

# THE BANJO



## Companion

Book 1. Vocal.

Book 2. Inst'l.

BOSTON - CHICAGO  
**WHITE, SMITH & Co.**

*Phil<sup>e</sup> W. H. Boner & Co.*  
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# THE BANJO COMPANION.

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**WHITE, SMITH & COMPANY.**

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5 and 6 Washington Street.

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516 Washington Street.

# MARCH.

(From the Opera of "Billee Taylor.")

SOLOMON.

**BANJO.** *5 Pos.* *ff*

*5 Pos.*

# OH, TELL US MERRY BIRDS.

## BANJO DUETT.

NOTE: Play the Tremolo with the 1<sup>st</sup> finger of the Right hand.

C. A. WHITE.

1<sup>st</sup> BANJO. 

2<sup>d</sup> BANJO. 













*ad lib.*



*a tempo.*





# NORWEGIAN WEDDING MARCH.

AUGUST SODERMAN.

**BANJO.**

The musical score is written for a Banjo in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with the instrument name 'BANJO.' and the key signature. The music features a mix of chords and single notes, with some staves containing sixteenth-note patterns. Dynamic markings include *fff* (fortissimo) and *cresc.* (crescendo). The piece concludes with a 'Fine.' marking and a 'D.C.' (Da Capo) instruction at the end of the final staff.



# LITTLE GUSSIE WALTZ.

JOHN M. HIMELMAN.

Waltz tempo.

BANJO.

7 Pos. *cresc.*

*p*

7 Pos.

*p*

2 Pos. 7 Pos.

10 20

7 Pos. *cresc.* *p*

*cresc.*

*p* *f*

5 Pos. *p*

10 20 *p*

*p*

2 4

Fine.

# MY QUEEN.

(Or, Love is the Joy of Springtime.)

WALTZ.

C. A. WHITE.

**BANJO.**

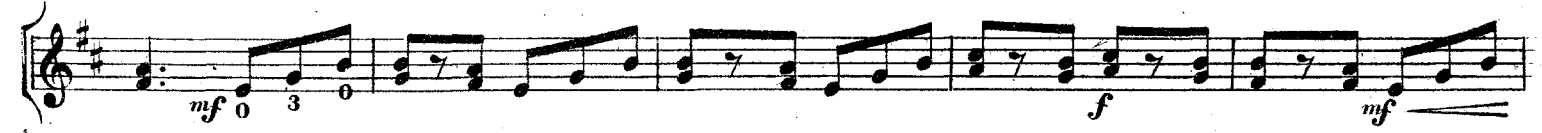
# MANDOLINA.

(Mexican Serenade.)

OTTO LANGEY.

*Allegretto grazioso.*

**BANJO.**



D.C. al Fine.

# FALKA WALTZ.

CARL RICHE.

Moderato.

(Tune Bass to B.)

Waltz tempo.

BANJO

*con espressione.*

The musical score is written for a single melodic line on a banjo. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato.' and 'Waltz tempo.' The instruction 'con espressione.' is placed above the first staff. The notation includes various rhythmic values, accidentals, and fingerings (0, 1, 2, 3). The piece ends with a double bar line and the word 'FINE.' written below the staff. At the bottom center of the page, the number '5492 + 70' is printed.

FINE.

# RIDING ON A LOAD OF HAY.

(TRANSCRIPTION.)

Tempo di Polka.

C. D. BLAKE.

**BANJO.**

2 Pos.

1 4 4 3 1 0

Detailed description: This block contains the musical notation for the piece 'Riding on a Load of Hay'. It consists of five staves of music. The first staff is labeled 'BANJO.' and begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a rhythmic, polka-like style. The second staff contains a measure with a '2 Pos.' marking above it, followed by a sequence of notes with fingerings: 1, 4, 4, 3, 1, 0. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

# WRECKER'S DAUGHTER.

(QUICKSTEP.)

**BANJO.**

*f* *p* *f*

7 Pos. 4

1 1 1 4

7Pos. 5P 4P 7P

7 Pos.

Fine.

10 Pos.

4 4 3 1

*p*

D.C.

