

GROVER'S PROGRESSIVE METHOD

For
the

BANJO



Edited and compiled
BY

A. D. GROVER.

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A. D. GROVER.

Of Boston Ideal Club

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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.

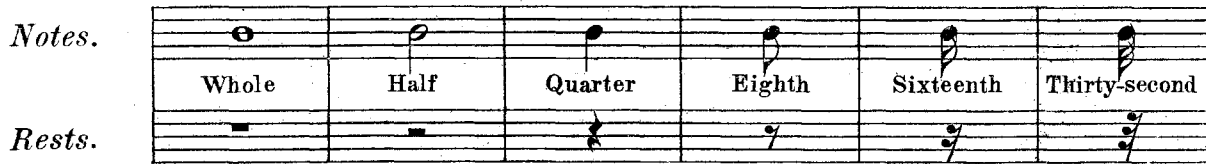
Part I. Rudimentary.

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.



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



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



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



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

A Hold O prolongs a note to the players taste.

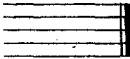
A Triplet O O O is played in the time of two notes of the same value.

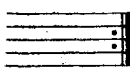
A Dot $\text{O} \cdot$ increases the time of a note one half its value.

Miscellaneous.

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

Repeat from $\text{\textcircled{S}}$ 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 (b) 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.



C Maj.	G Maj.	D Maj.	A Maj.
A Min.	E Min.	B Min.	F# Min.



E Maj.	B Maj.	F Maj.	B \flat Maj.
C# Min.	G# Min.	D Min.	G Min.

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:



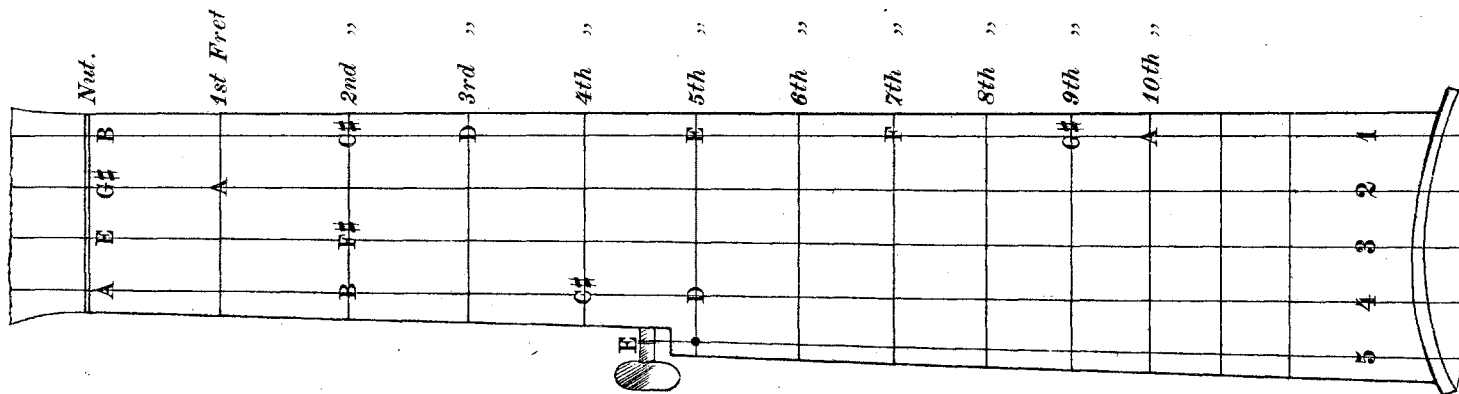
When a piece is written in E, the fourth string is often tuned one note higher, or to B.

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.



	Semi-tone.				Semi-tone.				Semi-tone.						
Degrees.	1	2	3 — 4	5	6	7 — 8	2	3 — 4	5	6	7 — 8				
Frets.	0	2	4	5	0	2	0	1	0	2	3	0	7	9	10
Notes.	A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#	G#	A
Left Hand Fingering.	0	2	2	4	0	2	0	1	0	2	4	0	1	3	4
	4th Str.				3rd Str.		2nd Str.		1st Str.		5th Str.		1st Str.		

Exercises in A.

Scale by Thirds.

1.

2.

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

Accent on 1st count.

FAIRY WALTZ.

Counted 1 2 3 1 2 3 1 & 2 & 3 & 1 & 2 & 3 & 1 2 3 1 2 3 1 & 2 & 3 & 1 2 3

Accent on 1st & 4th counts.

IRISH WASHERWOMAN.

Counted 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Accent on 1st count.

POLKA "LA PETITE" 1st Part.

Original.

