



No 8055.19







# EUREKA METHOD

FOR THE BANJO

BY

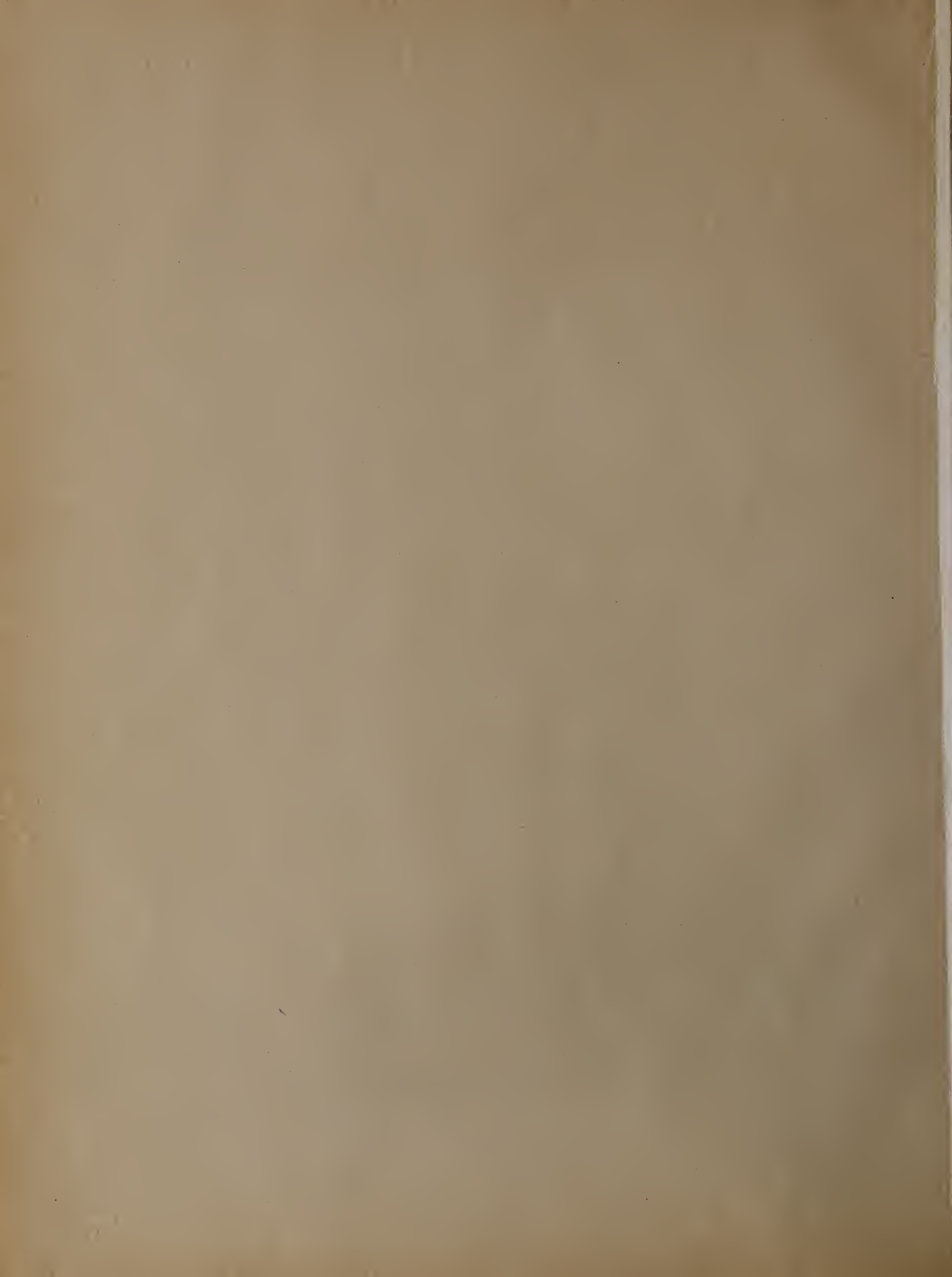
SEPTIMUS WINNER



8055.19

BOSTON

OLIVER DITSON COMPANY



# Eureka Method

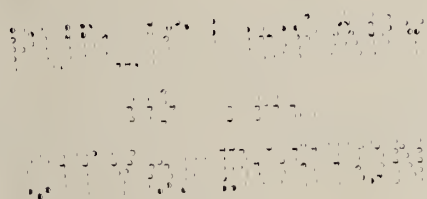
*For the Banjo*

By

Septimus Winner



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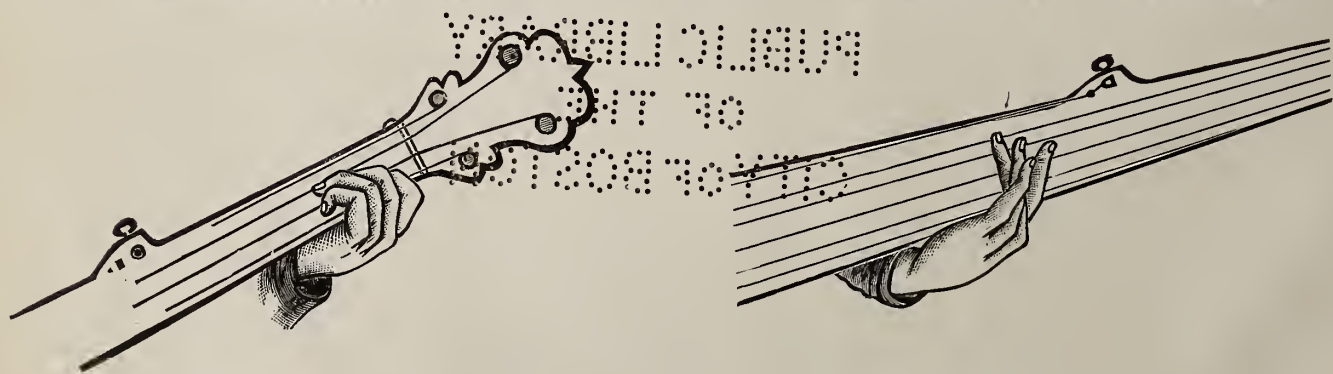
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# Correct Positions for Holding the Banjo.



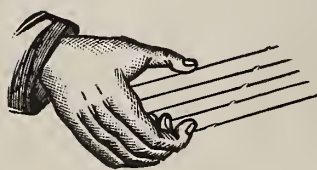
POSITION OF THE LEFT HAND.

POSITION OF THE LEFT HAND IN MAKING HARMONICS



POSITION OF THE RIGHT HAND.

POSITION OF THE LEFT HAND IN MAKING A BARRE





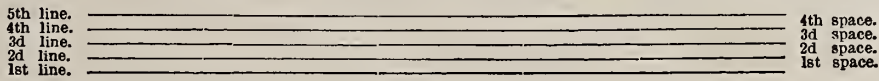
# THE RUDIMENTS OF MUSIC.

*How is Music written?*

In various characters called Notes, upon five lines and their intermediate spaces.

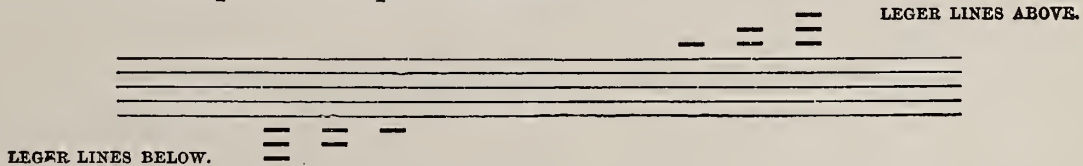
*What are these Lines and Spaces called?*

They are termed a Stave or Staff, the lines and spaces being numbered from the lowest upward.



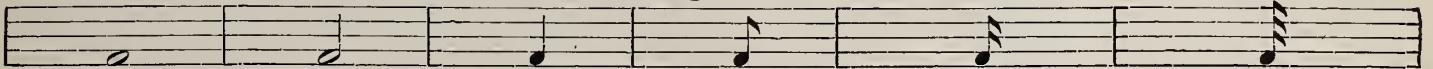
*What are Leger Lines?*

They are short, additional lines below or above the staff, that are used to indicate the notes that are too high or too low to be represented upon the staff.

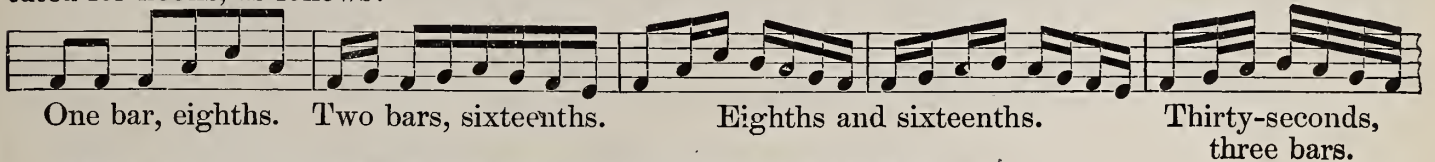


*What are the different Notes in general use?*

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



When two or more eighths, sixteenths, or thirty-second notes follow in succession, bars are substituted for hooks, as follows:

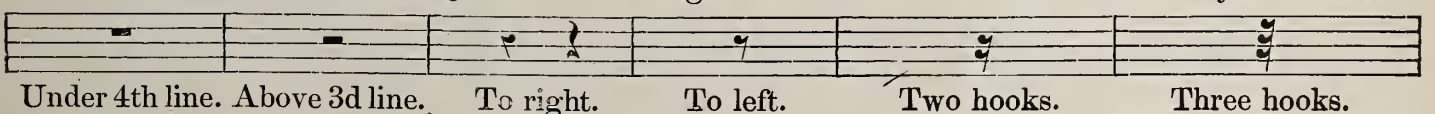


Various other combinations are made, just according to the value of the notes

*What are Rests?*

Rests are characters denoting silence, and every kind of note has a corresponding rest.

The Whole rest. Half rest. Quarter rests. Eighth rest. Sixteenth rest. Thirty-second rest.



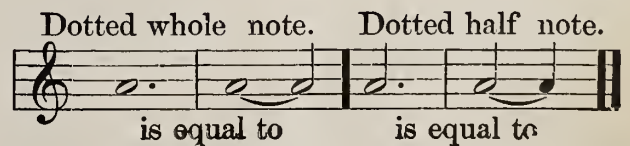
*What is the use of a Dot after any Note or Rest?*

It makes it half as long again.

A whole note with a dot  $\circ \cdot$  is equal to

A half note with a dot  $\text{half note} \cdot$  is equal to

A quarter note with a dot  $\text{quarter note} \cdot$  is equal to



*What is a Triplet?*

Any three notes marked thus  $\overset{3}{\text{arc}}$  to be played in the time of two

*How is a Double Triplet indicated?*

By the figure Six over or under them.  $\overset{6}{\text{arc}}$





*How are the Notes named?*

The notes are named after the first seven letters of the alphabet,—A, B, C, D, E, F, G.

*How is the Pitch, or sound, of a note determined?*

By its position upon the staff, and the Clef at the left hand.

*How many Clefs are there in general use?*

Two,—the Treble clef  and the Bass clef 

NOTE. The treble clef is used for the high notes, the bass clef for the lower ones.

THE NOTES ON THE BASS CLEF.

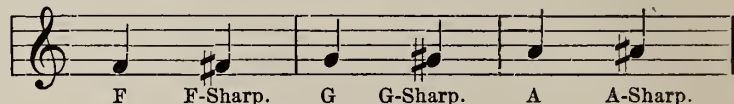
THE NOTES ON THE TREBLE CLEF.



Notice that we commence on the treble with the same note that we ended with in the bass.

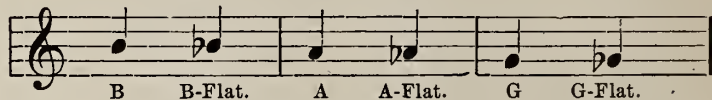
*What effect has a Sharp (#) placed before a note?*

It raises the pitch half a tone, or semitone.



*What effect has a Flat (b) placed before a note?*

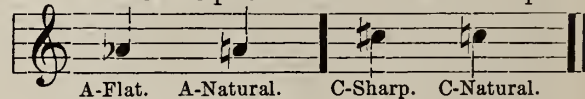
It lowers the pitch half a tone, or semitone.



*What is the effect of a Natural (♮)?*

It cancels the effect of a sharp or flat, and restores it to its former condition by either raising or lowering it.

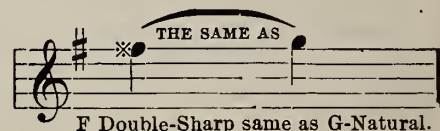
How it raises the pitch. How it lowers the pitch.



NOTE. Thus it is shown that the natural possesses the power of both the sharp and the flat.

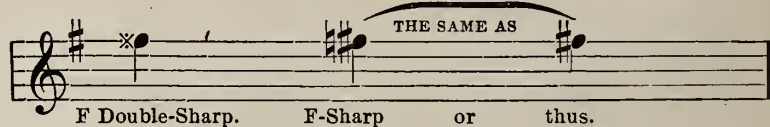
*What is the effect of a Double Sharp (x)?*

It raises the pitch of a note already sharp another half-tone.



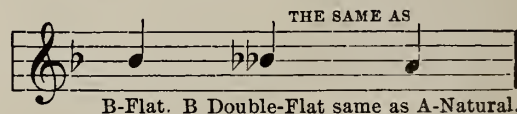
*How is a double sharp canceled?*

By the natural and sharp combined.



*What is the effect of a Double Flat (bb)?*

It lowers the pitch of a note already flat another half tone.



*How is a double flat canceled?*

By the natural and flat combined.



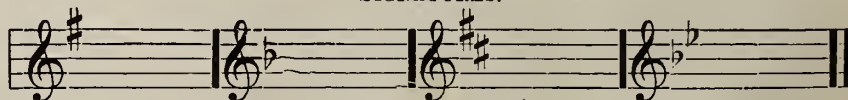
*Where are the sharps and flats generally placed?*

They are mostly placed in front of the clef.