Detailed description: This block contains the musical notation for the piece 'Wrecker's Daughter'. It consists of six staves of music. The first staff is labeled 'BANJO.' and begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a rhythmic, quickstep style. The first staff includes dynamic markings *f* and *p*. The second staff contains a measure with a '7 Pos.' marking above it, followed by a sequence of notes with fingerings: 1, 1, 1, 4. The third staff contains a measure with a '7Pos. 5P 4P 7P' marking above it, followed by a sequence of notes with fingerings: 2, 2, 2, 2, 2, 2. The fourth staff contains a measure with a '7 Pos.' marking above it, followed by a sequence of notes with fingerings: 1, 1, 1, 4. The fifth staff contains a measure with a '10 Pos.' marking above it, followed by a sequence of notes with fingerings: 4, 4, 3, 1. The sixth staff ends with the marking 'D.C.' (Da Capo).

# TOUT A LA JOIE.

(FULL OF JOY GALOP.)

PHILIPPE FAHRBACH.

**BANJO.** 








**TRIO.** 





# WHEN THE LEAVES BEGIN TO TURN.

(For 2 Banjos.)

C. A. WHITE.

Tempo di Valse.

WALTZ.

1st BANJO. *mf*

2d BANJO. *p*

*poco rit. a tempo.*

2 Pos.

Fine. *scherzando.*

7 Pos. ....

*tr*

*ff*

D. S. al Fine.

3 Pos.

This system contains two staves of music. The upper staff features a melodic line with various note values and rests. The lower staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#). The instruction "3 Pos." is written in the right margin.

5 Pos.

This system continues the musical piece with two staves. The upper staff shows a melodic progression, and the lower staff shows the corresponding accompaniment. The key signature remains two sharps. The instruction "5 Pos." is written above the upper staff.

5 Pos.

This system consists of two staves of music. The upper staff has a melodic line with some notes beamed together. The lower staff has a rhythmic accompaniment. The key signature is two sharps. The instruction "5 Pos." is written above the upper staff.

This system contains two staves of music. The upper staff features a melodic line with a large slur over several notes. The lower staff has a harmonic accompaniment. The key signature is two sharps.

This system contains two staves of music. The upper staff has a melodic line with many eighth notes. The lower staff has a harmonic accompaniment. The key signature is two sharps.

tr

D.S. al Fine.

This system contains two staves of music. The upper staff has a melodic line ending with a trill (tr) and a fermata. The lower staff has a harmonic accompaniment. The key signature is two sharps. The instruction "D.S. al Fine." is written in the right margin.



# DEVIL'S MARCH.

(BANJO TRIO.)

SUPPE.

(1st. Banjo use Thimble.) 6 Pos.

1st. BANJO. *ff*

2d. BANJO. *ff*

3d. BANJO. *ff*



First system of musical notation, consisting of three staves. The top staff contains a melodic line with various rhythmic values and accidentals. The middle and bottom staves provide harmonic accompaniment with chords and single notes.

Second system of musical notation, consisting of three staves. It features several measures with repeat signs and first/second endings. Above the first ending, the number "10" is written. Above the second ending, the number "20" is written. The text "5 Pos." appears above the first ending and below the second ending. The dynamic marking "ff" is present. Further right, "7 Pos." is written above the staff, and "3 Pos." is written below the staff. A dotted line labeled "5 Pos." spans across the bottom staff.

Third system of musical notation, consisting of three staves. It continues the melodic and harmonic material from the previous systems.

Fourth system of musical notation, consisting of three staves. It includes first and second endings. Above the first ending, the number "10" is written. Above the second ending, the number "20" is written. The text "D.C. al Fine." is written in the right margin of the system, appearing twice, once for each ending.



# MAY BELLS RINGING.

HEINRICH SIEWERT, Op. 67.

**BANJO.** 6 Pos. 1 2

5 Bar. 6 Bar.

5 Pos.

5 Pos.

4 3 4 4 4 4 *p espress.*

*cresc.* *f* *mf*

*p espress.*

*cresc.* *f* *mf*

*p espress.*

6 Pos. 1 2

5 Bar. 6 Pos.

*Goldberg*

# BRIC-A-BRAC POLKA.

CHARLES COOTE, Jr.

**BANJO.**

*D.C. al Fine.*

# MONEY MUSK.

**BANJO.**

# DERRY CLOG DANCE.

THOS. J. ARMSTRONG.

BANJO.

6 Pos. 5 Pos. 0

12 Pos. 3 1 2 1 3 0

10 20

2 3 0 1 0

10 20

12 Pos. 3 1 2 1 3 0

To Miss Carrie Abbot, Andover, Mass.

# CARRIE WALTZ.

THOS. J. ARMSTRONG.

Moderato.

BANJO.

