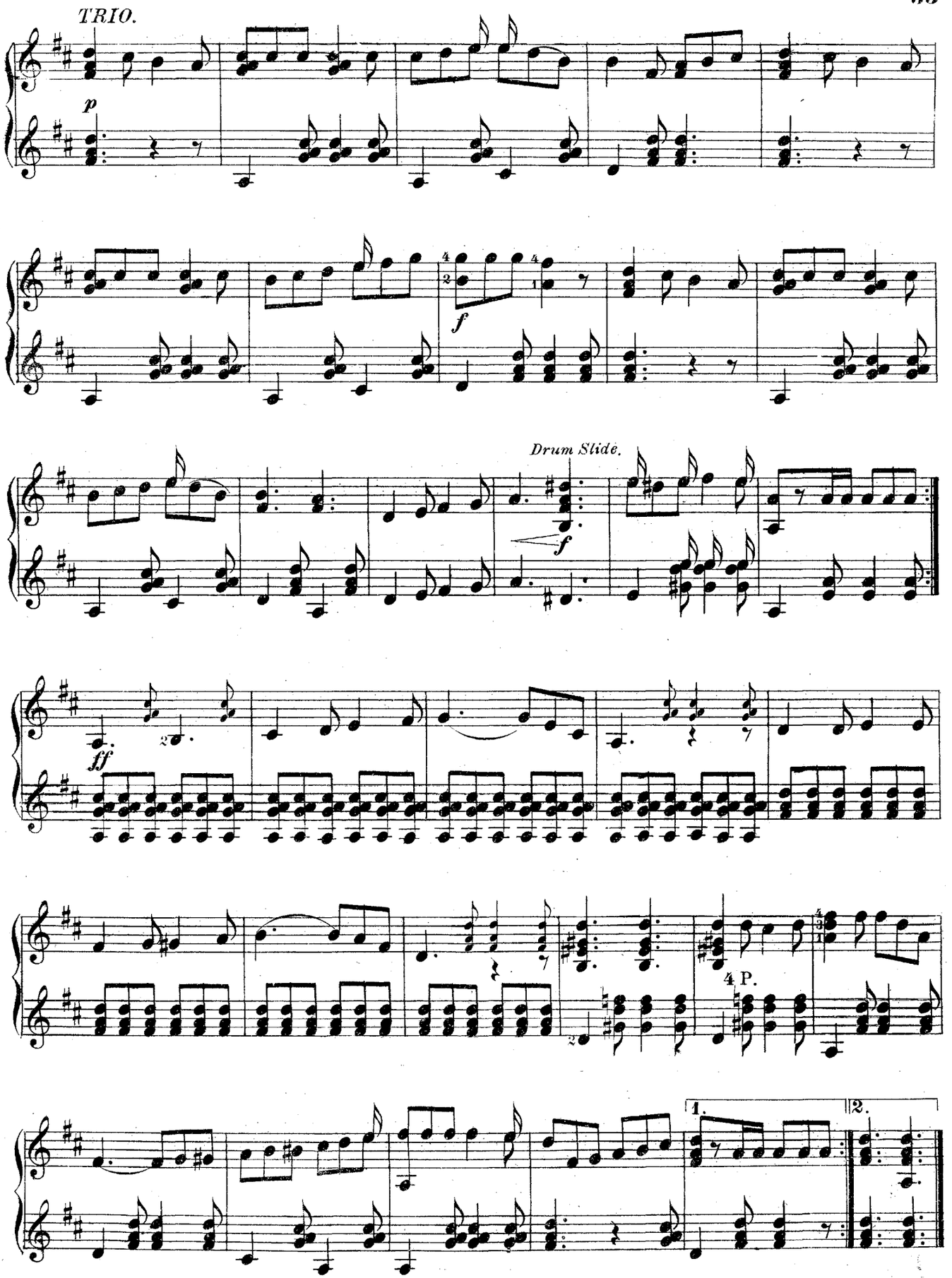

Song.
4 P
5 P
5 P
Dance (lively)
2 P
2 P

# "OUR COLONEL" MARCH.

*JEAN M. MISSUD.*
Arr. for Banjo by GEO. L. LANSING.




*Copyright 1890 by Thompson & Odell, Boston, Mass.*
By Permission of Jean M Missud pub'r of Band Arr.


TRIO.
p
f
Drum Slide.
f
ff
4 P.
1.
2.

To Mr. Henry R. March, Boston, Mass.

# "POLKA MILITAIRE."

*By A. D. GROVER.*

Composer of the Song & Dance Schottische
"HEART & HAND."

## INTRODUCTION.

*Bugle Call.*

1st Banjo.

2d Banjo.

*ritard.*

## POLKA.



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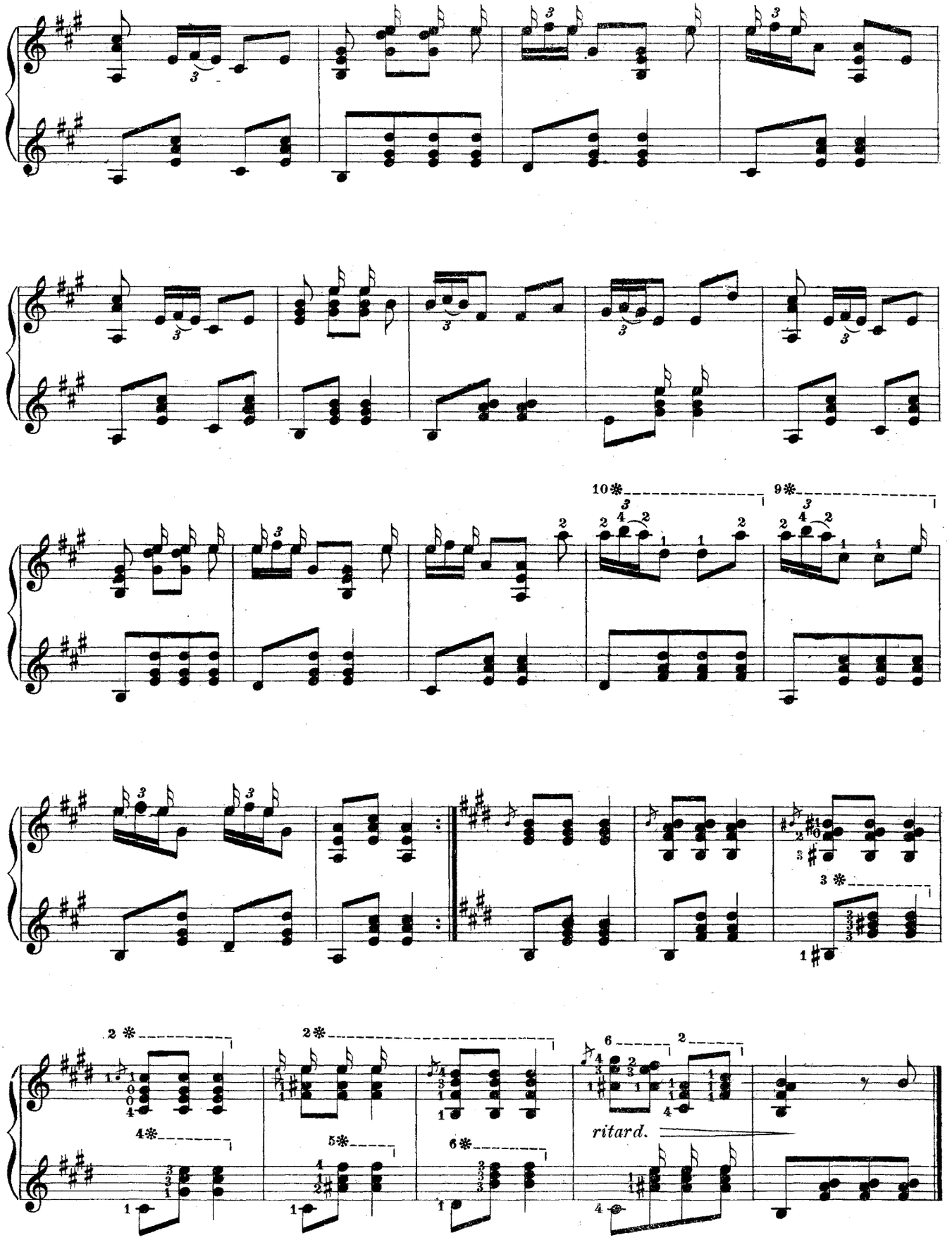
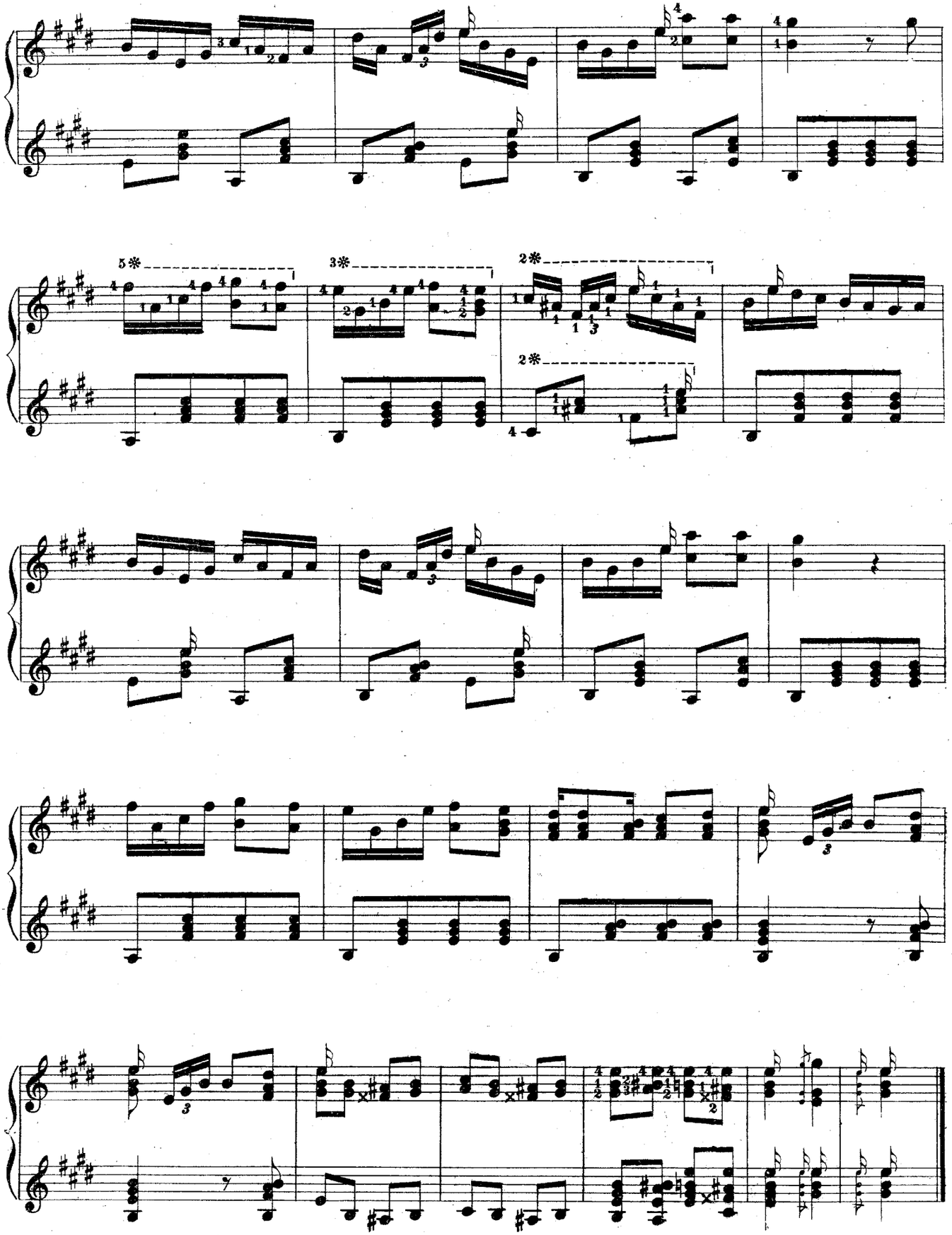