Counted see note 4 & 1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 3 4 1 & 2 3 4 &

Accent on 1st & 3d counts.

AIR & VARIATIONS.

Counted 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

NOTE. This Polka is counted in $\frac{4}{8}$ time, that is, each eighth note will have one count.

EVERYBODY'S FAVORITE.

Counted 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

Detailed description: This block contains three staves of musical notation for the piece 'EVERYBODY'S FAVORITE'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The first staff begins with a 'Counted' section and includes five measures of music with rhythmic markings '1 & 2 & 3 4' above each measure. The second and third staves continue the melody with similar rhythmic markings and include repeat signs at the end of each staff.

D. E. WALTZ.

Original.

Counted 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 & 3 1 2 & 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 & 3 1 2 & 3 1 2 3 1 2 3

1 2 & 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Detailed description: This block contains six staves of musical notation for the piece 'D. E. WALTZ'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The first staff begins with a 'Counted' section and includes six measures of music with rhythmic markings '1 2 3' above each measure. The second and third staves continue the melody with similar rhythmic markings and include 'x' marks under some notes. The fourth and fifth staves continue the piece with rhythmic markings and include 'x' marks. The sixth staff concludes the piece with rhythmic markings and includes '3' and '0' markings under notes.

MINUET.

Counted 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

Detailed description: This block contains two staves of musical notation for the piece 'MINUET'. The music is written in treble clef with a key signature of two sharps (F# and C#) and a common time (C) signature. The first staff begins with a 'Counted' section and includes eight measures of music with rhythmic markings '1 2 3 4' above each measure. The second staff continues the melody with similar rhythmic markings and includes '3' and '4' markings under notes.

SCHOTTISCHE.

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

2*

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 1 2 3 4 1 2 3 4

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

D.C.

LIFE ON THE OCEAN WAVE.

Counted 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

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

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

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

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

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

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

PARAGON WALTZ.

Original.

Counted 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 & 2 & 3 & 1 2 3 1 & 2 & 3 & 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 & 2 & 3 & 1 2 3

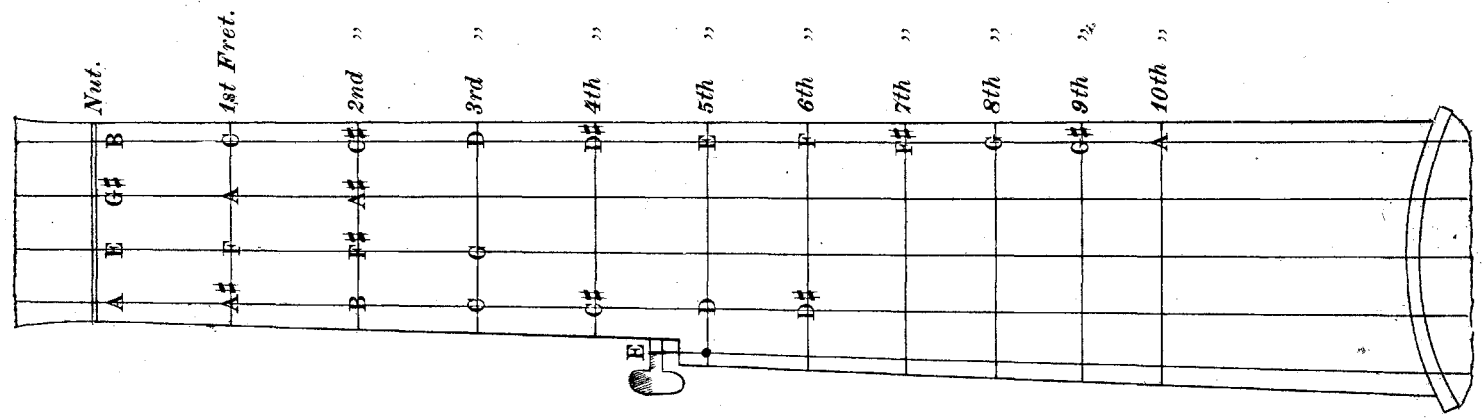
1 & 2 & 3 & 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

3.

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

4.

Diagram of Chromatic Scale.



Chromatic Scale Ascending and Descending.

	4th Str.						3rd Str.				2nd Str.			1st Str.			5th	1st Str.							
Frets.	0	1	2	3	4	5	6	0	1	2	3	0	1	2	0	1	2	3	4	0	6	7	8	9	10
Fingers.	0	1	2	1	2	3	4	0	1	2	3	0	1	2	0	1	2	3	4	0	1	1	2	3	4

	1st.				5th.	1st.				2nd.			3rd.			4th.									
Frets.	10	9	8	7	6	0	4	3	2	1	0	2	1	0	3	2	1	0	6	5	4	3	2	1	0
Fingers.	4	4	3	2	1	0	4	3	2	1	0	2	1	0	3	2	1	0	4	3	4	3	2	1	0

EASY SELECTIONS IN E.