5 Pos. *mf* 5 Pos. *cresc.* *dim.* *mf* 5 Pos. *f*

10 20 *mf* 5 Pos. *ff* TRIO.

5 Pos. 6 Pos. 5 Pos. 5 Pos. *mf* 5 Pos. *cresc.* *dim.* *mf* 5 Pos.



# NYPHYS' DANCE.

Tempo de Schottische.

Composed by THOS. J. ARMSTRONG.

BANJO.

*mf*

6 Pos... 10 20

7 Pos... 7 Pos... 7 Pos...

7 Pos... 5 Pos... 6 Pos... *ff*

*cres - - cen - - do.*

*mf*

*f*

9 Pos... 2 4 7 5 3

*f* 9 Pos... 2 4 7 5 3

*f*

D. C. to  $\oplus$  then CODA.

CODA.

*Fine.*

# BELLA OR LA TONKINOISE.

MARCH.

(BANJO DUETT.)

LEOPOLD DE WENZEL.

1st BANJO. *ff* *mf*

2d BANJO. 4 0 2 4

7 Pos.

*f*

5 Pos.

**TRIO.**

*al coda* ⊕

*dolce*

*f p*

3

10 Pos.

*f p*

*f p*

*f p*

5 Pos. ....

*f p*

1

*D.C. al ⊕ then to Coda.*

⊕ **CODA.**

*f*

*ff*

*ff*

# RAG BABY JIG.

THOS. J. ARMSTRONG.

**BANJO.** *Allegro.*  $\text{♩}$   
(A minor)

The score for 'Rag Baby Jig' is written for Banjo in A minor, 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a common time signature, and the tempo marking 'Allegro.' followed by a repeat sign. The key signature has one flat (B-flat). The first two staves contain the main melody with various rhythmic patterns. The third staff continues the melody. The fourth staff features a section with '3 Pos.' and '5 Pos.' markings above it. The fifth staff has '3 Pos.' and '5 Pos.' markings above it. The sixth staff concludes with '7 Pos.', '5 Pos.', and '3 Pos.' markings above it, ending with a double bar line and a repeat sign. The word 'Fine.' is written below the second staff, and 'D.S. al Fine.' is written below the sixth staff.

Fine.

D.S. al Fine.

# LIFE IS FLEETING.

(Or "The Silver Rhine.")

HUTCHISON.

**BANJO.** *Allegro moderato.*

The score for 'Life is Fleeting' is written for Banjo in D major, 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a common time signature, and the tempo marking 'Allegro moderato.' The key signature has two sharps (F# and C#). The first two staves contain the main melody with various rhythmic patterns. The third staff continues the melody. The fourth staff features a section with 'Waltz tempo.' above it. The fifth staff has 'f' (forte) below it. The sixth staff concludes with a double bar line and a repeat sign. The word 'cresc.' is written below the second staff, and 'ritard.' is written below the fourth staff.

*cresc.*

*ritard.*

*Waltz tempo.*

*f*

# GAVOTTE DU PACHA.

(From "Trip to Africa.")

F. de SUPPE.

**BANJO.**

7 Pos. *p*

7 Pos. *f*

10 7 Pos. 20 7 Pos. *p*

5\* (A minor)

6 bar.....

10 20 *f* 8 Pos. 6 Pos.

10 Pos. 10 20 *p*

*rit.* FINE.

# MARCH DES TROUBADOURS.

H. ROUBIER. Op. 32.

**BANJO.**

*cresc.*

10 20

*f f mf*

10 20

*cresc.* **Fine.**

**TRIO.**

5 Pos.

10 20

*ff*

10 20

**D.C. al Fine.**

# NEW FLOWER SONG.

(BANJO DUETT.)

GUSTAV. LANGE. Op. 291.

**Andantino.**

5 Pos.

*dolce.*

**1st BANJO**

**2d BANJO**

*poco rit.* *a tempo.*

10 Pos. 6 Pos. 5 Pos. 6 Pos. 5 Pos.

*pizz.* **Fine.**

5 Pos.

*molto cresc.* *rit.* *a tempo.*

D. C. al Fine.

# THE OLD OAKEN BUCKET.

**BANJO.** *Moderato.*

12 Pos. 10\* 8\* 12\*

*a little slower.*

*rall.*







# PLEYELS HYMN.

(VARIATIONS.)

Andante espress.

