

EDITION PARTEE.

American Conservatory

BANJO METHOD

—BY—

CLARENCE L. PARTEE.

CONTAINING ALSO

Arrangements ^{and} Exercises

—BY—

CHARLES H. PARTEE.

NEW YORK:
C. L. PARTEE MUSIC CO.,
PUBLISHERS.

COPYRIGHT, 1895, BY MR. AND MRS. C. L. PARTEE.

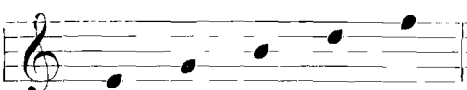
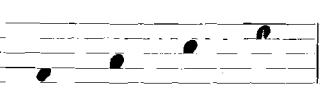
PREFACE.

The phenomenal success attained by the author's compositions and arrangements for the Banjo and the favor with which his writings upon Banjo playing in *The Cadenza* have been received, together with the evident need of a progressive and practical instruction book, are the causes which have induced him to publish this work. No apologies or excuses, therefore, are offered for its appearance on the market; it is believed that its merit and usefulness will at once be recognized by teachers and students. The AMERICAN CONSERVATORY BANJO METHOD is designed as a standard work, principally for use by teachers, and has been adapted to the needs of beginners especially. The scales, chords, etc., are given in the sixteen principal keys in the first part of the work, but are arranged in the simplest form; the more difficult chords in positions are then gradually introduced in the pieces following. The author's experience in teaching, of fifteen years, has proven this method the best. Much depends upon the teacher, and in this work some license has been allowed the teacher, in order that his or her judgment may be used to intersperse other exercises, sheet music, etc., as necessary. The fingering given for both hands is the recognized standard, and may be relied on as correct. The degree of difficulty of the music progresses gradually, and in the latter part of the book the original compositions by the author, and the classical arrangements and scale exercises contributed by MR. CHAS. H. PARTEE, giving his original system of fingering in positions, furnish much not contained in any other work, and which will doubtless prove interesting to the more advanced pupils and their teachers. No instruction book is complete in itself, therefore it is advised that students using the CONSERVATORY METHOD procure also a copy of *Practical Hints on Modern Banjo Playing* to be used in connection with it. I have endeavored to present a short, concise, progressive and practical method, containing sufficient standard material to guide a pupil from the rudiments of music to advanced studies. If the method is accepted by the musical public as meeting those requirements, my object will have been accomplished.

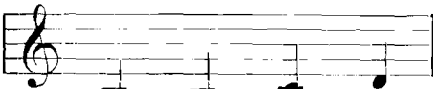
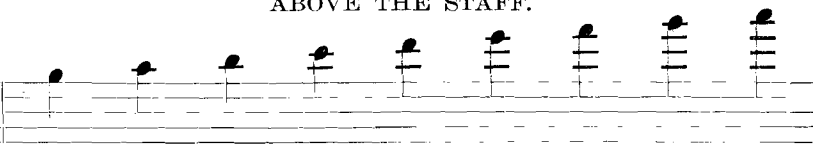
CLARENCE L. PARTEE.


ELEMENTARY.

Musical sounds are represented on paper by characters called notes, which are written on and between a series of five lines called the staff. The notes are named after the first seven letters of the alphabet, viz.: A, B, C, D, E, F, G. After reaching G if it is desired to go higher, begin on A again, and repeat the seven letters, thus producing the same notes an octave higher. The same letters are used the third time in banjo music when a greater range becomes necessary, thus completing three octaves and the full compass of the instrument. The staff is composed of five lines and four spaces; said lines and spaces are counted from one upwards, beginning with the bottom line or space as one. The notes occurring on the staff are named as follows :













LINES.	SPACES.
	
E G B D F	F A C E

When the lines of the staff are not sufficient to express all the sounds desired, short lines, called "Ledger Lines" are added above and below the staff as needed, thus :

BELOW THE STAFF.	ABOVE THE STAFF.
	
A B C D	G A B C D E F G A

All the notes that can be played on the banjo will be found in the example, "Diagram of the Fingerboard." The Clef is a sign used to establish the names of the notes. The Treble or G Clef, thus :  is the only one used in banjo music.

The Notes and Their Corresponding Rests.

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

Exercise in Reading the Notes.



SHARPS AND FLATS.


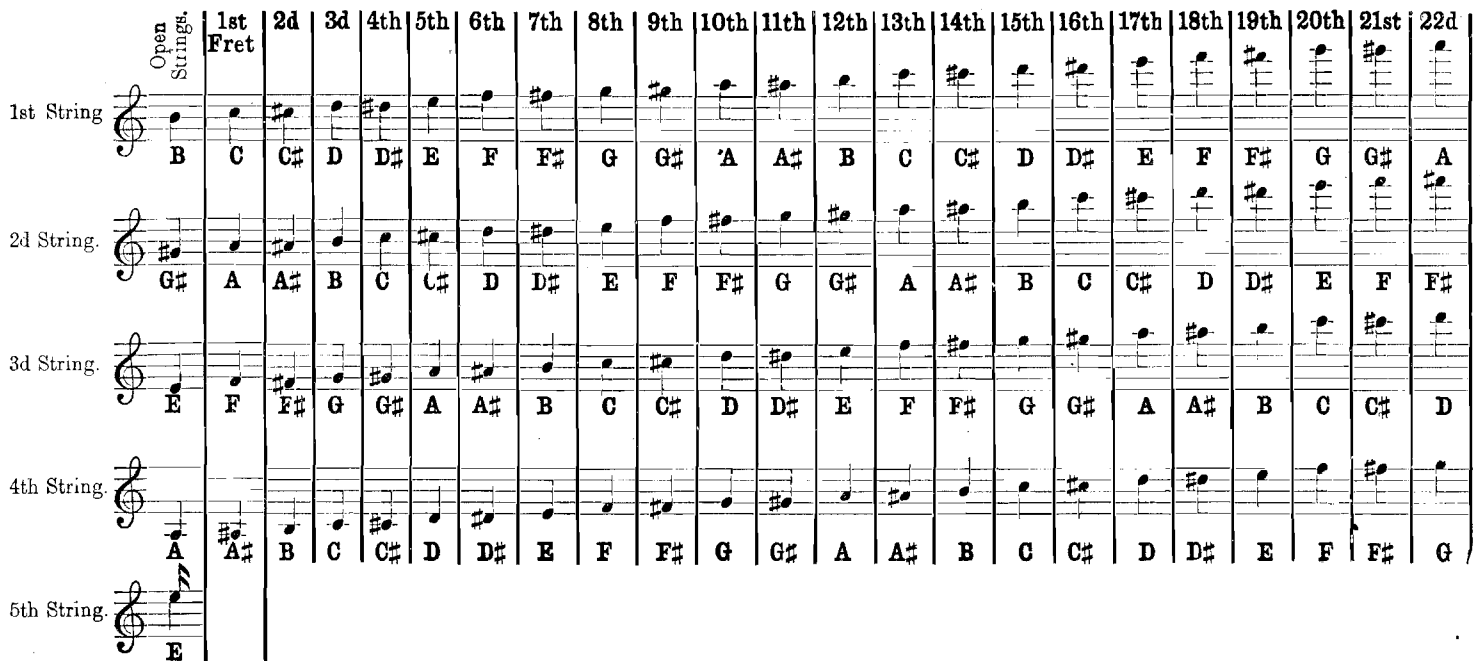
An interval in music is the distance from any note or sound to a lower or higher one. The smallest interval is a half tone, which is represented by one fret on the banjo. A sharp # placed before a note raises it a half tone (one fret); a flat b placed before a note lowers it a half tone; a natural ♮ placed before a note previously made sharp or flat restores it to its original position and tone. A double sharp * raises a note already made sharp another half tone. A double flat ♭♭ lowers a note already made flat another half tone. Notes made double sharp or flat are restored to their former position of single sharp or flat by the sign ♯♯ when double sharp and ♭♭ when double flat has been used. Sharps and flats placed after the clef are called the signature  and show in what key the music is written.* They affect all notes of the same name throughout the piece.

DIAGRAM OF THE BANJO FINGERBOARD (COMPLETE.)

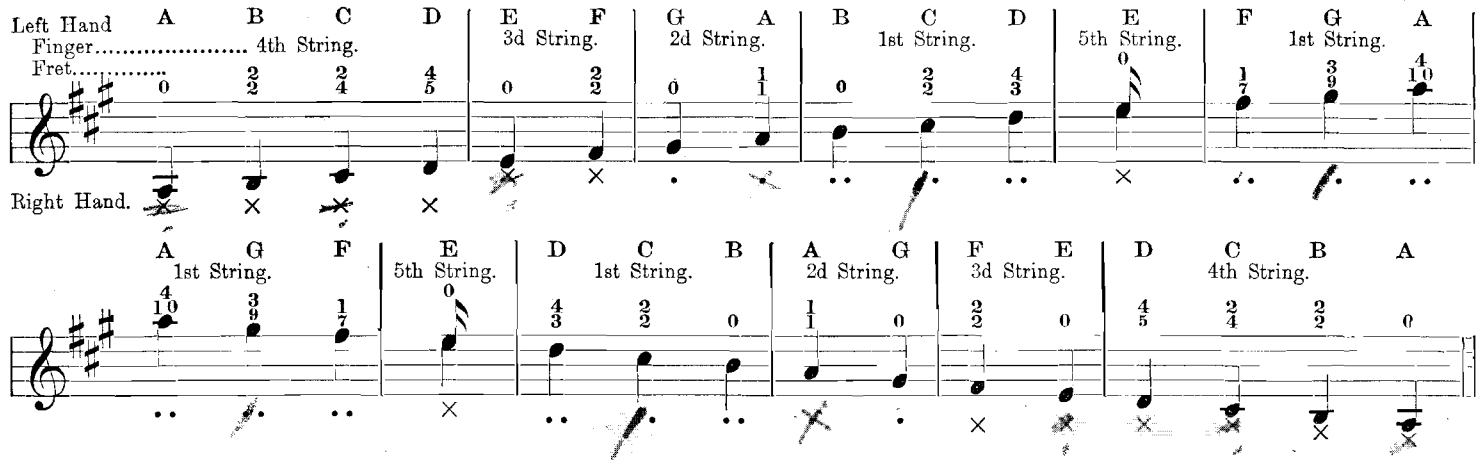
Showing All the Notes on Each String.