ritard.



# CINCHON WALTZ.

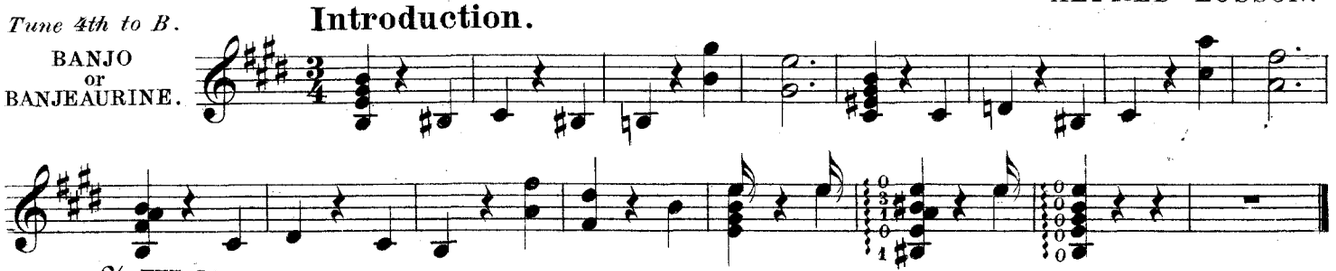
*Written for this Book.*

ALFRED LOSSON.

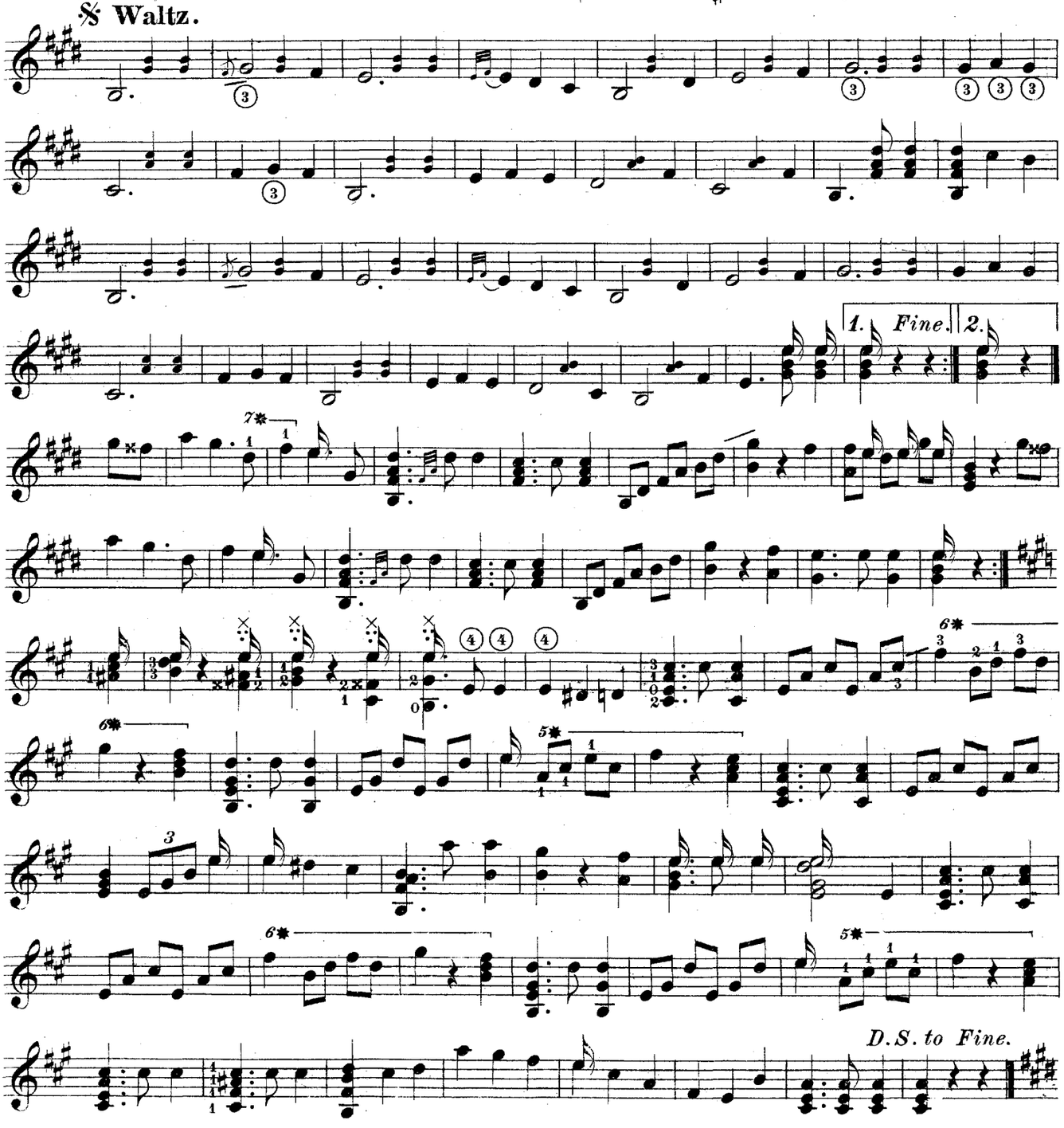
*Tune 4th to B.*

BANJO or BANJEAURINE.

**Introduction.**



**𝄋 Waltz.**



# THE ENSIGN MARCH.

*Written for this Book.*

A. D. GROVER.

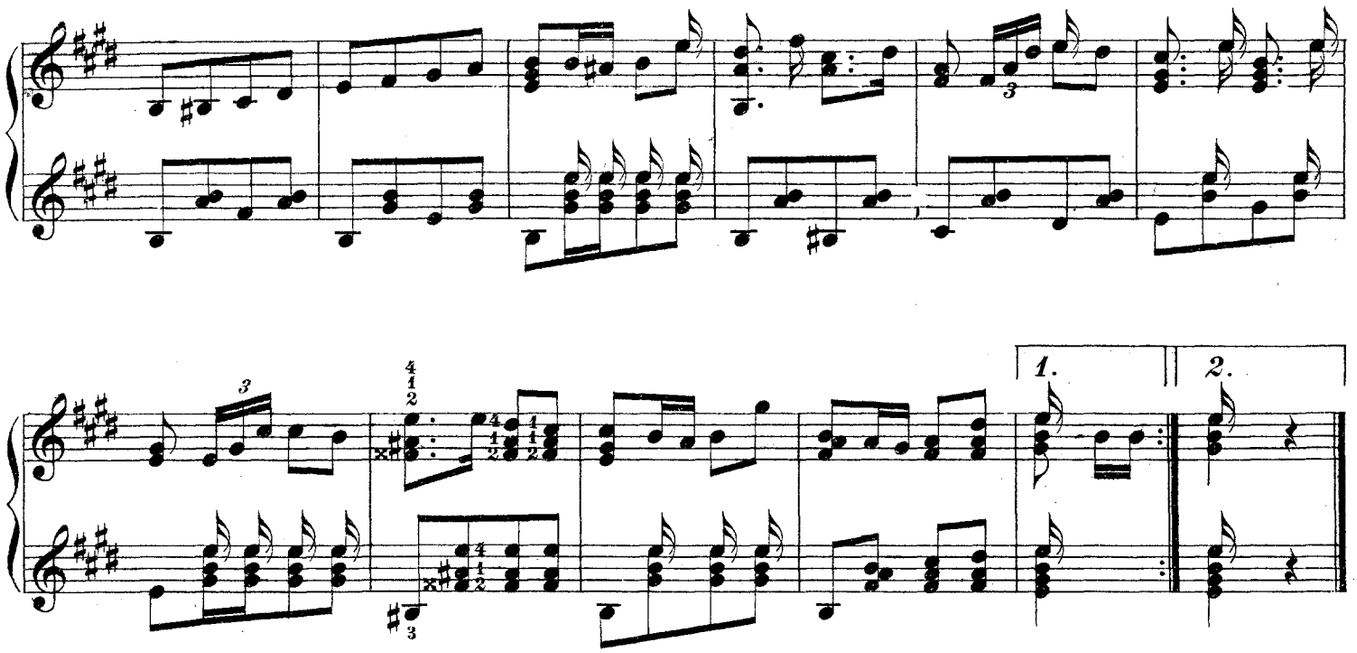
*4th Str. Tune to B*

**Intro.**

1st. BANJO.