Andante.

Tune 4th to B.

Original.

Counted 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 *FINE.*

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

D.C.al Fine.

POLKA "LA PETITE" 2nd Part.

Counted 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

D.C.al Fine.
See page 7.

BLUE BELLS OF SCOTLAND (VARIED)

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 & 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

NEWSBOYS JIG.

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

The Key of D.

Strings	4th.	3rd.	1st.	5th.	1st.	4th.													
Frets	5	0	2	3	1	0	2	3	0	7	8	10	12	14	15	0	2	4	5
Fingers	4	0	2	3	1	0	2	4	0	1	2	1	2	3	4	0	2	2	4

Exercises in D.

1.

2.

3.

Key of G.

Strings. *3rd.* *2nd.* *1st.* *3rd.* *4th.*

Frets. 3 1 0 1 3 0 7 8 10 12 13 15 3 2 0 5 3 2 1 0
Fingers. 3 1 0 1 4 0 0 2 1 2 3 4 3 2 0 4 2 1 0

Tune 4th to B.

Key of B.*

Strings. *4th.* *3rd.* *2nd.* *1st.* *5th.* *1st.*

Frets. 0 2 4 0 2 0 2 0 2 4 0 7 9 11 12
Fingers. 0 2 4 0 2 0 2 0 2 4 0 1 2 3 4

Key of C.

Strings. *4th.* *3rd.* *2nd.* *1st.* *5th.* *1st.*

Frets. 3 5 0 1 3 1 0 1 3 0 6 8 10 12 13
Fingers. 1 4 0 1 3 1 0 1 4 0 1 3 1 3 4

Key of F.

Strings. *3rd.* *2nd.* *1st.* *5th.* *1st.*

Frets. 1 3 1 2 1 3 0 6 8 10 11 13 15 17 18
Fingers. 1 3 1 2 1 4 0 1 2 3 4 1 2 3 4

Key of Bb.

Strings. *4th.* *3rd.* *2nd.* *1st.*

Frets. 1 3 5 6 1 3 1 2 1 3 4 6 8 10 11
Fingers. 1 1 3 4 1 3 1 2 1 3 4 1 2 3 4

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.

Examples.

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.

1.

2.

3. *Tune 4th to B.*

4. *dolce*

2.

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.

Frets. 2 0 1 0 2 4 6 7 7 0 3 2 0 1 0 2
Fingers. 2 0 1 0 2 1 3 4 4 0 4 2 0 1 0 2

C# Minor — Rel. of E Major.

Frets. 4 6 0 2 0 2 1 2 2 0 1 0 2 0 6 4
Fingers. 2 4 0 2 0 2 1 2 2 0 1 0 2 0 4 2

B Minor — Rel. of D Major.

Frets. 2 4 5 0 2 0 2 0 0 0 1 3 2 0 5 4
Fingers. 2 4 4 0 2 0 2 0 0 0 1 3 2 0 4 2

G# Minor — Rel. of B Major.

Frets. 0 2 0 2 4 6 8 9 9 7 0 4 2 0 2 0
Fingers. 0 2 0 2 4 1 3 4 4 2 0 4 2 0 2 0

E Minor — Rel. of G Major.

Frets. 0 2 3 1 0 2 4 0 0 3 1 0 1 3 2 0
Fingers. 0 2 3 1 0 2 4 0 0 4 1 0 1 3 2 0

A Minor — Rel. of C Major.

Frets. 0 2 3 5 0 2 0 1 1 3 1 0 5 3 2 0
Fingers. 0 2 3 4 0 2 0 1 1 3 1 0 4 3 2 0

D Minor — Rel. of F Major.

Frets. 5 0 1 3 1 0 2 3 3 1 2 1 3 1 0 5
Fingers. 4 0 1 3 1 0 2 4 4 1 2 1 3 1 0 4

G Minor — Rel. of Bb Major.

Frets. 3 1 2 1 3 0 7 8 8 6 4 3 1 2 1 3
Fingers. 3 1 2 1 4 0 3 4 4 2 4 3 1 2 1 3

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 and 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 image shows a treble clef staff with a key signature of two sharps (F# and C#). It contains seven chord examples. Each chord is represented by a vertical stack of notes on the staff. Fingerings are indicated by numbers 1, 2, 3, and 4 placed above the notes. The chords are: 1) F#m (F# on 1st string, A on 2nd, C# on 3rd, D on 4th); 2) C#m (C# on 1st, E on 2nd, G on 3rd, A on 4th); 3) Dm (D on 1st, F# on 2nd, A on 3rd, B on 4th); 4) E7 (E on 1st, G# on 2nd, B on 3rd, D on 4th); 5) F#m (F# on 1st, A on 2nd, C# on 3rd, D on 4th); 6) C#m (C# on 1st, E on 2nd, G on 3rd, A on 4th); 7) Dm (D on 1st, F# on 2nd, A on 3rd, B on 4th).