String	Open	1st Fret	2d	3d	4th	5th	6th	7th	8th	9th	10th	11th	12th	13th	14th	15th	16th	17th	18th	19th	20th	21st	22d
1st String	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
2d String	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#
3d String	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D
4th String	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G
5th String	E																						

Scale in the Key of A Major (Natural Key of the Banjo.)

(Play every F, C and G Sharp.)



Left Hand	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
Finger															
Fret	0	2	4	5	0	2	0	1	0	2	4	0	1	3	4
String	4th	4th	4th	4th	3d	3d	2d	2d	1st	1st	1st	5th	1st	1st	1st

Right Hand	A	G	F	E	D	C	B	A	G	F	E	D	C	B	A
Finger															
Fret	4	3	1	0	4	2	0	1	0	2	0	4	2	2	0
String	1st	1st	1st	5th	1st	1st	2d	2d	3d	3d	3d	4th	4th	4th	4th

The above scale, as well as others to follow, should be played both ascending and descending as written.

* The teacher should at this point explain verbally and fully to the pupil about the signature of the key of A; why that is the first key taught on the banjo, etc.

Play slowly at first, gradually increasing the speed each time the exercise is repeated.

The flag or double stem ♯ as placed on the note in the fourth space signifies it is to be made on the fifth string, open.



HOW TO HOLD THE BANJO.

Sit upright in a straight chair. Rest the rim of the banjo on the right thigh, pressing the upper part lightly against the body with the arm. Support the neck of the banjo between the first finger and thumb of the left hand, curving the fingers so that they can be used in stopping the strings.

LEFT HAND FINGERING.

Figures are used to denote the fingering for the left hand as follows: O, open string; 1, first finger; 2, second finger; 3, third finger; 4, fourth finger.*

RIGHT HAND FINGERING.

Rest the little finger on the head of the banjo a short distance in advance of the bridge, curving the others so as to reach the strings easily, bringing the thumb an inch or so farther from the bridge than the first finger. The following signs are used to indicate the fingering for the right hand: x for the thumb; . for the first finger; .. for the second finger, and ... for the third finger.

The third finger of the right hand is so seldom used that the following rule answers as the best. Always "pick" the first string with the second finger; second string with the first finger, and the remaining three with the thumb, *unless marked otherwise*. Explanations of necessary changes in right hand fingering will follow in the proper places.

FINGER EXERCISE FOR BOTH HANDS.

Play several times through, gradually playing faster.



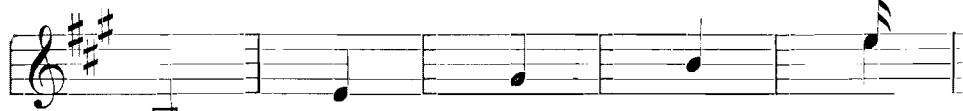
TUNING THE BANJO.

The strings are numbered from one to five, the short string being the fifth. Tune the fourth string to the desired pitch by sounding the correct note on the piano, guitar, etc., or with a pitch-pipe or tuning fork. Place the second finger on the fourth string at the seventh fret and tune the third string in unison; same finger on the third string at the fourth fret and tune the second string in unison; same finger on the second string at the third fret and tune the first string in unison; same finger on the first string at the fifth fret and tune the fifth string in unison. The banjeaurine is tuned a fourth higher than the ordinary banjo, and the piccolo banjo is tuned an octave higher than the ordinary size. To play pieces marked 4th to B, tune the bass string in unison with the first. The strings of the banjo are supposed to be tuned to the notes A, E, G sharp, B, and E as given in the following example; at the present time, however, the instrument is usually tuned a third higher with the bass string to C natural.

* NOTE.—For further details or information regarding fingering, tuning and general method of playing, see *Practical Hints on Modern Banjo Playing* by C. L. Partee, published in book form.

Notation of the Open Strings of the Banjo.

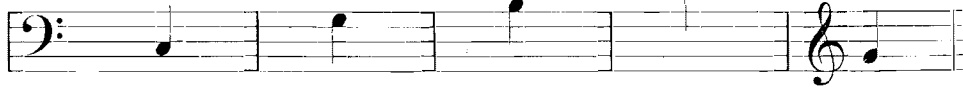
4th String. 3d String. 2d String. 1st String. 5th String.



A E G Sharp. B E

Actual pitch to which the strings of the banjo are usually tuned to play with piano, etc.
Tune to the following notes on the piano or organ :

4th String. 3d String. 2d String. 1st String. 5th String.



C G B D G

VALUE OF THE NOTES, RESTS, ETC.

The longest sound generally used is a whole note \ominus the duration of which is four counts. A half note ♩ is but half the value of a whole note, that is, two counts. The duration of a quarter note ♩ is but one count. Eighth notes ♩ are only half the value of quarter notes, and are played two to each count. Sixteenth notes ♩ are half the value of eighth notes or four to the count, and thirty-second notes ♩ are half as long as sixteenths, or eight to the count. The rests are marks of silence and correspond with the notes in value, the duration of a whole rest being four counts, a half rest being two counts, etc. Eighth notes, sixteenths, etc, are usually connected by bars placed across their stems, in groups of two or more. A dot placed after a note or rest increases its value one half.


TIME.

Music is divided into portions of equal value by upright lines called bars: ||| The space between two bars is called a measure. In common time, marked thus: ♩ or ♩ each measure contains the value of four quarter notes. In $\frac{2}{4}$ time each measure contains the value of two quarter notes. In $\frac{3}{8}$ time each measure contains the value of three eighth notes. In $\frac{6}{8}$ time each measure contains the value of six eighth notes. Of the two figures denoting the time, the upper figure denotes the number of counts in each measure, and the lower figure the kind of notes used. In triple time the first count only of each measure is accented. In common time the first and middle counts are accented.

Simple Chords in A Major (Commonly Used for Accompaniments).



Lesson on "Time."



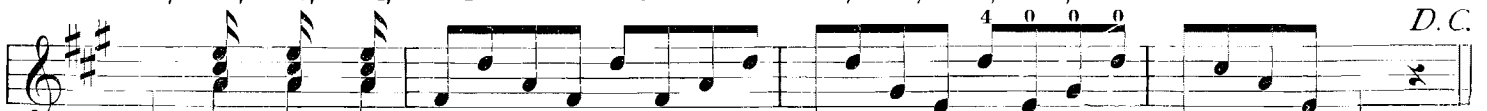
Count 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, FINE.



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 & 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.

CHARACTERS, ABBREVIATIONS, ETC.

Ordinarily used in music are quite numerous and will therefore be explained in this work just as they occur in the exercises, pieces, etc., instead of attempting to give them all at once, which would confuse the beginner.

Explanation of Characters, Etc., Used in Lesson on "Time."

Double Bars \parallel mark the end of each strain or part of a piece. D.C., (*Da Capo*) means, from the beginning. The word *Fine* means the end (Finale or end of the piece). A short curved line \smile connecting two notes denotes a "snap." It is executed by picking the first note and producing the second with the left hand by "snapping" the string with the proper finger.

EASY WALTZ.

Musical score for "EASY WALTZ" by DOBSON. The piece is in 3/4 time and one sharp (F#). It consists of two staves. The first staff ends with "FINE." and the second staff ends with "D.C." (Da Capo).

Dots placed before a double bar \parallel signify a repetition of the preceding part or strain.

APRIL SHOWERS SCHOTTISCHE.

(Published in Sheet Music form for one or two banjos. Price, 10 Cents.)

W. S. CURDY.

Musical score for "APRIL SHOWERS SCHOTTISCHE" by W. S. CURDY. The piece is in 4/4 time and one sharp (F#). It consists of five staves. The first staff is marked "Lively." and the piece ends with "FINE." and "D.C. to Fine." (Da Capo to Fine).

Copyright, 1893, by MR. and MRS. C. L. PARTEE.

The fingering for right hand has not been marked except on the first two exercises, as there has so far been no change from the rules given on page 5. The fingering for left hand has been given on each selection thus far to familiarize the pupil with the system. From this point the fingering for either hand will not be marked except when changes occur or otherwise considered necessary. It is left to the judgment of the teacher therefore whether to teach the system of "alternate fingering" for the right hand exclusively, or have the pupil use the system only when necessary. The author considers the latter method the best.

Scale in the Key of F# Minor (Harmonic).

(Relative of A Major.)

Musical notation for the scale in the key of F# minor. It is divided into sections for the 3d String, 2d String, and 1st String. Fingerings and fret numbers are indicated above the notes. The 1st string section includes a dotted line indicating the position to be retained.