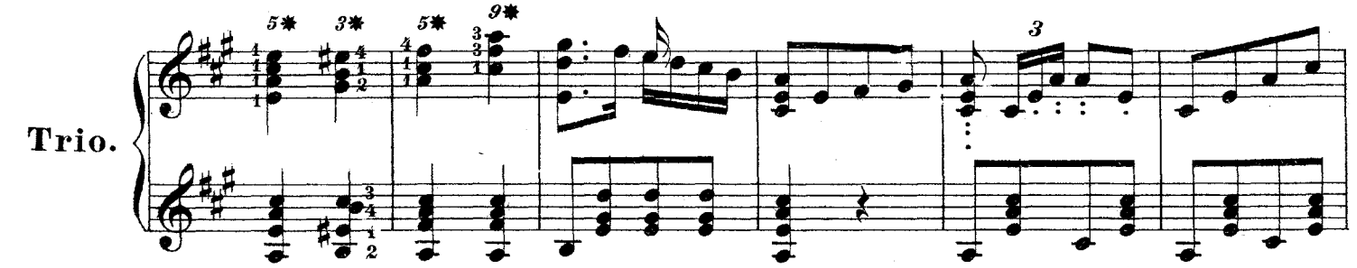
Acc. BANJO.

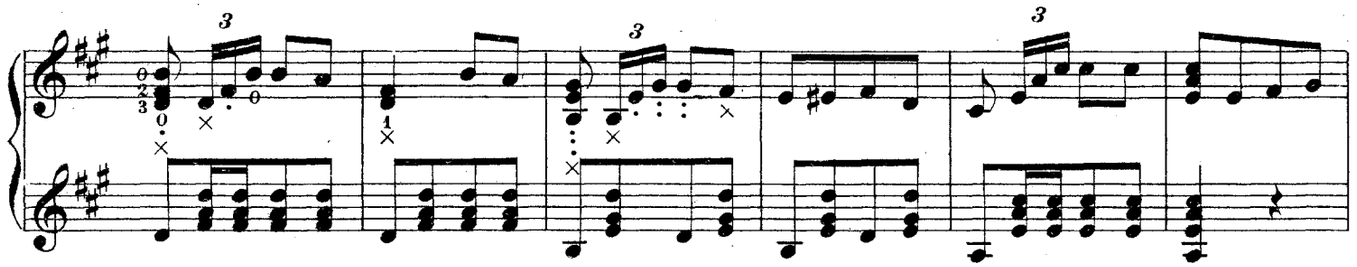
**March.**

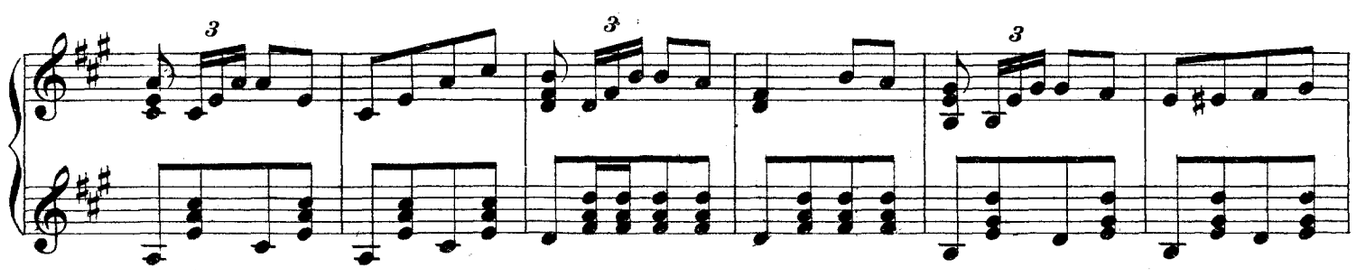


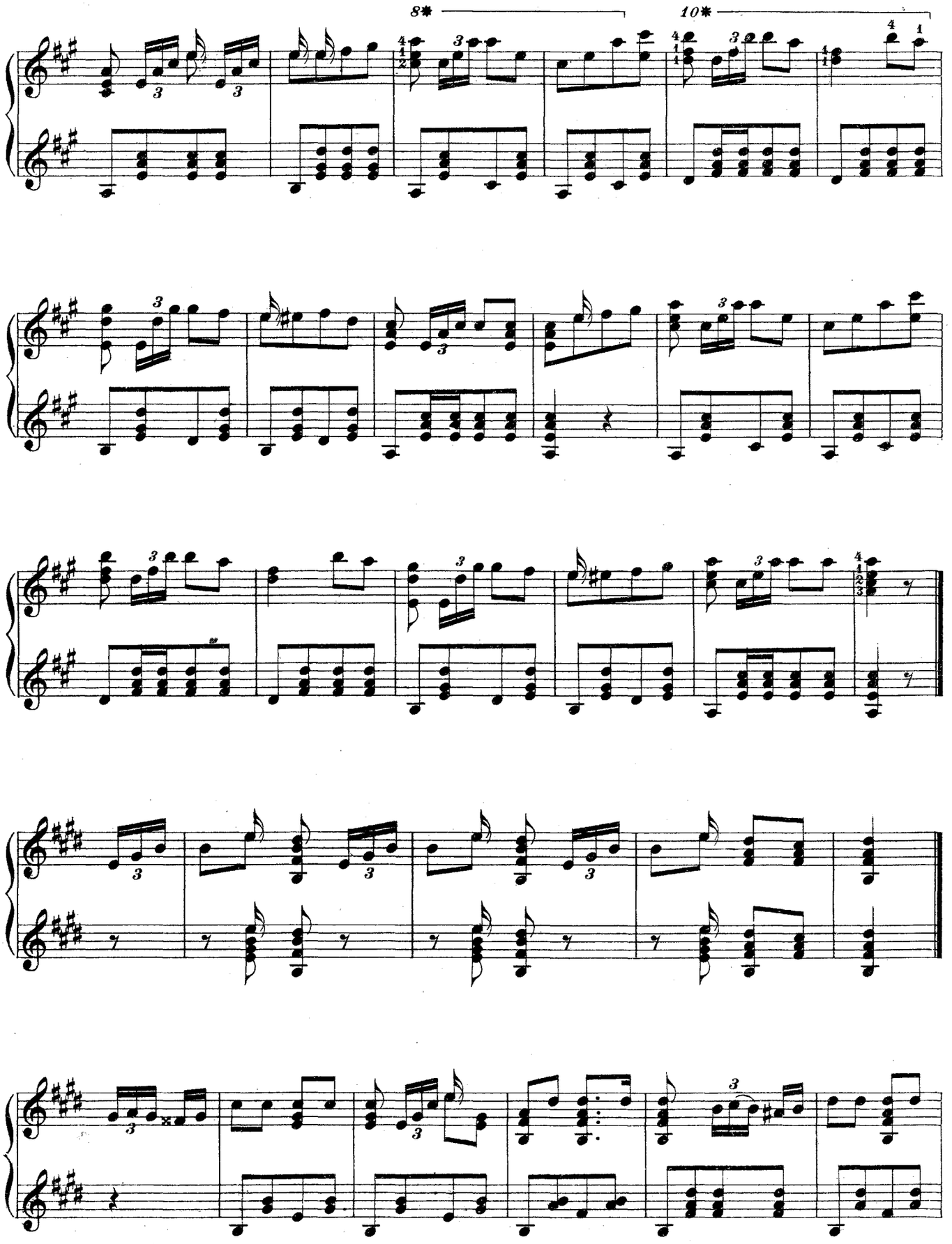


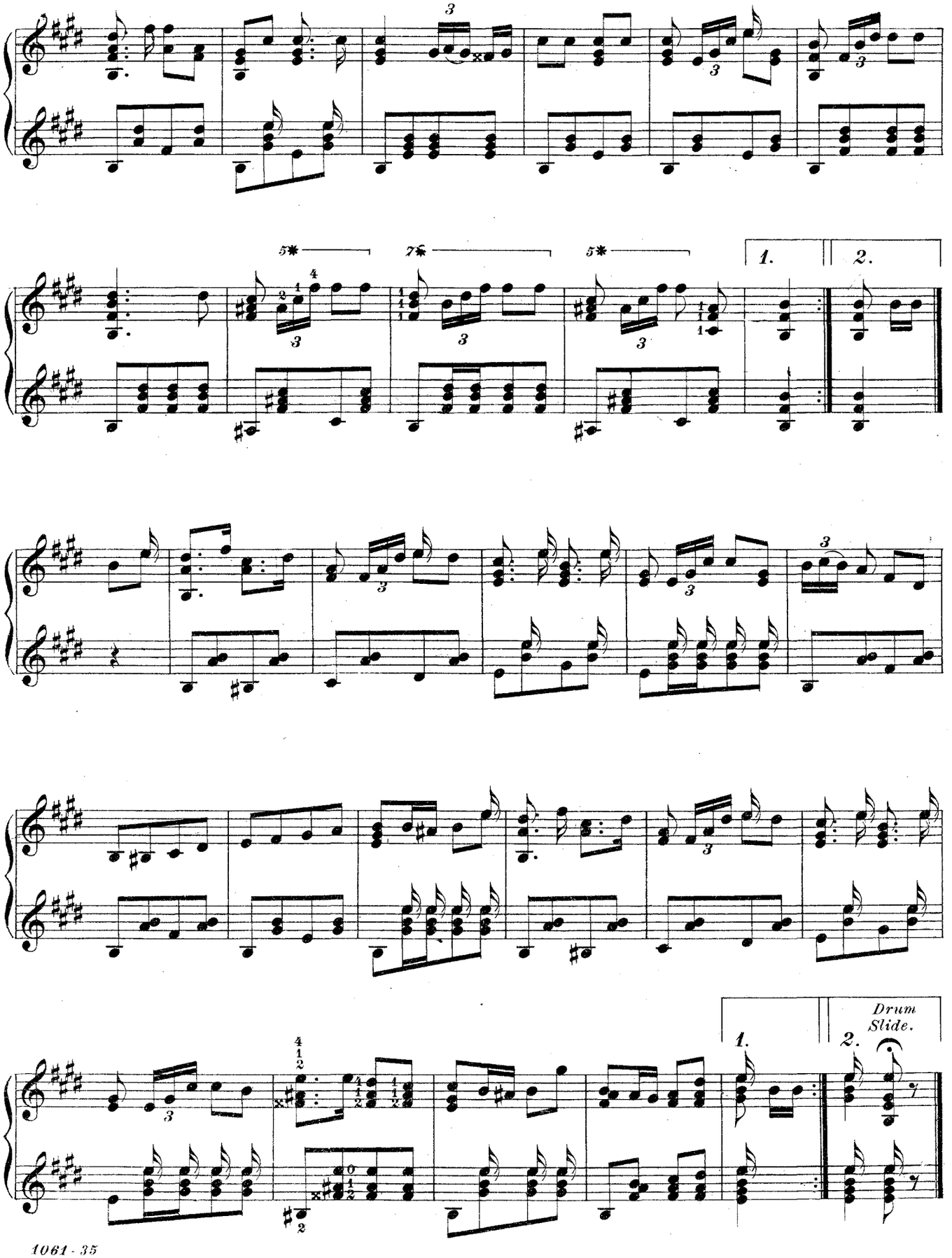

Trio.