Musical score for Pleyels Hymn, Variations. It consists of five staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is characterized by a steady, rhythmic accompaniment with a melodic line that features various ornaments and phrasing. The tempo is marked 'Andante espress.'.

# BANJO MARCH.

(For 2 Banjos.)

Musical score for Banjo March, for two banjos. It consists of four systems of two staves each, labeled '1st BANJO' and '2d BANJO'. The music is in G major (one sharp) and common time (C). The first system includes a key signature change to G major and a common time signature. The score features various fret positions: '3 Pos.', '6 Pos.', and '7 Pos.'. It includes rhythmic patterns, triplets, and dynamic markings such as 'f' (forte). The piece concludes with a double bar line and repeat signs.

19

20

Fine.

TRIO.

5 Pos.

5 Pos.

ff

D.C. to Fine.

# ILLUSIONI GRAND VALSE.

G. C. CAPITANI.

**BANJO.** (Tune Bass to B.)

5\*

*cresc.* *mf* *dim.*

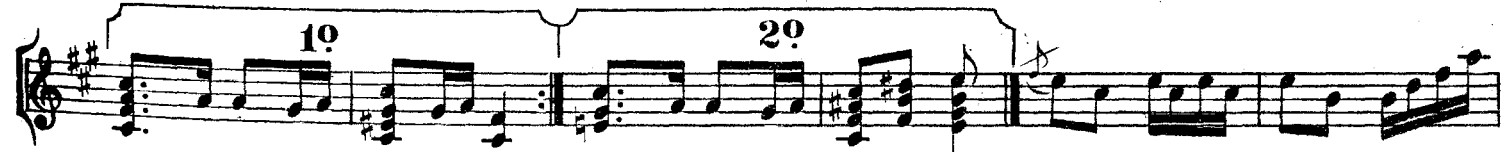
2 Pos. *mf* *cresc.* *dim.* *p*

7 Pos. *Fine.*

# TRIP TO AFRICA POLKA.

E. von SUPPÉ.

**BANJO.** (Tune Bass to B.)



# PIZZICATO POLKA.

Allegro.

JOHANN STRAUSS.

**BANJO.**

Musical notation for the first staff of the Banjo part, starting with a forte (*f*) dynamic marking. The key signature is two sharps (F# and C#) and the time signature is 2/4.

Musical notation for the second staff of the Banjo part.

Musical notation for the third staff of the Banjo part.

Musical notation for the fourth staff of the Banjo part.

Musical notation for the fifth staff of the Banjo part, ending with the instruction "Last time to Coda." and a Coda symbol.

**TRIO.**

Musical notation for the first staff of the Trio part.

Musical notation for the second staff of the Trio part.

Musical notation for the third staff of the Trio part, including "5 Pos." and "10 Pos." markings and a fortissimo (*ff*) dynamic marking.

Musical notation for the fourth staff of the Trio part, including "3 Pos.", "19", and "20" markings and a *D.C.* marking.

**CODA.**

Musical notation for the first staff of the Coda part.

Musical notation for the second staff of the Coda part.

# TITANIA.

## WÄLZER.

F. von SUPPÉ.

**BANJO.**

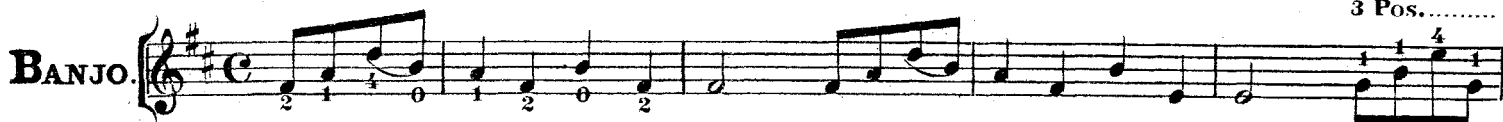
5 Pos.

1º 2º

# LE CHARME GAVOTTE.

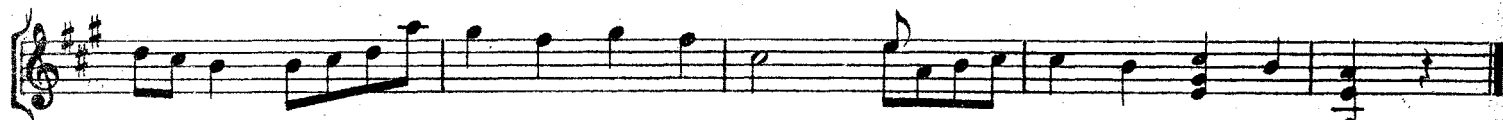
L' THEME.