SIGNATURES.

*What are they termed in this position?*

The Signature.



These sharps or flats affect all the corresponding notes throughout the piece

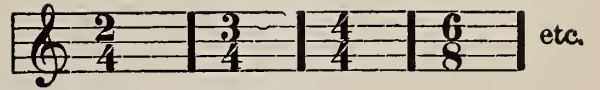
A sharp on the fifth line signifies F-sharp; and all the F's are to be made sharp on that line, as well as those on the second space.

A flat on the third line signifies B-flat; and all the B's, higher or lower, must also be made flat.

## Of Time.

*How is Time marked?*

By figures at the beginning of every piece, thus:—

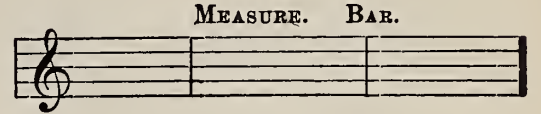


*What do these figures indicate?*

The amount of time in each measure.

*What constitutes a Measure?*

A portion of music between two upright lines called Bars.

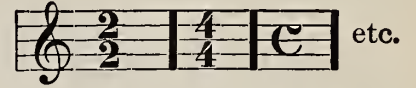


*How many sorts of time are there?*

Two,— Common and Triple time.

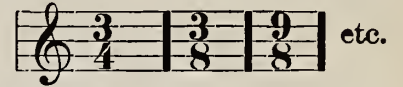
*What is meant by Common time?*

An even number of parts to a measure; as two or four, etc., thus:—



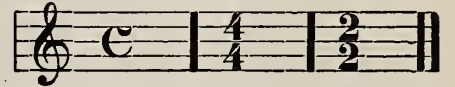
*What is meant by Triple time?*

An odd number of parts to a measure; as three or nine, etc., thus:—



*How is common time indicated?*

By the letter C or the figures  $\frac{4}{4}$   $\frac{2}{2}$  etc., following the clef, thus:—



*How much do we count to each measure?*

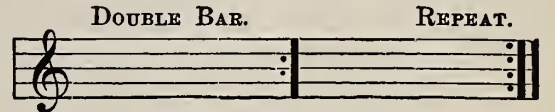
Four,—that is, one to the time of every quarter note.

*What does a Double Bar indicate?*

The close of a strain or the end of a tune.

*How is a Repeat expressed?*

By two or sometimes four Dots at the double bar, thus:—



*What is a Slur?*

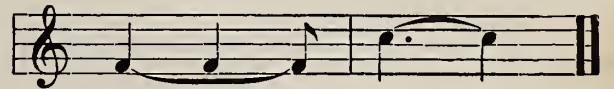
A curved line drawn over or under one or more notes.

*How are slurred notes performed?*

By playing smoothly and keeping down one note until the next is made.

*What is a Tie or Bind?*


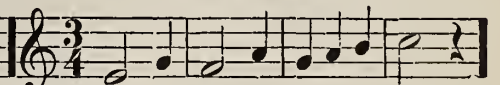
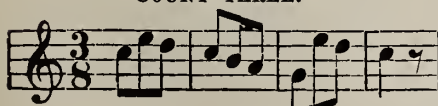
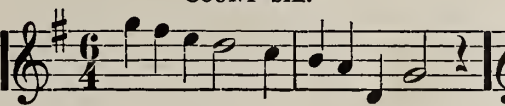
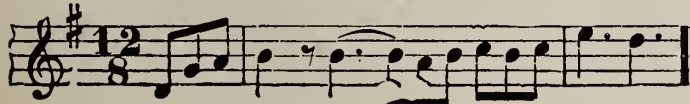

A slur that binds two or more notes of the same name.



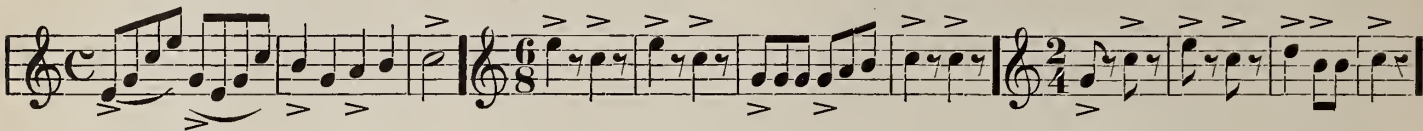
*How are they performed?*

The first note only is made, but the finger kept down the full time of all.

## Examples of Various Degrees of Time.

COUNT FOUR.	COUNT TWO.	COUNT THREE.
		
		
		

In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers  $\frac{2}{4}$   $\frac{6}{8}$   $\frac{4}{4}$  etc., must be accented upon the beginning and middle of the measure, thus :

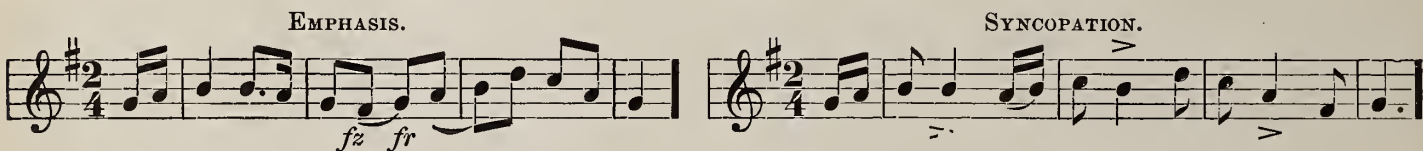


These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In  $\frac{3}{4}$   $\frac{3}{8}$  and  $\frac{9}{8}$  time the accent occurs only upon the first note in the measure.



It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in  $\frac{3}{4}$   $\frac{3}{8}$  and  $\frac{6}{8}$  they are tied together in groups of three. This is not always the case, but most generally so.

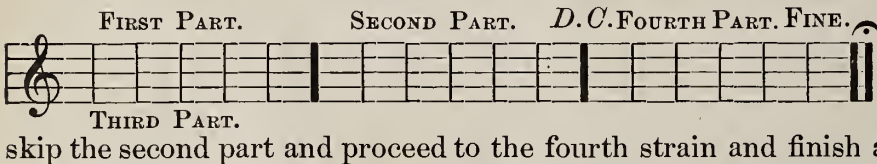
When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or  $\wedge$ . And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.



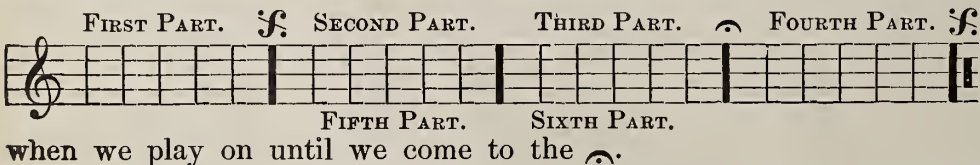
Double Bars indicate the end of a strain and the conclusion of a tune, thus:— Two or four dots found upon the spaces of the staff, before or after a double bar, or signify repetition.

When the letters *D. C.*, which signify *Da Capo*, are found over a double bar, they indicate that the first part of the piece must be played again before proceeding to finish the piece. When found at the last strain they imply that we must return and finish with the first strain; but, if we find this character,  $\frown$ , which is called a Pause, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it; or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a Sign  $\text{\textcircled{F}}$ . When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause, which occurs over the first double bar after it.



Here we play the first and second strains, when the *D. C.* directs us to play the first part again, which makes the third strain; and then we skip the second part and proceed to the fourth strain and finish at the pause.

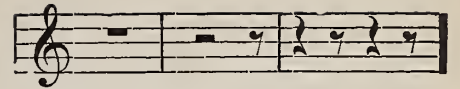


After playing the first four parts, the  $\text{\textcircled{F}}$  appearing the second time directs us to where it appeared at first, when we play on until we come to the  $\frown$ .

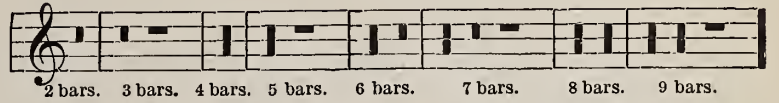
When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note, it is also affected likewise, thus:



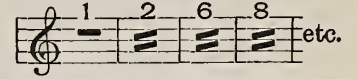
Rests are never connected by a tie, but are arranged one after the other until the required time is made up, thus:—



When more than one Bar Rest is required, it is indicated as follows:—

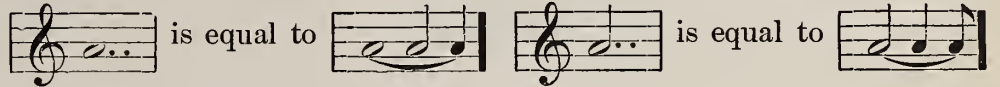


NOTE. The numbers of bars rest are usually marked by the figures over them, thus:—

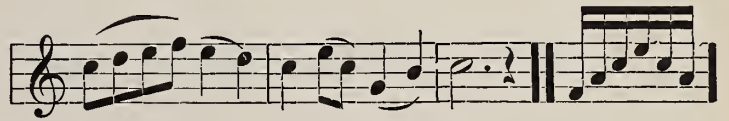


Dots are frequently used after rests to add to the time, in the same manner as applied to the notes.

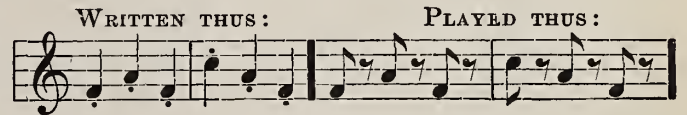
Two dots following a note make it three-fourths longer than its actual length, thus:—



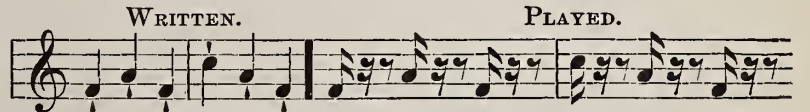
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—



When marked in this manner, each note must be made particularly short, and very distinct.

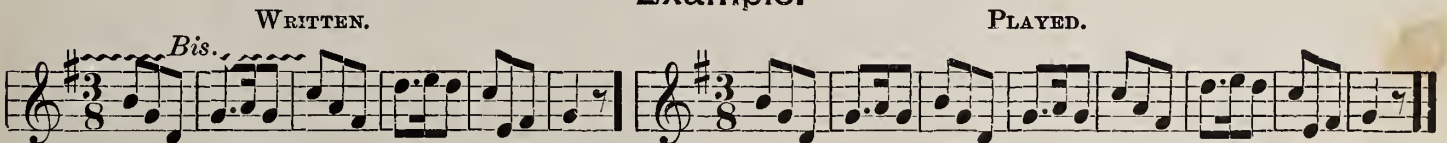


When we find the legato and staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.



The word *Bis* placed over one or more bars, signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

Example.



*Sva* written over any number of notes implies that they are to be played eight notes, or an *octave*, higher until the word *loco* appears, which signifies as written.



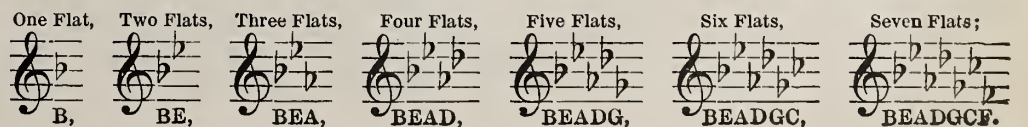
Sharps and flats before a piece of music are called the Signature.

Where the signature is



that sharp is always

Where the signature is

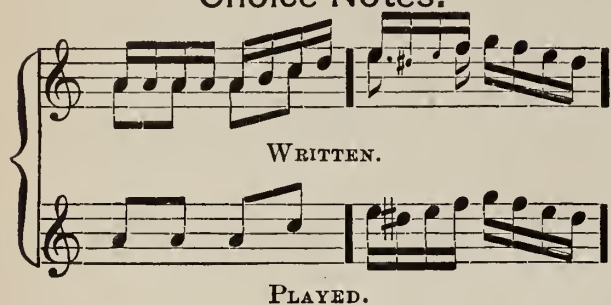


that flat is always

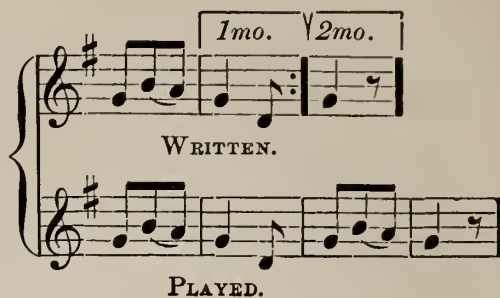
Notes are always connected in the most convenient form; for this reason we sometimes observe them in this manner:—



**Choice Notes.**



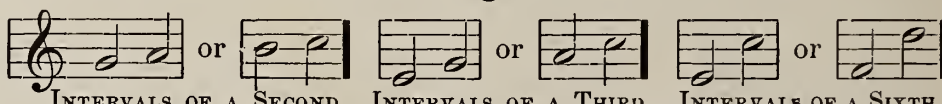
When the last two bars of a strain are marked *1mo.* and *2mo.* (that is, to be repeated,) it implies that when played the second time the *2mo.* is to be substituted for the *1mo.*, which is of course omitted.



**Intervals.**

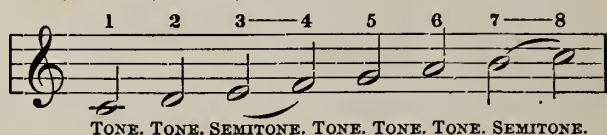
An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last notes are included in counting the distance.

A Second is the distance from any one note in the scale to the next following one.



It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, etc.; the intervals of a sixth, of sixth notes, E, F, G, A, B, C, or F, G, A, B, C, D, etc.