Simple Chords in F# Minor (Used for Accompaniments, Etc.).

Musical notation for simple chords in the key of F# minor. It shows various chord voicings with fingerings and fret numbers. A barre is indicated as 2*B.

ROOME'S JIG.

Musical notation for Roome's Jig. It consists of a melody line and an accompaniment line. The key signature is F# minor. The piece ends with a 'D.C.' (Da Capo) instruction.

A waved line { placed before a chord denotes an arpeggio or "harp" chord. It is executed by striking the notes separately, but rapidly from the lowest to the highest, as if the fingers swept across the strings.

THE BARRE, POSITIONS, ETC.

There are as many positions on the fingerboard as there are frets, the positions being numbered from one upwards, according to the fret at which the first finger is placed in beginning the chord or "run" of notes. In taking a position the first finger is placed on one string only, while a barre requires the first finger to be placed across two, three or four strings, as may be necessary. A position is indicated by a figure and an asterisk, thus: 6*. A barre is indicated by the word in full or the letter B, in addition to the other signs, thus: 6*B. A dotted line following same shows how far the position or barre is to be retained.

Scale in the Key of E Major.

(Play every F, C, G and D Sharp.)

Musical notation for the scale in the key of E major. It is divided into sections for the 3d String, 2d String, 1st String, and 5th String. Fingerings and fret numbers are indicated above the notes.

Simple Chords in E Major (For Accompaniments, Etc.).

Musical notation for simple chords in the key of E major. It shows various chord voicings with fingerings and fret numbers.

PREMIERE SCHOTTISCHE.


(Published in Sheet Music for one or two banjos. Price, 10 Cents.)

Introducing the "Barre," Triplets, "Slur," "Snap" and "dotted notes."

CLARENCE L. PARTEE.

The musical score for 'PREMIERE SCHOTTISCHE' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of four staves of music. The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff features a forte (*f*) dynamic, a 2* barre (2* B.), and ends with the word 'FINE.'. The third staff is marked 'E Major' and includes a 7* barre (7* B.). The fourth staff starts with a forte (*f*) dynamic and includes a triplet of eighth notes, ending with 'D.C.' (Da Capo). Various musical notations such as slurs, accents, and fingerings are present throughout the piece.

Copyright, 1892, by MR. and MRS. C. L. PARTEE.

A triplet  is a group of three notes played in the time of two notes of the same kind. A short curved line denotes a "slur" or "snap" when connecting two notes. A "slur" is made by picking the first note and making the next by "stopping" the string with a finger of the left hand with sufficient force to sound the note. A "snap" is made by picking the first note and sounding the next with a finger of the left hand; all "barre" chords are made with the first finger at the fret indicated, the other fingers to be used as needed. *p*, *Piano*, means soft; *f*, *Forte*, means loud.

THE SPANISH FANDANGO.

Tune 4th to B. *Moderato.*

Arr. by C. L. P.

The musical score for 'THE SPANISH FANDANGO' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of four staves of music. The first two staves show the main melody with various rhythmic patterns and fingerings. The third staff includes a 5* barre (5* B.), a 7* barre (7* B.), and a 4* barre (4* B.), and ends with the word 'crescendo...'. The fourth staff includes a 5* barre (5* B.), a 7* barre (7* B.), and a 'BASS SOLO.' section marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and fingerings.

THE SPANISH FANDANGO—Concluded.

Musical notation for the conclusion of 'The Spanish Fandango'. It features a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The piece concludes with a final chord and a fermata over the last note.

In the above selection the barre chords require the use of the first finger of the left hand only. In the part marked "Bass Solo" all notes with separate stems turned down are to be made on the bass string.

Moderato, moderately fast; *crescendo*, gradually increasing the sound; *mf*, moderately loud.

Scale in the Key of C# Minor (Harmonic).

(Relative of E Major.)

Musical notation for the harmonic scale in C# minor. The notation is spread across eight staves, each representing a different string of the guitar. Above the staves, fingerings and fret numbers are indicated for each note. The scale is presented in both ascending and descending directions.

Simple Chords in C# Minor (For Accompaniments, Etc.).

Musical notation for simple chords in C# minor. It shows five chords on a single staff in treble clef, with fingerings and fret numbers indicated for each chord.

RAISE THE DUST.* (A DANCE.)

(Published in Sheet Music for one or two banjos and guitar. Price, 30 Cents.)

H. E. LEVALLEY.

Musical notation for the piece 'Raise the Dust'. It consists of five staves of music in treble clef, with a key signature of three sharps and a 2/4 time signature. The notation includes various musical markings such as accents (>), dynamics (f, mf, p), and a 'cresc.' marking. The piece concludes with a final chord and a fermata.

* Used by permission of H. E. LeValley, owner of the Copyright.

Notes marked thus > are to be accented. That is, played distinctly, made prominent. The sign \circ when placed over a note or rest signifies a pause, the duration of which is left to the performer's judgment. When placed over a double bar it signifies the end of the piece.

Scale in the Key of F# Major.

(Play every F, C, G, D, A and E Sharp.)

	3d String.	2d String.	1st String.			1st String.			2d String.	3d String.
Finger.....										
Fret.....	3	0 2	0 2 4	1 6	2	2 1 6	4 2	0	2 0	2

Simple Chords in F# Major.

Scale in the Key of D# Minor.

(Relative of F# Major.)

	4th String.	3d String.	2d String.	1st String.		1st String.		2d String.	3d String.	4th String.
Finger.....										
Fret.....	4 6	1 2	0 2	0 3 4	4 3	0	2 0	2 1	4	6

Simple Chords in D# Minor.

Scale in the Key of G Major.

(Play every F Sharp, other notes Natural.)

	3d String.	2d String.	1st String.		5th String.	1st String.	1st String.	5th String.	1st String.	2d String.	3d String.
Finger.....											
Fret.....	3 3	1	0 1 4	0	1 2	2 1	0	4 3 1 0	1	3	3

Simple Chords in G Major.

Scale in the Key of E Minor (Harmonic).

(Relative of G Major.)

	3d String.	2d String.	1st String.		5th String.	5th String.	1st String.		2d String.	3d String.
Finger.....										
Fret.....	0 2 4	1	0 1 4	0	0	4 1 0	1	4 3 2 0		

Simple Chords in E Minor.

Scale in the Key of C Major.

(Natural Key—No Sharps or Flats.)

4th String.	3d String.	2d String.	1st String.	1st String.	2d String.	3d String.	4th String.
Finger.....							
Fret..... 1							
3	4	0	1	4	1	0	1
5	1	3	1	1	0	1	4
							5
							3

Simple Chords in C Major.

3* B..... 1* B..... 4*..... 3* B..... 3* B.....

Scale in the Key of A Minor (Harmonic).

(Relative of C Major.)

4th String.	3d String.	2d String.	2d String.	3d String.	4th String.
Finger.....					
Fret..... 0					
2	4	0	1	1	4
3	5	1	1	0	4
					3
					2
					0

Simple Chords in A Minor.

1* B..... 5* B.....

Scale in the Key of F Major.

(Play every B Flat.)

3d String.	2d String.	1st String.	5th String.	1st String.	1st String.	5th String.	1st String.	2d String.	3d String.
Finger.....									
Fret..... 1									
1	4	1	2	1	4	0	4	1	1
3	1	3	2	1	3	0	3	1	1
					6	6			
					4	4			
					3	3			

Simple Chords in F Major.

1* B..... 1* B..... 4*.....

Scale in the Key of D Minor (Harmonic).

(Relative of F Major.)

4th String.	3d String.	2d String.	1st String.	1st String.	2d String.	3d String.	4th String.
Finger.....							
Fret..... 4							
5	0	1	2	2	2	4	4
		3	3	3	1	3	5
						1	
						0	

Simple Chords in D Minor.

2*.....

Scales and chords have now been given in the 16 principal keys mostly used in banjo playing. The other eight keys (four major and four minor) are not given in this work because they are seldom used on the banjo, and are not very suitable for instrumental playing. It is intended to present examples, instruction and music in the 16 keys mentioned, with all necessary explanations and information essential to a thorough knowledge of same. After mastering the contents of this book and carefully reading *Practical Hints on Modern Banjo Playing*, it will be an easy matter for the student to learn (by the use of sheet music) the chords, etc., in the keys not given herein. The chords and scales have been given in the simplest form for the benefit of beginners, and the more difficult chords and positions gradually introduced in the pieces. The author's experience in teaching covering a period of many years, has proven this method to be the best.

Chromatic Scale (Three Octaves).

The image shows three staves of musical notation for a chromatic scale in three octaves. The first staff is a treble clef with a key signature of two sharps (F# and C#). Above the staff are fingerings: 0 1 2 1 2 3 4 0 1 2 3 0 1 2 0 1 2 3 4 0 1 2 3 4 1 2 3 4 1 2 3 4. The second staff shows chord diagrams for each note, with some marked with an asterisk (*). The third staff continues the scale with fingerings: 2 1 0 2 1 0 3 2 1 0 4 3 2 1 2 1 0.

HARMONICS.

