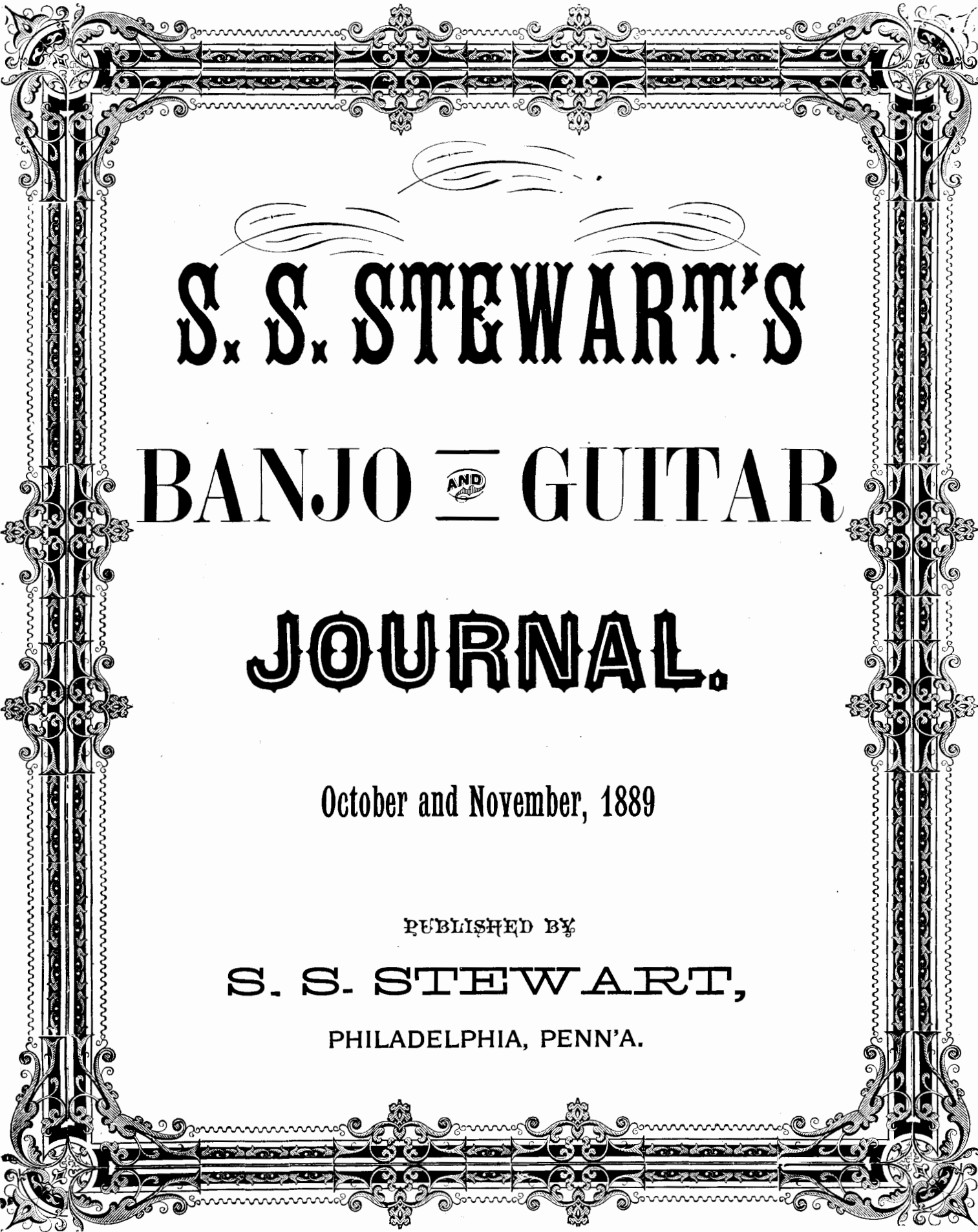



PRICE, TEN CENTS.



S. S. STEWART'S  
BANJO  GUITAR  
JOURNAL.

October and November, 1889

PUBLISHED BY

S. S. STEWART,

PHILADELPHIA, PENN'A.

# NEW BANJO PUBLICATIONS

S. S. STEWART, Publisher,  
PHILADELPHIA, PENNA.

- 334 **Farewell Gavotte**, by Giese, Arranged for the banjo by Stewart, with piano accompaniment by Herbruger. **E**..... 50  
We can recommend this as a very fine gavotte in the style of Floweret Forget-me-not Gavotte, by the same composer.
- 335 **The Palatine March**, for the banjo and piano, by W. H. Murphy. **A** and **D**.... 75  
This is a 6-8 time march with a very catching introduction in 4-4 time. The banjo part is printed separate from the piano accompaniment, and is also placed over the piano accompaniment in the key of C.
- 336 **Excelsior Medley**, arranged by T. J. Armstrong for four banjos, first and second banjos, piccolo, banjo and banjeaurine..... 1 00
- 337 **Stewart's Favorite Quickstep**, by Herbruger, for six banjos and guitar. **A**... 1 00
- 338 **Lawn Polka**, for two banjos, by John C. Folwell. **A** and **E**..... 10  
Good teaching piece.
- 339 **"Clog,"** for banjo and piano, by Folwell. **E**..... 10  
Not very difficult.
- 340 **Helen's First Gavotte**, for one banjo, by J. H. Anker. **A**, **E** and **D**..... 25
- 341 **Milo Schottische**, by S. S. Stewart, for the banjo and piano. **A**, **E** and **D**..... 35
- 342 **"Little Sunshine" Schottische**, for the banjo and piano, **A**, **E** and **D**. By S. S. Stewart..... 40  
This is considered a very pretty and taking schottische
- 343 **The Jolly Horseman's Galop**, by John H. Lee. **A** and **D**  
For the Banjo and Piano..... 40  
For two Banjos..... 40  
For the Banjo alone..... 25  
An excellent galop and at the same time not difficult to execute
- 344 **Pizzicati**, from the ballet SYLVIA, by Delibes, arranged for banjo by Lee. **E** and **A**. Very popular..... 25
- 345 **Jean and Jeannette Gavotte**, by Gustave Lange. Arranged for two banjos by John H. Lee. Complete, **A**, **E** and **D**..... 50  
This is a very fine gavotte, and is published without cutting or modifying. Be sure to get this edition and no other.
- 346 **Merry War March**, by Strauss. Arranged by A. Baur for BANJO ORCHESTRA, 1st and 2d banjos, banjeaurine, 9 inch tenor banjo, piccolo banjo, and bass banjo..... 1 00
- 347 **Il Trovatore**, selections, arranged by L. A. Burritt for BANJO AND PIANO. A very fine arrangement of this beautiful music. Something far beyond the ordinary run of banjo music..... 1 00
- 348 **Claudine Waltz**, for the banjo and piano, by J. H. Lee. **E** and **A**..... 35  
This is an engraved plate edition of the waltz, number 257 in our catalogue, which some time ago appeared in the *Journal*. This arrangement for banjo and piano is very pretty and effective. The banjo part is printed over the piano part in this edition. This may be classed as a remarkably fine production.
- 349 **Waltz, The "Dawning Light,"** for the banjo and piano, by S. S. Stewart. **E** and **B**..... 75  
This waltz is written especially for the banjo and piano, and the banjo part is not complete without the piano part. It is therefore not recommended as a banjo solo without the piano part, but the banjo and piano parts are separately engraved and printed, and the waltz has a very fine lithographic title page.