8*
10*

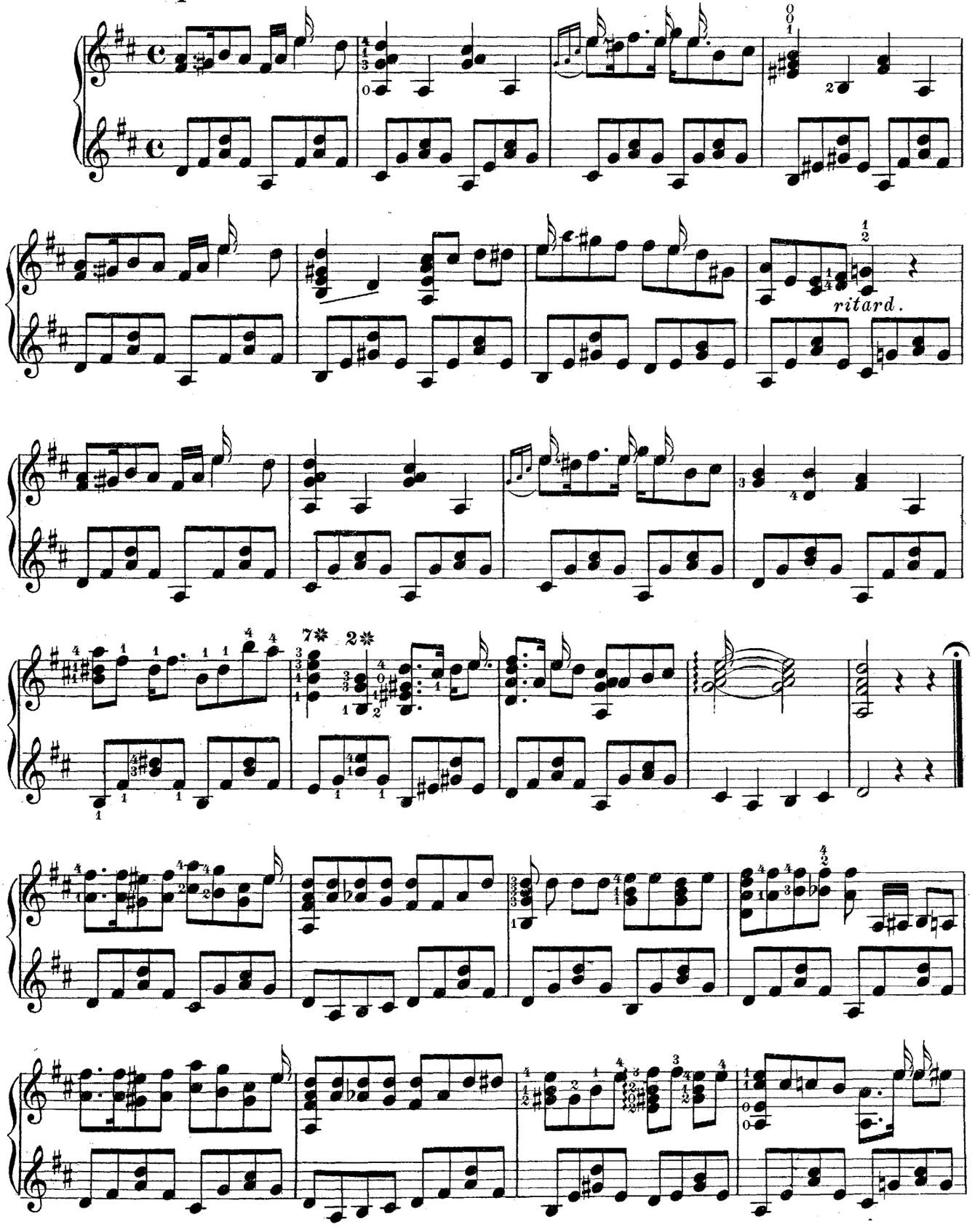

1.
2.
Drum Slide.

# A PASSING THOUGHT.

## REVERIE.

By A. D. GROVER.

**Expressiono.**



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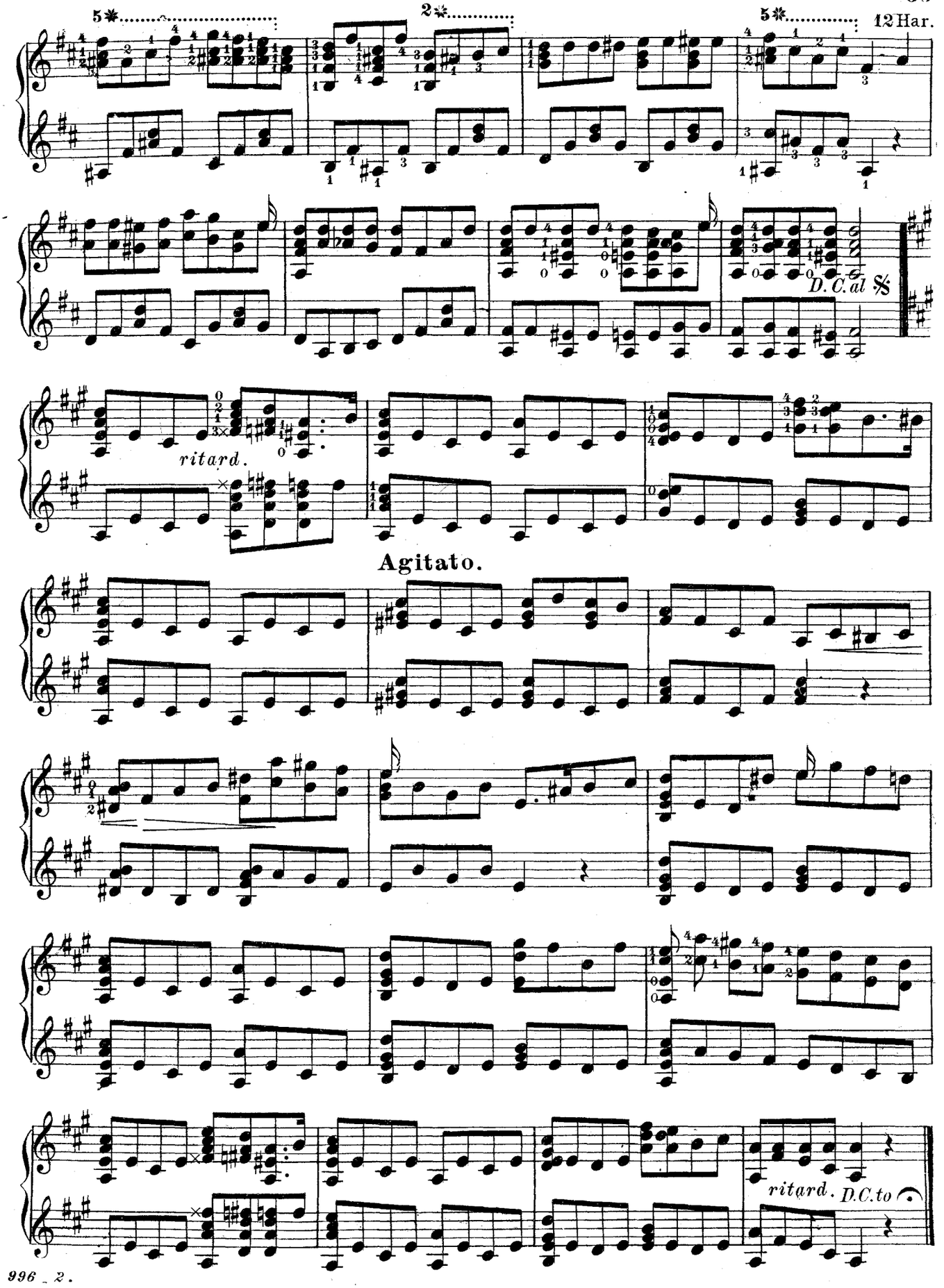
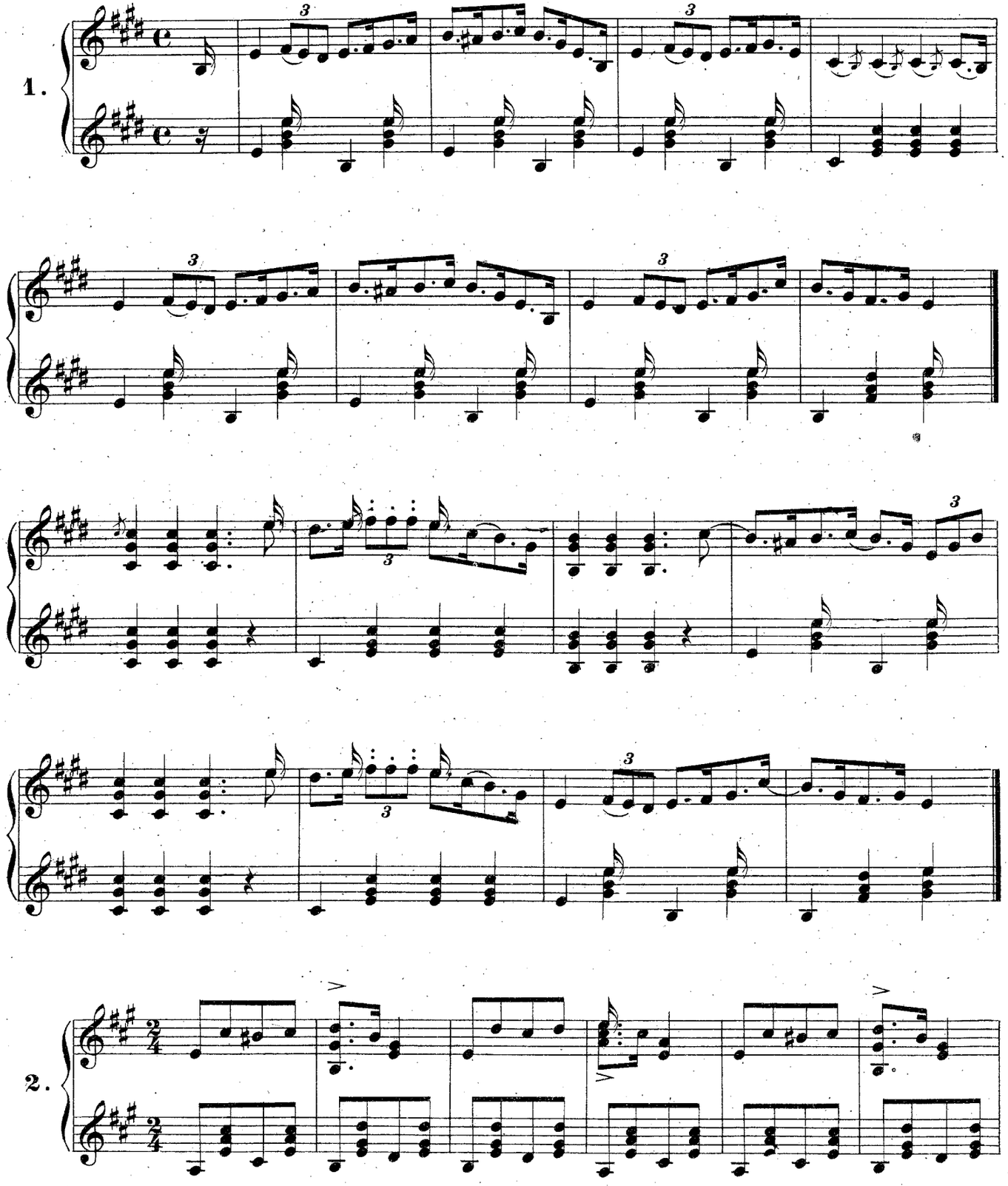