Harmonics are flute like tones produced by placing a finger of the left hand lightly across one or more strings of the banjo, usually removing the finger as soon as the strings are struck; at the same time the strings should be struck with the fingers of the right hand near the bridge, using considerable force. Harmonics can be made at the 4th, 5th, 7th, 9th, 12th, 16th and 19th frets, and 17th fret on the 5th string. Harmonics made at the 4th, 9th and 16th frets sound two octaves higher than written. The others sound one octave higher than written. Certain harmonics can be made at different frets, as the following table will show :

Table of Harmonics.

The image shows a musical staff with five strings labeled: 1st String, 2d String, 3d String, 4th String, and 5th String. Above each string label are fret numbers: 1st String (4, 5, 7, 9, 12, 16, 19), 2d String (4, 5, 7, 9, 12, 16, 19), 3d String (4, 5, 7, 9, 12, 16, 19), 4th String (4, 5, 7, 9, 12, 16, 19), and 5th String (17). The notes are written on a treble clef staff with a key signature of two sharps.

THE TREMOLO.

The tremolo movement proper is executed with the first finger of the right hand which oscillates rapidly across the string or strings intended to be struck. It is really a continuous trill, and all sustained notes should be played tremolo; many melodies can be played in this manner while the thumb is used to play an accompaniment upon the strings not otherwise used. The tremolo with accompaniment gives one of the most beautiful effects obtainable on any instrument. Another style of tremolo is done with the second finger, generally used when the melody is written in chords. When playing the tremolo with the first finger the second and third fingers should both rest on the head of the banjo.

ELODIE WALTZ.

Solo or Duet.

(Published in sheet form, Price 25 cts.)

CLARENCE L. PARTEE.

Marcato.

1st Banjo.

2d Banjo.

Scherzando.

Musical score for the Scherzando section, measures 1-12. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a piano accompaniment with a melody in the right hand and chords in the left hand. The melody includes several triplet markings (3) and dynamic markings such as *2★B* and *2★*. The section concludes with the instruction *D. C. al Fine.*

TRIO.

Musical score for the TRIO section, measures 13-24. The time signature changes to 3/4. The melody in the right hand is more active, featuring a *5★* marking. The piano accompaniment consists of chords, with markings for *3★B*, *5★B*, and *2★B*. The section ends with *D. C. al Fine.*

Marcato. - marked, accented. *Rit.* - *ritard.* - gradually getting slower, ritarding the tempo.
Scherzando. - playfully, in a playful manner.

AWAY DOWN SOUTH JIG.

(Published in sheet form for one or two banjos, Price 40 cts.)

CLARENCE L. PARTEE.

5*B. strike

Fine.

strike

5*B strike

strike

8*

7*B

7*B

D. C.

Used by permission of the Denver Music Co. Publishers and owners of the Copyright.

PRINCESS MARCH.

(Published in sheet form for one or two banjos, Price 40 cts.)

CLARENCE L. PARTEE.

INTROD.

strike

MARCH. Allegro.

Trio.

Used by permission of John F. Ellis & Co. Publishers and owners of the Copyright.

Allegro. Lively.. Chords marked *strike* may be struck with the first finger of the right hand or executed as a *Drum Slide* which is executed by closing the hand and sliding all the fingers rapidly across the strings beginning with the first finger.

FEDORA SCHOTTISCHE.

(Published in sheet form, Price 35 cts.)

Solo or Duet.

CLARENCE L. PARTEE.

The musical score is arranged in five systems, each with two staves. The top staff of each system is for the 1st Banjo, and the bottom staff is for the 2nd Banjo. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as triplets (marked with '3'), sixteenth notes, and chords. Performance markings include '2★B' (two star banjo) and '6★' (six star banjo) with dashed lines indicating specific passages. The piece concludes with the word 'Fine.' in the final system.

Used by permission of the John Church Co. Publishers and owners of the Copyright.

5★ 7★ 2★B

This system contains two staves of music. The upper staff features a triplet of eighth notes in the first measure, followed by a sequence of eighth notes. A bracket labeled '5★' spans the second and third measures, and another bracket labeled '7★' spans the fourth and fifth measures. The lower staff consists of a steady accompaniment of eighth notes.

5★

This system contains two staves of music. The upper staff begins with a triplet of eighth notes, followed by eighth notes. A bracket labeled '5★' spans the second and third measures. The lower staff continues with eighth-note accompaniment.

5★ 7★ 2★B

This system contains two staves of music. The upper staff has a triplet of eighth notes in the first measure, followed by eighth notes. Brackets labeled '5★' and '7★' are present. The lower staff has eighth-note accompaniment.

5★

This system contains two staves of music. The upper staff features a triplet of eighth notes in the first measure, followed by eighth notes. A bracket labeled '5★' spans the second and third measures. The lower staff has eighth-note accompaniment.

2★B 6★

This system contains two staves of music. The upper staff has a triplet of eighth notes in the first measure, followed by eighth notes. Brackets labeled '2★B' and '6★' are present. The lower staff has eighth-note accompaniment.

6★

This system contains two staves of music. The upper staff has a triplet of eighth notes in the first measure, followed by eighth notes. A bracket labeled '6★' spans the first two measures. The lower staff has eighth-note accompaniment.

2★B 4★
2★B

System 1: Treble and bass staves with musical notation. The treble staff contains eighth-note triplets and sixteenth-note patterns. The bass staff contains block chords. A bracket labeled '2★B' spans the first two measures of the treble staff, and another '2★B' is below the first measure of the bass staff. A '4★' is placed above the final measure of the treble staff.

7★ 8★ 6★ 2★B 2★B

System 2: Treble and bass staves with musical notation. The treble staff features eighth-note triplets and sixteenth-note patterns. The bass staff contains block chords. Brackets labeled '2★B' are placed above the first measure and below the second measure of the treble staff. Star markers '7★', '8★', and '6★' are placed above the first three measures of the treble staff.

3★B 7★B 11★ 10★B 5★B 7★B 2★B

System 3: Treble and bass staves with musical notation. The treble staff contains eighth-note patterns and triplets. The bass staff contains block chords. Brackets labeled '3★B', '7★B', '11★', and '10★B' are placed above the treble staff. Brackets labeled '5★B', '7★B', and '2★B' are placed above the bass staff.

2★B 3★B 5★B 6★B 7★B

System 4: Treble and bass staves with musical notation. The treble staff contains eighth-note patterns. The bass staff contains block chords. Brackets labeled '2★B' and '3★B' are placed above the treble staff. Brackets labeled '5★B', '6★B', and '7★B' are placed above the bass staff.

3★B 7★B 11★ 10★B 5★B 7★B 2★B

System 5: Treble and bass staves with musical notation. The treble staff contains eighth-note patterns and triplets. The bass staff contains block chords. Brackets labeled '3★B', '7★B', '11★', and '10★B' are placed above the treble staff. Brackets labeled '5★B', '7★B', and '2★B' are placed above the bass staff.

2★B 3★B 5★B 6★B 7★B D. C.

System 6: Treble and bass staves with musical notation. The treble staff contains eighth-note patterns. The bass staff contains block chords. Brackets labeled '2★B' and '3★B' are placed above the treble staff. Brackets labeled '5★B', '6★B', and '7★B' are placed above the bass staff. The text 'D. C.' is written at the end of the system.

THE HAPPY PEASANT.

SCHUMANN.

Banjo Duet.

Especially arranged for this work
by CHARLES H. PARTEE.

Allegro con spirito. M.M. ♩ = 120 - 144.

Note. As a study in time, Banjoists will find this selection especially interesting; may be used with good effect as a short encore piece. It is now first published for Banjo.

The tremolo on the Bass and other single strings is done with first finger of right hand.

Allegro con spirito. Lively and with spirit. animation. *D. S.* Dal Segno. return to the sign §.

The dots ... placed over certain notes mean they are to be played *staccato*. short, sharp, detached.

The sign \frown is a slur; when placed over a group of notes they are to be played *legato*. smooth, connected and flowing; the opposite of *staccato*.

PHONOGRAPH POLKA.

(Published in sheet form for one or two banjos, Price 25 cts.)

CLARENCE L. PARTEE.

The musical score consists of ten staves of music, each with various fretting instructions and performance markings. The key signature is one sharp (F#) and the time signature is 2/4. The score includes the following elements:

- Staff 1:** Fretting instructions: 12★B, 10★B, 8★, 5★, 6★, 6★.
- Staff 2:** Fretting instructions: 12★B, 10★B, 8★, 5★, 6★, 8★. Ends with *Fine.*
- Staff 3:** Fretting instructions: 3★, 7★, 5★, 7★, 5★, 5★. Includes fingerings: 2, 1, 2, 3.
- Staff 4:** Fretting instructions: 12★B, 2★, 3★, 3★.
- Staff 5:** Includes fingerings: 2, 1, 2, 3, 2, 2, 2, 2, 1, 3, 2, 1.
- Staff 6:** Fretting instructions: 12★B, 10★B, 8★, 5★, 6★, 6★.
- Staff 7:** Fretting instructions: 12★B, 10★B, 8★, 5★, 6★, 8★.
- Staff 8:** Fretting instructions: 5★, 6★, 8★, 5★, 2★B.
- Staff 9:** Fretting instructions: 5★B, 10★B, 4★, 10★, 9★, 8★, 5★, 6★, 8★, 5★. Includes fingerings: 3, 3, 3.
- Staff 10:** Fretting instructions: 2★B, 5★B, 10★, 5★B. Includes *rit.* and fingerings: 3, 3.

The score concludes with the initials *D. C.* in the bottom right corner.

LATONIA GALOP.

(Published in sheet form for one or two Banjos. Price 35 cts.)