- 350 **Nellie Schottische**, for two banjos, by D. C. Everest. **E** and **A**..... 10  
Excellent for teaching. *r*
- 351 **Topeka Clog**, for two banjos, by Everest..... 10  
Good teaching piece.
- 352 **Broncho Waltz**, by Everest..... 10
- 353 **Moonlight Schottische**, by Everest..... 10
- 354 **Ol Shepherd's Tennessee Reel**, for the BANJO AND PIANO, by Thos. J. Armstrong..... 25
- 355 **"Minuit" (Midnight) Polka**, by Walteufel, arranged for TWO BANJOS, by J. H. Lee..... 40
- 356 **Flower Song**, by Gustav Lange, arranged for the BANJO AND PIANO, by J. H. Lee..... 50  
Very artistic.
- 357 **"The Fantastics," Waltzes**, by Zikoff. Arranged for the BANJO AND PIANO, by Baur, and published without abridgement. **I** 00
- 358 **La Gitana Waltzes**, arranged (complete) for the BANJO AND PIANO, by J. H. Lee. This is a very popular and attractive set of waltzes. 75
- 359 **The Bloom is on the Rye**, for BANJO AND PIANO, arranged by J. H. Lee.... 25  
This is an arrangement in instrumental form of this beautiful Scotch melody by Bishop.
- 360 **The Flower Schottische**, for the BANJO AND PIANO, by C. E. Mack..... 10  
An easy and pretty piece for young players.
- 361 **Near to Thee Waltzes**, by Walteufel, for the BANJO AND PIANO, arranged by J. H. Lee..... 75  
These waltzes are very popular and will be in demand for the banjo and piano.
- 362 **Farewell Waltzes**, by Lowthain, arranged for BANJO AND PIANO by J. H. Lee. These are very fine waltzes, by the composer of Myosotis Waltzes. 50
- 363 **Kerry Dance**, by Molloy, arranged for the BANJO AND PIANO, by F. O. Oehler.. 50  
This number doubtless will become a general favorite in the parlor.

## MUSIC FOR BANJO ORCHESTRA.

- Waltz, "THE WAYFARER,"**  
By S. S. STEWART.
- For the banjo with piano accompaniment.... 60  
For the guitar (solo)..... 25  
For two guitars..... 50  
For two banjos..... 50  
For quartette of first and second banjos, piccolo banjo and tenor banjo or banjeaurine..... 1 00  
For trio of first and second banjos and banjeaurine or tenor..... 75  
For trio of first and second banjos and piccolo. 75
- The Rocky Point Schottische**, by Wm. A. Huntley. Arranged for banjo orchestra by Stewart. Viz: First and second banjos, first and second piccolo banjos and first and second Banjeaurines. Price, six parts..... 50
- Stewart's Favorite Quickstep**, composed and arranged for banjo orchestra by E. Herbruger. Seven parts complete..... 1 00  
The parts comprise first and second banjos, first and second piccolo banjos, first and second banjeaurine and guitar.
- Excelsior Medley**, arranged by Thomas J. Armstrong, and performed by the American Banjo Club. Complete for first and second banjos, piccolo banjo and banjeaurine. Price.... 1 00
- Merry War March**, arranged by Baur.... 1 00  
(See number 346 in catalogue.)
- Grand Inauguration March**. (See number 283 in our catalogue.) Price..... 75
- Martaneaux Overture**. (See number 203.) Price..... 75

## IMPORTANT WORK. NEW BOOK.

# THE BANJO

A DISSERTATION,  
By S. S. STEWART.

This volume should be in the hands of every Banjo-player and every student of the Banjo.

No Teacher can well afford to be without a copy of this volume on his table.

No one who intends to take up the Banjo should fail to secure and carefully read this book; for "much depends upon starting aright."

In all the Banjo Instruction Books before the public there is a lack of instruction in the things that every Banjoist should know. In fact, you cannot obtain any work on the Banjo which contains a course of musical instruction, and at the same time is a literary production. As THE COMPLETE AMERICAN BANJO SCHOOL supplies the musical portion of instruction, so this book, THE BANJO, is intended to supply the literary portion.

It elucidates and explains the Banjo in its construction, and defends it as a musical instrument. It points out the way of mastering its technical points, and aims to make good players of the rising young Banjoists.

Its arguments in defence of the Banjo are the strongest and most invincible ever presented in print.

It aims to open a new field to the Banjoist of the day, and to show him how to progress aright in his musical studies.

This work is not written in the interest of any particular Banjo or Banjo Manufacturer whatsoever;—nor in the interests of any one or more performers;—but is written in the interests of the Banjo and in the interests of all performers alike.

The Banjo, as an instrument, has long needed a book of this kind; something that could be read with interest by those who know nothing about a Banjo; and at the same time, a book that gives valuable hints to those who are students. A work that is neatly gotten up, and as a volume is attractive for the centre-table or for the book-shelves.

Teachers, by having a copy of this work on their tables, will have ever at hand a valuable assistant and ally in meeting the attacks and prejudices of those who are ignorant of the Banjo. It is a volume which cannot fail to command respect for the instrument and put to silence the objections of the musical bigot.

The book is issued in octavo, 112 pages, bound in cloth cover.

**PRICE 50 CENTS PER COPY.**  
Mailed on receipt of price.

The work contains a new portrait of the author, together with several other portraits of Banjo-players.

We also have a few extra finely bound copies, stamped in gold, which may be had at

**ONE DOLLAR** per copy.

# S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. VI. No. 3. Whole No. 54.

October and November, 1889.

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**S. S. STEWART'S  
BANJO AND GUITAR JOURNAL,**  
IS PUBLISHED EACH ALTERNATE MONTH AT  
221 and 223 Church Street, Philadelphia, Penna.

SUBSCRIPTION, FIFTY CENTS PER YEAR.  
With Premium, consisting of a copy of the  
**Banjo and Guitar Music Album.**  
SINGLE COPY, TEN CENTS.

## The Artist.

### The Amateur vs. The Professional.

#### "Gall."

An *amateur* is a person who attaches himself to a particular pursuit, study or science from taste or attachment and who does not follow it *professionally*. A *professional* is one who follows a profession—that is, devotes himself to an art, or science professionally, as a means of living.

An amateur who has originally studied a certain art with a view to remaining an amateur, may have been compelled through force of circumstances to gain a livelihood through his art, and thus become a professor or professional. Then, however great his love for his art, he is no longer an amateur—art becomes divided with dollars and cents and he must often make the wishes and aspirations of his heart subservient to the wills of a capricious public.

This we find in art, in literature, and in fact, in nearly all professional pursuits.

It is all very nice to be a poet and to paint pen pictures when in the humor—when one can follow poetry as an amateur only.

It is grand to be an artist in colors and to while away the hours in picturing upon canvas, for the gaze of the multitudes, the scenes one has witnessed in foreign lands, or in afar off places in one's native country; or perhaps the scenes known only to the interior mental vision of the artist. As long as the artist is an amateur only, possessing the means of living independent of his art, his is indeed a happy vocation; but when compelled to depend upon his brush for his daily bread the life of the artist becomes often a struggle and his lot is not to be envied.

He may feel and know that "there is always room in the upper stories," and that money and fame are the reward of the successful artist, and yet with sundry unpaid bills haunting his vision how can he work to advantage? Perhaps his children are suffering for the necessities of life—perhaps his hard hearted

landlord, who takes no stock in such things as paintings when chromos are so cheap, is standing outside the door demanding his rent, as the poor artist is vainly trying to produce some favorite idea upon canvas. Is it then any wonder that those "upper stories" which are always more or less vacant, seems so far, so very far, away, that the task of reaching them appears almost hopeless? "Many faint by the wayside."