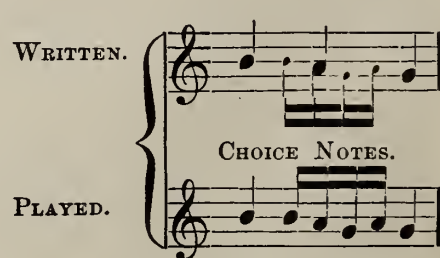
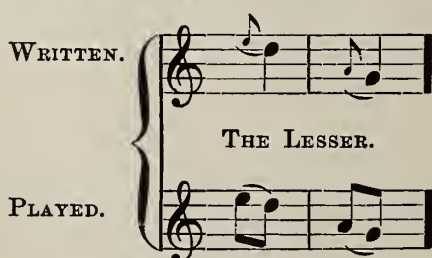
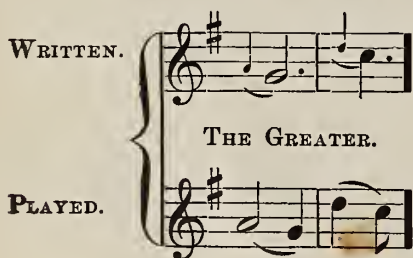
Some intervals are small and others large. In the regular major scale we find tones and semitones in the following order:—



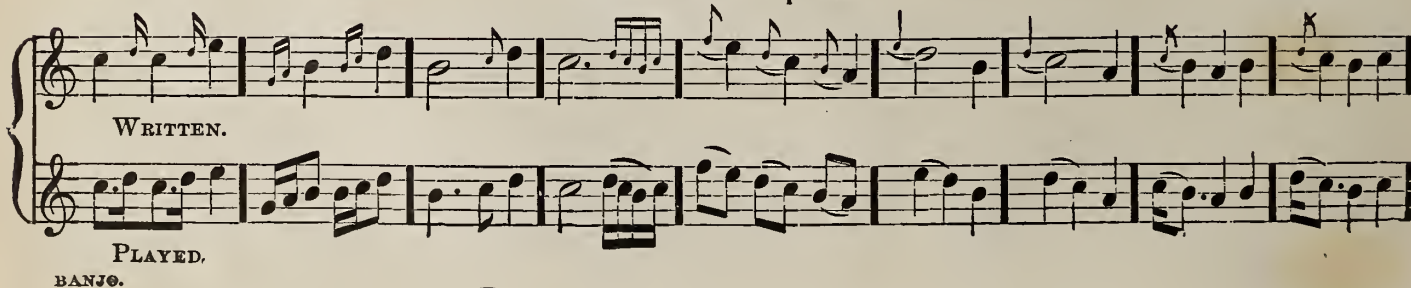
A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

**Appoggiaturas; or, Grace Notes.**

The Appoggiatura, or Grace Note, is a small note, reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of appoggiaturas,—the greater and the lesser. The greater appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.



**Other Examples.**



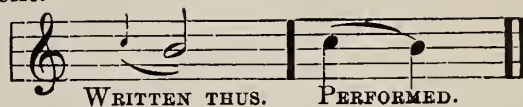
## Embellishments. Etc.

*What are Grace Notes or Appoggiaturas?*

Small notes that are introduced for ornament or embellishment.

*How are they performed?*

The time is generally borrowed from the note that follows.



*What does a dash through them signify?*

That they are to be made shorter than the time indicated.

*When two grace notes follow a note how are they to be played?*

The notes are to be played as triplets.

Thus:



*What is a Turn?*

An ornament known by this mark  $\infty$  placed over the note.

*How many different kinds are used?*

Three,— The Direct, Prepared, and the Inverted. See examples.



*What is a Shake or Trill?*

An embellishment, made by playing a note and the next above it alternately and rapidly.

*How many kinds are in use?*

Three — the Perfect, Imperfect, Transient or Mordent ( $\sim$ )



*What are Abbreviations?*

Short methods of expressing Tremolos or Arpeggios.

*In what manner are they applied?*

In repeating measures that occur a number of times in succession.



### The Sharp Keys.

G MAJOR. D MAJOR

A MAJOR. E MAJOR.

### The Flat Keys.

F MAJOR. B-FLAT MAJOR.

E-FLAT MAJOR. A-FLAT MAJOR.

The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

### Examples.

MAJOR THIRD. SCALE IN THE KEY OF C, MAJOR MODE.

The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD. SCALE IN THE KEY OF A, MINOR MODE.

The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

### The Minor Scales.

E MINOR. B MINOR.

F-SHARP MINOR. C-SHARP MINOR.

D MINOR. G MINOR.

C MINOR. F MINOR.

### The Chromatic Scale.

This scale contains all the notes, natural, flat, and sharp, to D above the second leger-line.

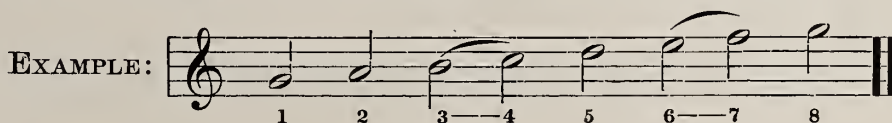


## Transposition.

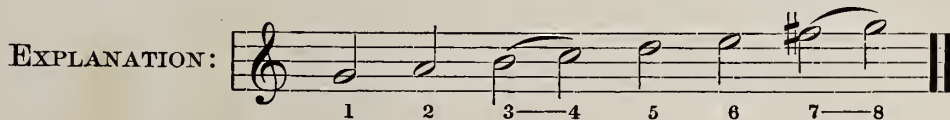
Transposition signifies changing a composition into another key from that in which it is written. The scale consists of seven tones which are reckoned from the key-note upwards. From the first note to the second it is a whole tone; also from the second to the third; but from the third to the fourth it is only a semitone; the intervals from fourth to fifth, from fifth to sixth, and sixth to seventh are also whole tones; but from the seventh to eighth, or octave of the first, it is a semitone again.



Other scales than that of the key of C are frequently used, which are but copies of the scale of C placed on other degrees of the staff, with alterations by sharps and flats in order to represent the proper movement of the tones and semitones. If we begin to reckon from G in the scale of C, we find that a semitone occurs between the sixth and seventh note, which should be a whole tone; and, *vice versa*, from the seventh to the eighth is a whole tone, which should be a semitone.

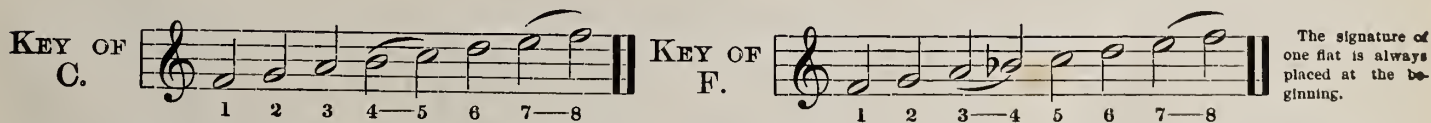


In order, therefore, to make the degrees like that of the scale of C, we must use a transposition sign to make the interval from the sixth to the seventh larger, and that from the seventh to the eighth smaller. We, therefore, place a sharp (#) before the note F, which raises it a semitone, thereby making a whole tone from the sixth to the seventh, and a semitone from the seventh to the eighth.



The sharp affects every F, whether upon the first space or the fifth line, and is always situated at the commencement of a piece, close to the clef. In the like manner to form the scale of D we must not only put F-sharp in the place of F, but C-sharp in the place of C, and all other scales according to their previous arrangement in this work.

In order to form the scale of F, it becomes necessary to place a flat (b) before B for similar reasons, or in a manner for a reason opposite of that which we mentioned in the foregoing case, namely, in order to make the interval from third to fourth a semitone, whereas it would otherwise be a whole tone, thus:—



In the like manner we find that the key of B-flat requires two flats, namely, B-flat and E-flat. The key of E-flat requires three flats, etc., etc.

In order to assist those who have not time to study the foregoing remarks in regard to transposition, on the following page will be found a set of scales intended for their accommodation, which are explained as follows: If we have an air in the key of C, commencing with the note C, and wish to transpose the same to the key of G, or one sharp, we find under the given note C, the note G, which must be taken in its place, and so on through the entire piece, always finding the corresponding note of the new key directly under the note to be transposed.

## Scales for Transposition.

Key of C.

Key of G.

Key of D.

Key of A.

Key of F.

Key of B-flat.

Key of E-flat.

## A Dictionary of Musical Terms.

### DEGREES OF MOVEMENT.

To make known the Degree of Movement, whether fast or slow, with which a piece of music is to be played, several Italian and other words are employed; such as—

- Grave*, slow and solemn.
- Largo*, slow.
- Larghetto*, slow and measured.
- Adagio*, very slow.
- Lento*, in slow time.
- Andante*, somewhat slow and sedate.
- Andantino*, faster than *Andante*.
- Allegro*, quick, lively.
- Allegretto*, not so quick as *Allegro*.
- Moderato*, in moderate time.
- Presto*, very quick.
- Da Capo*, or *D. C.*, from the beginning.

- Dal Segno*, from the sign; a mark of repetition.
- Grazioso*, gracefully.
- Vivace*, with vivacity.
- Dolce*, a soft and sweet style.
- Chromatic*, proceeding by semitones.
- Pastorale*, a soft and rural movement.
- Ritardando*, a gradual diminution.
- Tempo Giusto*, in short time.
- Tempo Primo*, in the first time.
- Volti Subito* or *V. S.*, turn over quick.
- Legato*, in a smooth manner.
- Piano*, or *p.*, soft.
- Pianissimo*, or *pp.*, very soft.
- Forte*, or *f.*, loud.
- Fortissimo*, or *ff.*, very loud.
- Muostoso*, with majestic expression.

Of the Banjeaurine. This is an instrument identical with the Banjo, differing only in its proportions; the size of the head being about twelve inches in diameter, and the neck, or fingerboard, ten inches long. It is fretted and played just as the regular banjo. In order to play it with accompaniment it must be tuned as follows, being a minor third higher than the regular order of tuning.

First tune the Banjo with the Piano to get the proper pitch, then proceed as follows:

Tune the A String to C.    Tune the E String to G.    Tune the G $\sharp$  String to B.    Tune the B String to D.    Tune the E String to G.

BASS STRING.
THIRD STRING.
SECOND STRING.
FIRST STRING.
SHORT STRING.

After having tuned the Banjo as explained above, tune the bass string of the Banjeaurine in unison with the fifth fret of the Banjo, D, then tune the third an octave above the regular bass of Banjo open, and proceed the usual way. The notation of the Banjeaurine is a fifth higher than the regular banjo.

When the Banjeaurine plays in *four sharps* (Key of E), the Banjo plays in A (or three sharps).

When the Banjeaurine plays in *three sharps* (Key of A), the Banjo plays in D (or two sharps).

**NOTE.** In playing duets with the BANJO and MANDOLIN, tune the second, or A, string of the Mandolin in unison with the A, or Bass, string of the Banjo; both playing in the same key.

In playing duets with the BANJO and GUITAR, tune the A, or fifth, string of the Guitar in unison with the A, or Bass, string of the Banjo; both playing in the same key.

# EUREKA METHOD

FOR THE

## BANJO.

**Of the Banjo.** This instrument is made of many patterns and of all sizes, some having quite a number of strings and too many screws for convenience or use, which is altogether unnecessary, making it heavy and cumbersome.

The most popular kind is that having five strings, and as all music is prepared for such, it is by far the most desirable for learners.

**Directions for Stringing the Banjo.** The finest string is called the 1st; the next in size, the 2nd; the next, the 3rd. The 4th is generally known as the bass, and the short one, as the 5th, or thumb-string.

Place the bridge back of the centre of head near the tail-board, make the notches for the strings a convenient distance apart, so that the fingers may easily command them.

Never use heavy strings for this instrument, as they require to be so tightly drawn as to give a harsh and unpleasant tone. Thin strings allow a more full and easy vibration, and give a decidedly better tone, nor are they so likely to be broken, by change of weather. Thick strings, though stronger, require so much tighter tension to give the proper pitch, that they seldom stand the strain for any length of time. Therefore, to avoid unnecessary trouble, use all strings as thin as possible.


**Of Holding the Banjo.** Let the neck of the instrument rest lightly upon the thumb of the left hand, with the head rather elevated, so that the hand can be easily moved along the finger-board, and the fingers obtain a good position upon the strings. Sit in an easy posture, with the instrument resting upon the lap; be careful to balance it well, so that the hand need not make an effort to grasp it.

A free and easy movement of the left hand is necessary to acquire a graceful and stylish manner of performing.

**Picking and Striking the Banjo.** There are two styles of playing the banjo:— the first or picking style being the most used. Rest the little finger on the head, near the bridge, pick the third, fourth and fifth strings with the thumb; pick the second string with the first finger, and the first string with the second finger. After sufficient practice, the pupil should learn to use three fingers by picking the third string with first finger, second string with second finger, and first string with third finger. This facilitates execution. The striking style is now mostly used for military marches, etc., and is readily mastered, after the pupil has made himself familiar with the picking style.

**How to Tune the Banjo.** Tune the 4th string to a C tuning fork or pitch pipe, then place the finger on the 4th string at the 7th fret, making the tone G, and tune the 3rd string in unison. Place the finger on the 3rd string, at the 4th fret, making B, and tune the 2nd string in unison; then place the finger on the 2nd string, at the third fret, making D, and tune the 1st string in unison; then place the finger on the 1st string, at the 5th fret, which gives the tone G, and tune the 5th string in unison.