5
2
5
12 Har.
D. C. al 𝄋
ritard.
Agitato.
ritard. D. C. to

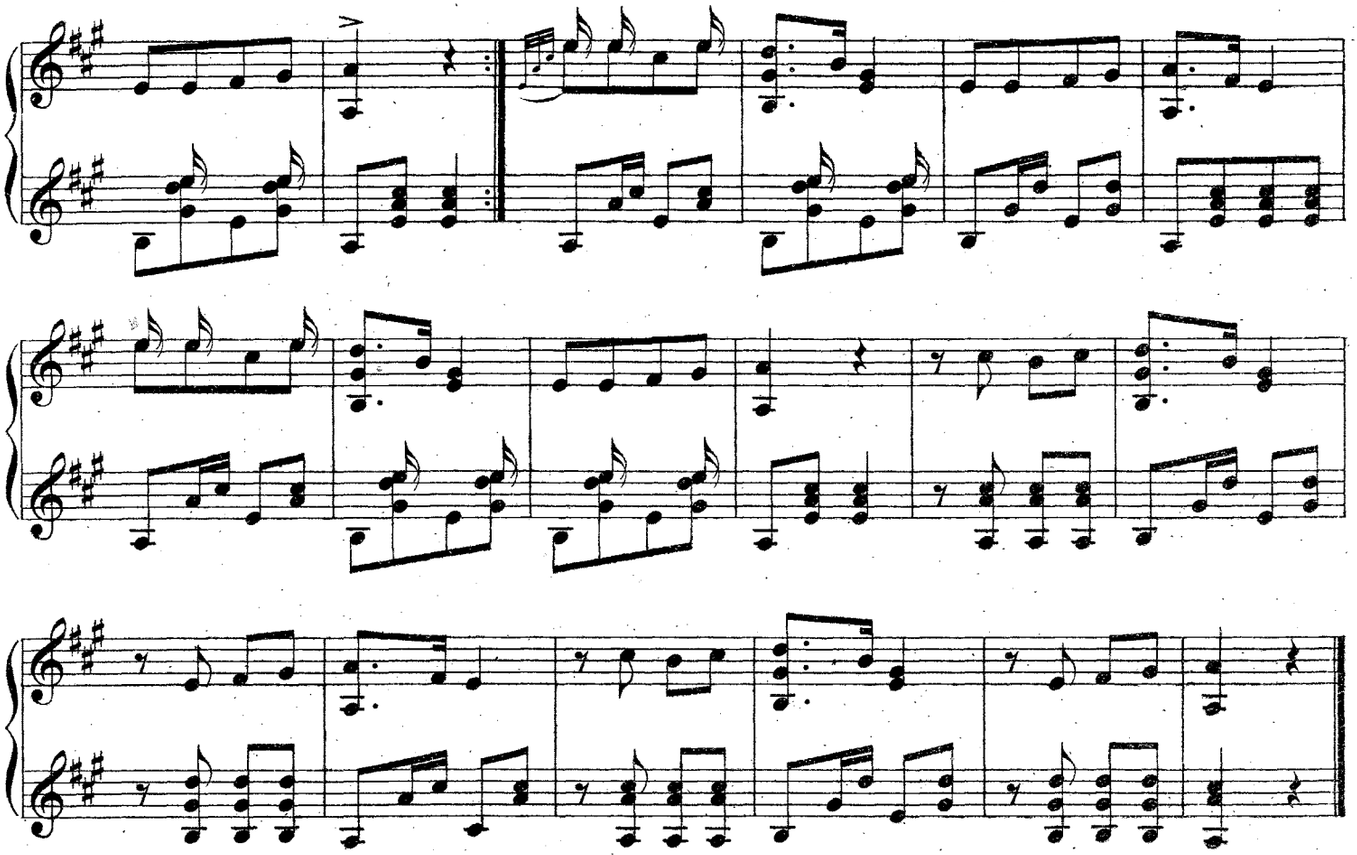
The next few pages are devoted to easy arrangements of Old Time Reels, Jigs etc., without which the repertoire of a banjoist is not complete.

*Tune 4th to B.*

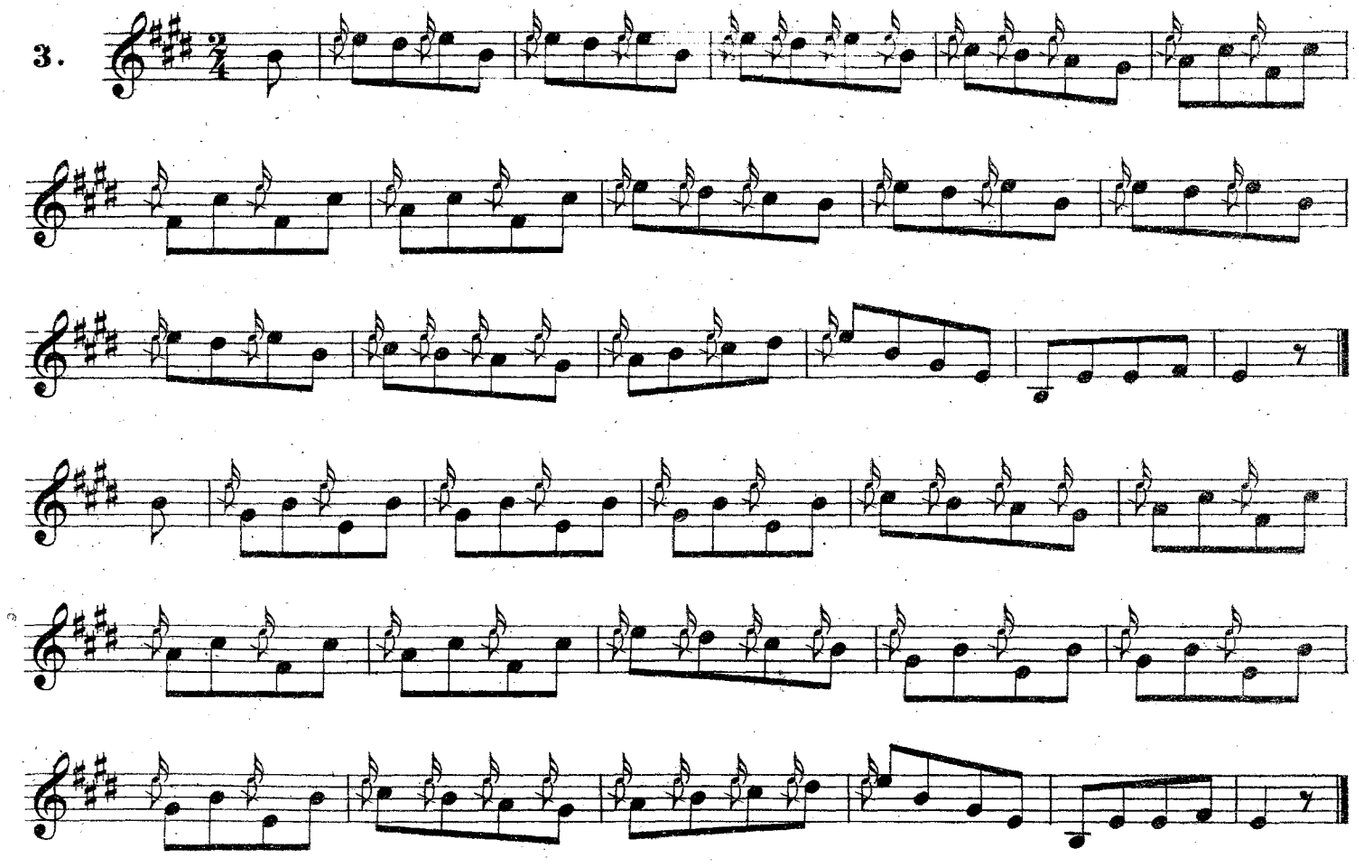
1.