\* \* \* \* \*

Who ever heard of an amateur tonsorial artist? one who cuts the hair, shaves the face, shampoos the head etc., for the love of art? almost all other arts have their amateurs,—this one we believe has not. And that is perhaps the reason we have nothing to say about it. \* \* \* \* \*

Our text for the present discourse is borrowed from the unwritten dictionary of the bar-room. It is one of the slang words of modern civilization. True, the word itself may be discovered in Webster's Dictionary but with an entirely different definition from that given it in its common usage. Four letters are sufficient to display to our readers the entire text, in one brief word:

#### "Gall"

Here we have it, short, plain and sweet, G A L L. He who lacks Gall succeeds not as a professional banjoist. A man who lacks this article may have all the talent in America hidden away in his cranium, and yet he can't get along in the world. He is what some would call "thin skinned." He is sensitive to the remarks of others and often feels hurt and irritated at some trifling remark made upon his personal appearance or upon something which he has done. There's no use in trying to succeed without *Gall*. All successful Banjo players have it. Some have too much of it and therefore are not successful; for although it is quite impossible to succeed without gall it is quite possible not to succeed with gall—especially if a person has too much gall. A little medicine is sometimes a good thing; too much of it is not always wholesome. A little yeast in bread is a good thing but too much of it causes the loaf to sour. So it is with gall. All successful banjoists must have some of it; So must all lawyers, physicians, preachers and politicians. Some require more, others less.

According to Scripture, "A little leaven leaventh the whole lump." This, of course, depends upon the size of the lump. A lump of large size requires more than one of small dimensions. A little gall to the possessor of talent is better than a great deal of gall to the one who possesses no talent, or only mediocre ability and who lacks the energy of applied labor.

Reader, if some uneducated Banjo banger should come and ask you for the loan of your favorite banjo, you would say that he had gall; that would be gall. But if some unknown and unwelcome son of Siam should so loudly assert the "I am" as to call around when you are not home and borrow your favorite banjo without your permission, you would certainly—and could conscientiously—designate that as the personification of gall. That would be gall personified—gall taking upon itself the shape of man.

Again, should some more pretentious but equally unconscientious personage make you an offer of five dollars in exchange for your entire stock of musical knowledge, you would probably say that such person had the gall of his ancestors—boiled down. This we should call premeditated unrestricted gall. So that there appear to be many divisions of the galling word as it displays itself in the various planes of human existence.

If you were starving and should ask a friend for bread, would that be gall? No, we should say that could not be called gall! Yet there are some who would doubtless be mean enough to call such asking gall. In this case the man of true gall sees the image of his gall reflected in the actions of another, and he supposes this image of himself to be the gall of another. He should first pull out the beam from his own eye before digging at the eye of a fellow mortal to unearth the supposed mote which may there exist.

Sometimes criticism requires gall. Therefore have we gall; for, as we have previously said, a little gall is necessary—equally as necessary as quinine in a malarious region,—and without it life becomes a wearisome burden. The beardless amateur of gall is bearable; but save us from the full fledged professional gallist—the man who "lives by his gall." Sometimes we meet him in one disguise and sometimes in another. Sometimes he strikes us on one side and sometimes on the other. He is like a Jersey mosquito, hard to beat off. It makes little difference what you may be doing when he turns up. He will stick in his bill whenever and wherever he can find a place to stick it. He is a sticker. He follows gall both from natural perversity and from force of habit. He is a combination gallist and there are many of them.

The following choice quotation is from a circular issued by a New York Banjo Teacher. It contains gall in a "nut shell." Read it carefully!

"A Piccolo Banjo (8 inch rim) should be tuned to *F*, by that we mean the tuning of the fourth string to that key, and the rest accordingly. Ordinary banjos (11 to 11½ inch rims) are usually tuned to *C*. For concert work we tune up to *D*. Loosening the strings,

and putting down the bridge is unnecessary, and has a bad effect upon most banjos. A bridge should be made light, and of hard wood, the older the better for tone. Most bridges on sale being of soft wood, such as cedar, etc., deaden (to a certain extent) the tone of a banjo, as also does *celluloid*. We use Violin bridges, cutting them to the size we require. We find them preferable, the wood generally being of a better quality. Banjos should always be kept in a dry place and above the floor, to avoid dampness. Heads on banjos should always be kept tight. Heavy heads are more suitable for some banjos than others. We sell first-class imported strings for \$1.00 dozen assorted Good heads range in price from 50 cents upwards, according to size and quality. To clean a banjo head use a hard rubber eraser.

Heretofore the Banjo was in use by a people who seemed to limit the instrument to Plantation Airs, &c. but at present we find it under such proficient hands as Rueben R. Brooks, Harry M. Denton, Geo C. Dobson, and others,) capable of imparting the finest and most difficult of compositions, including many of the choicest overtures. Have been at a loss to know why many teachers of the Banjo instruct from the key of *A*, and as often arrange their music from same; in some instances writing the Banjo part in the key mentioned, and the Piano transcription in *C*. While it may be easier for the student to play from the latter key, it is certainly incorrect, as the Banjo should be taught from the key of *C*, as is the case of all other instruments. We make these few remarks for the purpose of advancing our favorite instrument, as we have worked hard for the success of same; in return only desire our share of popularity in connection with it." Now, is not this the personification of gall?

A Piccolo Banjo, of 8 inch rim, should be tuned to *F*. This is indeed news; we always supposed that a piccolo must be tuned an *octave* higher than the same instrument of regular size. But perhaps the artist tunes his regulation Banjo to low *F*; but no, for he goes on to say that such banjos are usually tuned in *C*, but for concert work "up to *D*." The information that a bridge should be made *light* is very agreeable indeed. We do not like those twenty ton affairs. He cuts down violin bridges. That's very nice. When he wants a pair of shoes he probably first buys a pair of boots and cuts them down, using the same leather, as it is better seasoned. "Heavy heads are more suitable for some banjos than others." Very clever remark indeed, one well adapted to a banjo artist whose head sometimes hangs heavy.

Before our artists took hold they used to limit the banjo to Plantation Airs, but his favorite players, assisted by himself, have succeeded in performing the choicest overtures, &c., Very good again. After awhile he will be able to give one of Shakespear's plays, all on the five strings. "Have been at loss to know why many teachers instruct from the key of *A*, and as often arrange their music from the same; in some instances writing the Banjo part in the key mentioned, and the piano transcription (?) in *C*."

This shows that the youth is not very well booked up in musical matters. He should procure a copy of *Marx's General Musical Instructions* and read up as to how the various Orchestral instruments are tuned. Continuing he says:

"While it may be easier for the student to play from the latter key, it is certainly incorrect, as the Banjo should be taught from the key of *C*, as is the case of all other instruments."

Rather poor logic this. Assertion unbacked by evidence counts for little. We suppose, however, that this particular artist has two systems of tuning his Banjo, one in *C*, and one in *D*,—and when he "tunes up to *D*," for the stage he must, by his own logic, change all his music from *C* to *D*, in order to play musically correct with his piano accompanist—or, as he calls it, *transcriptionist*. A truce to such babyfied nonsensical humbuggery. Let such persons continue to make a "few remarks for the purpose of advancing our favorite instrument," but let them be made upon the broad ocean where the wind and waves may have the full benefit of them.

### THE ILLIBERAL VIEWS OF THE MUSICAL PRESS.

A Boston musical monthly, known as *The Leader*, in its August issue, under the heading of "Answers to Correspondents," has the following:

"I observe that in your paper you are very prompt about answering questions concerning the history and comparative value, etc., of various musical instruments. Will you be kind enough to tell me something about guitars and their makers,—the A. Martin, also the C. F. Martin, and their relation or comparative value with other instruments? and oblige

T. L. C.

Much as we should like to oblige our friend, it will be seen at a glance we cannot do so, without advertising some maker's instruments, which is not the purpose of this column. We should advise writing to some firm making a specialty of these instruments, from whom reliable information could be doubtless be obtained. Should some kind friend desire to favor us with a treatise on the guitar, it will be favorably received, and published if suitable."