The Banjo in tune, will sound the following notes on the open strings:

The note E on the short string, is generally indicated by a double stem in form of an eighth note, thus: 



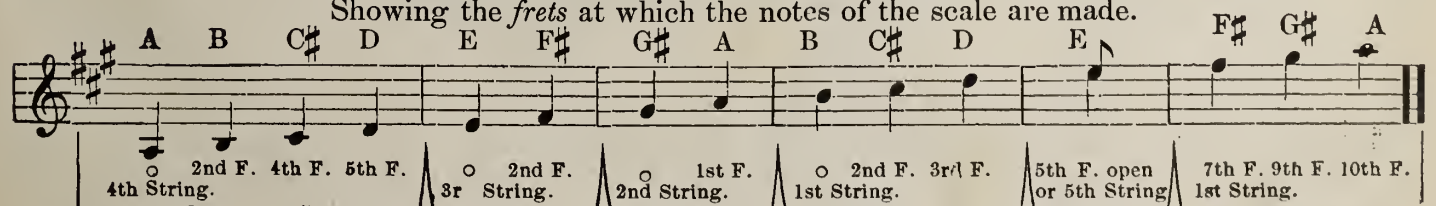
A      E      G#      B      E

4th      3rd      2nd      1st      5th

**Of the Frets.** For those who wish to mark the distances, it may be well to state, that the distance between the bridge and the nut should be divided into eighteen parts. The first fret would fall one-eighteenth from the nut, then divide the remaining distance into eighteen parts, and the position is at once determined for the second fret; proceed in the same manner until you have acquired twelve frets, which will fall upon the middle of the string. It must be remembered that the bridge must always stand in exactly the same place, after the frets are once regulated from its position.

### The Natural Scale of the Banjo.

Showing the frets at which the notes of the scale are made.



A   B   C#   D   E   F#   G#   A   B   C#   D   E   F#   G#   A

4th String.      2nd F. 4th F. 5th F.      3rd String.      2nd F.      1st F.      2nd String.      2nd F. 3rd F.      1st String.      5th F. open or 5th String      7th F. 9th F. 10th F. 1st String.

## Of the Chords.

A Chord is two or more sounds struck together and played as one.

Harp Chords are used in both Banjo and Guitar styles. The notes comprising the chord are played in rapid succession, one after the other from the lowest note upward.

EXAMPLE.



## Of the Barre.

In making the Barre Chord, place the fore-finger across the width of the fingerboard. The thumb placed in the centre of the back of the neck, so that the fore-finger presses firmly down, thereby preventing the slightest vibration of the strings. The figures indicate the fingers of the left hand.

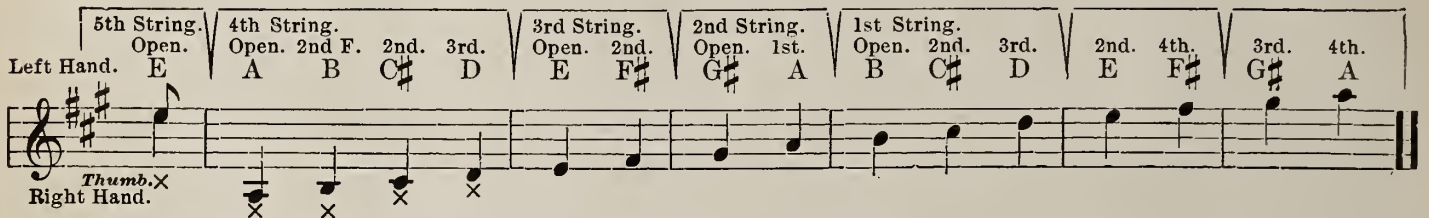
## Barre Chords.

5th position, Barre. 5th position, Barre. 7th position, Barre.



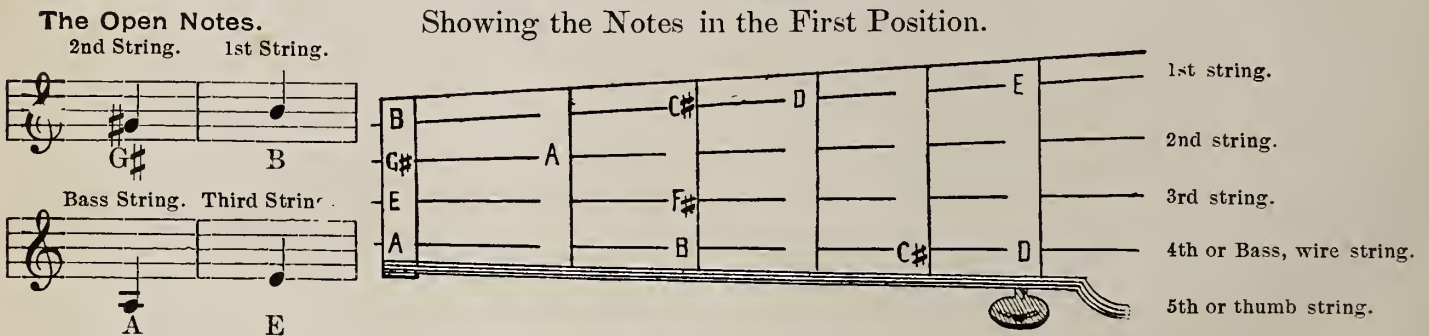
## Scale, or Gamut.

Showing the *fingering* of the Notes with the Left Hand.  
In the Key of A, Three Sharps.

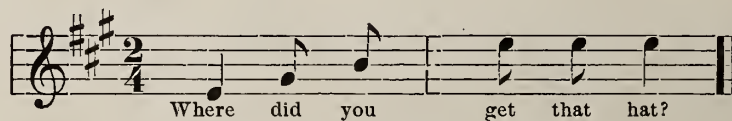


## Plan of the Fingerboard.

Showing the Notes in the First Position.



Before practicing the scale, be sure the Banjo is in good tune. It can be tested by trying the following notes upon the open strings, which will play the familiar strain of "Where did you get that hat?"



## First Exercise. Jig.



### Second Exercise. Waltz.

### Third Exercise. Polka.

### Fourth Exercise. Dance,

The "Snap" is made by pulling the string with the finger of the left hand which is used to make the previous note. Thus, in the following exercise, pick D as usual with the right hand and snap with the left hand to B, the open note.

### Snap Waltz.

## Tiddley Winks Dance.

Musical notation for "Tiddley Winks Dance." The piece is in 2/4 time and G major. It consists of two staves of music. The first staff contains the main melody, and the second staff contains a bass line with a steady eighth-note accompaniment.

## Home, Sweet Home.

Musical notation for "Home, Sweet Home." The piece is in common time (C) and G major. It consists of two staves. The first staff features a melody with dotted rhythms and eighth notes. The second staff provides a bass line with chords and a steady eighth-note accompaniment.


## Few Days Jig.

Musical notation for "Few Days Jig." The piece is in 2/4 time and G major. It consists of three staves. The first two staves contain the main melody with various rhythmic patterns and accents. The third staff contains a bass line with chords and a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat signs.

## Bound Brook Polka.

Musical notation for "Bound Brook Polka." The piece is in 2/4 time and G major. It consists of three staves. The first two staves contain the main melody with a lively, rhythmic character. The third staff contains a bass line with chords and a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat signs.

### Plan of the Fingerboard.

Showing the notes to be made on the strings of the Banjo up to the tenth fret. The short fifth string or "thumb string" is only used for one note, and is always played open E, thus . Therefore we have only four strings on the Banjo to make closed notes; on 1st string, 2nd string, 3rd string and Bass or 4th string.



#### Chords in A Major.

Musical notation for chords in A Major on the 1st, 2nd, 3rd, and 4th strings. The notation shows the fret numbers for each string: 1st string (2, 4), 2nd string (4, 2), 3rd string (0, 2), and 4th string (0, 2).

#### Chords in the Higher Compass, Key of A.

Musical notation for chords in the higher compass, key of A, on the 5th and 6th strings. The notation shows the fret numbers for each string: 5th string (0, 2), 6th string (1, 3).

#### Chords in F-sharp Minor. (Relative of A Major.)

Musical notation for chords in F-sharp Minor on the 1st, 2nd, 3rd, and 4th strings. The notation shows the fret numbers for each string: 1st string (3, 1), 2nd string (3, 1), 3rd string (0, 1), and 4th string (3, 1).

#### Chords in E Major.

Musical notation for chords in E Major on the 1st, 2nd, 3rd, and 4th strings. The notation shows the fret numbers for each string: 1st string (0, 2), 2nd string (2, 0), 3rd string (1, 0), and 4th string (3, 1).

#### Chords in C-sharp Minor. (Relative of E Major)

Musical notation for chords in C-sharp Minor on the 1st, 2nd, 3rd, and 4th strings. The notation shows the fret numbers for each string: 1st string (4, 0), 2nd string (2, 4), 3rd string (2, 4), and 4th string (4, 0).

#### Chords in D Major.

Musical notation for chords in D Major on the 1st, 2nd, 3rd, and 4th strings. The notation shows the fret numbers for each string: 1st string (4, 2), 2nd string (4, 2), 3rd string (0, 2), and 4th string (4, 2).

## The Chords Illustrated.

Diagrams of the banjo finger-board showing the fingering of chords in various keys. The figures near the black dots designate the fingers of the left hand to stop the frets. ○ means the open string.

### CHORDS IN A MAJOR. (3 sharps.)

(The natural or easiest key of the banjo.)

### CHORDS IN F# MINOR.

### CHORDS IN E MAJOR. (4 sharps.)



The Chords Illustrated.

CHORDS IN C# MINOR.

Four guitar chord diagrams for C# minor are shown above a musical staff. The diagrams are: C#m (0014), C#m2 (0234), C#m3 (1244), and C#m4 (0014). The musical staff shows a sequence of these chords in a C# minor key signature.

CHORDS IN D MAJOR. (2 sharps.)

Four guitar chord diagrams for D major are shown above a musical staff. The diagrams are: D (1234), D2 (1111), D3 (0124), and D4 (4234). The musical staff shows a sequence of these chords in a D major key signature.

CHORDS IN B MINOR.

Four guitar chord diagrams for B minor are shown above a musical staff. The diagrams are: Bm (1133), Bm2 (1144), Bm3 (1111), and Bm4 (1133). The musical staff shows a sequence of these chords in a B minor key signature.

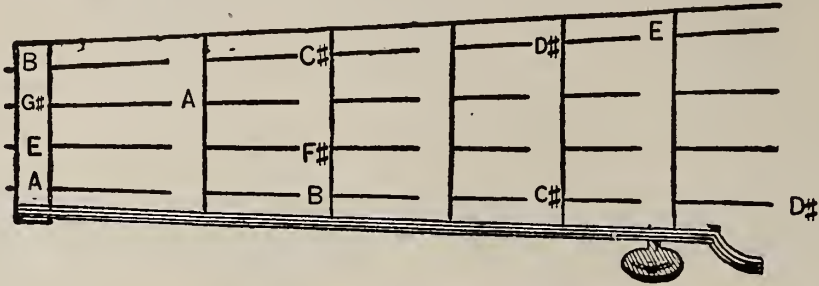
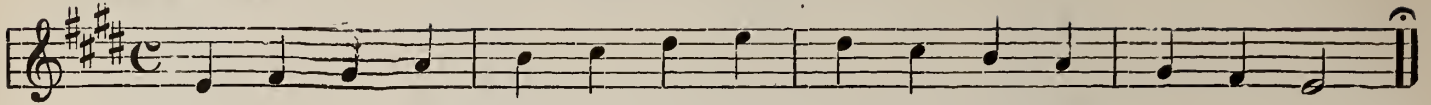
CHORDS IN B MAJOR. (5 sharps.)

Four guitar chord diagrams for B major are shown above a musical staff. The diagrams are: B (1134), B2 (0000), B3 (1111), and B4 (1134). The musical staff shows a sequence of these chords in a B major key signature.

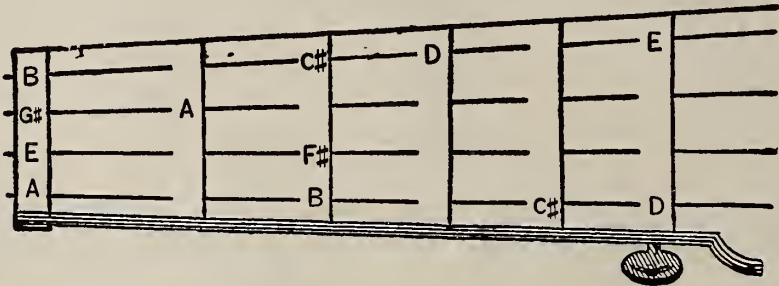
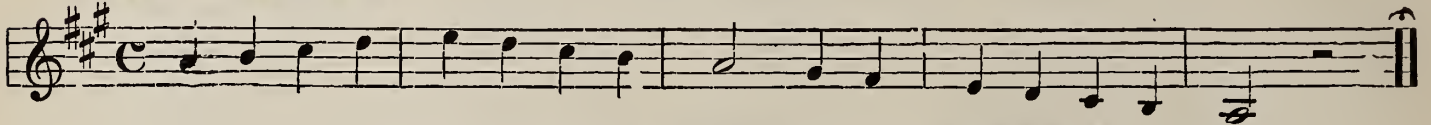
# The Scales Illustrated.

## The Scales with Sharps.

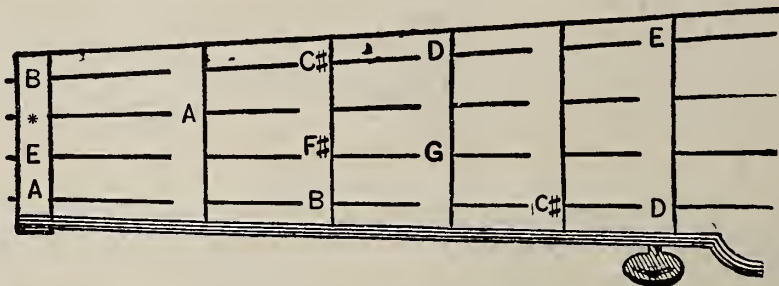
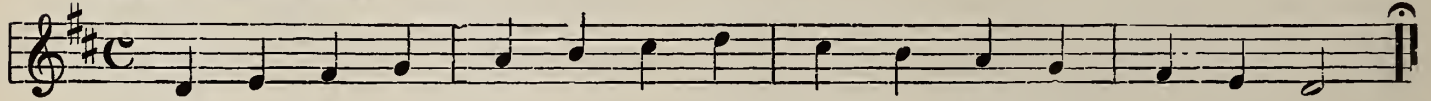
E-Major. Four Sharps.