3 Pos.....

**BANJO.** 







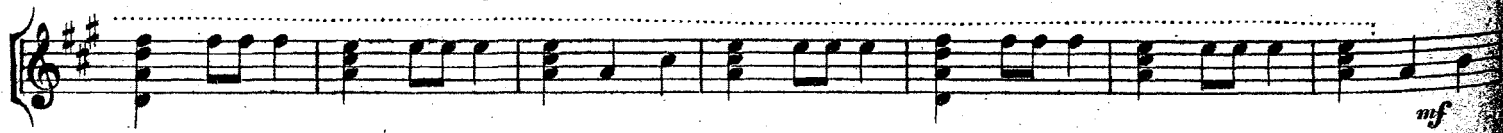
D.C. al Fine.

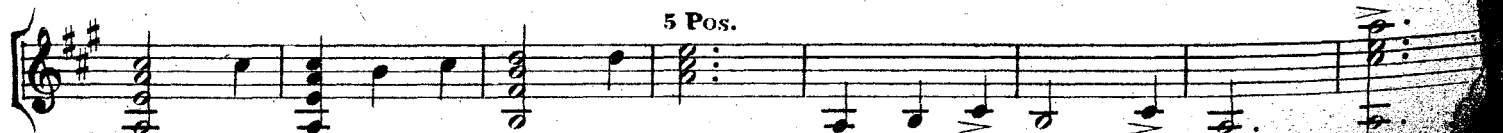
# HUMOROUS WALTZ.

(WON'T GO HOME 'TILL MORNING.)

**BANJO.** 









# SWEDISH WEDDING MARCH.

(PEASANT DANCE.)

A. SODERMAN.

Quick and light.

BANJO.

D. C. to Fine.

# WHY DOES THIS DAY.

Song of the Minstrel, from "Nanon."

RICHARD GENEÉ.

BANJO.

# OHE MAMMA.

DREAM OF LOVE.  
(Serenade.)

F. P. TOSTI.

**BANJO.**

The musical score for the Banjo part of 'Ohe Mamma' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a dynamic marking of *p* (piano). The notation includes various chords and melodic lines, with some notes marked with a '1' or '2' below them, possibly indicating fingerings. The piece concludes with a trill (tr) over a final chord.

# SECRET LOVE GAVOTTE.

Tune small banjo an octave higher than large banjo.

**SMALL BANJO.**

**LARGE BANJO.**

The musical score for 'Secret Love Gavotte' is presented for two different banjo sizes. The top staff is for the 'SMALL BANJO' and the bottom staff is for the 'LARGE BANJO'. Both are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score consists of several measures of music, featuring a mix of chords and melodic lines. The piece ends with a trill (tr) over a final chord.

# CARLOTTA WALZER.

(From "Gasparone.")

C. MILLOCKER.

**BANJO.**

5 Pos. 7 Pos.

6 Pos. 7 Pos. 10 20 6 Pos.

5 Pos. 10 20

10 20 5 Pos. 10 20

10 20 5 Pos. 10 20

*Fine.*

# AMERICA.

Andante Religioso.

BANJO.

Musical score for 'AMERICA' on Banjo. The piece is in G major (one sharp) and 3/4 time. It consists of eight staves of music. The tempo is 'Andante Religioso'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'ff'.

# UTOPIAN MAZURKA.

(For 2 Banjos.)

THOS. J. ARMSTRONG

Andante.

1st BANJO.

2d BANJO.

Musical score for 'UTOPIAN MAZURKA' for two banjos. The piece is in G major (one sharp) and 3/4 time. It is marked 'Andante'. The score shows the first and second parts. Specific fret positions are indicated: '6 Pos.' and '12 Pos.'. Dynamic markings include 'mf'.

6 Pos.

7 Pos. 2 Pos.

6 Pos.

*mf*

6 Pos. 5 Pos.

*mf* Fine.

5 Pos.

1. 2.

D.C. al Fine.

# GOD IN MERCY HEAR OUR PRAYER.

(For 4 Banjos.)

C. A. WHITE.

Andante.

1st BANJO.

2d BANJO.

3d BANJO.

4th BANJO.

Andante.

6 Pos.      2 Pos.

5Pos.

5P.

8 Pos.

*p* *ad lib.*

*p* *ad lib.*

*p* *ad lib.*

*f*

*f*

*f*

*f*

Fine.