If the editor of *The Leader* were a guitar manufacturer, his reply might be deemed admissible; but as it is, it must appear to the readers of the paper that the "correspondence" is simply gotten up as a bait to catch advertisers. If the editor had replied that he *did not know*, or was unable to reply to the questions, it would not look so bad.

It is a pity that such papers should be looked to for reliable information, or that they should be admitted to the mails as newspapers. Take our own paper, for instance—*The Journal* has never once asked for admission to the mails at pound rates, nor has it ever declared itself other than a paper published to make known the new features of **Stewart's Music Publishing and Manufacturing Business**—and yet the *Journal* would not hesitate to answer such questions to the best of its ability. In fact, all such information is, from time to time, given in its columns. *The Leader* is an able exponent in its particular line and a fair representative of the niggardly views of the average music publisher of the day.

### E. M. HALL.

E. M. HALL, the well-known banjoist, arrived in our beautiful city of Brotherly Love, about the middle of August last, to fill his engagement for the season with Carncross' minstrels, at the Eleventh St. Opera House, which opened August 26th. He is playing nightly, with his usual success.

(Those who have never heard Mr. Hall play should purchase a copy of our book, "The Banjo," price fifty cents, wherein will be found a detailed account of his remarkable performance.)

Never since we have known him, have we seen him looking better or more cheerful. Considering that the newspapers have had him *crazy*, insane, mad, idiotic, soft, etc., in other respects, it appears that he is doing quite well.

### MAIL ORDERS.

In remitting small amounts for music, strings, books, etc., send P. O. money orders, or postal notes if convenient. For amounts under ONE DOLLAR, *one or two cent* U. S. postage stamps, in good condition, will be received as money. Stamps must be in good condition or they will not be received. Stamps of higher denomination than 2c. are not wanted.

### ALMOST.

We hope that none of our friends and correspondents, throughout the country, will think hard of us if their valued correspondence is omitted from our columns. The truth is just this: we have little time to devote to the *Journal*, and that little is what we can find "between whiles." We receive many highly interesting letters from banjo players, in various parts of the country, and of these we have space but for a small percentage. It is therefore ALMOST impossible to notice or touch upon the many interesting banjo and guitar matters, brought to our notice at the present time.

We are always glad to hear from our friends and the banjo playing public, and even if their correspondence does not always appear in our paper, we are none the less pleased to have heard from them.

### OBITUARY.

It is our painful duty to chronicle the death of our late contributor and well-known guitarist, FRED. W. OEHLER, which took place in Philadelphia on September 2d, last.

Mr. Oehler had been suffering with disease of the lungs and throat for some two years, and was finally compelled to give up his business pursuits, and retire to the home of his parents, where he died. He was a native of Germany, having been born in the city of Glauchau, Saxony, thirty-two years ago, and came to this country at the age of twelve years. Mr. Oehler's death was no doubt hastened by that of his wife, who died of consumption, on the 27th of August, a few days previous to her husband.

Otto H. Albrecht, the late Mr. Oehler's half brother, will carry on the guitar music publishing business formerly conducted by his late brother.

The Trade-Mark adopted by S. S. Stewart, and now being stamped upon his Banjos, has been registered at the U. S. Patent Office and thus secured as the sole property of S. S. Stewart. Any infringement upon this Trade-Mark will be prosecuted.



S. S. STEWART,

Sole Manufacturer of

**THE STEWART BANJOS,**

FACTORY,

221 and 223 Church Street,

Send for Catalogues.

PHILADELPHIA, PA.



### Could Not Wait Any Longer.

One of our subscribers, Mr. W. C. Aten, Somerville, N. J., wrote us on August 15th last, as follows: "I have not received my *Journal* for August and September, and it is almost impossible for me to wait any longer, so I thought I would drop you a few lines to see what the trouble was."

We are always pleased to hear from our correspondents. Such letters show that our paper is appreciated. There has been no trouble of any kind, however, the *Journal* was due on the 15th of August, and was promptly mailed on that date.

### Must "Soar High."

Al. Snoots, Chicago, writes: I see quite a number of flattering testimonials of your banjos in last *Journal* but when they get ahead of my 'Thoroughbred' they will have to *soar high*. Everybody who hears it is 'stuck' on it, and it is the only banjo I ever had that I can take up at all times and play with pleasure."

### "Hope you will sell lots of it."

Geo. L. Lansing, the well known teacher of Boston, and leader of the Ideal Banjo, Mandolin and Guitar Club, writes: "The Waltz 'Dawning Light' seems to please every one who hears it, the Club like it. Hope you will sell lots of it."

### Things in South Africa.

Out of the boundray of "The Banjo World" lives a correspondent who is interested in the Banjo. Mr. Louis L. Playford, Johannesburg, Transvaal Republic, South Africa, writes: "If you will tell me how many (*Journals*) have been issued, and the price per number, I will buy all the back numbers you have. W. Alfred Wood, of the Wood Family introduces me to you. As I am most anxious to obtain the *Journals* your early attention hereto will oblige."

### The Zither and Banjo.

As it is said "music and beer won't mix." It used to be thought that Zither and Banjo music would not mix nor harmonize, but old times and old timed ways are fast becoming bamboozled. Henry Meyers of our "City of Brotherly Love and Sisterly Jurisprudence, is an adept at Zither playing. He has of late added the banjo and now teaches both instruments. At the Philadelphia Institute for Zither Instruction, Prof. Maurice Jacobi has also taken up the Banjo, and Mrs. Anna Jacobi is the teacher. Truly the World moves on.

### Thinks it "Just Splendid."

C. S. Minter, Banjo Teacher, Little Rock, Arkansas, writes under date of July 30th. "I think the *Journal* and Album of Guitars and Banjo Music is just splendid. The last banjo Mr. Feilds got is splendid. Mr. Griffith's came all right and is a 'daisy'."

### "Up to Date."

Our friend T. F. Southworth of Lynn, Mass., writes under date of August 10th. "Up to date I have failed to connect with the August and September number of the *Journal*. Am I premature? If not, why is this thus? It is like unto a person going without his meals to be without the *Journal*."

The *Journal* was not due until the 15th of August, as per notice on page 4 of the June and July number, which our correspondent evidently overlooked.

### Presentation Banjo.

Mr. Jos. Griffith, Little Rock, Arkansas, writes on receipt of the \$125 banjo ordered: "The Banjo came safely and I am very much pleased with it. It is a 'Hummer from away back' and the finest ever seen here. So say the boys who dropped in to take a look at it."

Jas. H. Jennings, "the most entertaining banjoist of them all," of Providence, R. I., writes: I have got a Stewart Champion Banjo that is great. A banjo maker offered to make me a banjeaurine cheap, but I have no use for his instruments. He had the nerve to tell me there was no sound in my Stewart Banjo." This is quite likely. Such "Banjo Makers," who are now so ready to copy, as far as they are able, Stewart's work, are equal to making any statement that will help them to sell a Banjo.—*Editor*.

### They all like Stewart's Music.

J. H. Buchanan, Pemberton, N. J., writes: "I find your music to be both tastefully arranged and well harmonized—in short, *the best*."