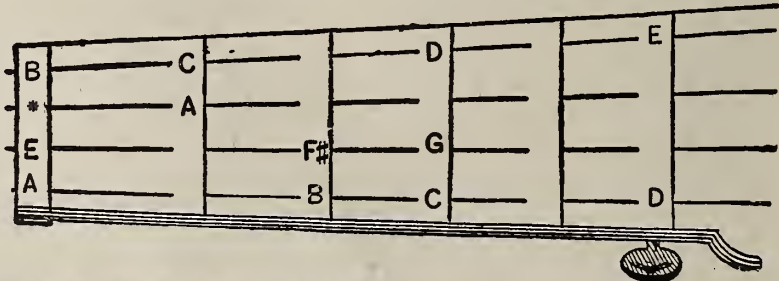
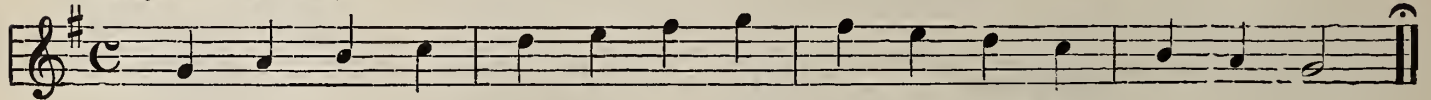
A-Major. Three Sharps.



D-Major. Two Sharps.



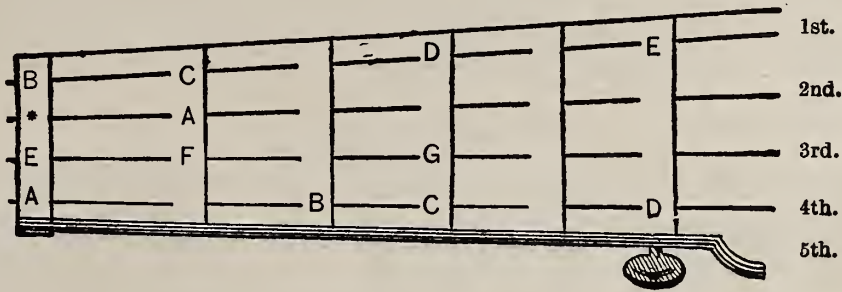
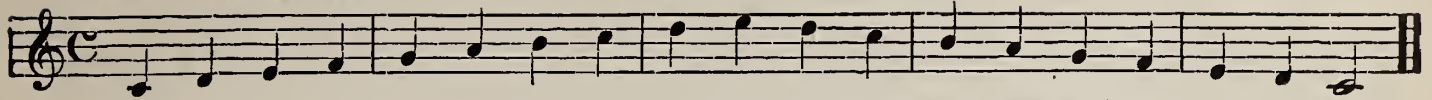
G Major. One Sharp.



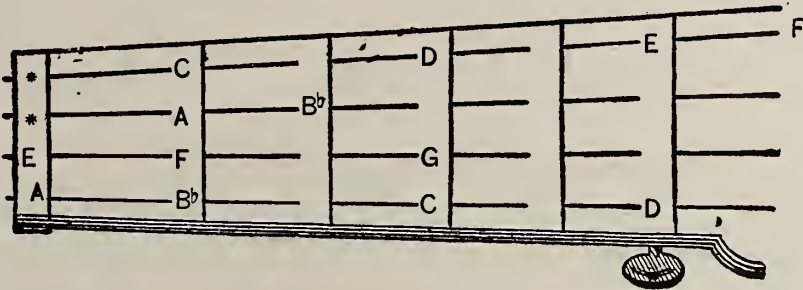
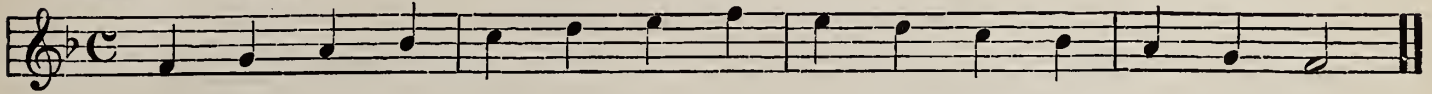
\* The star indicates that the open string is not in service.

# The Scales with Flats.

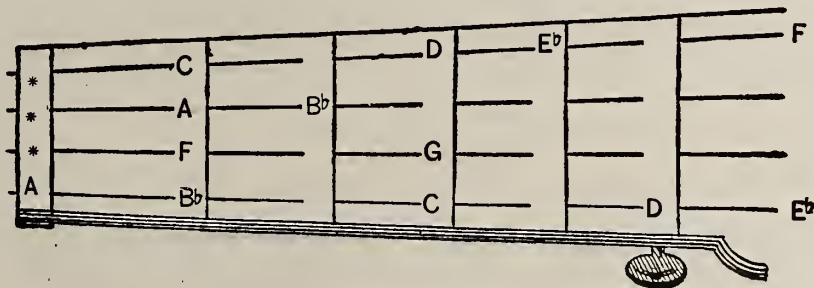
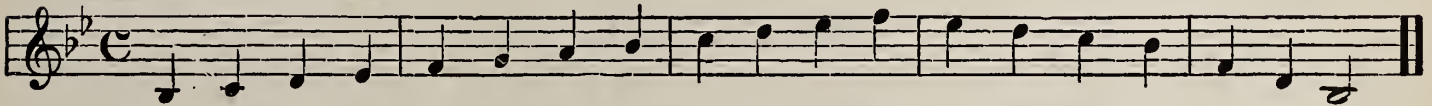
C Major. Natural Key.



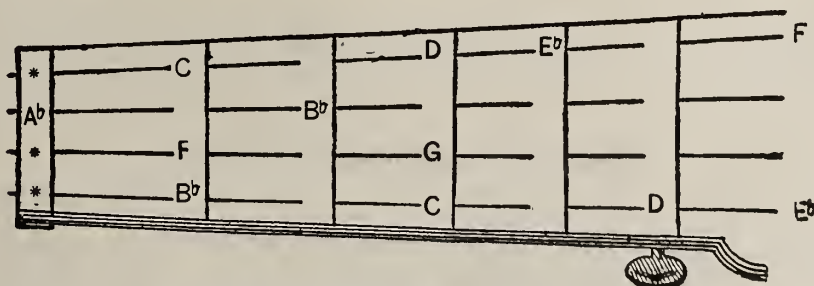
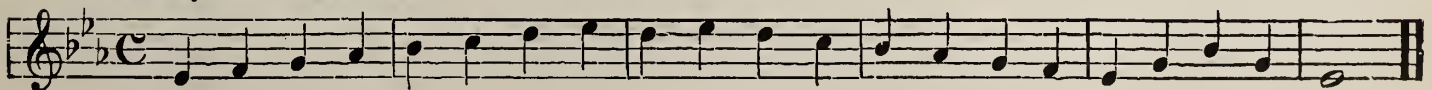
F Major. One Flat.



B-flat Major. Two Flats.



E-flat Major. Three Flats.



\* The star indicates that the open string is not in service.

# The Study of the Scales and Chords.

## The Major Scale in C.

### Chords in C Major.

### Relative Minor Scale. A Minor.

### Chords in the Minor Scale of A.

### Major Scale in G.

### Chords in G.

### Relative Minor Scale in E.

### Chords in the Minor Scale of E.

Major Scale in D.

Chords in D.

Relative Minor Scale in B.

Chords in the Minor Scale of B.

Major Scale in A.

Chords in A Major.

Relative Minor Scale in F-sharp.

Chords belonging to the Minor Scale in the Key of F-sharp.

### Major Scale in E.

3rd string. 0 2 | 2nd string. 0 1 | 1st string. 0 2 4 0 4 2 0 | 2nd string. 1 0 | 3rd string. 2 0

### Chords in the Key of E.

4th Pos. 5th Pos. 2nd Pos. 4th Pos. 5th Pos.

### Relative Minor Scale in C-sharp.

4th string. 2 4 | 3rd string. 0 2 | 2nd string. 0 1 | 1st string. 1 2 1 | 2nd string. 1 0 | 3rd string. 2 0 | 4th string. 4 3

### Chords in the Minor Scale in the Key of C-sharp.

2nd Pos. . . . . 5th Pos. 7th Pos. 4th Pos. Barre.

### Major Scale in F.

3rd string. 1 3 | 2nd string. 1 2 | 1st string. 1 4 0 1 0 4 1 | 2nd string. 2 1 | 3rd string. 3 1

### Relative Minor Scale in D.

4th string. 4 | 3rd string. 0 1 3 | 2nd string. 1 2 | 1st string. 2 4 2 | 2nd string. 2 1 | 3rd string. 3 1 0 | 4th string. 4

### Major Scale in B-flat.

4th string. 1 4 1 2 | 3rd string. 1 3 | 2nd string. 1 2 1 | 3rd string. 3 1 | 4th string. 2 1 4 1

### Relative Minor Scale in G.

3rd string. 3 | 2nd string. 1 2 | 1st string. 1 4 1 3 4 3 1 4 1 | 3rd string. 2 1 | 4th string. 3

Major Scale in E-flat.

4th string. 4 | 3rd string. 1 3 4 | 2nd string. 2 | 1st string. 1 3 4 3 1 | 2nd string. 2 | 3rd string. 4 3 1 | 4th string. 4

Relative Minor Scale in C.

4th string. 1 3 4 | 3rd string. 1 3 4 | 1st string. 0 1 0 | 3rd string. 4 3 1 | 4th string. 4 3 1

Major Scale in A-flat.

3rd string. 4 | 2nd string. 2 | 1st string. 1 2 1 3 1 2 1 3 1 2 1 | 2nd string. 2 | 3rd string. 4

Relative Minor Scale in F.

3rd string. 1 3 4 | 2nd string. 2 | 1st string. 1 2 0 4 0 2 1 | 2nd string. 2 | 3rd string. 4 3 1

Exercise in Barre Chords.

1st Position. 1st Position. 2nd Position. 5th Position. 7th Position. 5th Position. 7th Position.  
 5th Position. 5th Position. 7th Position. 5th Position. 5th Position. 5th Position. 7th Position. 8th Position.  
 7th Position. 5th Position. 7th Position. 7th Position. 7th Position. 8th Position. 2nd Position.

Various Chords in all Positions.

5th Pos. 5th Pos. Barre. 2nd Pos. 2nd Pos. 5th Pos. 4th Pos. 3rd Pos. 2nd Pos. 4th Pos.  
 5th Pos. 5th Pos. 1st Pos. 6th Pos. 1st Pos. . . . .

# Mikado Medley March.

MARCH.

Musical score for Mikado Medley March, featuring three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music consists of rhythmic patterns and chords typical of a march.

# Mikado Waltz.

Musical score for Mikado Waltz, featuring four staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is characterized by a waltz-like melody with flowing lines and grace notes.

# Flowers that Bloom in the Spring.

Musical score for Flowers that Bloom in the Spring, featuring three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The music features a delicate melody with many grace notes and light accompaniment.

DANJO.



# Danse Africaine.

J. FRANCIS GILDER. Op. 24.

First staff of music, 2/4 time signature. Features triplets and accents.

Second staff of music, 2/4 time signature. Features triplets and accents.

*Marcato.*

Third staff of music, 2/4 time signature. Features eighth notes and accents.

Fourth staff of music, 2/4 time signature. Features eighth notes and accents.

Fifth staff of music, 2/4 time signature. Features eighth notes, triplets, and accents.

Sixth staff of music, 2/4 time signature. Features eighth notes, triplets, and accents.

Seventh staff of music, 2/4 time signature. Features eighth notes, triplets, and accents.

Eighth staff of music, 2/4 time signature. Features eighth notes, triplets, and accents. Ends with "FINE."

Ninth staff of music, 2/4 time signature. Features first and second endings.

Tenth staff of music, 2/4 time signature. Features first and second endings, accents, and a final chord.

BANJO.

*f*  
D. 2.

## Spanish Fandango.

Tune the fourth or bass string to B, one note higher.

Musical score for Spanish Fandango, first system. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first line begins with a dynamic marking of *mf* and a finger number '4' above the first note. The second line continues the melody with fingerings '2' and '2' above notes. The third line features a repeat sign and includes instructions for '5th Barre.' and 'Open.' with dynamic markings *f* and *mf*. The fourth line includes instructions for '7th Barre.', 'Open.', and '4th Barre.' with dynamic markings *f* and *mf*. The fifth line includes instructions for '5th Barre.' and '7th Pos.' and ends with a repeat sign.

## Melodic Exercise.

At the word "strike" the first finger of the right hand must glide quickly over the strings.

*Allegro.*

Musical score for Melodic Exercise. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first line begins with a dynamic marking of *mf*. The score consists of four lines of music, each featuring a series of eighth-note patterns with triplets. The word "strike." is written above the final notes of the second and fourth lines, indicating a specific technique where the first finger of the right hand glides quickly over the strings.



# Crown March.

THOMAS J. ARMSTRONG.

INTRODUCTION.  
Tune Bass to B.

mf

MARCH.

mf

7 Pos.

5 Pos.

f

1

f

7 Pos.

f

BANJO.



Mandolina. (Mexican Serenade.)

The main musical score for the Mandolina, Mexican Serenade, consists of 18 measures. It is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. The first six measures end with a double bar line. The final measure of the piece is marked with the word "FINE." above the staff.

FINE.

TRIO.

The Trio section of the musical score consists of 8 measures. It begins with a dynamic marking of *f* (forte) and includes a *p* (piano) marking in the second measure. The music features a steady eighth-note accompaniment with a melodic line on top. The final measure of the Trio is marked with a dynamic of *f* and a *p* marking. The section concludes with a double bar line and the instruction "D.C." (Da Capo) above the staff.