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.

The image shows a treble clef staff with a key signature of two sharps. It contains two chord examples. The first chord has notes on the 1st, 2nd, and 3rd strings, with fingerings 3, 2, and 2 respectively. The second chord has notes on the 1st, 2nd, and 3rd strings, with fingerings 4, 0, and 0 respectively. Below the staff, two vertical columns of circled numbers indicate fingerings for the strings: the first column has 1, 3, 2, 4 and the second column has 5, 1, 2, 3.

*Forms of Accompaniments.

1.

The image shows a treble clef staff with a key signature of two sharps and a common time signature. It contains a sequence of chords and notes: F#m, C#m, Dm, E7, F#m, C#m, Dm, E7, F#m, C#m, Dm, E7.

The image shows a treble clef staff with a key signature of two sharps and a common time signature. It contains a sequence of chords and notes: F#m, C#m, Dm, E7, F#m, C#m, Dm, E7, F#m, C#m, Dm, E7.

2.

The image shows a treble clef staff with a key signature of two sharps and a common time signature. It contains a sequence of chords and notes: F#m, C#m, Dm, E7, F#m, C#m, Dm, E7, F#m, C#m, Dm, E7.

* The above accompaniments are only written with the fundamental chords, but the forms can be applied to any change of harmony.
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3. 

1.  2. 

4. 

5*  9* 

5. 

6.  1.  2. 

1.  2. 

1.  2. 

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.

Two systems of musical notation for F# Minor exercises. The first system consists of two staves with a treble clef and a common time signature. The second system also consists of two staves with a treble clef and a common time signature. Both systems include various musical notations such as notes, rests, and fingerings.

C# Minor.

Two systems of musical notation for C# Minor exercises. The first system consists of a single staff with a treble clef and a common time signature. The second system also consists of a single staff with a treble clef and a common time signature. Both systems include various musical notations such as notes, rests, and fingerings.

B Minor.

Two systems of musical notation for B Minor exercises. The first system consists of a single staff with a treble clef and a common time signature. The second system also consists of a single staff with a treble clef and a common time signature. Both systems include various musical notations such as notes, rests, and fingerings.

A Minor.

One system of musical notation for A Minor exercises, consisting of a single staff with a treble clef and a common time signature. It includes various musical notations such as notes, rests, and fingerings.

G Minor.

Two systems of musical notation for G Minor exercises. The first system consists of a single staff with a treble clef and a 3/4 time signature. The second system also consists of a single staff with a treble clef and a 3/4 time signature. Both systems include various musical notations such as notes, rests, and fingerings.

Exercises for Acquiring Velocity in Fingering.

1. *3* *3* *3* *3* *3* *3* *3* *3*

2. *3* *3* *3* *3* *3* *3* *3* *3*

3. *3* *3* *3* *3* *3* *3* *3* *3* *10** *1* *1* *1* *4* *1* *1*

4. *5**

5. *3* *3* *3* *3* *3* *3* *3* *3*

6.

7. *x* *x* *x* *x* *x*

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

8.

9. *Bass Solo*

10.

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

*11.

12.

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* 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-mediante; 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.

True Tonic.
True Sub-dom.
True Dominant.
True Dominant 7th.

Examples. 

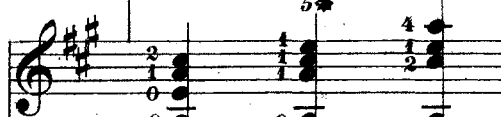

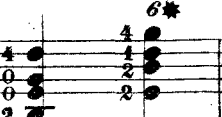



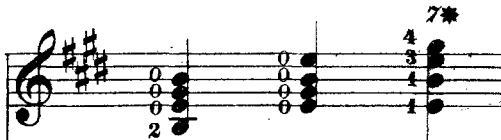


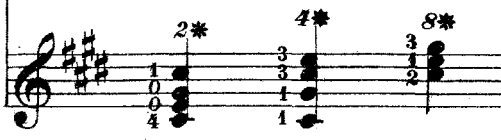


Any note in these chords may be raised or lowered an octave (i. e. inverted) and the chord still retain its character.

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.