Ed. M. Reed, writing from Moravia, N. J., on July 8th, says: "I rec'd the banjo (a second grade \$10.00 Banjo) all O. K. on Saturday, and am well pleased with it. It is better than the \$15.00 and \$20.00 tubs and foundries I run across up this way. My 'Champion' is all right again and I would not part with it for one hundred dollars."

### Much Admired.

Our Cartoon of Bolsover Gibbs, in our last number, has been much admired, several noted painters have requested Mr. Gibbs to give them sittings, thinking he would show up well on canvas.

### Has Harmony in his Soul.

J. Cooley, Poughkeepsie, N. Y., writes as follows: "I wish to write these few words to say that I have a 13 inch rim banjo of your make and that it is a *fine* instrument every way. It appears to wear a smile all the time and when its tones are heard, all smile that are around it. They are powerful, sweet and perfect in every chord.

Mr. Chas. H. Hickok of this city ordered it for me. Mr. Hickok is like every good instrument, *perfect*, and supplies a very large number of people with your Banjos, which take the lead along the Hudson.

### "Worth Double the Money."

Frank P. Landers, Portland, Me., writes: "Thanking you for informing me that my subscription to the *Journal* had expired, I enclose fifty cents for a renewal. It is worth double the money."

### That Fine Old Maiden Lady.

The song, or poem, called The Fine Old Maiden Lady, which appeared in our June issue, has evidently had many readers and has brought forth some inquiry as to who was the author. It is certainly a very good thing in its way, but we have no means of finding out to a certainty who wrote the beautiful ballad, as it is very ancient, and belonged to a pre-existing generation.

In the Philadelphia *Evening Call* of August 20th, their appeared a most amusing account on "Making the Banjo." It describes the peculiar process of banjo making in vogue in one of those factories where banjos, such as the "38 Bracket Banjo," and other favorite cheap brands, so largely sold in Pawnbrokers' establishments, are turned out. The following clause struck us as particularly amusing. "Mr.— had four sons—George, Joseph, John and Robert, and as soon as they were able to handle a tool they were put at the bench, where they remain to-day engaged in assisting their father." They evidently became full fledged "Banjo Makers" as soon as they were able to handle a tool—if we are to believe the newspaper report. Another amusing portion of the narrative is the following: "I cannot tell you who my purchasers are, for in the banjo, as well as in the piano trade, the large buyer has his own name as manufacturer stamped upon each instrument; but they are all made in this little factory by me, and it matters little to me who gets the credit so long as I get the cash." That's it precisely. It matters little whether the banjos he makes are a credit or discredit to the maker for his name is not on them, and the person whose name is stamped on them knows nothing about how they are made. All he is after is the cash. It is the old trade of "Stenciled Pianos" on a small scale, now being worked in the banjo business.

E. M. Hall tells us that J. B. Schall, the Chicago Banjo Maker, said to him recently as follows: "Stewart has done more to work up the banjo interest than any one in the country. If it were not for Stewart I would not do as much business as I do." This is very true and there are many other banjo manufacturers who could truthfully say the same; for none of them would be doing the business in banjos they are doing to-day if the pen of S. S. Stewart had remained silent.

### The Banjo's Undying Voice.

The *Evening News* of Buffalo, in its issue of August 17th, gives an interesting account of experiments made with Edison's Phonograph. It has the following: "One of the favorite impressions on the cylinders were the banjo solos of Miss Carrie Cochrane, who is considered the best banjo player in the city. She uses a Stewart banjo, made expressly for her at Philadelphia. The first selection was the Drum Major Quickstep and reproduced the time and vibrations of the string with such accuracy as to set all feet to keeping time. The variations of Home, Sweet Home, were Miss Cochrane's own arrangement, and the old familiar air was clearly reproduced above the accompaniment."

Banjo players are becoming more enlightened in all parts of the world.

### The Banjo at the Capitol.

In Washington, D. C., the banjo is very popular. Mr. W. G. Collins wrote us recently that he was kept very busy in giving lessons. Mr. and Mrs. Harbaugh also have a great many pupils, and the same may be said of other teachers.

Mrs. J. M. Dufour the well known teacher, who is a hard worker for the cause of the banjo, made us a pleasant visit in August. This lady says in a recent letter: "I can say with truth that the Stewart Banjo has given me more genuine pleasure and benefit than any other instrument I have ever handled. You may quote me any time you choose upon the merits of your beautiful and sweet toned banjos."

### The Banjo in Scotland.

Mr. Frank Simpson a prominent music and book dealer of Glasgow, Scotland, ordered in August over a thousand dollars worth of Stewart Banjos and Books, which were forwarded to him on the 21st of August. Mr. Simpson is a man of great enterprise and business foresight, and will doubtless do much towards elevating the standard of banjo playing in Scotland.

### Had it Tested by the Leading Professor.

Wm. S. Pique, New Orleans, La., writes: "I write you a few lines to let you know that I received the Banjo ordered from you, and that I am well pleased with it. I had it tested by the leading professor in our city, and he does not hesitate to say that it is as fine an instrument as he ever handled—both in tone and make."

### "Delighted With It."

This is what Louis H. Herke, Niantic, Conn., says of the *Journal*: "Enclosed find amount for the *Journal* for another year. I am delighted with it, I have never found as good a selection of banjo music in any book that I bought, as I find in your *Journal*."

### Banjo Teachers.

Our city is well supplied with Banjo Teachers this year. We have Thos. J. Armstrong, Geo. H. Ross, O. H. Albrecht, Frank H. Lockwood, Henry Meyers, D. C. Everest and others, to say nothing of our old friend E. M. Hall, of Carncross' Minstrels, who will take a few select pupils in his spare time.

### "I like it, I do."

"August and September number of *Journal* received. You have never published a more valuable number musically, than this.

Either Mattie Mazourka, Flower Song or Flora Waltz are worth all you ask for a years subscription. I wonder if any of your readers played Mattie Mazourka as a guitar solo with the bass E raised to G? I tried it and liked it as well as on the mandolin. Flower Song is beautiful, and will pay for all the time and study one may care to give it.

I am glad to see guitar and mandolin music in the *Journal*, for these instruments are favorites where ever the banjo is used and admired, there being many people who like the music better: but as for me, give me the Banjo and Stewart's Music and I care not how many play other instruments. Excuse me for occupying so much of your time, but I want to tell you *I like it, I do*: in regard to this last *Journal*." Thus writes Frank E. White, of Toulon, Illinois.

### "The Banjo Holds Its Own."

From the Philadelphia *Public Ledger* of August 21st, 1889.

The banjo still holds its own as a fashionable and popular musical instrument. The mandolin has not become so well acclimated on this side of the Atlantic, the zither has comparatively few votaries and the guitar is just entering into its period of *renaissance*. The technical difficulties that lie in wait for a student of the violin deter all but intrepid spirits from pursuing this accomplishment for the necessary length of years. It is not so difficult to learn to pick the banjo, as the large number of respectable performers can attest. Of course, study and practice are necessary to attain a reasonable degree of proficiency even on the banjo. Mr. Stewart speaks with a certain authority on this subject. He is the well known author of "The Complete American Banjo School," "The Banjo Philosophically," etc. The present dissertation on the banjo describes its construction and explains the mechanism, shows the two styles of banjo performance—the original "stroke playing" and the more modern "picking," or guitar style. The book is embellished with various portraits of noted banjo players. Since the banjo goes to the mountain houses, springs and seashores as regularly as the summer traveling trunks, its behavior as a stringed instrument and its advantages discussed in this little book make timely "summer reading."

From the *New York Clipper*, September 21st.