D.C.

BANJO.

# Skirt Dance.

5th Po.

5th Pos. 2nd Pos.

5th Pos.

5th Pos. 2nd Pos.

D.C.

Detailed description: This musical score is for a piece titled "Skirt Dance." It is written for a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piece consists of ten staves of music. The first staff begins with a triplet of eighth notes. The second staff includes a section labeled "5th Pos. 2nd Pos." with a key signature change to two sharps (F#, C#). The third and fourth staves continue the melodic line with various triplet and eighth-note patterns. The fifth staff is labeled "5th Pos." and the sixth staff is labeled "5th Pos. 2nd Pos." with another key signature change to one sharp (F#). The seventh and eighth staves continue the melody. The ninth staff ends with a double bar line and the instruction "D.C." (Da Capo).

# Johnny Get Your Gun. (Reel.)

D.S.

Detailed description: This musical score is for a piece titled "Johnny Get Your Gun. (Reel.)". It is written for a single melodic line in treble clef with a key signature of two sharps (F#, C#) and a 2/4 time signature. The piece consists of two staves of music. The first staff begins with a fermata over the first note. The second staff ends with a double bar line and the instruction "D.S." (Da Segno).

# Boulanger's March.

BANJO.



# Spanish Serenade. (Paloma.) The Dove.

*Allegretto.*

Musical notation for the first section of the piece, marked *Allegretto*. It consists of ten staves of music in 2/4 time with a key signature of three sharps (F#, C#, G#). The music features a melodic line with frequent triplets and a bass line with chords and triplets.

*Marcato.*

Musical notation for the second section of the piece, marked *Marcato*. It consists of four staves of music in 2/4 time with a key signature of three sharps (F#, C#, G#). The music is more rhythmic and features many triplets and accents.

BANJO

# Little Fishermaid Waltz.

*Tempo di valse.*

5th Bar. 6th pos. 5th Bar.

9th B. 7th B.

6th pos. 6th pos.

5th Bar.

CHORUS.

6th pos. 6th pos. 6th pos.

6th pos. 6th pos. 6th pos.

### Suwanee Jig.

Musical notation for the first piece, 'Suwanee Jig'. It consists of three staves of music in treble clef, 2/4 time signature, and key signature of three sharps (F#, C#, G#). The melody is characterized by eighth and sixteenth notes, with some slurs and accents.

### Razzle Dazzle Jig.

Musical notation for the second piece, 'Razzle Dazzle Jig'. It consists of two staves of music in treble clef, 6/8 time signature, and key signature of three sharps (F#, C#, G#). The melody features a mix of eighth and sixteenth notes, with some accents and slurs.

### The Watermill.

Musical notation for the third piece, 'The Watermill'. It consists of two staves of music in treble clef, 3/4 time signature, and key signature of three sharps (F#, C#, G#). The melody is primarily composed of eighth notes, with some accents and slurs. The second staff ends with a double bar line and the marking 'D.C.'.

### Old Oaken Bucket.

Musical notation for the fourth piece, 'Old Oaken Bucket'. It consists of three staves of music in treble clef, 6/8 time signature, and key signature of three sharps (F#, C#, G#). The melody is primarily composed of eighth notes, with some accents and slurs. The first staff includes the marking 'FINE.' and some fingerings. The second staff ends with a double bar line and the marking 'D.C.'.

# Triumph March.

## Banjo Solo.

THOMAS J. ARMSTRONG.

*Spiritoso.*

*f* *cres.* *mf*

*3rd Pos.*

*3rd Pos.*

*3rd Pos.*

*2nd Pos.* *3rd Pos.*

*1* *2 FINE.* *mf*

*5th Pos.*



# Visions of Rest Waltzes.

FRED T. BAKER.

1. *Tranquillo.*

*p*

*Brillante.*

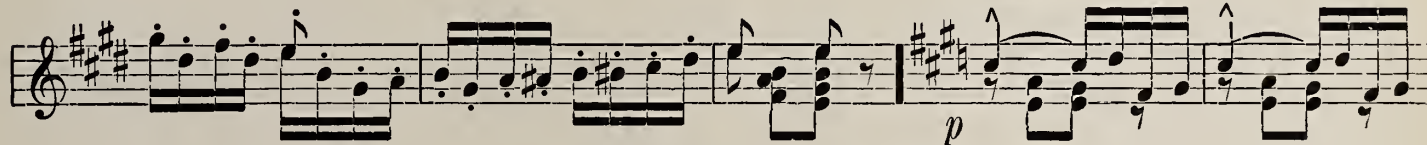
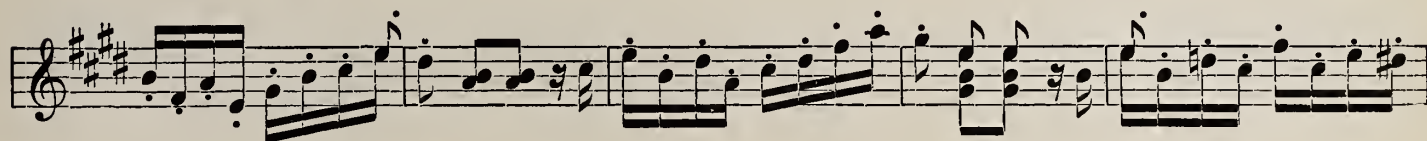
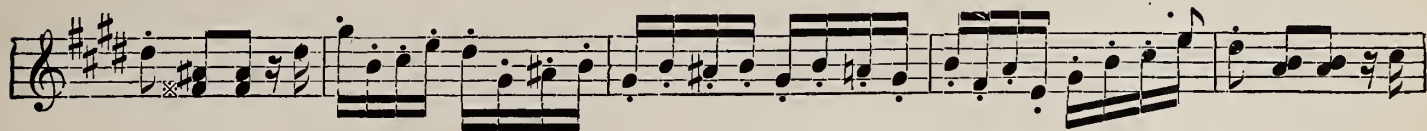
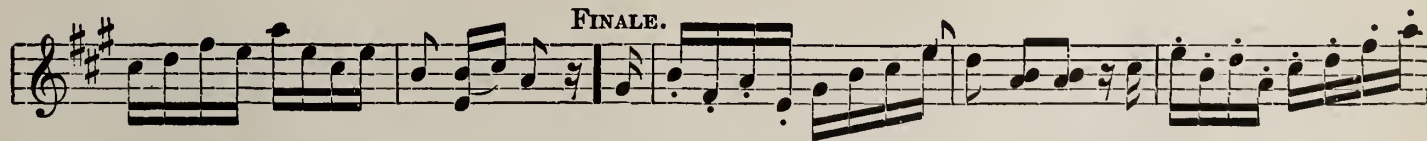
*FINE.*

2. *Grazioso.*

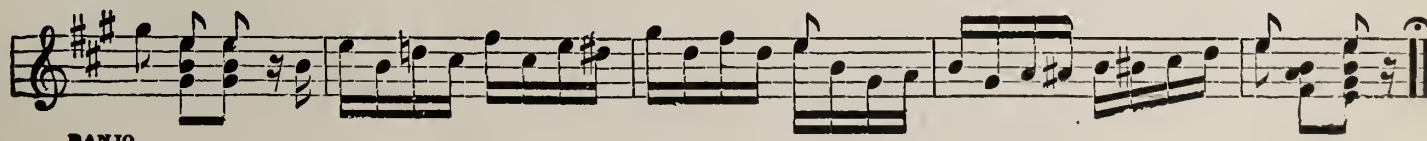
*D.C.*

BANJO.

## Pizzicati. (Sylvia.)

*Allegretto moderato.**Sostenuto.*

FINALE.



Merry Go-Round Waltz. (Gasparone.)

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of three sharps. The music features a mix of eighth and sixteenth notes, often beamed together. There are several instances of accents (^) over notes. The second staff continues the melody with similar rhythmic patterns. The third staff includes two accents (^) over notes. The fourth staff starts with a piano (p) dynamic marking and features several accents (^) over notes. The fifth staff continues the melodic line. The sixth staff shows a continuation of the rhythmic accompaniment. The seventh staff features a repeat sign with first and second endings. The eighth staff continues the melody. The ninth staff also features a repeat sign with first and second endings. The tenth staff concludes the piece with a double bar line and the marking 'D.C.' (Da Capo).



## Erminie March.

The musical score for "Erminie March" consists of five staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The music is written in a single melodic line on a treble clef. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is characterized by eighth-note patterns and rests. The piece concludes with a double bar line and repeat dots.

## Thimble Jig.

Tune the Bass string to B.

The musical score for "Thimble Jig" consists of five staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The music is written in a single melodic line on a treble clef. The first staff includes fret numbers (0, 2, 4, 0, 4) under the notes. The melody is characterized by eighth-note patterns and rests. The piece concludes with a double bar line and repeat dots.

BANJO.

# Everest's March.

## Banjo Duet.

D. C. EVEREST.

1ST BANJO.

2ND BANJO.

BANJO.

BANJO

# Santiago Waltz.

Valse Espagnole. (Banjo Duet.)

By A. CORBIN.  
Arr. by A. A. BABB

*Tempo di valse.*  
1st BANJO.

BANJO.

2

D.S.

4 1 2 3 4

P

5P

4

5P

4

5P

D.C. al fine



3. *f* *p*

3. Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It contains a single system of music with various dynamics including *f* and *p*. Fingerings and accents are indicated throughout.

3<sup>o</sup> Bar. *cres.* - - - - - do. *f*

3<sup>o</sup> Bar. Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains a single system of music with dynamics *cres.* and *f*. The word "do." is written below the staff.

*p* *mf*

Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains a single system of music with dynamics *p* and *mf*.

*cres.* *f*

Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains a single system of music with dynamics *cres.* and *f*.

INTRODUCTION. 5<sup>o</sup> Bar. *f* *p* *mf*

4. Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains a single system of music with dynamics *f*, *p*, and *mf*. The word "INTRODUCTION." is written above the staff.

5<sup>o</sup> Bar. *p*

Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains a single system of music with dynamic *p*.

5<sup>o</sup> Bar. . . . . 10<sup>o</sup> Bar. *mf*

Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains a single system of music with dynamic *mf*. The text "5<sup>o</sup> Bar. . . . . 10<sup>o</sup> Bar." is written above the staff.

5<sup>o</sup> Bar. 5<sup>o</sup> *cres.* *f* 1 2 FINE.

Musical staff with treble clef, key signature of one sharp, and 4/4 time signature. It contains a single system of music with dynamics *cres.* and *f*. The text "5<sup>o</sup> Bar. 5<sup>o</sup>" is written above the staff, and "1 2 FINE." is written above the final measure.

# Nanon Waltz.

The musical score for 'Nanon Waltz' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece consists of ten staves of music. The first four staves feature a melodic line with eighth and sixteenth notes, often accompanied by a bass line of chords. The fifth staff is marked '4 Bar.' and contains a sequence of chords. The sixth staff continues with a bass line of chords. The seventh staff has a melodic line with slurs and accents. The eighth staff is marked '8 Pos.' and contains a sequence of chords with fingerings 3, 2, 3. The ninth staff continues with a bass line of chords. The tenth staff is also marked '8 Pos.' and contains a sequence of chords with fingerings 4, 1/2, 3. The piece concludes with a final chord.



# See Saw Waltz.

The musical score for 'See Saw Waltz' is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4. The piece begins with a series of chords in the first measure, followed by a melodic line. The melody features a mix of eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the first few measures. The score includes a first ending (marked '1') and a second ending (marked '2') in the later part of the piece. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

BANJO.

D.C.

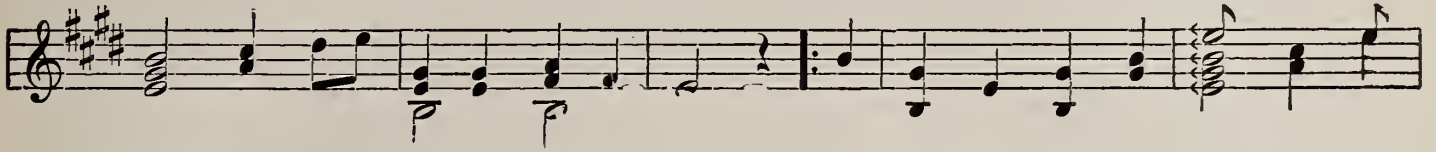
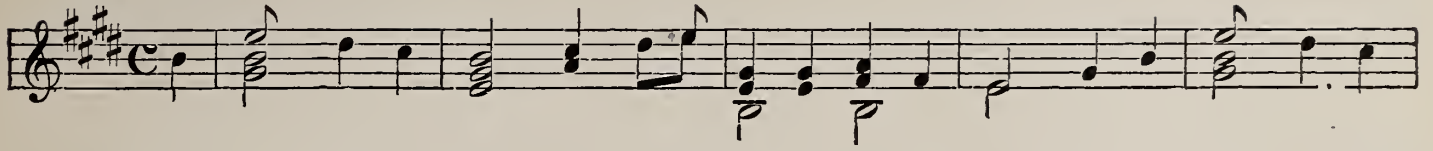
# La Gitana Waltz.

1.

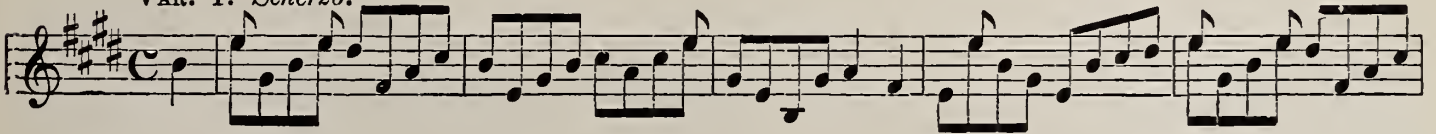
BANJO.