	Tonic. 5* 8*	Sub-Dom. 5* 9*	Dom. 6*
A Major.			
F# Minor.			
E Maj.			
C# Min.			

D Maj.

B Min.

B Maj.

G# Min.

C Maj.

A Min.

F Maj.

D Min.

Bb Maj.

G Min.


G Maj.

E Min.

Below are given all the chords without inversions that harmonize E \flat and F \sharp . 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.

<i>Unison.</i>	<i>Minor 2nd.</i> <i>1/2 tone.</i>	<i>Major 2nd.</i> <i>1 whole tone.</i>	<i>Augmented 2nd.</i> <i>1 & 1/2 tones.</i>
			
<i>Diminished 3rd.</i> <i>2 half tones.</i>	<i>Minor 3rd.</i> <i>1 & 1/2 tones.</i>	<i>Major 3rd.</i> <i>2 whole tones.</i>	<i>Dim 4th.</i> <i>1 & 2 half tones.</i>
			
<i>Perfect 4th.</i> <i>2 & 1/2 tones.</i>	<i>Aug 4th.</i> <i>3 whole tones.</i>	<i>Dim 5th.</i> <i>2 whole & 2 half tones.</i>	<i>Perfect 5th.</i> <i>3 whole & 1 1/2 tones.</i>
			
<i>Aug 5th.</i> <i>3 whole & 2 half tones.</i>	<i>Minor 6th.</i> <i>3 whole & 2 half tones.</i>	<i>Major 6th.</i> <i>4 whole & 1/2 tones.</i>	<i>Aug 6th.</i> <i>4 whole & 2 half tones.</i>
			
<i>Dim 7th.</i> <i>3 whole & 2 half tones.</i>	<i>Minor 7th.</i> <i>4 whole & 2 half tones.</i>	<i>Major 7th.</i> <i>5 whole & 1/2 tones.</i>	<i>Octave.</i> <i>5 whole & 2 half tones.</i>
			

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.

	A	E	D	B	C	F	B \flat	G
<i>For Banjeaurine.</i>								
<i>For Banjo.</i>	D	A	G	E	F	B \flat	E \flat	C
<i>For Guitar or Piano.</i>	F	C	B \flat	G	A \flat	D \flat	G \flat	E \flat

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.) \leftarrow Gradually increase in tone.

Diminuendo. dim. \rightarrow 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 \curvearrowright . Go back to beginning and play to the \curvearrowright .
D. C. al Fine. Go back to beginning and play to the Fine.
D. S. al \curvearrowright . Go from sign back to sign and play to the \curvearrowright .
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.

The musical score is written on ten staves. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes treble clefs, notes, rests, and chords. Fingerings are indicated by numbers 1, 2, 3, and 4. There are first and second endings marked with '1.' and '2.'. A 'D.C. to Fine' instruction is present at the end of the piece.

VACATION POLKA.

BY A. D. GROVER.

Composer of the "Merry Monarch"
Song and Dance.

1st Banjo. *Tune 4th. to B \flat .*

2d Banjo. *Tune 4th. to A \flat .*

2 P.

2 R. 7 B. 2 B. 4 B.

2 B. 2 B.P.

8 P. 2 B.

TRIO.

D.S. to Fine then Trio

"LITTLE PET" MAZURKA.

By A. D. GROVER.

Composer of the "COLORED REGIMENT" PATROL.

1st BANJO.

2d BANJO.

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.

Introd.

1st Banjo

2d Banjo

Waltz.

6 P.-----

5 P.-----

10 B.---

6 P.-----

5 PB.-----

6 P.-----

5 PB.-----

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The system includes a triplet of eighth notes in the right hand and a *rit.* (ritardando) marking at the end.

Second system of musical notation, including fingerings **6 P** and **5 B P** above the notes.

Third system of musical notation, including fingerings **5 B P** and **10 B** above the notes, and a complex fingering sequence **4 4 2 3 4 4** below the notes.

Fourth system of musical notation, including fingerings **1**, **4**, and **1** below the notes.

Fifth system of musical notation, including a triplet of eighth notes in the right hand.

Sixth system of musical notation.

Seventh system of musical notation, including fingerings **5 P** above the notes and the instruction *D. C. al Fine.* at the end.

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.)

The musical score is written for a single instrument, the 1st Banjo, in a 2/4 time signature with a key signature of three sharps (F#, C#, G#). The piece is titled 'THE JOLLY ROVERS' GALOP' and is composed by A. D. Grover. It is dedicated to the Jolly Rovers' Club in Winthrop, Massachusetts. The score is marked 'GALOP. (Very Lively.)' and includes a 'Drum slide' instruction. The music is arranged in four systems, each with a treble clef staff. The first system begins with a key signature change from three sharps to two sharps (F#, C#). The second system contains a first ending marked '2 *'. The third system contains two first endings marked '4 *' and '3 *'. The piece concludes with a 'Fine' marking.