S. S. Stewart, the enterprising and pushing banjo manufacturer and teacher of Philadelphia, Pa., again shows his grit this week by engaging the last page of *The Clipper* to let the profession and the public in general know what people think of his banjos and *Banjo Journal*. Mr. Stewart is evidently a believer in printers' ink and is never afraid to use plenty of it. His large factory in Philadelphia is now run to its fullest capacity, he says, to fill the orders already on hand. His instruments are found with almost every professional, and his banjo music can be had of any music dealer in the country. *The Banjo Journal* is filled with interesting reading regarding that musical instrument, and the price is put at such a low figure so as to place it in easy reach of any person desirous of being informed about that instrument, which is very apt to make one feel good natured. The last page of *The Clipper* this week will undoubtedly be carefully read by every lover of the banjo who can borrow or buy the paper.

### "A Little Beauty."

Daniel Acker, Wilkesbarre, Pa., writes: "The Piccolo Banjo I ordered from you arrived yesterday. It is a little wonder; every one admires it. She's a little beauty. I wish you abundant success."

### Thought Sound could travel without a Conductor.

During our recent protracted damp spell, when postage stamps by the hundred gummed themselves into solid lumps, like one layer of ice frozen to another, some young and inexperienced "Banjo Experts" (plantation jiggers) wondered why it was that strings would break and why their banjos did not sound clear and sharp. Sound requires a conductor; this conductor is the air. When the air is clear and light, conditions are favorable to the conduction of sound and for free vibration.

### His Banjos Like Pills.

A banjo pamphlet by William Temlett, of London, Eng., contains the following choice puff of his particular make of instrument.

"Some banjos I could mention want playing with a pick axe—others require an earthquake to move them, the 'Ajax' can be played by all—like Becham's Pills or Eno's Fruit Salt, they restore to the rosebud of health the jaded banjoist who has been made bilious with other Banjos." His Banjos must be very versatile—to take the place of a box of pills, or play the fruit salt act so readily.

### Hard Up.

The following advertising card appeared in the September number of the *Philadelphia Musical Journal*.

A fine Stewart Banjo, 11½ inch head, mahogany neck, ebony finger board, beautifully inlaid with pearl. But slightly used; original cost \$30, will sell for \$18. Address, James Hamlin, care of the *Philadelphia Musical Journal*, 1416 Chestnut St.

We would say for the benefit of the public that there are no Stewart Banjos made with mahogany necks.

If an old time player has to grunt and make ugly faces while struggling through a comparatively easy piece of music, what can the pupil expect to accomplish? Some of these "old timers" dream while playing—dream perhaps, that they are sixty years back, struggling with a cheese-box clipper built gun boat rigged brig, in the form of a plantation banjo.

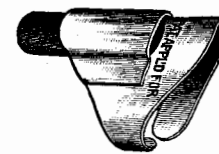
The modern banjo is well represented in our City by such able teachers as Everest, Armstrong, Albrecht, Ross and Meyers. The day of the "dive" saloon banjo teacher and spittoon filler is past.

When you go to a banjo teacher endeavor to learn if he can play and teach by *musical notation*. Find out if you can, whether he has any pupils who can *read music*, and if so, whether they acquired their knowledge with him, or elsewhere.

Oft-times as we sit in our office, back of the store, and attempt to write, some young fellow, still in his Banjo Babyhood, comes in and sits for an hour or two in the store, trying banjos. After being compelled to listen to his damnable playing for some time we are forced to arrive at the conclusion that it is no wonder some people think there is no music in a banjo.

But the fault lies not with the instrument, but with the would-be player, who is often a genius in his way—annoying people.

E. M. HALL expresses himself as much pleased with Stewart's Improved Banjo Thimble. He is using one and likes it.



**S. S. STEWART'S**  
IMPROVED  
**Banjo Thimble.**

Price, 50 Cents.

### EVERY BANJOIST SHOULD HAVE ONE.

These thimbles are made of German silver and tortoise shell, and will produce a clear, distinct note. They will fit the first finger of any hand. Sent by mail on receipt of price.

**S. S. STEWART,**  
221 and 223 CHURCH STREET,  
PHILADELPHIA, PA.

**THE AMBITIOUS BANJOIST.**

There was a young man, and he played the banjo,  
And he grew so conceited, by Jove, don't you know,  
He challenged the world to a musical bout,  
And regarding the outcome, he had not a doubt  
He'd beat them all hollow, ka plinkety plank,  
Ka plinkety plunkety, oh what a crank.

At last when a banjoist came to the town,  
In amazing short time this same young man was found  
Condemning his musical brother in tones  
Suggestive of bloodshed, and fracture of bones,  
As "No good on the banjo," ka plinkety plink,  
"At his own game I'll beat him, before he can think."

But when at his challenge the man only laughed,  
The maidens tee-hee'd, and acquaintances chaffed.  
His remarks became personal, very, and he  
Became so offensive, the neighbors made free  
To cool off his ardor beneath the town pump,  
The plunkety, dashety, blankety chump.

**MORAL:**

Reader, judge not your brother with envious heart,  
But study with zeal to excel in your art;  
Give praise where 'tis due, and advice when you can,  
And believe me, you'll find it the very best plan;  
Don't challenge, work hard, and you'll find ere you're  
If you conquer yourself, you'll have plenty to do. [thro,

C. S. PATTY.

**W. A. HUNTLEY.**

Our friend Wm. A. Huntley, the prominent banjo teacher, player and vocalist, is now under way with his fall business. Those who desire banjo lessons in Providence, R. I., should address him at No. 460 Broad Street. Send also for a list of his latest music.

**HANG IT UP.**

Every banjo teacher and dealer should have one of our Lithographic Metal Show Cards, size 10 x 14 inches.

If you are thinking of learning the banjo or purchasing an instrument, send for our fine new forty-four page quarto price list and catalogue.

The fine descriptive circular of our \$125.00 Presentation Banjo, is the handsomest banjo printing ever gotten out of printer's ink, plain and substantial without fancy colors or "monkey business." Finest of all wood engravings.

Send for new and complete catalogue of Stewart's Banjo Music.

**VERY FINE BANJOS.**

Stewart has a few very fine banjos—beauties in tone and make, which he keeps out for fine players. Such Banjos cannot be had through any music dealer. Expert players who want such instruments should write to S. S. Stewart for descriptive circular of his celebrated "Thoroughbred Banjo," and a few other choice instruments.

**THE BASS BANJO.**

Stewart's 16-inch Rim Bass Banjos for Banjo Clubs are indispensable. They give a deep, full bass tone to the banjo quartette or banjo orchestra. One of them is better than two guitars. Price \$20.00

**Banjoist's Acrostic,**

(By Thwackum.)

WESTON  
STEWART  
ARMSTRONG  
ALBRECHT  
LEE  
HUNTLEY  
SHORTIS  
BEMIS  
PARTEE  
HENNING  
BROOKS  
PERKINS  
HALL  
DENTON

**BANJO TEACHERS IN PHILA.**

Those who wish banjo lessons by competent instructors are referred to the following named :

Thomas J. Armstrong, 418 North Sixth Street.  
George B. Ross, 1411 Chestnut Street.  
Henry Meyers, 1416 Chestnut Street.  
E. M. Hall, Eleventh St. Opera House.  
O. H. Albrecht, 241 North Eighth Street.  
D. C. Everest, 1501 Pine Street.  
W. S. Leidy, 705 Callowhill Street.

**TOO BIG FOR THE MAILS.**

S. S. Stewart recently sent his check to the Frank Queen Publishing Co., (to pay for an advertisement of one insertion) for \$300.00 This is the largest sum ever paid for a single newspaper advertisement, by any banjo manufacturer in America.

The copy for the two page advertisement was so voluminous, that it had to be sent to New York by express.