## Blue Bells of Scotland.

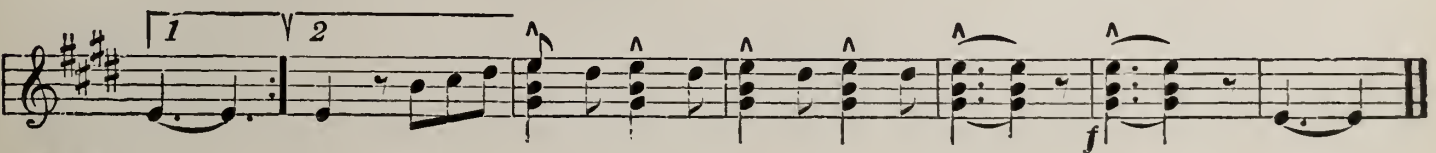
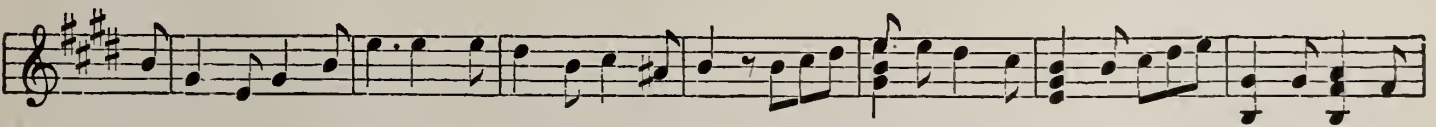
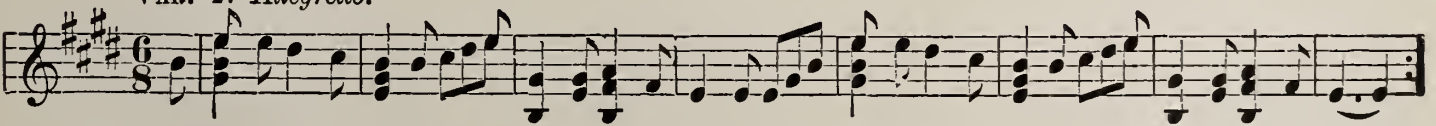
Tune the Bass string to B.



## VAR. 1. Scherzo.



## VAR. 2. Allegretto.



## Royal Clog.

Musical score for 'Royal Clog' in G major (one sharp) and common time. The piece consists of four staves of music. The first staff begins with a triplet of eighth notes. The second staff features two triplet markings. The third and fourth staves contain several triplet markings throughout the piece.

## Rattling Clog.

Musical score for 'Rattling Clog' in G major (one sharp) and common time. The piece consists of three staves of music. The first staff has a repeat sign at the end. The second and third staves also contain repeat signs at their respective ends.

## Hoist Up the Flag Hornpipe.

Musical score for 'Hoist Up the Flag Hornpipe' in G major (one sharp) and common time. The piece consists of three staves of music. The first staff has a repeat sign at the end. The second and third staves also contain repeat signs at their respective ends.

## Comrades Waltz.

Musical score for "Comrades Waltz." The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The score consists of seven staves of music. The melody is primarily in the treble clef, with a bass line in the lower register. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. The piece concludes with a double bar line.

## Boss Clog.

Musical score for "Boss Clog." The piece is in common time (C) and the key signature has three sharps (F#, C#, G#). The score consists of three staves of music. The melody is in the treble clef and features a rhythmic pattern of eighth and sixteenth notes. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The piece concludes with a double bar line.

BANJO.

## Smith's Popular March.

The musical score for "Smith's Popular March" is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' in a circle) throughout the piece. Dynamic markings such as *p* (piano) and *f* (forte) are used to indicate volume changes. The score concludes with a double bar line and the initials "D.J." in the upper right corner.

BANJO.

### I Whistle and Wait for Katie. (Waltz.)

The first three staves of the piece are in treble clef, key of D major (two sharps), and 3/4 time. The melody consists of eighth and quarter notes, with some rests and a final quarter note with a fermata.

#### CHORUS.

The chorus section consists of two staves. The first staff begins with a repeat sign. The melody features eighth notes and quarter notes, with some notes marked with an 'x' above them. The second staff continues the melody, ending with a repeat sign and a fermata.

### Black Hawk Waltz.

The first four staves of the piece are in treble clef, key of D major (two sharps), and 3/4 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The first staff has accents (^) over several notes. The second and third staves also feature accents. The fourth staff ends with a double bar line and the marking 'D.C.' (Da Capo).

BANJO.

### They're After Me.

Musical score for 'They're After Me.' The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of seven staves of music. The first two staves are the main melody. The third staff is labeled 'CHORUS.' and is written in a 6/8 time signature. The final staff features a 2/4 time signature and includes a complex rhythmic pattern with sixteenth notes.

### Nanon March.

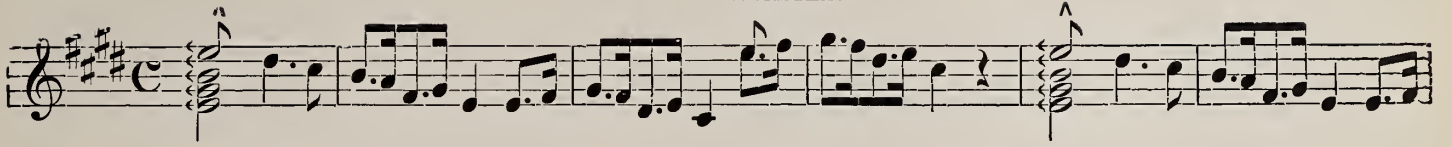
Musical score for 'Nanon March.' The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time (C) signature. It consists of three staves of music. The melody is characterized by frequent triplet markings, indicated by a '3' in a circle under the notes.

BANJO

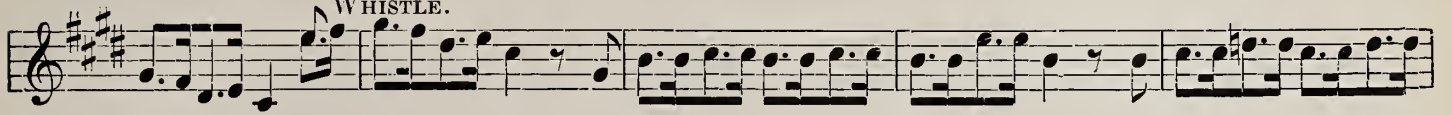


# Then You Wink the Other Eye.

WHISTLE.



WHISTLE.



WHISTLE.

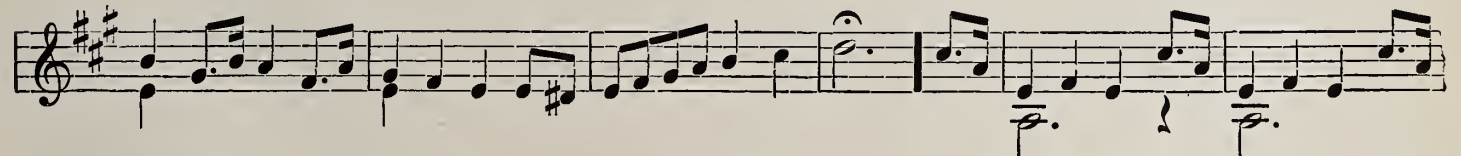
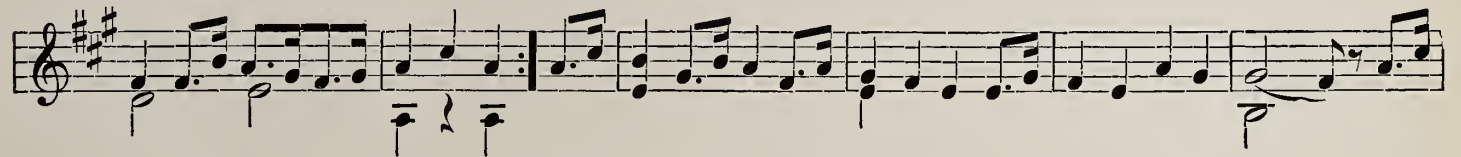
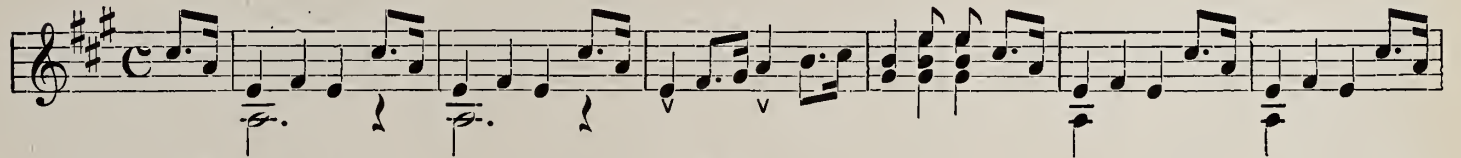


CHORUS.

WHISTLE.



# Rummel's Grand March.



FINE.



BANJO.

Mary and John. (Lovers' Quarrel.)

Musical score for 'Mary and John. (Lovers' Quarrel.)' in G major (one sharp) and 3/4 time. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and quarter notes, with some rests and phrasing slurs. The piece concludes with a double bar line.

Character Dance. (Jig.)

D. T. MORGAN.

Musical score for 'Character Dance. (Jig.)' in G major (one sharp) and 2/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line.

BANJO.

D.C.

# Норнpipe Poika.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a sequence of eighth notes with triplets. The first triplet is marked with a '3' and a slur. The piece ends with a repeat sign.

Musical staff 2: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth notes with triplets. The first triplet is marked with a '3' and a slur. The piece ends with a repeat sign and two first endings marked '1' and '2'.

Musical staff 3: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth notes with triplets. The first triplet is marked with a '3' and a slur. The piece ends with a repeat sign.

Musical staff 4: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth notes with triplets. The first triplet is marked with a '3' and a slur. The piece ends with a repeat sign.

Musical staff 5: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth notes with triplets. The first triplet is marked with a '3' and a slur. The piece ends with a repeat sign.

Musical staff 6: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth notes with triplets. The first triplet is marked with a '3' and a slur. The piece ends with a repeat sign.

Musical staff 7: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth notes with triplets. The first triplet is marked with a '3' and a slur. The piece ends with a repeat sign.

Musical staff 8: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth notes with triplets. The first triplet is marked with a '3' and a slur. The piece ends with a repeat sign.

Musical staff 9: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a sequence of eighth notes with triplets. The first triplet is marked with a '3' and a slur. The piece ends with a repeat sign.

BANJO.

### Dudes' March.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a forte (*f*) dynamic. A first ending bracket is present over the final two measures, marked with a first ending (*1*) and a second ending (*2*) above the staff.

Musical staff 2: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with a forte (*fz*) dynamic. A first ending bracket is present over the final two measures, marked with a first ending (*1*) and a second ending (*2*) above the staff.

Musical staff 3: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with a forte (*fz*) dynamic. A first ending bracket is present over the final two measures, marked with a first ending (*1*) and a second ending (*2*) above the staff.

Musical staff 4: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with a forte (*fz*) dynamic. A first ending bracket is present over the final two measures, marked with a first ending (*1*) and a second ending (*2*) above the staff.

Musical staff 5: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line with a forte (*fz*) dynamic. A first ending bracket is present over the final two measures, marked with a first ending (*1*) and a second ending (*2*) above the staff.

*TRIO.*

Musical staff 6: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line for the Trio section. A first ending bracket is present over the final two measures, marked with a first ending (*1*) above the staff.

Musical staff 7: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line for the Trio section. A first ending bracket is present over the final two measures, marked with a first ending (*1*) above the staff.

Musical staff 8: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line for the Trio section. A first ending bracket is present over the final two measures, marked with a first ending (*1*) above the staff.

Musical staff 9: Treble clef, key signature of three sharps, 2/4 time signature. The staff contains a melodic line for the Trio section. A first ending bracket is present over the final two measures, marked with a first ending (*1*) and a second ending (*2*) above the staff.

BANJO.

### Happy Birdling Polka.

Musical score for "Happy Birdling Polka" in G major (one sharp) and 2/4 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth-note patterns. The second staff concludes with the word "FINE." The third staff features a bass clef and a series of chords. The fourth staff includes accents (^) over several notes. The fifth staff continues the melodic line. The sixth staff ends with the instruction "D.C." (Da Capo).

### Enniscorthy Schottische.

Musical score for "Enniscorthy Schottische" in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth-note patterns. The second staff continues the melodic line. The third staff includes the word "CHORUS." above the staff. The fourth staff concludes the piece.

Poor Jonathan Waltz.

The image shows a musical score for a piece titled "Poor Jonathan Waltz." The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and chords. There are several dynamic markings, including "p" (piano) and "rall." (rallentando). The piece concludes with a double bar line and repeat dots.

## Shepherd Boy.

Musical score for "Shepherd Boy." The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of seven staves of music. The melody is primarily in the upper register, featuring eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes in the lower register, providing a harmonic foundation for the melody. The piece concludes with a double bar line.

## Emmett's Lullaby.

Musical score for "Emmett's Lullaby." The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time (C) signature. It consists of four staves of music. The melody is characterized by a gentle, flowing line with many eighth and sixteenth notes, typical of a lullaby. The accompaniment features chords and single notes, often with a soft, sustained quality. The piece ends with a double bar line.

### Killaloe.

Musical score for 'Killaloe' in G major (one sharp) and common time (C). The piece consists of five staves of treble clef notation. The melody is characterized by eighth and sixteenth notes, with some triplet figures. The accompaniment is provided by a bass line with chords and single notes.

### Juba Jig.

Musical score for 'Juba Jig' in G major (one sharp) and 2/4 time. The piece consists of two staves of treble clef notation. The melody is characterized by eighth and sixteenth notes, with some triplet figures. The accompaniment is provided by a bass line with chords and single notes. The piece ends with a double bar line and the marking 'D.C.' (Da Capo).