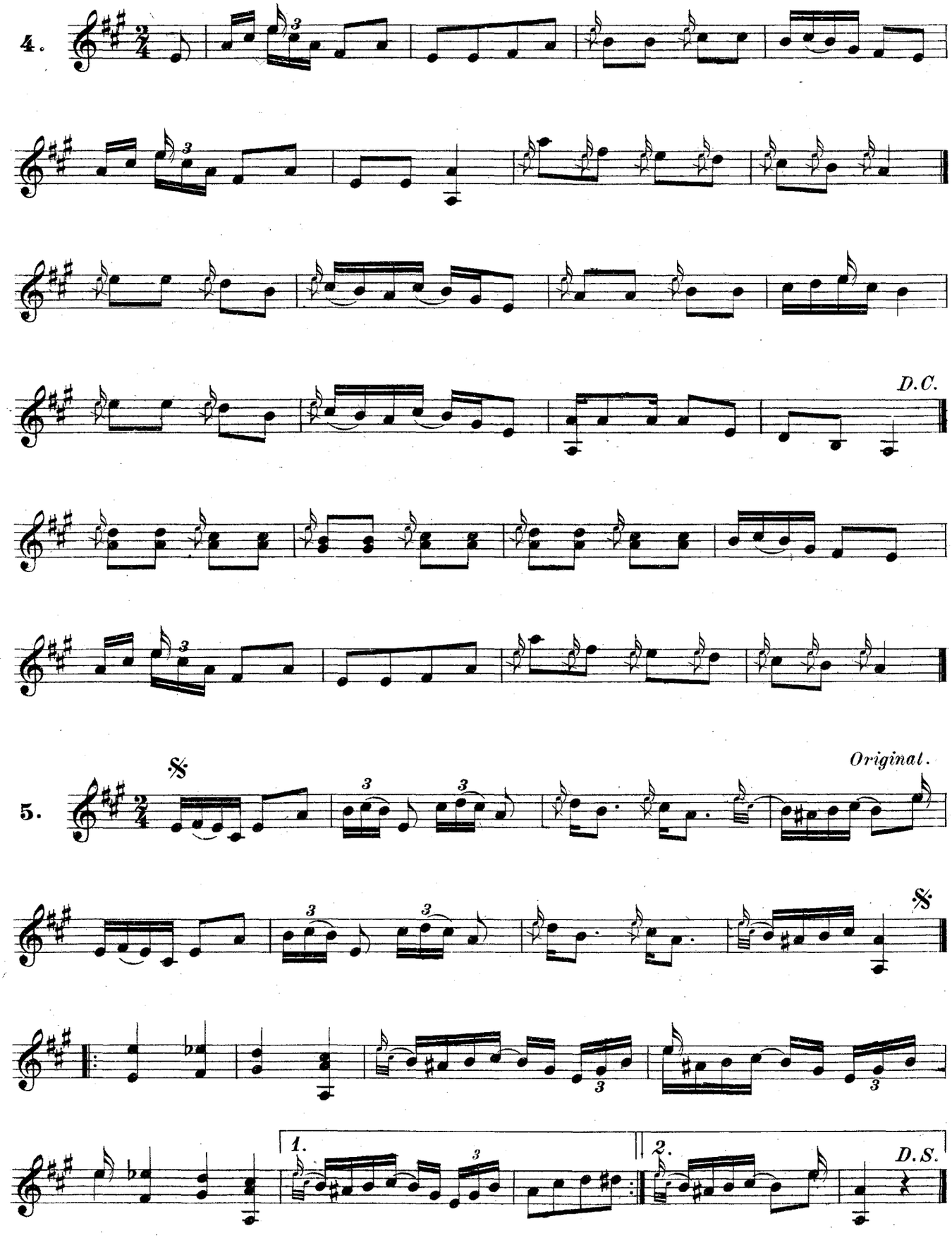


2.



3.