**THE ZITHER.**

Henry Meyers, one of the best zither players in America, has taken up new quarters in Haseltine's Art Building, No. 1416 Chestnut Street, Philadelphia. Those wishing lessons on the zither, by one of the best teachers in the country, and also those wishing banjo lessons, should call on Mr. Meyers. He is the best zither player we ever had the pleasure of hearing, and a good banjo player. Some of his music will soon be published in the *Journal*.

**J. E. HENNING.**

J. E. Henning and his accomplished wife, Meta B. Henning, have located in Kansas City, Mo., where they have opened a banjo, guitar and mandolin academy, in connection with a complete line of musical merchandise. They are at 922 Walnut Street, where they will be pleased to meet all admirers of the banjo.

**GET THE BEST.**

The best Banjo music is published by S. S. Stewart, Philadelphia, Pa. Send for Catalogue.

**WHAT IS SAID ABOUT S. S. STEWART**(From the *Daily Hotel Reporter*.)

The story of a successfully evolved business career is always pleasant in its rendition, and the more so when the subject of the sketch is deservedly worthy of public recognition, as in the case of Mr. S. Swaim Stewart, whose handsome "counterfeit presentment" adorns the head of the column. Mr. Stewart was born in the City of Brotherly Love on January 8th, 1855, and is a son of Dr. Franklin Stewart, while his paternal grandfather was appraiser of the port under the regime of President James Monroe. His taste for music and musical instruments began to early display itself, and his precocity in this respect was most marked. The violin was his first study, and he eventually became a pupil of Professor Carl Gaertner, while his introduction to the banjo took place at the Eleventh Street Opera House, where Lew Simmons was nightly delighting crowds of charmed listeners.

The *New York Clipper* thus describes young Stewart's first experiences with the instrument of which he has since become so able and successful an exponent and expert, second to none in the country and perhaps in the world,—

"He took a great liking to the instrument, and, purchasing a tack head banjo, attempted to play upon it. His parents were 'down on' the instrument, however, and young Stewart received no encouragement in that direction. Indeed having so poor an instrument, he soon gave it up and devoted himself for a few years to his studies, including the pursuit of music and the violin. Afterwards (about 1872) he renewed his interest in the banjo, having heard Lew Brimmer play the 'Bell Chimes,' and believing there was something more in the instrument than had yet been brought out. About that time he met George C. Dobson, of Boston, of whom he took a few lessons. Later on he took a few lessons of Joseph Rickett, of Philadelphia, at the same time pursuing a regular course of musical studies. His musical knowledge and education, together with a natural aptitude for playing upon instruments, rendered a long series of lessons upon the banjo unnecessary. Mr. Stewart soon became a fine performer upon the banjo, and set himself to work improving the sphere of its music, and adapting and arranging a better grade of music for it. In 1878 he opened a banjo school in Philadelphia and began the manufacture of banjos. He soon made the intimate acquaintance of E. M. Hall, Horace Weston and other noted players, and gained much in execution by studying their methods of playing. Mr. Stewart worked very hard to establish his business in Philadelphia, meeting with discouragements innumerable, and yet always working with the will to succeed. He made many discoveries in his study of and experiments upon musical instruments, enabling him to greatly improve the tone of the banjo, and his instruments soon began to win a reputation. To-day he occupies two buildings in the manufacture of his instruments and the publication of music for the banjo. He has written several books of instruction for the instrument, and is the composer of many popular selections. Mr. Stewart does not play in public, having some time ago forsaken that branch of the business as well as teaching—having no time to devote to either. He gives his entire attention to the manufacture of banjos and the editing and publishing of suitable books and music for the use of players and students."

Mr. Stewart's establishment is at No. 223 Church Street, and there our representative found him surrounded by the various adjuncts to the profession he both loves and adorns, while the continual interruption of callers and the busy click of the type writer spoke more eloquently than the words to the extent of business in hand and work accomplished. Mr. Stewart's publications include among others the following: "Stewart's Banjo and Guitar Journal," issued each alternate month, "The Banjo," a dissertation by S. S. Stewart, a neat cloth tome, well illustrated with portraits of leading present-day performers upon the instrument; "The Complete American Banjo School," "The Banjo Philosophically," etc.

As showing the wonderful increasing popularity of the banjo we extract the following from a recent issue of Henry Labouchere's London organ, *Truth*:

"I am informed by those who ought to know, that the Prince of Wales, like his relative, the Czar of Russia, is no mean performer on the banjo, and as he has an excellent musical memory, without pretending to too much technical knowledge, that he can, after returning from the opera or the opera-bouffe, pick out the tunes on the banjo with astonishing facility. But the revival of banjo playing in London is not confined to the Royal Family. Mr. Gladstone himself is said to favor the instrument, which also solaces the few intervals of leisure in which other brain workers are able to indulge."

Ergo, there must be a still greater future in store for Mr. Stewart, but there is little danger of our having to resign him in favor of the effete, although aristocratic surroundings of Europe, seeing that by his own expressed confession and in his own expressive words: "America is big enough for him, and will continue to remain so."

### DREAMS OF THE PAST.

The banjo is no longer a tub, four inches deep in the hull, with a bow-sprit made in the shape of an Indian club, and with clock cords strung. The old time teacher with his six or ten tunes for five dollars has passed away. The "simplified open and closed" method teacher has also passed out. Yet here and there we find some poor fellow, just entering his dotage, who appears to be sitting by the way side waiting for the return of "those good old days gone by." But they'll never come again. The world goes round, and when the cycle of time swings around again, to the place where history will repeat itself, these old time shadows will long have become shadows indeed.

A teacher who does not teach his pupils to **read music**, and to read it fluently, has no place among teachers to-day. He must join the army of shadows, or seek some business more suited to his feeble talents. Stewart was the first to publish music for the banjo and to place it before banjo players. At that time there were few banjo players who could read music. If to day there are thousands of Banjoists who can play readily by note it is simply because **Stewart** has made it so. We are living in the present. This is the 19th Century. Dreamers of "ye olden times" have no place in it, for

"She was a fine old maiden lady,  
One of the olden time—"  
But the sausage choked her.

Just before going to press, a correspondent sends us word that HARRY SHIRLEY, well-known in musical circles in the United States, died in San Diego, Cal., on September 22d, of consumption.

### Banjoist's Anagram.

By Henry Meyers.

ARMSTRONG  
KEATING  
HUNTLEY  
WESTON  
BAUR  
ALBRECHT  
TURNER  
GIBBS  
STEWART  
BROOKS  
LANSING  
HENNING  
GALEUCIA

### Wants to Sink into the Hoop.

A dealer writes: "One lady, our best lady performer here, said 'I prefer the Stewart to all other Banjos, but I *do wish* he would sink the brackets into the hoop, so as to keep them from twisting around when tightening them up.' This is very, very, funny, indeed. Fancy, Banjo Brackets, instead of being placed on the rim, being sunk out of sight in the hoop. The trouble is not at all in the Banjo, but in the person, who has no mechanical taste.

"Another good (?) performer said 'Have you a Stewart with sunk brackets?' Others have spoken about 'sunk-frets.'" Dreams of the past—dreams of by gone days. "Sunk frets" is the old name for smooth frets; It is a senseless term. There are all kinds of fish in the deep and shallow waters of the "Banjo World," even mullet-heads are occasionally to be found. Read the book, "The Banjo," price fifty cents per copy, and learn something.

### AND STILL THEY COME.

S. S. Stewart, Petersburg, Ills., 9-25-'89.

Dear Sir:—The head of your Orchestra Banjo, which I acknowledged the receipt of some time ago, is now drawn down to its proper place and I am more than pleased with its tone. It is my idea of a *banjo tone*.