First system of musical notation. The upper staff contains chords with fingerings: 7*, 8*, 5*, 7*, 5*. The lower staff contains a melodic line with eighth notes and chords.

Second system of musical notation. The upper staff contains chords and eighth notes. The lower staff contains a melodic line with eighth notes and chords.

Third system of musical notation. The upper staff contains chords and eighth notes. The lower staff contains a melodic line with eighth notes and chords. The text "Drum slide." is written above the right side of the system.

Fourth system of musical notation. The upper staff contains chords and eighth notes. The lower staff contains a melodic line with eighth notes and chords.

Fifth system of musical notation. The upper staff contains chords and eighth notes. The lower staff contains a melodic line with eighth notes and chords.

Sixth system of musical notation. The upper staff contains chords and eighth notes. The lower staff contains a melodic line with eighth notes and chords.

Bass Solo. 5*.....

2*

D.C.al Fine.

NIMROD POLKA.

BY A.D. GROVER.

Composer of the "Merry Monarch"
Song and Dance.

1st Banjo. 

2d Banjo. 



2 B. --- 2 P.B. --- *FINE.*

1 B.P. --- 2 B. 2 P.B. ---



5 P.B. ---



VIRGINIA BELLES.

Song and Dance Melody.

By GEO. L. LANSING.

1st BANJO.
or Solo.

2nd BANJO.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a steady accompaniment of chords and single notes. A dynamic marking of *p* (piano) is present in the left hand. A time signature of 1/4 is indicated.

Second system of musical notation, continuing the piece. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *p* is present.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.

Fourth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a rhythmic accompaniment. A dynamic marking of *f* is present.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet. The left hand has a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet. The left hand has a rhythmic accompaniment. A dynamic marking of *mf* is present.

SNAP POLKA.

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

1st Banjo.

2nd Banjo.

TRIO.

LEFT WHEEL MARCH.

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

1st BANJO.

2nd BANJO.

mf

March.

p

cresc.

f

mf

1.

2.

Fine.

5 Pos.

f

2
3
2

*D.S.
then Trio.*

TRIO.

3

1. 2.

2 Bar.
Bass Solo.

3 Bar.

1. 2.
D.S.
al Fine.

BOHEMIAN DANCE.

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

4th to B.

SOLO BANJO

4th to B.

ACCT BANJO

Dr. Slide.

First system of musical notation. It consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The top staff contains a melodic line with several ornaments marked with asterisks and numbers: 7* (over a dotted quarter note), 5* (over a dotted quarter note), 3* (over a dotted quarter note), 2* (over a dotted quarter note), and another 2* (over a dotted quarter note). The bottom staff provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1, 2, 3, 4 below the notes.

Second system of musical notation. It continues the piece with two staves. The top staff features ornaments: 5* (over a dotted quarter note), 7* (over a dotted quarter note), 5* (over a dotted quarter note), 3* (over a dotted quarter note), and 2* (over a dotted quarter note). The bottom staff continues the accompaniment with various chords and intervals.

Third system of musical notation. The top staff has an ornament 2* (over a dotted quarter note). The bottom staff continues the accompaniment with chords and intervals.

Fourth system of musical notation. This system continues the accompaniment in the bottom staff with chords and intervals, while the top staff has rests.

Fifth system of musical notation. This system continues the accompaniment in the bottom staff with chords and intervals, while the top staff has rests.

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.

1st Banjo

2d Banjo

5 P

2 PB.....

3 B

2 BP.....

Song.

The first system of the 'Song' section consists of two staves. The treble staff contains a melody with quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is two sharps (F# and C#), and the time signature is common time (C).

The second system continues the 'Song' section. It features a '4 P' marking above the treble staff, indicating a fourth finger position. The notation includes various rhythmic values and chordal accompaniment in the bass staff.

The third system of the 'Song' section includes '5 P' markings above the treble staff, indicating fifth finger positions. The notation shows a continuation of the melody and accompaniment, ending with a double bar line.

Dance (lively)

The first system of the 'Dance (lively)' section consists of two staves. The treble staff features a lively melody with many triplet notes, while the bass staff provides a steady accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). A '2 P' marking is present above the treble staff.

The second system of the 'Dance (lively)' section continues the lively melody and accompaniment. It features numerous triplet figures in the treble staff and chordal accompaniment in the bass staff.

The third system of the 'Dance (lively)' section concludes the piece. It maintains the energetic triplet-based melody and accompaniment, ending with a double bar line.