CLARENCE L. PARTEE.

INTROD.

9★

GALOP. Lively.

3★B

3★B

5★B 3★B 3★B

8★ 8★

8★ 6★ 4★B 5★B

8★ 8★

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes and rests. It features two triplet markings (3) and ends with a fermata and a star symbol (8★).

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests with accents (>) under several notes. It ends with a star symbol (3★) and a fermata.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests with accents (>) under several notes. It ends with a fermata and a star symbol (7★).

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests with accents (>) under several notes. It ends with a star symbol (3★) and a fermata.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests with accents (>) under several notes. It includes markings for 5★B and 3★B. It ends with a fermata and the word "Fine."

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests with triplet markings (3) and accents (>). It includes markings for 2★ and 3★B.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests with accents (>) under several notes. It includes markings for 1★, 5★B, and 3★B.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests with triplet markings (3) and accents (>). It includes markings for 2★ and 3★B.

Musical staff 9: Treble clef, key signature of two sharps. The staff contains a sequence of notes and rests with accents (>) under several notes. It includes markings for 3★B, 10★B, 8★B, 3★B, 8★B, 6★, 6★, 10★B, 8★B, and 6★. It ends with a fermata and the initials "D. C."

COLUMBIAN GALLOPADE.

(Published in sheet form for Mandolin & Guitar.

Price 30 cts, 2d Mandolin 10 cts.- 3d Mandolin 10 cts.)

RODIGO LAMBERTI.

Arr. especially for this work
by EULALIE FEDORA PARTEE.

Banjo.

INTROD.

The musical score is written for Banjo in the key of D major (two sharps) and 2/4 time. It begins with an 'INTROD.' section. The first staff features a melody with triplets and a final measure with a 2/4 time signature. The second staff contains chords with fingering: 5★B, 4★B 5★B, 5★B 4★B 5★B, and a dynamic marking of *p*. The third staff continues the melody with a dynamic marking of *f* and includes fingering: 5★B, 4★B 5★B, 5★B 4★B 5★B. The fourth staff has a first ending bracket labeled '1'. The fifth staff has a second ending bracket labeled '2' and a dynamic marking of *p*. The sixth and seventh staves continue the melodic and harmonic development. The eighth staff features two first ending brackets labeled '1' and '2'.

Tempo di Galop - Galop time.

Melody of above Composition copyrighted by Mr. & Mrs. C. L. Partee.
Will also be published for Banjo in Sheet form.

tremolo. 5★B. 6★ 8★ 6★ *tremolo.* 5★B. 4★B 5★B 4★B 5★B 3★B

tremolo. *tremolo.* 6★ 8★ 6★ *tremolo.* 5★B

4★B 5★B. 4★B 5★B 3★B

5★B. 4★B 5★B. 5★B 4★B 5★B *ff*

5★B. 4★B 5★B. 5★B 4★B 5★B

CHAMPION JIG.

(Published in sheet form, Price 40 cts.)

CLARENCE L. PARTEE.

Allegretto.

A minor.

The musical score for "Champion Jig" is written in A minor and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking "Allegretto." and the key signature "A minor." The music starts with a dynamic of *mf* and includes fingerings (1, 0, 1, 4, 1, 1) and a triplet. The second staff continues with a triplet and a dynamic of *mf*, ending with a repeat sign and a key signature change to A major. The third staff begins with a dynamic of *f* and includes a triplet and a dynamic of *p*. The fourth staff starts with a dynamic of *f* and includes a triplet and a dynamic of *mf*. The fifth staff begins with a dynamic of *mf* and includes a triplet. The sixth staff starts with a dynamic of *mf* and includes a triplet and a dynamic of *p*, ending with the word "Fine." The seventh staff begins with a dynamic of *ff* and includes a triplet and a dynamic of *ff*. The eighth staff starts with a dynamic of *ff* and includes a triplet and a dynamic of *ff*. The ninth staff begins with a dynamic of *ff* and includes a triplet and a dynamic of *ff*. The tenth staff starts with a dynamic of *ff* and includes a triplet and a dynamic of *ff*, ending with the word "D. C." and a key signature change to A major.

Used by permission of John F. Ellis & Co. Publishers and owners of the Copyright.

Allegretto. Moderately lively, not so quick as *Allegro.*

GRAND VALSE BRILLIANTE.

Banjo.

Composed especially for this work
by CLARENCE L. PARTEE, Op. 61.

INTROD.

Andante.

D. C. Valse to Fine then Trio.

TRIO.

dolce.

Bass Solo. 4*B

9*B

2*B

5*B

6*

6*

5*B

6*

6*

12*B

6*

8*

*Last time D.C.
Intro. to Fine.*

D. S.

Brillante. Brilliantly. Dolce. soft and sweet.

CHICKASAW JIG.

(Published in sheet form, Price 25 cts.)

Solo or Duet.

CLARENCE L. PARTEE.

The musical score is arranged in four systems, each with two staves. The top staff of each system is for the 1st Banjo and the bottom staff is for the 2nd Banjo. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes a 'Slide' instruction. The second system has a '6*' marking above the first measure and a '5*B' marking above the first measure of the second staff. The third and fourth systems feature '3*B' and '5*B' markings above the first measure of each staff. The score includes various musical notations such as triplets, slides, and star markings.

The musical score consists of five systems, each with a treble and bass staff. The first system includes a 'Slide' marking and a '6★' ornament. The second system features a '1★ B' marking. The third system has a '1★ B' marking and several trills marked with a '3' in a circle. The fourth system includes a first ending bracket labeled '1' and a second ending bracket labeled '2' with a '4★' marking, followed by a 'Slide' marking. The fifth system includes a '6★' ornament and a '5★ B' marking. The score ends with a double bar line and repeat signs.

A Slide, marked thus —, is made by picking the first note and sliding a finger of the left hand to the next note with sufficient force to sound same distinctly.

ANNIE LAURIE.

With Original Variations.

(Published in sheet form for one or two banjos, Price 50 cts.)

INTROD.

CLARENCE L. PARTEE.

Andante.

4
p

4★

4★B

2★

2★B

3★

4★B

3★B

2★B

Har 12

Har 17

ff

accel.

THEMA.

Modto con espress. 8★

6★

5★B

5★B

8★

6★

5★B

5★B

Har 7

Har 12

8★

10★B

12★

6★

8★

10★B

12★

9★B

12B

10B

8★

8★

10★B

5★B

8★

Har 7

Har 12

p

f

f cresc.

Allegretto.

Var. I.

8* 6* 5*B

5* 8*

6* 5*B 5*

8* 10*B 12* 9*B

8* 10*B 12* 9*B 12B 10B 8*

5*B 8*

Har 12

marcato.

Var. II.

5*B 6* 9*B

0 2 2

5*B 6* 9*B 5*B 2 4 2 2

5*B 8*

Cadenza ad lib. rit.

tremolo. 8* 6* 5*B 5*B

8* 6* 5*B

5*B 8* 9*B

11*B 8* 9*B 12* 9*B 12 B 10 B

8* 10 B 5*B

Note.— Variation III is played in the usual tremolo style. Notes with the stems turned up are trilled with the first finger. Those with the stems turned down are picked with the thumb.

Introd.— Introduction. *Andante*— Slow. *Thema*— Theme. *Moderato con express.*— Moderately fast, with expression. *Cadenza ad lib.*— an embellishment in music rendered at the pleasure of the performer.

As played with success by Mr and Mrs C.H. Partee.

MISERERE - TROVATORE.

Duet for Banjos.

VERDI.

Arr by C. H. PARTEE.

Andantino molto sostenuto.
SOLO for 1st Banjo.

5 B

rall.

ff *sfz* *pp* *pp*

tremolo to \oplus 4*

3 B 5 B 4* 3 B 1* 1 B 4*

Cantabile.

sf *pp* *p* *pp* *p*

4*

12 B 11 B 9 B

pp *pp* *pp*

cresc.

7 B

2 B 1 B 1*

1 B

pp *pp* *pp* *pp*

rall. e dim.

3 Pos.

SOLO for 2d Banjo.
tremolo to \oplus *expressivo.*

A major.

p *cresc.*

5 B 4 B 6* 5 B 9 B

5 B 1* 5 B 3 B 5 B 4*

Har 5

dim. *rit.* *rit.*

Bass.

3 B 5 B 4* 3 B 1 B 5 B

pp

This staff contains a series of chords and melodic fragments. Above the staff, chord labels '3 B', '5 B', '4*', '3 B', '1 B', and '5 B' are placed. The dynamics 'pp' are written below the staff.

3* 4* 4* 1* 4*

Cantabile.

p *pp* *p*

This staff features a melodic line with various ornaments and dynamics. Above the staff are labels '3*', '4*', '4*', '1*', and '4*'. The tempo marking '*Cantabile.*' is centered above the staff. Dynamics '*p*', '*pp*', and '*p*' are written below the staff.

12 B 11 B 9 B 9* 7*B

pp *pp* *p* *cresc.* *pp*

This staff contains chords and melodic lines. Above the staff are labels '12 B', '11 B', '9 B', '9*', and '7*B'. Dynamics '*pp*', '*pp*', '*p*', '*cresc.*', and '*pp*' are written below the staff.

p *dim.* *rall. e dim.*

This staff features a melodic line with several triplet markings. Dynamics '*p*', '*dim.*', and '*rall. e dim.*' are written below the staff.

tremolo to ⊕

1st Banjo. (come in *pp*)

p *expressivo.*

2d Banjo.