Fine.

Fine.

eres - - - cen - - - do. *ff*

eres - - - cen - - - do. *ff*

eres - - - cen - - - do. *ff*

eres - - - cen - - - do. *ff*

5 Pos.

D.C. to Fine.

# THE WOLF IS ON THE HILL.

BANJO MARCH.

C. A. WHITE.

**BANJO**

Fine.

5 Pos.

1. 2.

6 Pos.

D. C. to Fine

# TWILIGHT BELLS.

SERENADE.  
(For 2 Banjos.)

C. A. WHITE.

Tune Bass to B.

1<sup>st</sup> BANJO.

2<sup>d</sup> BANJO.

*p*

*cres*

HAR. 12 Fret.

HAR. 12 Fret.



cen - do rit. p mf p mf

1 p mf p mf 2 Pos.

2 Pos. cresc. p

mf DS.to then CODA.

CODA. HAR. 12 Fret. p 12 Fret. HAR. HAR. 12 Fret. tremolo... tr... tr... rit. e dim. lento f

# CHINESE SERENADE.

H. FLIEGE.

*Allegretto moderato.*

**BANJO.**

*p*

5 Pos.

*f*

*f*

*p*

*mf*

5 Pos.

10 Pos.

*marcato.*

3 Pos.

# FORSAKEN AM I.

BANJO QUARTETTE.

THOS. KOSCHAT.

1<sup>st</sup> BANJO. *mf*

2<sup>d</sup> BANJO. *mf*

3<sup>d</sup> BANJO. *mf*

4<sup>th</sup> BANJO. *mf*

# ST. PATRICK'S DAY.

**BANJO.** *Allegro.*

# THE BLUE BELLS OF SCOTLAND.

*INTRODUCTION.*

*(WITH VARIATIONS.)*

**BANJO.** *Allegro*

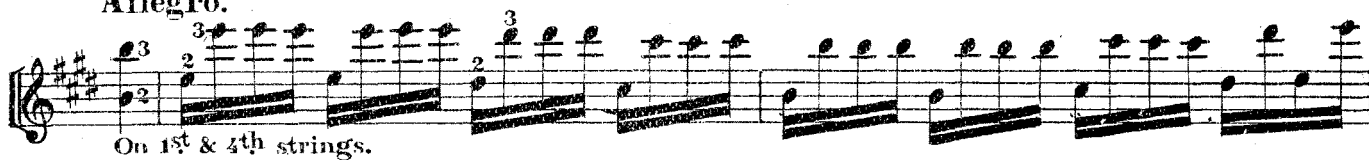
Tune Bass to B.

**VAR. I.**



**Allegro.**

**VAR. II.**



# RUSTIC REEL.

**BANJO.** 

D.S.al 

# OLD HUNDRED.

(VARIATIONS.)

**BANJO.** *Moderato.*  
*With expression.* 

**VAR. I.** 

**VAR. II.**

### FUNNY MIKE'S REEL.

THOS. J. ARMSTRONG.

*A minor.*

**BANJO.**

*Very quick.*

# FORGET ME NOT.

GAVOTTE.

THEODOR GIESE. Op. 270.

Moderato.

BANJO.

Tune Bass to B. -2

7 Pos. 5 Pos.

7 Pos. 5 Pos. *dim.* *crèsc.*

10 20 5 Pos. 12 Pos.

Fine.

10 5 Pos. 3 20

D.C. al Fine.

# UNCLE JOSH WHITCOMB'S REELS.

(As danced by Deenan Thompson in "Joshua Whitcomb.")

No 1. 5 Pos. ....

5 Pos. 10 20

No 2.

10 20



# ALWAYS GALLANT.

PHILIPP FAHRBACH, Jun. Op. 156.

**BANJO.**

5 Pos.

10

20

*p*

10 Pos.

*p*

*p*

10 Pos.

*p*

4 2 4 0

**Fine.**

**TRIO.**

2 4 2

3 3

*cres - cen - do.*

*f*

10

20

1 2 3 2

5 Pos.

10

20

**D.C. al Fine.**

# STAR SPANGLED BANNER.

**BANJO.**

slide. *ff*  
slide.

# AFTER DINNER QUADRILLE.

C. A. WHITE.

**No. 1.**

*Fine.*  
D.C.  $\times$   
10  
D.C.  $\times$

**No 2.** *f* **7 Pos.**

*Fine.* **7 Pos.**

**D.C.**

**No 3.** *f* **2 Pos.....**

**5 Pos.** **8 Pos.** *Fine.*

**7 Pos.** **10 Pos.** **D.C.**

**No 4.** *f*

*f* 0 0 4 0

# SOLDIER'S FAREWELL.

BANJO QUARTETTE.