"OUR COLONEL" MARCH.

JEAN M. MISSUD.

Arr. for Banjo by GEO. L. LANSING.

8 Pos.

1st Banjo. *ff* **2nd Pos Bar.**

2nd Banjo. *f*

1. **5th Pos.**

D Slide. *ff*

1. 2.

TRIO.

The first system of the Trio section consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is placed at the beginning of the lower staff.

The second system continues the Trio section. The upper staff has a melodic line with some triplet markings. The lower staff has a rhythmic accompaniment. A forte (*f*) dynamic marking is placed in the middle of the lower staff.

Drum Slide.

The third system of the Trio section. The upper staff has a melodic line. The lower staff has a rhythmic accompaniment. A forte (*f*) dynamic marking is placed in the middle of the lower staff. The instruction "Drum Slide." is written above the upper staff.

The fourth system of the Trio section. The upper staff has a melodic line with some slurs. The lower staff has a dense rhythmic accompaniment. A fortissimo (*ff*) dynamic marking is placed at the beginning of the lower staff.

The fifth system of the Trio section. The upper staff has a melodic line. The lower staff has a rhythmic accompaniment. A piano (*p*) dynamic marking is placed in the middle of the lower staff.

The sixth system of the Trio section. The upper staff has a melodic line. The lower staff has a rhythmic accompaniment. The system concludes with a first ending (marked "1.") and a second ending (marked "2.") in the upper staff.

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.

POLKA.

First system of musical notation, measures 1-4. The piece is in A major (two sharps) and 3/4 time. The right hand features a melodic line with eighth-note patterns and triplets, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The melodic line continues with similar rhythmic patterns, including triplets and eighth-note runs.

Third system of musical notation, measures 9-12. Measures 9 and 10 are marked with a dashed line and a star (10*). Measures 11 and 12 are marked with a dashed line and a star (9*). The right hand includes fingerings such as 2, 4, 2, 1, 2.

Fourth system of musical notation, measures 13-16. The right hand features a triplet marked with a star (3*) and a first finger (1) in the final measure.

Fifth system of musical notation, measures 17-20. Measures 17, 18, and 19 are marked with dashed lines and stars (2*, 2*, 6*). Measure 20 is marked with a dashed line and a star (6*). The word "ritard." is written above the final measure. Fingerings like 1, 4, 1, 1, 4, 1, 4 are indicated.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various rhythmic values and fingerings (1, 2, 3, 4). The lower staff contains a bass line with chords and single notes.

Second system of musical notation, consisting of two staves. This system includes specific fingering annotations: '5*' above the first measure, '3*' above the second measure, and '2*' above the third and fourth measures. The notation includes complex rhythmic patterns and chords.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with chords and single notes.

Fourth system of musical notation, consisting of two staves. The notation includes a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

Fifth system of musical notation, consisting of two staves. This system features complex rhythmic patterns, including a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff. The notation includes various accidentals and fingerings.

CINCHON WALTZ.

Written for this Book.

ALFRED LOSSON.

Tune 4th to B.

Introduction.

BANJO
or
BANJEAURINE.

Waltz.

THE ENSIGN MARCH.

Written for this Book.

A. D. GROVER.

4th Str. Tune to B

Intro.

1st. BANJO.

Acc. BANJO.

Musical notation for the Intro section. The 1st Banjo part (treble clef) features a melody with triplets and eighth notes. The Acc. Banjo part (treble clef) provides a rhythmic accompaniment with chords and single notes.

March.

Musical notation for the first system of the March section. It consists of two staves: the upper staff for the 1st Banjo and the lower staff for the Acc. Banjo. The melody includes triplets and eighth notes.

Musical notation for the second system of the March section. It consists of two staves: the upper staff for the 1st Banjo and the lower staff for the Acc. Banjo. The melody continues with eighth notes and triplets.

Musical notation for the third system of the March section. It includes fingering numbers (0, 1, 2, 3, 4) and first/second endings. The upper staff has markings for 2*, 5*, 7*, and 5* above the staff. The lower staff has markings for 3, 3, 3, and 1 below the staff.

Musical notation for the fourth system of the March section. It consists of two staves: the upper staff for the 1st Banjo and the lower staff for the Acc. Banjo. The melody includes triplets and eighth notes.

Trio.

8* 10* 4 3 4 3 4 1

This system contains the first two staves of music. The upper staff features a melodic line with triplets and a sequence of notes marked with fingerings 4, 3, 4, 3, 4, 1. Above the staff, two bracketed sections are labeled '8*' and '10*'. The lower staff provides a harmonic accompaniment with chords and single notes.