This section is for two Banjos. The 1st Banjo part starts with a tremolo and is marked '*pp*'. The 2nd Banjo part is marked '*p* *expressivo.*'. The tempo marking '*tremolo to ⊕*' is written above the staff.

9 B 5 B

This staff contains chords and melodic lines. Above the staff are labels '9 B' and '5 B'. Dynamics '*pp*' and '*p*' are written below the staff.

5 B 4*

This staff contains chords and melodic lines. Above the staff are labels '5 B' and '4*'. Dynamics '*pp*' and '*p*' are written below the staff.

5 B 12★B

agitato. *mf* *f*

This system shows the first two measures of a piece. The right hand has a melodic line with slurs and accents, starting with a 5 B fingering and a 12★B fingering. The left hand plays a steady accompaniment. Dynamics range from *mf* to *f*. The tempo is *agitato.*

5 B 2 B 1 B 3 B

This system contains measures 3 and 4. The right hand features chords and melodic fragments with slurs. The left hand continues with a rhythmic accompaniment. Dynamics are not explicitly marked in this system.

5 B 12★B

mf *f* *mf* *ff*

This system covers measures 5 and 6. The right hand has a melodic line with slurs and accents, including a 12★B fingering. The left hand accompaniment is consistent. Dynamics include *mf*, *f*, *mf*, and *ff*.

5 B

dim. *p*

This system shows measures 7 and 8. The right hand has chords and melodic lines with slurs. The left hand accompaniment is present. Dynamics include *dim.* and *p*.

5 B 1★ 5★B 5 B

f *ff* *p calando.* *pp*

This system contains the final measures of the piece. The right hand has a melodic line with slurs and accents, including a 1★ fingering and a 5★B fingering. The left hand accompaniment is present. Dynamics include *f*, *ff*, *p calando.*, and *pp*.

Andantino Molto Sostenuto - Slow and well sustained. *Cantabile* - In a singing style. *Calando* - Decreasing or diminishing the sound.

ORANGE BLOSSOMS.

SONG AND DANCE.

(Composed especially for this work.)

Words and Music
by HORACE HURON.

Arr by C. L. PARTEE.

INTROD.

Banjo.

8* 6* Har 7 Har 12

Moderato.

Voice.

Oh de orange trees is bloomin'— o-ver all our sun-ny land, An' de
Oh de dar-kies in dis land ob flow'rs is as happy as de day is long, Deir

Banjo.

folks is get-tin' rea-dy for de wed-din' in de dar-kie's band. All de
days is full ob sun-shine an' deir hearts is— full ob song. But ob

gals wid eyes like di-monds an de fel-lahs all a feel-in' fine, For we
all de times we evah had dis will sho-ly take de cake, We'll

all will dance till morn-in' when I's mar-ried to dat gal ob mine.
hab de big-ges' Ju-bi-lee— ev-ah on de or-ange lake.

ritard.

In de sum-mer moonlight eb'- nin' when we rows on de or-ange lake, Wid de
Oh de whitefolkstink dey's in de swimwhen— dey's got a wreath or two, When dey

sof' light shin - in' round us an' de waves splash as dey break, For I'll
kaint git an - y den it seems dey— don't know what to do, But de

tell you dere is noth-in' makes a dar- kie's heart so light, As to
dar- kies down heah on de lake when dey hab dat kind of fun, Oh de

be wid de one he lubs so well an' to see hereyes a shin - in' bright.
or - ange trees is bloom-in' white an' we jes has got em by de ton.
ritard.

f Hark de wed-din' bells is ring - in' yo' can hear dem in de air,

p

All de dar-kies is a sing-in' an' de hap-pi-ness is eb'-ry where, De

air is full ob mu-sic an' it makes a joy-ful sound, At de

wed-din' ob my gal an' me where de or-ange trees is bloom-in' all a-round.

Dance. 5★B 4★B 5★B 3★B 2★B

5★B 4★B 5★B 3★B 2★B

5★B 4★B

5★B 8★

1 2 1 3 4 1 3 4 1 3

STROKE AND THIMBLE PLAYING

usually explained as one and the same thing, are in reality two distinct styles. (See Practical Hints on modern Banjo Playing, Chapter 5). Both styles are executed with the right hand in the same position, viz. with the fingers partly closed, the first finger projecting in advance of the others so it can be used to strike the strings, the thumb always resting against and supporting the first finger except when it (the thumb) is in use to strike a string, or in preparing to strike one. Stroke playing proper (of which method Joe Sweeney's Jig is a splendid example) is executed without a thimble, the first finger and thumb being used alternately on all the strings except the fifth, which is always struck with the thumb, and the first which is nearly always struck with the first finger. The nail of the first finger and the ball of the thumb are used respectively to strike the strings.

MODERN THIMBLE PLAYING

as executed by the author, and many of the best performers, differs from the original stroke style in the fact that the thumb is used to strike the fifth string only, all the other strings being struck with the thimble which is worn upon the first finger. Thimble playing is very effective in performing Marches, where in the Drum roll may be used to advantage as shown in the following example.

THE DRUM ROLL

usually precedes a chord, and is written in the form of grace notes. It is executed by sliding the thimble over the strings, from the fourth or third string to the first, picking the last note, which is invariably the fifth string, with the thumb, and striking the chord immediately afterwards. The waved line under or over a group of notes indicates they are to be played by sliding the thimble over the required strings.

EXERCISE.



Sustained Tone, or Tremolo on Single String.

BRIDAL CHORUS FROM LOHENGRIN.

RICHARD WAGNER.

Arr. by C. H. PARTEE.

Con moto.

on 3d stg.

First finger R. H.

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff includes the instruction "Con moto." and "on 3d stg." (third string). The second staff has the instruction "First finger R. H." below it. The score contains various rhythmic patterns, primarily tremolos, with fingerings (1, 2, 3, 4) written above the notes. Dynamic markings include *f*, *ff*, *p*, and *pp*. Specific fret numbers (6, 9, 10) and techniques (B, B*) are indicated above certain notes. Performance directions include "rall." and "a tempo.".

Note. This style of Tremolo, when properly mastered, is much more effective than anything which can be produced upon the Mandolin. The modern Banjo, with 22 raised frets, is the instrument for which this is written.

Nº of strokes. 16 for half note, 8 for quarter, 6 for dotted 8th, 2 for 16th, 9 for tied quarter.

The principal Chords in various Positions.

A Major. 5★B 8★ 12★B 17★B 5★B 10★B 13★ 17★B 6★ 12★B..... 18★ 12★B 17★B

Tonic - - - - Sub-dominant - - Dominant 7th - - Tonic - - -

F# Minor. 5★B 9★B 13★ 16★B 2★B 6★ 9★B 14★B 1★ 4★B 8★B 11★B 9★B 13★ 16★B

Tonic - - - - Sub-dominant - - Dominant 7th - - Tonic - - -

E Major. 3★ 7★B 11★B 14★B 5★B 8★ 12★B 17★B 1★ 5★B 10★ 13★ 7★B 11★B 14★B

Tonic - - - - Sub-dominant - - Dominant 7th - - Tonic - - -

C# Minor. 2★ 8★ 11★B 16★B 5★B 9★B 13★ 16★B 1★ 4★B 7★ 10★ 11★B 8★ 2★

Tonic - - - - Sub-dominant - - Dominant 7th - - Tonic - - -

D Major. 5★B 10★B 13★ 17★B 5★B 10★B 15★B 17★B 5★B 9★ 11★ 15★B 5★B 10★B 13★

Tonic - - - - Sub-dominant - - Dominant 7th - - Tonic - - -

B Minor. 2★B 6★ 9★B 14★B 3★B 7★B 11★ 14★B 2★B 5★ 9★B 14★B 6★ 9★B 14★B

Tonic - - - - Sub-dominant - - Dominant 7th - - Tonic - - -

3★B 6★ 10★B 15★B 3★B 8★B 11★ 15★B 3★ 6★ 13★B 15★ 10★B 15★B 15★B

G Major.

Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -

3★B 7★B 11★ 14★B 4★ 8★B 12★B 16★ 1★ 5★B 10★B 13★ 7★B 11★ 15★B

E Minor.

Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -

2★B 7★B 10★ 14★B 3★ 7★B 12★B 15★ 2★B 6★ 9★B 12★B 2★B 7★B 10★

B Major.

Tonic - - - - Sub-dominant - Dominant 7th - Tonic - -

3★ 6★B 11★B 14★B 4★B 8★ 12★B 16★B 1★B 5★ 10★B 14★ 6★B 11★B 15★

G# Minor.

Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -

1★B 4★B 9★B 13★B 2★B 7★B 10★ 14★B 1★ 4★B 9★B 12★ 4★B 9★B 13★B

F# Major.

Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -

2★B 6★B 10★ 14★B 3★ 6★B 11★B 14★B 1★ 4★B 6★B 13★B 6★B 10★ 14★B

D# Minor.

Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -

3★B 8★B 10★B 15★B 4★ 8★B 13★B 16★ 3★B 6★ 9★ 15★B 3★B 8★B 11★

C Major.