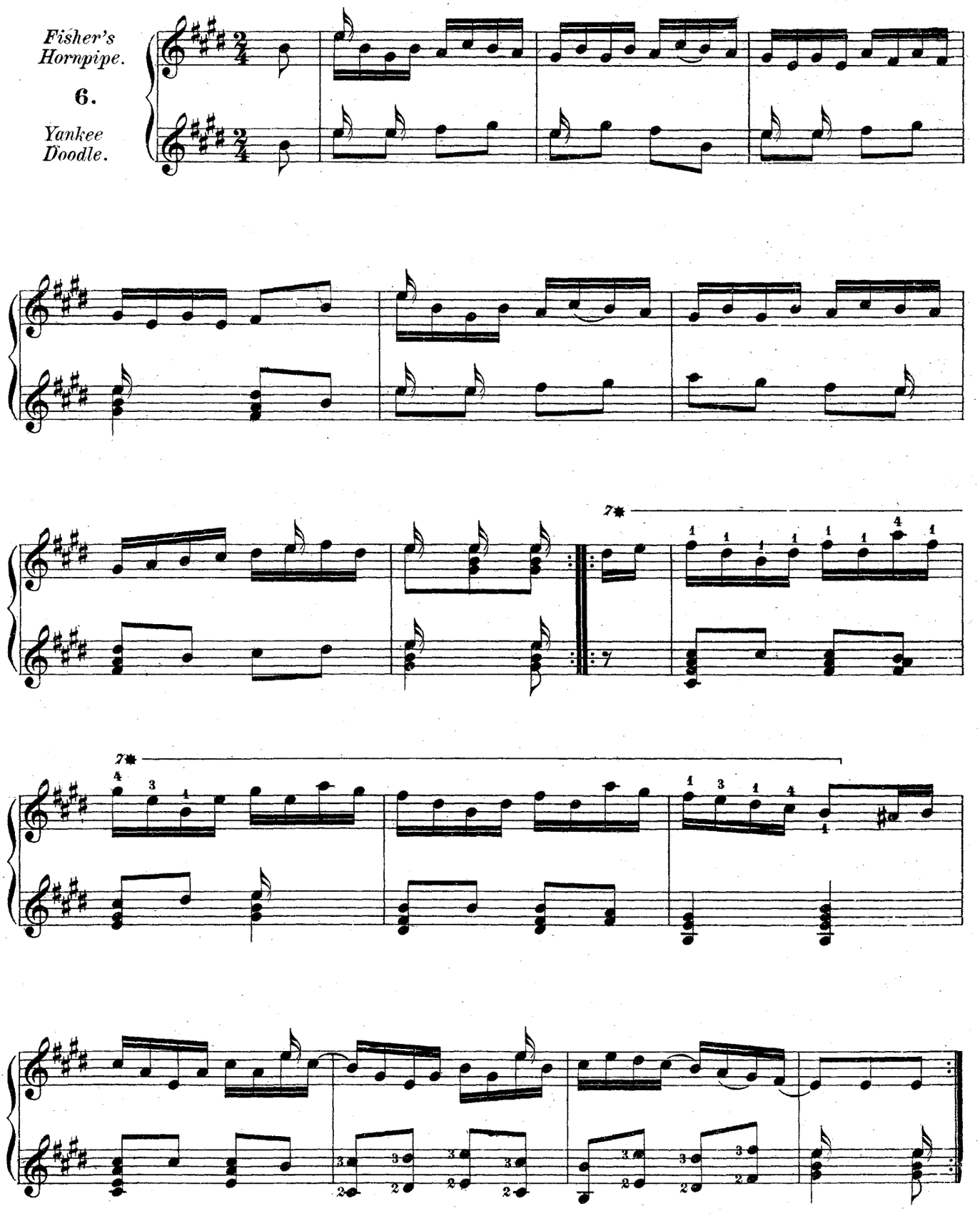



4.
D.C.
5.
Original.
1.
2.
D.S.

*Fisher's Hornpipe.*

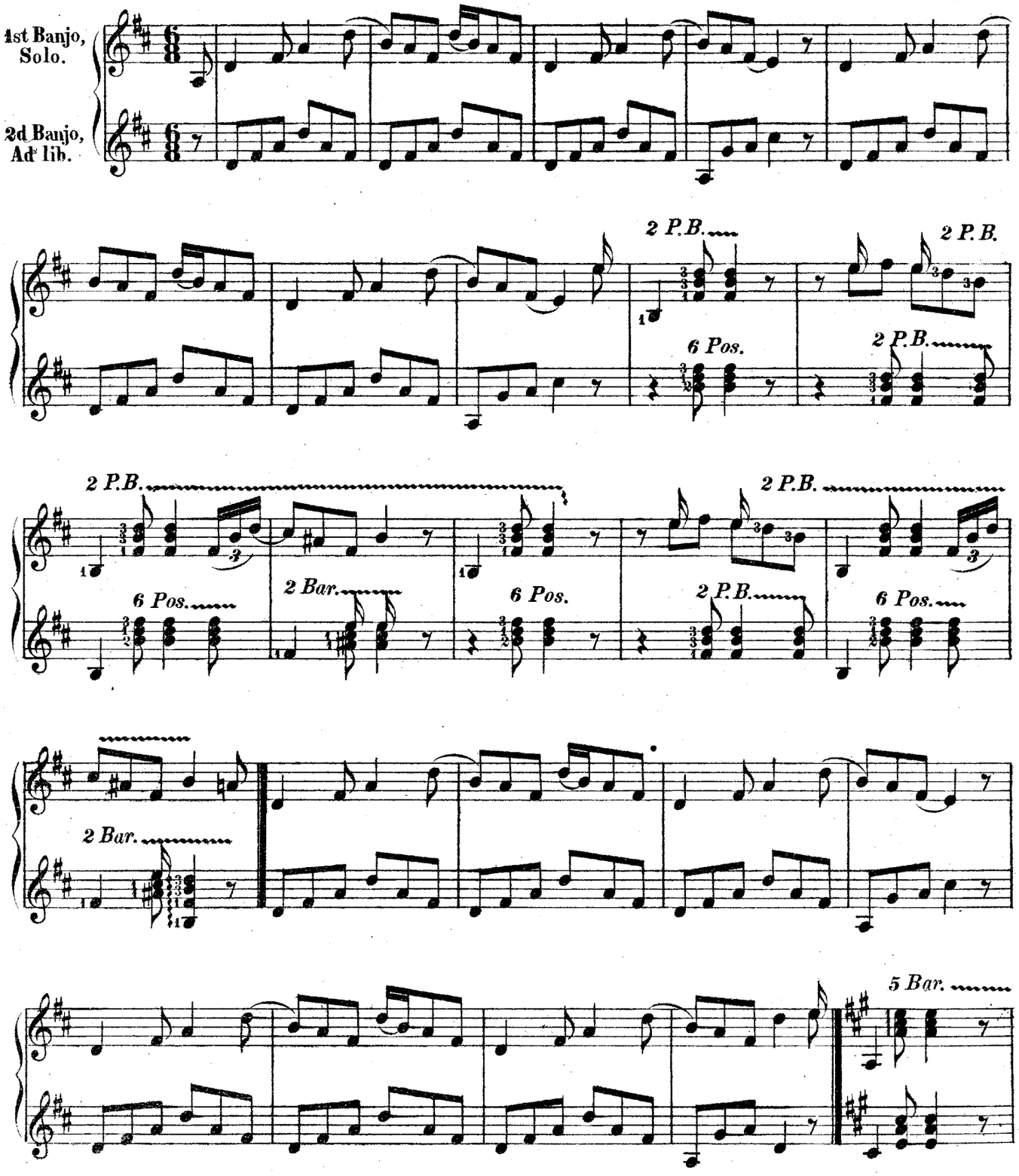
**6.**

*Yankee Doodle.*



# A BREEZE FROM IRELAND.

*Composed by B.E. SHATTUCK.*



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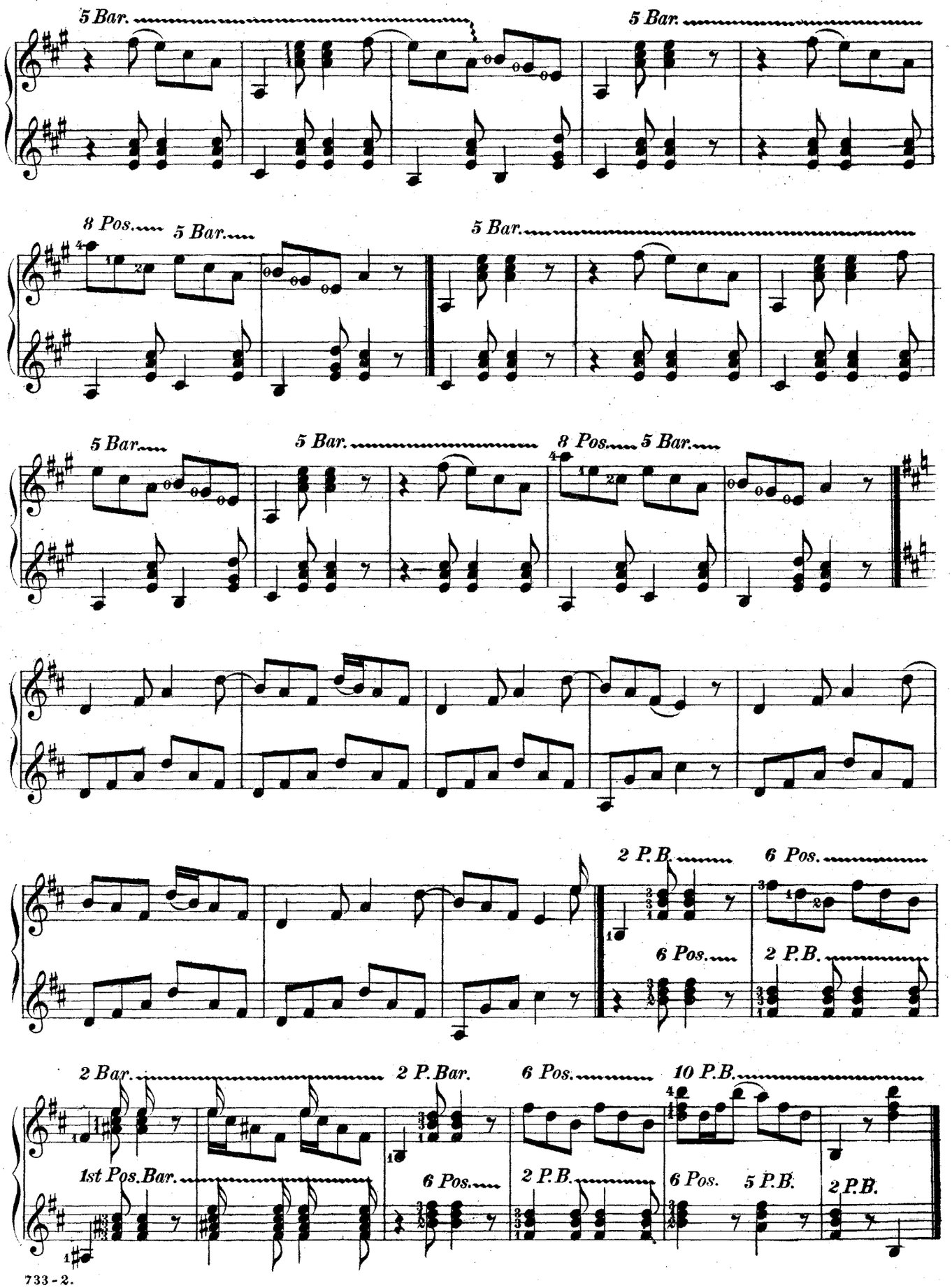
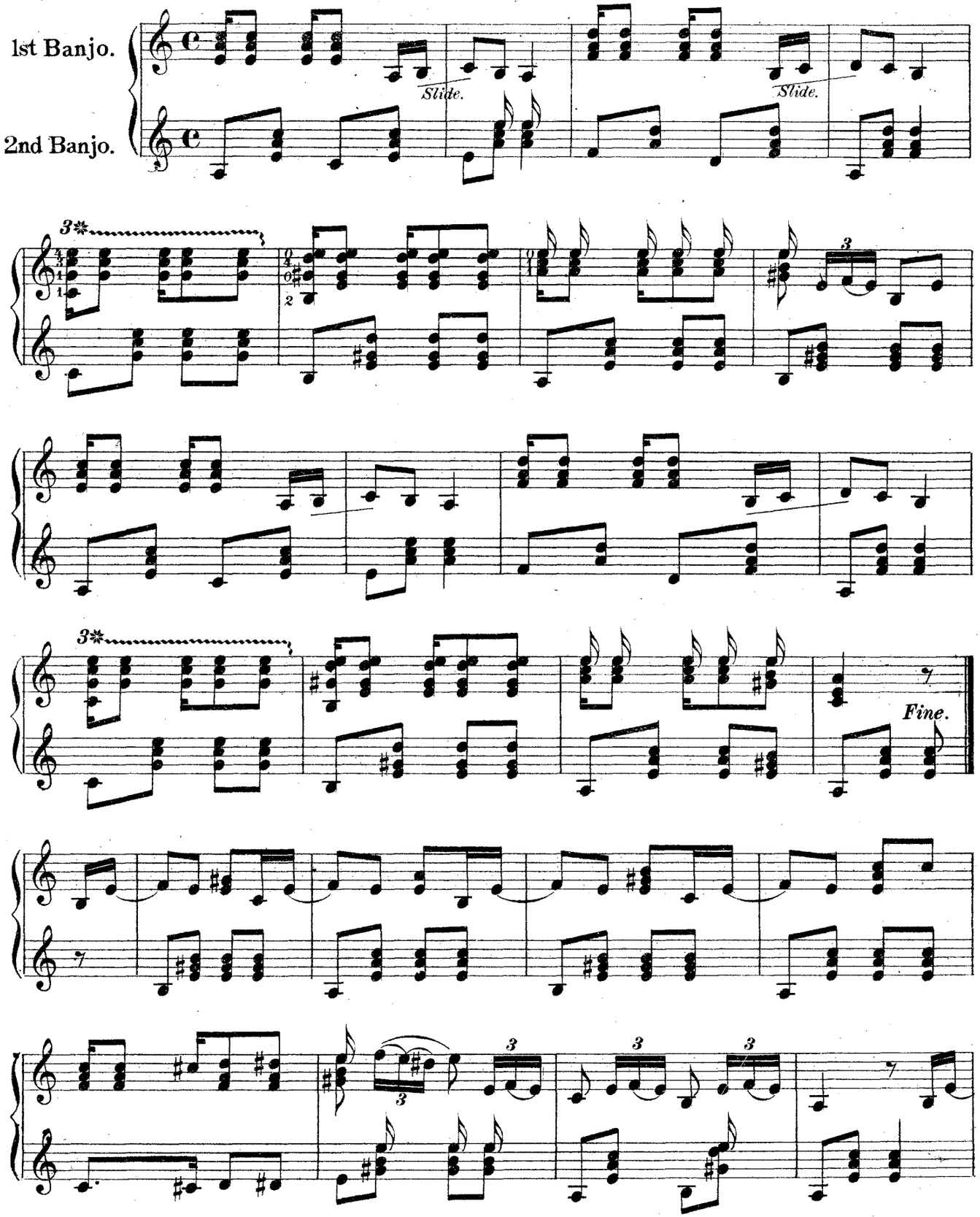

5 Bar.
5 Bar.
8 Pos.
5 Bar.
5 Bar.
5 Bar.
5 Bar.
8 Pos.
5 Bar.
2 P.B.
6 Pos.
6 Pos.
2 P.B.
2 Bar.
2 P.Bar.
6 Pos.
10 P.B.
1st Pos.Bar.
6 Pos.
2 P.B.
6 Pos.
5 P.B.
2 P.B.

# THE DEVIL'S JIG.

By A. D. GROVER.
*Composer of the celebrated Patrol*
*"THE COLORED REGIMENT"*

A Minor.

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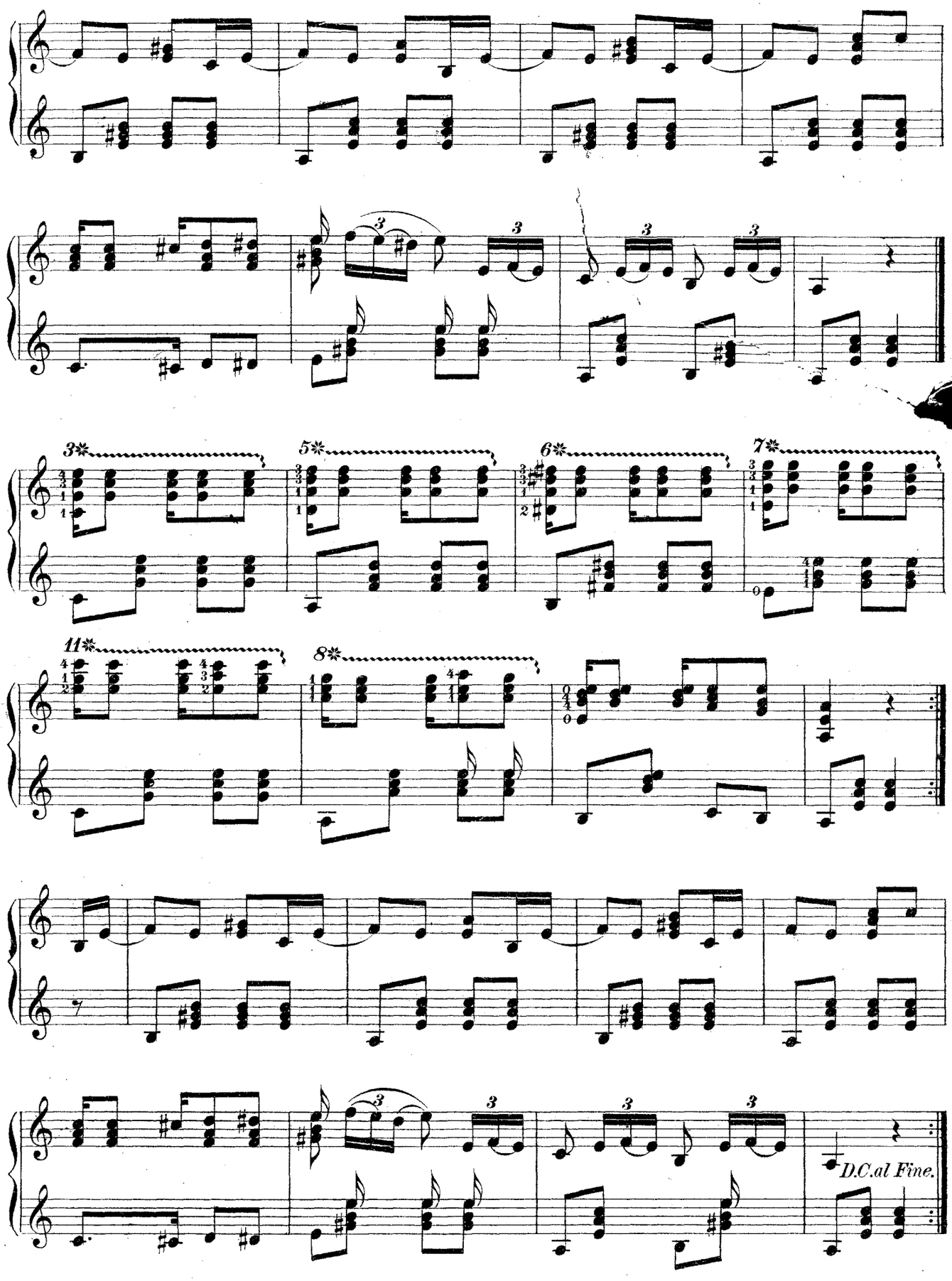
3
5
6
7
11
8
D.C.al Fine.