While playing in Vandalia, Ills., Fair week, Griswold's Uncle Tom Co., came in for one night. Hasting's Banjoists came in my room and we had a "meetin." Although the head of my banjo was not yet down, still, when she commenced *speaking* the other banjos stopped to listen, and the verdict was, "*Stewart art takes the Cake*."

I am, yours truly, LEW WATERS.

### "JUST IN ITS PRIME."

The Champion Banjo No. 3618 that I purchased from you nearly two years ago, is just in the "prime of Life." I have just had a new head put on it and it seems to be *sweeter* in tone than ever.

I believe just as a great many others, that you "*lead* in the Banjo Manufacture and *do not follow*."

W. H. NEEDHAM, Syracuse, N.Y.

### "MORE THAN CHARMED."

Cleveland, Ohio, October 1, 1889.

S. S. Stewart, Esq.,

Dear Sir:—I am more than charmed with the "Thoroughbred" Banjo you sent me; it is simply *perfect* in the quality of tone and finish.

Yours Truly, J. V. N. YATES.

## STEWART'S NEW \* BANJO \* MUSIC.

413 **Camptown Hornpipe**, . . . 10

414 **The Devil's Dream**, . . . 10

415 **The Arkansas Traveler**, 10

The three foregoing numbers are new arrangements for the Banjo and Piano, price only 10 cents each.

416 **Irving Club March**, by E. H. Frey. For two Banjos. Very fine. 25

417 **Spanish Dream (Serenade)** by E. H. Frey. For two Banjos. Very fine . . . . . 35

418 **Gate City Clog**, For two banjos, by C. L. Partee . . . . . 10

419 **L'Ingenue**. Morceaux a la Gavotte, by Luigi Arditi. Arranged for Banjo and Piano by L. A. Burritt . . . 50  
A fine arrangement in E (Bass to "B") with Piano Accompaniment in G.

S. S. STEWART,  
223 Church St., Philadelphia, Pa.

## MANDOLIN. NEW MUSIC—JUST OUT.

**Marionette Schottische**. For the mandolin and guitar, by E. H. Frey, 25

Also the same for mandolin and piano, or mandolin, guitar and piano . . . 35

Piano accompaniment separate . . . 10

**Visions of the Past**. For mandolin, guitar and banjo, by E. H. Frey, 50

A very fine trio for these instruments.

S. S. STEWART,  
223 Church St., Philadelphia, Pa.



# OLD TIME BANJO TUNES.

## DON'T YOU HEAR DE BULGINE.

Banjo.

Musical notation for the first piece, consisting of three staves. The first staff is labeled 'Banjo.' and includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The notation features a series of eighth and sixteenth notes with various rhythmic patterns and accents.

## CHARLESTON GALS.

Banjo.

Musical notation for the second piece, consisting of three staves. The first staff is labeled 'Banjo.' and includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The notation features a series of eighth and sixteenth notes with various rhythmic patterns and accents.

## ANDY LEAVITT'S JIG.

Banjo.

Musical notation for the third piece, consisting of three staves. The first staff is labeled 'Banjo.' and includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The notation features a series of eighth and sixteenth notes with various rhythmic patterns and accents, including triplets.

To Miss CARRIE KELLER.

# CARRIE SCHOTTISCHE, FOR THE GUITAR.

By E. H. FREY.

Guitar.

*mf* *p* *mf*

*p* *cres.* *p*

7 Pos.....12.....10.....7.....5...

**FINE.**

Bar 9 .....14.....12

*p* *f* *p*

*f* *D.C. al Fine.*

# MINOR WALTZ, FOR THE GUITAR.

By E. H. FREY.

Fret 7.....12.....7.

Guitar.

*dolce.*

Slide.

5th Barre...

*cres* . . . *ff*

*dolce.*

*p*

*cres.*

*p*

Bass solo.

*p*

1 2 3 3 3 3 1

3 2 2 2 1

FINE.

# MURPHY'S JIG.

W. H. MURPHY.

Banjo.

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of two main parts: a Banjo part and a Trio part. The Banjo part is the upper staff, and the Trio part is the lower staff. The score is divided into two systems. The first system contains the first six staves of the Banjo part, and the second system contains the last two staves of the Banjo part and the two staves of the Trio part. The Banjo part includes various musical notations such as triplets, slurs, and fingering numbers (1-5). The Trio part includes chordal notation with fingering numbers and a final double bar line. The score is marked with 'D.C.' (Da Capo) at the end of the first system and the Trio part. The piece concludes with a final double bar line.

5\*

3

3

6\*

7\*

1 3 4

7\*

D.C.

3

8

D.C.

Trio.

10\*

1

4

6\*

5\*

3

3

1

2

1

2

1

2

0

4

1

1

D.C.

# BUCKLEY'S MINOR JIG.

## FOR THE BANJO.

Banjo.



The above is one of the "Old Timers" but is very good.

# O'SHRADY'S JIG.

## WRITTEN FOR THE BANJO AND GUITAR JOURNAL.

By E. M. HALL.

Banjo.



# WALK IN DE PARLOR, BOYS.

## OLD TIME BANJO SONG.

Banjo. *Strike.*

The first system shows the banjo instrumental introduction. It starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, with some triplets. The word "Strike." is written above the first measure.

Voice.

1. De tur-key buzzard am a berry nice thing, Much larger dan de crow: Den walk in - to de  
 2. I went to a ball de od - der night, I did n't mean to stay— I laid my head in a yaller

Banjo.

The second system contains the vocal melody and the first two lines of the lyrics. Below the vocal line is the banjo accompaniment, which consists of chords and some melodic lines. The lyrics are: "1. De tur-key buzzard am a berry nice thing, Much larger dan de crow: Den walk in - to de" and "2. I went to a ball de od - der night, I did n't mean to stay— I laid my head in a yaller".

CHORUS.

par - lor, And hear de ole ban - jo: Den walk in, den walk in, Jes walk in, I  
 gal's lap, And de yaller gal fainted away.

The third system contains the chorus. The vocal line starts with "par - lor, And hear de ole ban - jo: Den walk in, den walk in, Jes walk in, I gal's lap, And de yaller gal fainted away." The banjo accompaniment features a steady rhythm of chords.

say— Oh, walk in - to de parlor, And hear de ban - jo play. play.

The fourth system continues the chorus. The vocal line says "say— Oh, walk in - to de parlor, And hear de ban - jo play. play." The banjo accompaniment includes some triplet figures.

3.  
 If all de gals in dis yar place,  
 Was melted into one,—  
 I'd marry dem if I see fit,  
 Or else I'd let 'em run :—  
 Den walk in, etc.

4.  
 De slocomotion is a berry fast ting,  
 When dars many a mile to cross;  
 But de passage I take is always sure,  
 When I ride de ole gray horse :—  
 Den walk in, etc.

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Melody.

*Dolce .  
Andante.*

Accomp.

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6\* 3 Bar.

D.C. al Fine.

D.C. al Fine.

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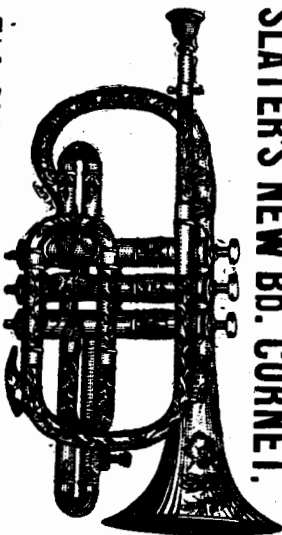
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