JOHANNA KINKLE.

Andante.

1<sup>st</sup> BANJO. *p* *p* *cresc.* *poco rit.*

2<sup>d</sup> BANJO. *p* *p* *cresc.* *poco rit.*

3<sup>d</sup> BANJO. *p* *p* *cresc.* *poco rit.*

4<sup>th</sup> BANJO. *p* *p* *cresc.* *poco rit.*

*cresc. e poco accel.* *f* *p* *tremolo.* *Tempo tranquillo e molto espress.*

*cresc. e poco accel.* *f* *7 Pos.* *p* *tremolo.* *Tempo tranquillo e molto espress.*

*cresc. e poco accel.* *f* *p* *Tempo tranquillo e molto espress.*

*cresc. e poco accel.* *f* *p* *Tempo tranquillo e molto espress.*

*tr.* *f* *fz* *p*

*tr.* *f* *fz* *p*

*tr.* *f* *fz* *p*

*f* *fz* *p*

# WHEN 'TIS MOONLIGHT.

WALTZ.

C. A. WHITE.

**BANJO.** 
 The musical score for Banjo is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets and trills marked throughout. The score includes dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a repeat sign.
   
 The score includes several performance instructions:
 

- 5 Pos.....**: A dotted line indicating a change in position for the fifth fret.
- 6 Pos.....**: A dotted line indicating a change in position for the sixth fret.
- 5-Pos.**: A specific instruction for a fifth position change.
- 6 Pos.**: A specific instruction for a sixth position change.
- Fine.**: A marking indicating the end of a section.
- f**: A dynamic marking for forte.
- p**: A dynamic marking for piano.
- tr**: A trill marking.
- 3**: A triplet marking.
- 0**: A fret number indicating the open string.

# HAPPY GO LUCKY SCHOTTISCHE.

EMILE DE COEN.

**BANJO.**

*Maestoso.*

*Fine.* *ff* *p*

*Scherzando.*

5 Pos. 4 Pos. 6 Pos. 5 Pos. 4 Pos. 6 Pos.

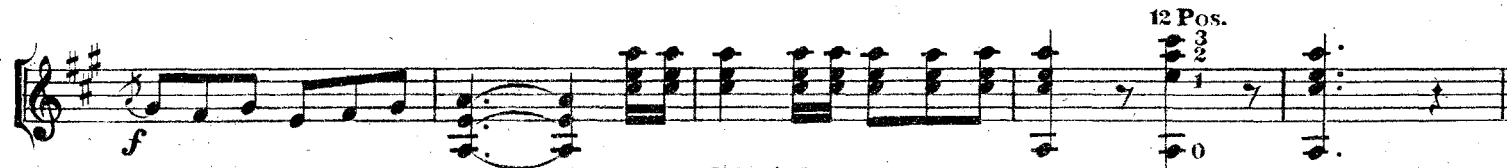
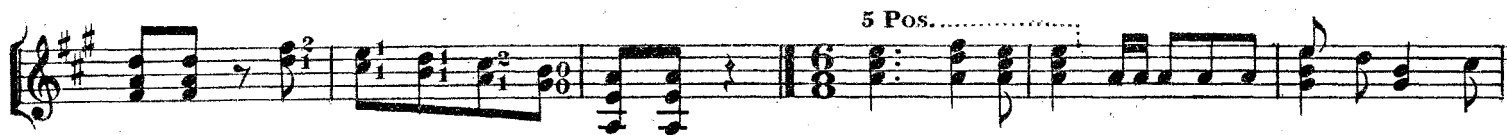
*ff*

D.S. to Fine

# WOOD UP QUICKSTEP.

JOHN HOLLOWAY.

**BANJO.** 



# SANFORD POLKA.

H. W. TUCKER.

**BANJO.**

Fine.

7 Pos.

D.C. al Fine.

# I'VE GWINE BACK TO DIXIE.

BANJO DUETT.

C. A. WHITE.

*Allegretto. (not too fast.)*

1<sup>st</sup> BANJO.

2<sup>d</sup> BANJO.

ad lib.



ON THE ROAD TO DIXIE.

# THE YORK, A NEW DANCE.

(One Heart, one Soul.)