Tonic - - - - Sub-dominant - Dominant 7th - - Tonic - -

A Minor. 4★ 8★B 12★B 16★ 1★ 5★B 9★ 13★ 1★ 1★ 6★ 11★B 4★ 8★B 12★B

Tonic - - - - Sub dominant - - Dominant 7th - - Tonic - -

F Major. 4★ 8★B 13★B 16★ 1★B 6★B 9★ 13★B 1★ 4★ 8★B 14★ 8★B 13★B 16★

Tonic - - - - Sub dominant - - Dominant 7th - - Tonic - -

D Minor. 1★ 5★B 9★ 13★ 2★ 5★B 10★B 14★ 1★ 5★B 9★ 11★ 5★B 9★ 13★

Tonic - - - - Sub dominant - - Dominant 7th - - Tonic - -

GRADUS AD PARNASSUM.

FOR ADVANCED PLAYERS.

Original System of Fingering
by C. H. PARTEE.

C Major. L.H. R.H. X

A Minor.

G Major. 12★ 2d string. 2d stg.

E Minor.

Musical notation for the E Minor scale in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end. Fingerings are indicated by numbers 1-4 above the notes.

D Major.

Musical notation for the D Major scale in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end. Fingerings are indicated by numbers 1-4 above the notes.

B Minor.

Musical notation for the B Minor scale in treble clef, 4/4 time. The scale is written as a single line of music with a repeat sign at the end. Fingerings are indicated by numbers 1-4 above the notes.

A Major.

Musical notation for the A Major scale in treble clef, 4/4 time. It includes a Left Hand (L.H.) part and a Right Hand (R.H.) part. The L.H. part is labeled "Second Position" and "2d Pos.". The R.H. part includes fingerings and "x" marks for natural harmonics. A repeat sign is at the end.

F# Minor.

Musical notation for the F# Minor scale in treble clef, 4/4 time. It includes a "2d Pos." marking and a "Slide." marking. Starred numbers (9*, 12*) indicate specific fret positions. A repeat sign is at the end.

E Major.

Musical notation for the E Major scale in treble clef, 4/4 time. It includes a "12*" marking. A repeat sign is at the end.

C# Minor.

Musical notation for the C# Minor scale in treble clef, 4/4 time. It includes a "4th Pos." and "1*" marking. A repeat sign is at the end.

B Major.

Musical notation for the B Major scale. The key signature has two sharps (F# and C#). The scale is written on a treble clef staff in common time. Fingering numbers (1-4) are placed above the notes. A star with the number 9 is placed above the final note of the scale.

G# Minor.

Musical notation for the G# Minor scale. The key signature has three sharps (F#, C#, G#). The scale is written on a treble clef staff in common time. Fingering numbers (1-4) are placed above the notes. A star with the number 2 is placed above the final note of the scale.

F# Major.

Musical notation for the F# Major scale. The key signature has three sharps (F#, C#, G#). The scale is written on a treble clef staff in common time. Fingering numbers (1-4) are placed above the notes.

Gb Major.

Musical notation for the Gb Major scale. The key signature has two flats (Bb and Eb). The scale is written on a treble clef staff in common time. Fingering numbers (1-4) are placed above the notes.

Eb Minor.

Musical notation for the Eb Minor scale. The key signature has three flats (Bb, Eb, Ab). The scale is written on a treble clef staff in common time. Fingering numbers (1-4) are placed above the notes. Star markings with numbers 4, 6, 11, 15, 11, 6, 4, and 1 are placed above the notes. The text "Shift Pos." is written above the first few notes, and "2d stg." is written below the staff.

Db Major.

Musical notation for the Db Major scale. The key signature has two flats (Bb and Eb). The scale is written on a treble clef staff in common time. Fingering numbers (1-4) are placed above the notes. Star markings with numbers 6, 11, 6, 1, and 4 are placed above the notes. The text "2d 1st stg." is written below the staff.

Bb Minor.

Musical notation for the Bb Minor scale. The key signature has two flats (Bb and Eb). The scale is written on a treble clef staff in common time. Fingering numbers (1-4) are placed above the notes. Star markings with numbers 6 and 10 are placed above the notes.

Note. By this system of fingering it is possible to produce such numbers as the Overture to Wm. Tell, Miserere (du Trovatore), Gypsy Rondo, Poet and Peasant Overture, Hungarian Dance No 5, (Brahms), some of which are equally as difficult as the heavier classical works.

EXERCISE IN SIXTHS.

EXERCISE IN SIXTHS. (Triplets.)

Allegro. $\text{♩} = 72.$

L. H.

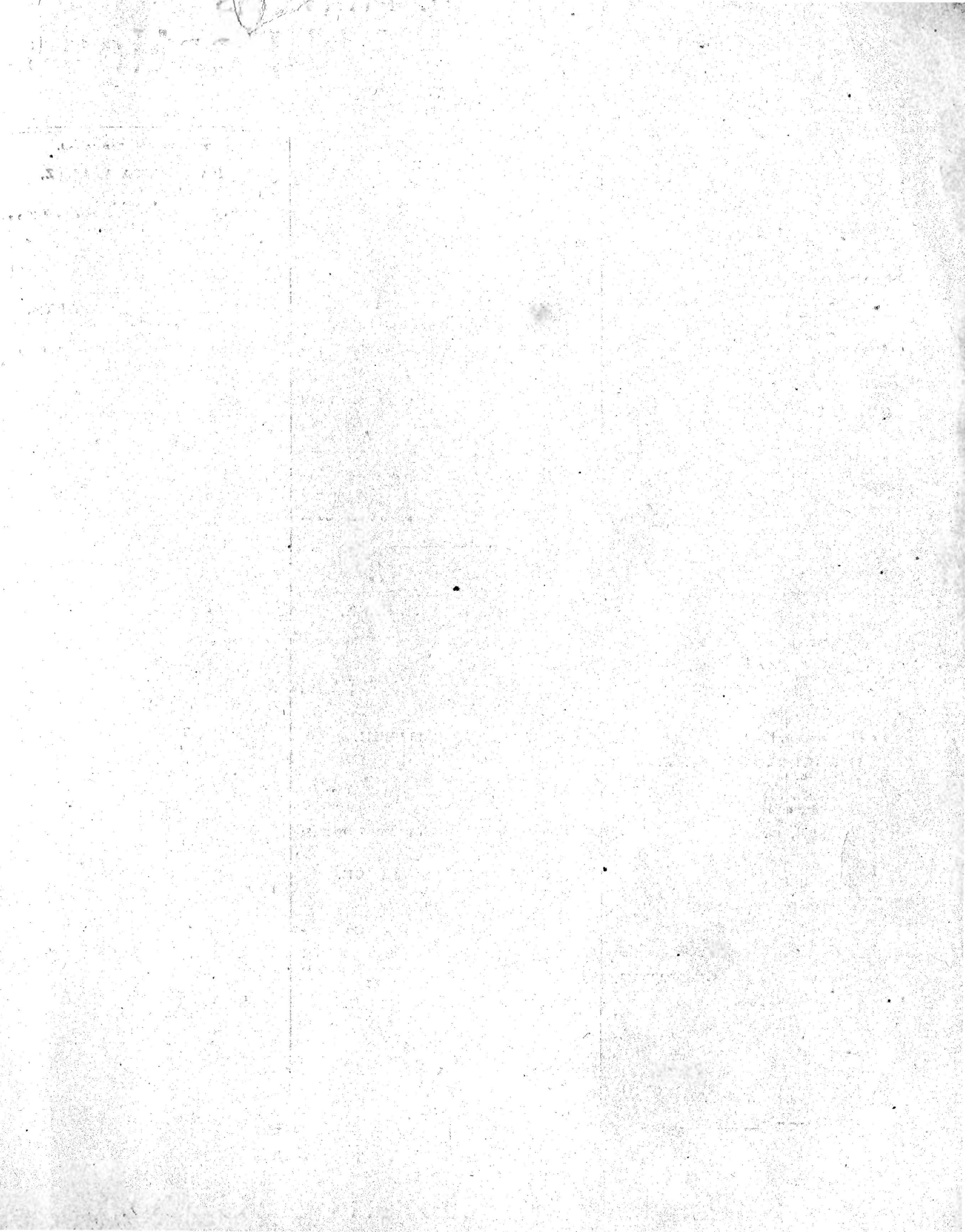
R. H.

By perseverance in the practice of the foregoing exercises for a few weeks the student will have acquired a mastery of the fingerboard not possible otherwise. The right hand fingering is uniform throughout the entire scale. Also observe that the system of fingering is uniform for both hands (ascending and descending) thus giving an advantage not found in any other method.

Barres should not be used except where marked.

CONTENTS.