3 3

This system contains the third and fourth staves of music. The upper staff continues the melodic line with triplets and other rhythmic patterns. The lower staff continues the harmonic accompaniment.

3 3 3 4 1 2 3 7

This system contains the fifth and sixth staves of music. The upper staff includes triplets and a sequence of notes with fingerings 4, 1, 2, 3, 7. The lower staff continues the harmonic accompaniment.

3 3 3

This system contains the seventh and eighth staves of music. The upper staff features a melodic line with triplets. The lower staff continues the harmonic accompaniment.

3 3 3

This system contains the ninth and tenth staves of music. The upper staff features a melodic line with triplets. The lower staff continues the harmonic accompaniment.

3

5* 7* 5*

1. 2.

4 1 2

1. 2. Drum Slide.

A PASSING THOUGHT.

Expressiono.

REVERIE.

By A. D. GROVER.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a 3/4 time signature change. The second system includes a 'ritard.' marking. The score features various musical notations such as slurs, ties, and fingering numbers (1-4). The piece concludes with a final cadence in the sixth system.

5*..... 2*..... 5*..... 12Har.

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.

1061-35



4.     *D.C.*



5.  *Original.*

 *D.S.*

*Fisher's
Hornpipe.*

6.

*Yankee
Doodle.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes, characteristic of a hornpipe.

The second system continues the piece with two staves. The notation includes various rhythmic figures and rests, maintaining the 2/4 time signature and D major key.

The third system includes a double bar line with repeat dots. Above the first measure of the second part of the system is a '7*' marking. The notation shows a sequence of notes with fingerings indicated by numbers 1, 4, 1, 1, 1, 1, 4, 1.

The fourth system continues with two staves. It features a '7*' marking above the first measure. The notation includes complex rhythmic patterns with fingerings such as 4, 3, 1, 1, 3, 1, 4, 1.

The fifth system concludes the piece with two staves. The notation includes a final cadence with fingerings such as 3, 2, 2, 2, 2, 3, 2, 2, 2.

A BREEZE FROM IRELAND.

Composed by B.E. SHATTUCK.

1st Banjo, Solo.

2d Banjo, Ad lib.

2 P.B.

2 P.B.

6 Pos.

2 P.B.

2 P.B.

2 P.B.

6 Pos.

2 Bar.

6 Pos.

2 P.B.

6 Pos.

2 Bar.

5 Bar.

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.

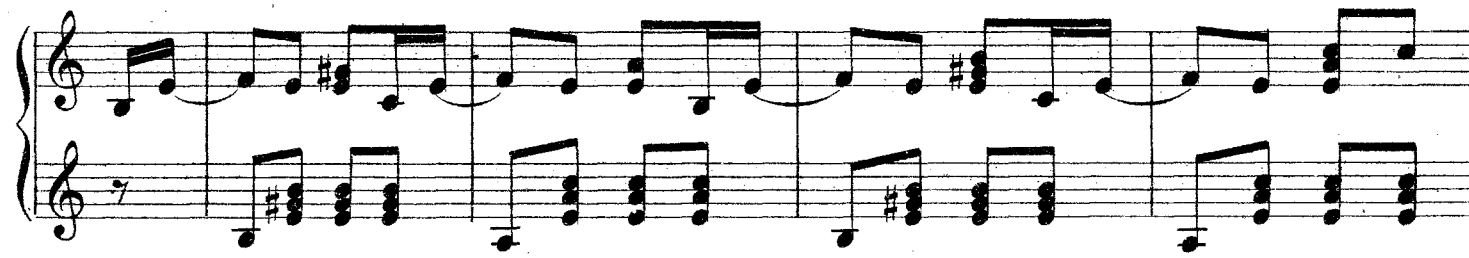

THE DEVIL'S JIG.

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

A Minor.

1st Banjo. 

2nd Banjo. 



First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes.

Second system of musical notation, featuring triplets in the upper staff and chords in the lower staff.

Third system of musical notation, containing four measures of chords in the upper staff, each marked with a number and an asterisk (3*, 5*, 6*, 7*) and a dotted line above it. The lower staff has a bass line.

Fourth system of musical notation, containing two measures of chords in the upper staff, each marked with a number and an asterisk (11*, 8*) and a dotted line above it. The lower staff has a bass line.

Fifth system of musical notation, consisting of two staves with a melodic line in the upper staff and a bass line in the lower staff.

Sixth system of musical notation, featuring triplets in the upper staff and chords in the lower staff. The system concludes with the instruction "D.C. al Fine." in the upper right corner.

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

CLUB ARRANGEMENTS.

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

Popular

OF

BANJO MUS

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

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

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