BANJO DUETT.

STRAUSS.

**1<sup>st</sup> BANJO.** *Polka Mazurka.* *f*

D.C. to  $\oplus$  then to CODA.

CODA.

### MARCHE DES TAMBOURS.

Grandioso.

**BANJO.**

**TRIO.**

D.C. to Fine.

# LILLIE PAD WALTZ.

GEORGE THORNE.

**BANJO.**

**TRIO.**

# OH SHE IS.

OR, "LITTLE NELLIE MAY."

DAN LEWIS.

**1<sup>st</sup> BANJO.**

**2<sup>d</sup> BANJO.**

5 Pos.....

10 Pos. 4

*ff*

7 Pos.....

# U AND I WALTZ.

BANJO QUARTETTE.

GEO. THORNE.

## INTRO.

## WALTZ.

1<sup>st</sup> BANJO.

2<sup>d</sup> BANJO.

3<sup>d</sup> BANJO.

4<sup>th</sup> BANJO.

The first system of music contains the Intro and the beginning of the Waltz. It features four staves for the Banjos. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Intro is marked with a forte 'f' dynamic. The first staff (1st Banjo) has a melodic line with some grace notes. The second and third staves (2nd and 3rd Banjos) play a similar melodic line. The fourth staff (4th Banjo) plays a bass line with some chords. Below the fourth staff, there are fret numbers: 0, 1, 0, 2, 0, 4, 2.

The second system of music continues the Banjo Quartet. It features four staves. The first staff has a melodic line with some grace notes. The second staff has a similar melodic line. The third staff has a bass line with some chords. The fourth staff has a bass line with some chords.

The third system of music continues the Banjo Quartet. It features four staves. The first staff has a melodic line with some grace notes. The second staff has a similar melodic line. The third staff has a bass line with some chords. The fourth staff has a bass line with some chords.

8 Pos.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a melodic line with a fermata over the first two measures, followed by eighth notes. The second staff is a treble clef with a key signature of three sharps, containing a melodic line with eighth notes and some rests. The third staff is a treble clef with a key signature of three sharps, containing a melodic line with eighth notes. The fourth staff is a bass clef with a key signature of three sharps, containing a bass line with eighth notes. There are various musical notations such as slurs, accents, and dynamic markings throughout the system.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth notes and some rests. The second staff is a treble clef with a key signature of three sharps, containing a melodic line with eighth notes and some rests. The third staff is a treble clef with a key signature of three sharps, containing a melodic line with eighth notes. The fourth staff is a bass clef with a key signature of three sharps, containing a bass line with eighth notes. There are various musical notations such as slurs, accents, and dynamic markings throughout the system.

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth notes and some rests. The second staff is a treble clef with a key signature of three sharps, containing a melodic line with eighth notes and some rests. The third staff is a treble clef with a key signature of three sharps, containing a melodic line with eighth notes. The fourth staff is a bass clef with a key signature of three sharps, containing a bass line with eighth notes. There are various musical notations such as slurs, accents, and dynamic markings throughout the system.

# O RESTLESS SEA.

BANJO TRIO.

C. A. WHITE.

Andante.

1<sup>st</sup> BANJO.

2<sup>d</sup> BANJO.

3<sup>d</sup> BANJO.



First system of musical notation, consisting of three staves. The key signature is two sharps (F# and C#). The first staff begins with a *rit.* marking. The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, consisting of three staves. It begins with a *7 Pos.* marking. The notation continues with intricate rhythmic figures and rests across all three staves.

Third system of musical notation, consisting of three staves. It features a *Piu allegro.* marking. The music is characterized by dense, rhythmic textures with frequent beaming.

Fourth system of musical notation, consisting of three staves. This system continues the complex rhythmic and melodic development of the piece.

First system of musical notation, consisting of three staves. The top staff features a melodic line with a long note and a slur. The middle and bottom staves provide harmonic accompaniment with chords and rhythmic patterns.

Second system of musical notation, consisting of three staves. The middle staff contains the instruction *agitato.* in two locations. The music continues with similar melodic and harmonic elements.

Third system of musical notation, consisting of three staves. The middle staff contains the instruction *ff molto accel.* in two locations, followed by *rit.* in two locations. The bottom staff features a dense, rapid melodic passage.

Fourth system of musical notation, consisting of three staves. The middle staff contains the instruction *ad lib.* in two locations. The music concludes with sustained chords and melodic fragments.

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