	PAGE		PAGE
Annie Laurie (Variations),	35	Scale in the Key of A Major,	4
April Showers Schottische,	7	Scale in the Key of A Minor,	15
Away Down South Jig,	19	Scale in the Key of B Major,	13
Bridal Chorus from Lohengrin,	45	Scale in the Key of B Minor,	12
Champion Jig,	30	Scale in the Key of C Major,	15
Characters, Abbreviations, Etc.,	7	Scale in the Key of C# Minor,	10
Chickasaw Jig,	33	Scale in the Key of D Major,	11
Chromatic Scale (Three Octaves),	16	Scale in the Key of D Minor,	15
Columbian Gallopade,	28	Scale in the Key of D# Minor,	14
Diagram of the Banjo Fingerboard,	4	Scale in the Key of E Major,	8
Easy Waltz,	7	Scale in the Key of E Minor,	14
Elementary,	3	Scale in the Key of F Major,	15
Elodie Waltz,	17	Scale in the Key of F# Major,	14
Emeline Schottische,	11	Scale in the Key of F# Minor,	8
Exercise for the Right Hand on the Open Strings,	5	Scale in the Key of G Major,	14
Exercise in Reading the Notes,	3	Scale in the Key of G# Minor,	13
Exercise in Sixths,	51	Sharps and Flats,	4
Fedora Schottische,	21	Simple Chords in A Major,	6
Finger Exercise for Both Hands,	5	Simple Chords in A Minor,	15
Gradus Ad Parnussum (Graded Exercises),	48	Simple Chords in B Major,	13
Grand Valse Brilliante,	31	Simple Chords in B Minor,	12
Happy Peasant,	24	Simple Chords in C Major,	15
Harmonics,	16	Simple Chords in C# Minor,	10
How to Hold the Banjo,	5	Simple Chords in D Major,	11
Huron Polka,	12	Simple Chords in D Minor,	15
Joe Sweeney's Jig,	44	Simple Chords in D# Minor,	14
Latonia Galop,	26	Simple Chords in E Major,	8
Left Hand Fingering,	5	Simple Chords in E Minor,	14
Lesson on "Time,"	6	Simple Chords in F Major,	15
Miserere—Trovatore,	38	Simple Chords in F# Major,	14
Modern Thimble Playing,	44	Simple Chords in F# Minor,	8
Notation of the Open Strings of the Banjo,	6	Simple Chords in G Major,	14
Orange Blossoms (Song and Dance),	41	Simple Chords in G# Minor,	13
Phonograph Polka,	25	Spanish Fandango,	9
Premiere Schottische,	9	Stroke Playing,	44
Princess March,	20	The Barre Positions, Etc.,	8
Principal Chords in Various Positions,	46	The Notes and Their Corresponding Rests,	3
Raise the Dust (A Dance),	10	The Tremolo,	16
Right Hand Fingering,	5	Time,	6
Roome's Jig,	8	Tuning the Banjo,	5
		Value of the Notes, Rests, Etc.,	6



CLARENCE L. PARTEE'S Special Select Publications

FOR
BANJO, MANDOLIN AND GUITAR.

BANJO.

BOCCACCIO MARCH.

C. L. PARTEE.
Grade 4.

One or Two Banjos, 40 Cents.

One of the very best marches ever written. A fine solo or duet. The first correct arrangement for banjo of this piece. Also arranged for club (1st and 2d Banjo, Mandolin and Guitar, 70 cents). Keys E and A Major for Banjo.

CHICKASAW JIG.

C. L. PARTEE.
Grade 4.

One or Two Banjos, 25 Cents.

A splendid minor jig of medium difficulty. A good solo with second banjo part *ad lib.* Very popular, as it is equally good for solo or duet. Keys A Minor, C and F Major.

HOME, SWEET HOME (Varied).

CHAS. H. PARTEE.
Grade 5.

Banjo Solo, 75 Cents.

A beautiful and artistic solo for professional or amateur. Splendid introduction and three fine variations—including the tremolo. The only correct and complete arrangement published for banjo. Key A Major.

HOLIDAY SCHOTTISCHE.

J. E. GREEN.
Grade 2.

One or Two Banjos, 15 Cents.

A neat schottische, introducing triplets and octaves. Quite pretty and easy. Solo or duet. Keys E and A Major.

HAZEL FERN MAZURKA.

F. M. PLANQUE.
Grade 3.

Banjourine and Banjo, 30 Cents; Banjourine, Banjo and Guitar, 45 Cents; Banjo Club (1st and 2d Banjo, Banjourine, Piccolo Banjo and Guitar, 75 Cents.

A really fine mazurka with good harmony and pleasing style. Not difficult. Can be used for solo, duet, trio or full club. Separate parts, 15 cents each. Keys A, E and D Major.

MIGNONETTE WALTZ.

C. L. PARTEE.
Grade 2.

Banjo and Guitar, 25 Cents.

A charming little piece with very pretty melody. Lively and catchy. Makes a good duet for banjo and guitar, and also an excellent teaching piece. Keys A, E and D Major.

PREMIERE SCHOTTISCHE.

C. L. PARTEE.
Grade 1.

One or Two Banjos, 10 Cents.

A simple and pretty schottische. A good duet for pupil and teacher. Can be used for beginners and is one of the best teaching pieces published. Keys A and E Major.

QUAKER CITY PARADE MARCH.

WM. C. STAHL.
Grade 4.

Banjourine and Banjo, 30 Cents; Banjourine, Banjo and Guitar, 45 Cents; Banjo Club (1st and 2d Banjo, Banjourine, Piccolo Banjo and Guitar), 75 Cents.

A new and original $\frac{2}{4}$ march composed especially for banjo. Catchy in style and not too difficult. A clever piece for clubs, or can be used with good effect as a solo, duet or trio. Separate parts, 15 cents each. Keys E and A Major.

BANJO—Continued.

RIPPLING RILL MAZURKA.

H. C. TRUSSELL.
Grade 3.

Two Banjos, 30 Cents; Two Banjos and Guitar, 40 Cents.

Very effective trio for two banjos and guitar, or can be used by clubs. Introduction and three parts. Highly original and very popular. Keys D and A Major.

SILVER PEDESTAL CLOG.

H. C. TRUSSELL.
Grade 3.

Two Banjos, 25 Cents; Two Banjos and Guitar, 35 Cents.

The best clog published for years, and in great demand for that reason. Can be used as solo, duet or trio. Keys E Major, C-sharp Minor and A Major.

STUDENT'S POLKA.

C. L. PARTEE.
Grade 2.

One or Two Banjos, 10 Cents.

A piece written especially for teachers use and good for the purpose. Can be used as a solo by beginners or a duet for pupil and teacher. Keys D and G Major.

MANDOLIN.

BELLA BOCCA POLKA.

C. L. PARTEE.
Grade 2.

One or Two Mandolins and Guitar, 35 Cents.

A great favorite. Waldteufel's well-known polka arranged for one or two mandolins and guitar. A fine teaching piece, and also effective for mandolin clubs. Keys G, D and C Major.

BOCCACCIO MARCH.

C. L. PARTEE.
Grade 4.

Mandolin and Guitar, 30 Cents.

Same piece and description as Boccaccio March for two banjos. Every mandolin player should have a copy. Also arranged for club (1st and 2d banjo, mandolin and guitar), 70 cents. Keys G and C Major for mandolin.

CARNIVAL DE VENICE.

C. L. PARTEE.
Grade 4.

Mandolin and Guitar, 40 Cents.

A genuine novelty mandolin solo with guitar accompaniment. Introduction, theme and four fine variations. The first solo with variations issued for mandolin. In great demand. Key G Major.

HOME, SWEET HOME.

W. T. BEST.
Grade 5.

Mandolin and Guitar, 50 Cents.

Another novelty of the same class. Mandolin solo with guitar accompaniment. Theme and four beautiful variations. A fine solo for concert work. Key G Major.

MANDOLIN—Continued.

LA BONITA WALTZ.

C. L. PARTEE.
Grade 4.

Mandolin and Guitar, 40 Cents; Two Mandolins and Guitar, 60 Cents.

An elegant waltz with fine, smooth, flowing melody and beautiful chords for the guitar. Arranged to give good effect as solo, duet or trio. Keys F and B-flat Major.

LA SERENATA WALTZ.

A. F. BRODIE.
Grade 5.

One or Two Mandolins and Guitar, 60 Cents.

A great hit. All the clubs are playing it. An arrangement of the latest success as played by Gilmore's Band. The most popular waltz of the day. For one or two mandolins and guitar, or mandolin club. Keys D and G Major.

ROMANZA.

C. L. PARTEE.
Grade 3.

Mandolin and Guitar, 30 Cents; Two Mandolins and Guitar, 40 Cents; Three Mandolins and Guitar, 50 Cents.

Romanza "Call Me Thine Own" from L'Eclair. A well-known classical selection, sure to be popular for mandolin. The best effect of this piece is obtained when played as a quartette, but can also be used as a duet or trio. Key C Major.

SOUVENIR MARCH.

J. E. AGNEW.
Grade 3.

Mandolin and Guitar, 30 Cents; Two Mandolins and Guitar, 40 Cents; Two Mandolins, Guitar and Piano, 60 Cents.

An original $\frac{2}{4}$ march. Not difficult. Written in the popular and catchy style. Used as duet, trio or quartette. Keys F and B-flat Major.

TRAUMEREI.

C. L. PARTEE.
Grade 2.

One or Two Mandolins and Guitar, 30 Cents.

The best arrangement for mandolin of Schuman's world-renowned reverie. This is a perfect gem. Suitable for duet, trio or for clubs. Key F Major.

GUITAR.

PLEASURES OF SPRING GAVOTTE

H. C. TRUSSELL.
Grade 3.

One or Two Guitars, 30 Cents.

A clever and original gavotte by the same composer as "Charming May Waltz." Very popular. Solo or duet. Keys C, G and F Major.

CHARMING MAY WALTZ.

H. C. TRUSSELL.
Grade 2.

One or Two Guitars, 30 Cents.

An easy and pretty waltz. A fine teaching piece and one of the best of its class. Has already a large sale. Solo or duet. Keys C Major and A Minor.

SEND FOR
OUR COMPLETE CATALOGUE.

THE ABOVE PIECES
FOR SALE AT ALL MUSIC STORES.

PUBLISHED BY

C. L. PARTEE MUSIC CO.,

NEW YORK.