# Compositions of A. D. GROVER

## FOR

## Banjo, Two Banjos Banjo and Guitar and Clubs.

*Pieces marked thus ✻ are for Two Banjos.*

| | |
|---|---|
| ✻ Bright Star Gavotte | 25 |
| ✻ Mystic Polka | 25 |
| ✻ Queen of the Ball Waltz | 25 |
| ✻ Crystal Slipper Mazurka | 35 |
| ✻ Heart and Hand Schottische | 25 |
| Heart and Hand. *Guitar and Banjeaurine Parts* | 25 |
| ✻ Polka Militaire | 25 |
| ✻ The Devil's Jig | 25 |
| ✻ Silver Star Schottische | 35 |
| ✻ Marguerita Waltz | 25 |
| ✻ Arion Polka | 25 |
| ✻ Piccaninny Dance | 25 |
| ✻ Winona Waltz | 35 |
| ✻ Little Pet Mazurka | 25 |
| ✻ Pioneer March | 45 |
| ✻ Jolly Rovers Galop | 35 |
| ✻ An Essence of Tennessee | 35 |
| ✻ Bohemian Dance | 35 |
| ✻ Polka Caprice | 35 |
| Golden Gate Schottische. *Banjo or Banjeaurine* | 25 |
| Golden Gate. *2nd Banjo or Banjeaurine* | 15 |
| Golden Gate. *2nd Banjo for Banjeaurine Solo* | 15 |
| Golden Gate. *Guitar for Banjeaurine Solo* | 15 |
| ✻ A Passing Thought Reverie | 25 |
| ✻ Barn Dance | 25 |
| ✻ Maud S. Galop | 50 |
| Maud S. Galop. *2nd Banjo for Banjeaurine* | 25 |
| Maud S. Galop. *Guitar for Banjeaurine* | 25 |
| Mardi Gras Patrol. *2nd Banjo for Banjeaurine* | 25 |
| ✻ A Kentucky Smile. | 35 |
| ✻ Evangeline Mazourka. | 25 |
| ✻ May Schottische | 25 |
| ✻ The Merry Monarch | 25 |
| ✻ Lucky Strike Galop | 35 |
| Vacation Polka / ✻ Nimrod Polka | 25 |
| ✻ Virginia Breakdown | 25 |
| ✻ Colored Regiment Patrol | 35 |
| ✻ Amphion March | 35 |
| Amphion March. *2nd Banjo for Banjeaurine* | 25 |
| Amphion March. *Guitar for Banjeaurine* | 15 |
| ✻ Wheelman's Delight Galop | 45 |
| ✻ Harietta Waltz | 35 |
| ✻ Midnight Polka | 25 |
| ✻ Magog Quickstep | 45 |
| ✻ Fun in de Cotton Field | 35 |
| Fun in de Cotton Field. *2nd Banjo for Banjeaurine* | 15 |
| Fun in de Cotton Field. *Guitar for Banjeaurine* | 15 |
| The Highland Dance | 25 |
| Minstrel's Carnival. *Banjo or Banjeaurine Solo* | 35 |
| Minstrel's Carnival. *2nd Banjo or Banjeaurine* | 30 |
| Minstrel's Carnival. *2nd Banjo for Banjeaurine Solo* | 30 |
| Minstrel's Carnival. *Guitar for Banjeaurine Solo* | 30 |
| ✻ Mazurka Caprice | 35 |
| ✻ Snap Polka | 25 |
| ✻ Chevalier Waltz | 50 |
| Chevalier Waltz. *2nd Banjo for Banjeaurine* | 25 |
| Chevalier Waltz. *Guitar for Banjeaurine* | 25 |
| ✻ Mardi Gras Patrol. | 40 |
| Mardi Gras Patrol. *Guitar for Banjeaurine* | 15 |
| ✻ Stampede Galop. | 50 |

## CLUB ARRANGEMENTS.

| | |
|---|---|
| The Highland Dance | 75 |
| Minstrel's Carnival | 1.20 |
| Fun in de Cotton Field | 60 |
| Heart and Hand Schottische | 50 |
| Golden Gate Schottische | 60 |
| Amphion March | 60 |
| Colored Regiment Patrol | 60 |
| Chevalier Waltz | 90 |
| Maud S. Galop | 90 |
| Mardi Gras Patrol | 75 |

# Popular C

OF

# BANJO MUS

Pieces marked thus * are arranged for two Banjos, but are complete as Solos.

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|---|---|---|
| * Lime Kiln Club Patrol | *W. E. Pierpont.* | 50 |
| * Vassar March | *W. J. Connolly.* | 25 |
| * Euterpe Waltzes | *W. J. Connolly.* | 25 |
| * Millbrook Schottische | *W. J. Connolly.* | 25 |
| * Bridge City March | *W. J. Connolly.* | 25 |
| * Marines' March | *W. J. Connolly.* | 25 |
| "The Brook" Air Varie | *Walter Burke.* | 35 |
| * Fred Beaman's Clog Hornpipe | *J. H. Powers.* | 25 |
| * Left Wheel March | *H. F. Odell.* | 35 |
| Left Wheel March, (Guitar Part) | *H. F. Odell.* | 15 |
| * Millstream Schottische | *J. H. Powers.* | 25 |
| Ninth Annual March | *Gad Robinson.* | 25 |
| Home, Sweet Home, Vari. | *Gad Robinson.* | 35 |
| Boston Common Walk Around, Medley Waltz | *Gad Robinson.* | 25 |
| * Electric City March | *F. T. McGrath.* | 25 |
| * Picket Line March | *Gus C. Knight.* | 25 |
| * Pastime Clog / Minor Jig, "The Snorter;" | *L. A. Callan.* | 25 |
| * Captivation Schottische | *F. W. Brady.* | 25 |
| * The Pearl Song and Dance | *Herbert Gray.* | 25 |
| * Old Orchard Schottische | *H. E. LeValley.* | 25 |
| * Echoes from Mobile, (with Guitar part) | *W. B. Leonard.* | 25 |
| * Chicoine Polka, | *Herbert Gray.* | 25 |
| * Pansy Blossom Waltz | *Wm. O. Peterson.* | 25 |
| Pansy Blossom Waltz, (Guitar Part) | " " " | 15 |
| * Roses and Lilies Schottische | *Lew Crouch.* | 25 |
| Bryant Waltz | *Herbert Gray.* | 25 |
| Bryant Waltz, (Guitar Part) | *Herbert Gray.* | 15 |
| Comrades | *Arr. by Alfred Lesson.* | 25 |
| * Medley of National Airs | *C. S. DeLano.* | 25 |
| Medley of National Airs, (Guitar Part) | *C. S. DeLano.* | 15 |
| * Coon's Vacation | *C. W. A. Ball.* | 25 |
| Twilight Fancies Waltz | *Harry H. Smith.* | 25 |
| * Evening Bells Waltz | *J. H. Jennings.* | 25 |
| Nearer my God to Thee / America | *Walter Bur* | |
| * Right Wheel March | *H. F. Odell.* | |
| * Little Princess Schottische Song and Dance | *F. T. McGrath.* | 35 |
| * Merry Bells Polka | *Wm. Stobbe.* | 25 |
| Home, Sweet Home Variations | *Wm. Stobbe.* | 25 |
| * La Jolie Dancers, Mazurka | *Wm. Stobbe.* | 25 |
| * Sunny Side Waltz | *J H Powers.* | 25 |
| Grand Medley Waltzes | *Gad Robinson.* | 35 |
| Annie Laurie Vari. | *Gad Robinson.* | 25 |
| Carnival of Venice Vari. / Park Waltz | *Gad Robinson.* | 25 |
| Dance of the Fairies, (2 Banjos, Banjeaurine, and Guitar) | *Walter Burke.* | 50 |
| * Dance of the Fairies | *Walter Burke.* | 25 |
| * Jersey Lily | *T. E. Glynn.* | 25 |
| * Comus Waltz | *Herbert Gray.* | 25 |
| * Virginia Quickstep | *F. W. Brady.* | 35 |
| * The Gallant 69th March | *F. W. Brady.* | 25 |
| * Banjo Fiends Polka | *H. F. Odell.* | 25 |
| Banjo Fiends Polka, (Guitar Part) | *H. F. Odell.* | 15 |
| * Dartmouth Grand March | *T. E. Glynn.* | 25 |
| Dartmouth Grand March, (Guitar Pt) | *T. E. Glynn.* | 15 |
| * Germania Polka | *W. B. Leonard.* | 25 |
| Germania Polka, (Guitar Part) | *W. B. Leonard.* | 15 |
| * Teddy McRafferty's Dream | *Walter Burke.* | 25 |
| Teddy McRafferty's Dream, (Guitar Part) | *Walter Burke.* | 15 |
| Humming Bird Polka | *Walter Burke.* | 25 |
| * Bohemian Galop | *Herbert Gray.* | 25 |
| Bohemian Galop, (Guitar Part) | *Herbert Gray.* | 15 |
| * Sift | *Herbert Gray.* | 25 |
| Sift, (Guitar Part) | *Herbert Gray.* | 15 |
| * Blue Bell Waltz | *Wm. O. Peterson.* | 25 |
| Blue Bell Waltz, (Guitar Part) | *Wm. O. Peterson.* | 15 |


BOSTON:

**THOMPSON & ODELL,**

523 WASHINGTON STREET.

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