### Called Away.

Musical score for 'Called Away' in G major (one sharp) and common time (C). The piece consists of three staves of treble clef notation. The melody is characterized by eighth and sixteenth notes, with some triplet figures. The accompaniment is provided by a bass line with chords and single notes. The piece ends with a double bar line and the marking 'D.C.' (Da Capo).



## Exercises on the Various Chords.

1. *mf* *snap*

2. *mf*

3. *mf*

4. *mf*

3 Pos.~~~~~ 4 Pos.~~~~~ 1 Pos.~~~~~ 2 Pos.~~~~~

2 Pos.~~~~~

2 Pos.~~~~~ 3 Pos.~~~~~ 4 Pos.~~~~~

*mf*

2 Pos.~~~~~ 3 Pos.~~~~~ 4 Pos.~~~~~ 2 Pos.~~~~~

0 2 0 2

0 4 2 2



## Johnny, Get Your Hair Cut.

MARK MASON.

BANJO.

VOICE.

1. O - ver in the sands of Jer - sey, Where the wa - ter - mel - ons grow,  
2. On the ban - jo and the or - gan, On the fid - dle and the flute,

Dwells a youth who whis - tles ev - er This one tune, all he does know.  
On the cor - net and the ka - zoo, Ev - 'ry - bod - y tries to toot.

CHORUS.

John-ny, get your hair cut, hair cut, hair cut, John-ny, get your hair cut like a sport.

John-ny, get your hair cut, hair cut, hair cut, John-ny, get your hair cut, hair cut short.

3 Up in Manayunk the mill hands  
Make the hills and valley ring,  
When the long day's work is over,  
As they travel home and sing:—  
Johnny, get your hair cut, etc.

4 Every cheap and five-cent barber,  
Tries to make his business pay,  
So his sign upon the shutter  
To the crowd is made to say:—  
Johnny, get your hair cut, etc.

5 Many folks are fond of music,  
Some, they like it not at all,  
Get your gun if any neighbor  
In your ear begins to squall:—  
Johnny, get your hair cut, etc.

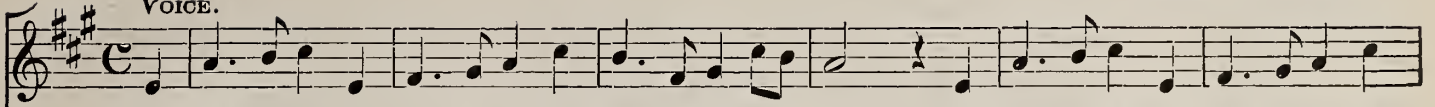
6 Now my song at last is ended,  
Let me give you all a rest,  
Never more to find me singing,  
This old tune we love the best!  
Johnny, get your hair cut, etc.

By permission of SEP. WINNER & SON.

# Ellie Rhee. (Carry Me Back to Tennessee.)

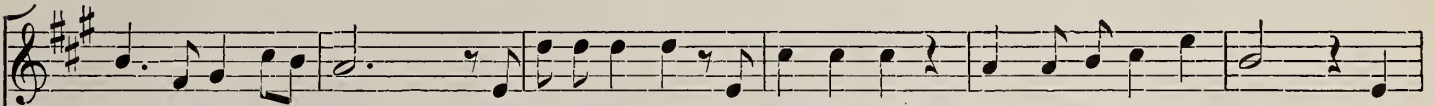
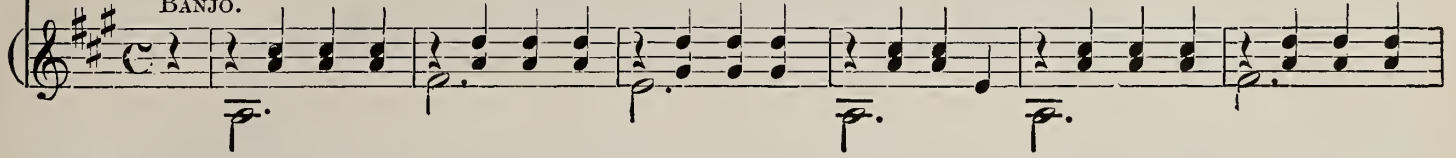
SEP. WINNER.

VOICE.

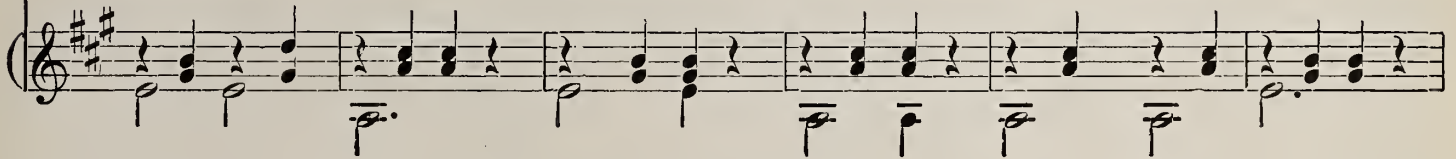


- 1. Sweet El-lie Rhee,so dear to me Is gone for ev-er - more;      Our home was down in Ten-nes-see Be-
- 2. Oh, why did I from day to day Keep wishing to be free,      And from my mas-sa run a-way,And
- 3. They said that I would soon be free,And hap-py all de day,      But if dey take me back a-gain I'll
- 4. De war is ob-er now at last, De color'd race am free,      Dat good time com-in' on so fast I'se

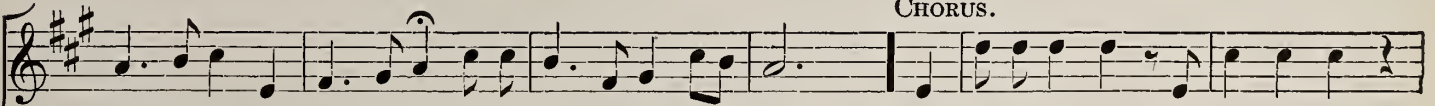
BANJO.



fore the cru-el war.      Then carry me back to Ten-nes - see,      Back where I long to be;      A-  
 leave my El - lie Rhee.      Then carry me back to Ten-nes - see,      Back where I long to be;      A-  
 neb - er run a - way.      Then carry me back to Ten-nes - see,      Back where I long to be;      A-  
 wait-in' for to see.      Then carry me back to Ten-nes - see,      Back where I long to be;      A-



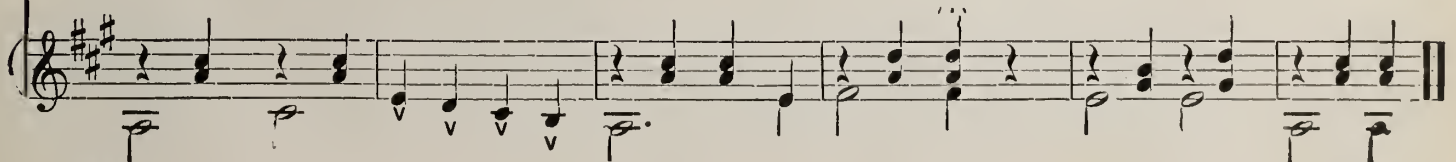
CHORUS.



mong the fields of yel - low corn, To my darling El - lie Rhee.      Then carry me back to Ten-nes-see,



Back where I long to be;      A - mong the fields of yel - low corn, to my dar - ling El - lie Rhee

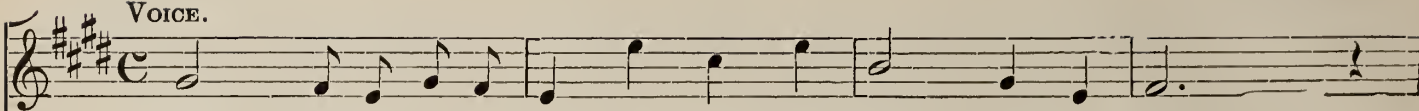


BANJO.

## Old Folks at Home. (Suwanee Ribber,)

S. C. FOSTER.

VOICE.

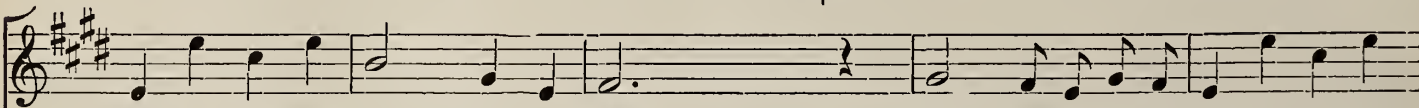
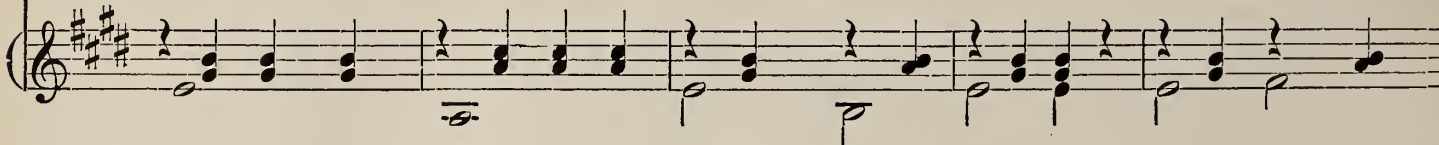


1. Way down up - on de Suwa - nee rib - ber, Far, far a - way,  
 2. One lit - tle hut a - mong de bush - es One, dat I love,  
 3. All round the lit - tle farm I wan - dered, When I was young;

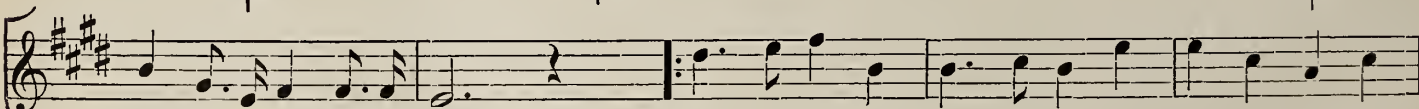
BANJO.



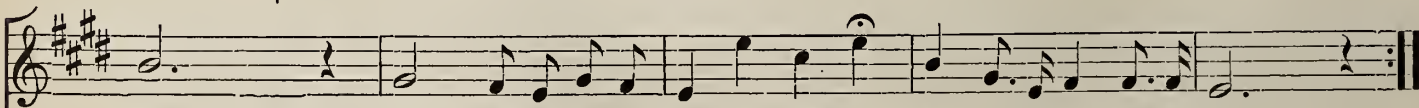
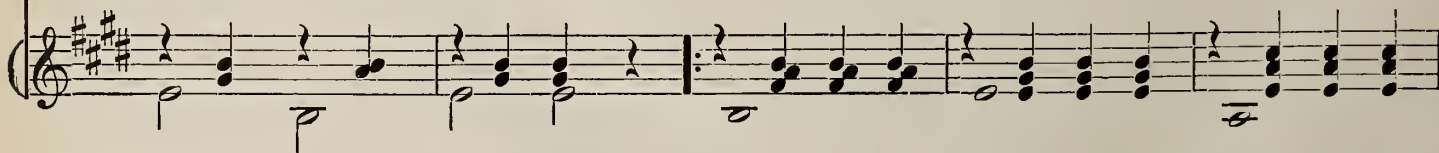
Dere's where my heart is turn - ing eb - ber, Dar's where de old folks stay. All up and down de  
 Still sad - ly to my mem - 'ry rush - es, No mat - ter where I rove. When will I hear de  
 Den man - y hap - py days I squandered, Man - y de songs I sung. When I was play - ing



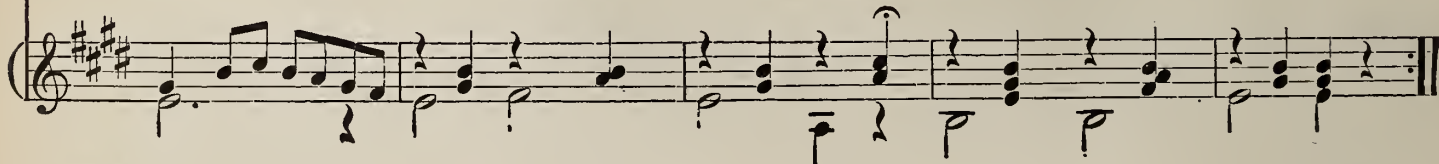
whole cre - a - tion Sad - ly I roam! Still long - ing for de old plan - ta - tion,  
 bees a hum - ming All round de comb? When will I hear de Ban - jo tumming,  
 wid my brudder, Hap - py was I. Oh, take me to my kind old mudder,



And for de old folks at home. All de world am sad and drear - y, Eb - 'ry where I  
 Down in my good old home? Dar let me live and die.



roam, Oh, darkies, how my heart grows weary, Far from de old folks at home



BANJO.

# Listen to the Mocking Bird.

Composed and arranged by SEP. WINNER.

VOICE.

1. I'm dream - ing now of Hal - ly, sweet Hal - ly, sweet Hal - ly, I'm dream - ing now of  
 2. Ah! well I yet re - mem - ber, re - mem - ber, re - mem - ber, Ah! well I yet re -

BANJO.

Ha - ly, For the tho't of her is one that never dies; She's sleep - ing in the val - ley, the  
 member When we gathered in the cotton side by side; 'T was in the mild Sep - tem - ber, Sep -

val - ley, the val - ley, She's sleep - ing in the val - ley, And the  
 tember, Sep - tem - ber, 'T was in the mild Sep - tem - ber, And the

CHORUS.

mocking bird is singing where she lies. Listen to the mocking bird, Listen to the mocking bird, Still  
 mocking bird is singing far and wide. Listen to the mocking bird, Listen to the mocking bird, The

1 sing - ing where the weeping willows wave. 2 mock - ing bird now singing on her grave.

BANJO.

# The Waterfall. (Yodle.)

**VOICE.** **YODLE.**

1. Down the mountain side doth a streamlet glide, Tra la, la, . . . . . In the  
 2. There where water sweeps and the chamois leaps, Tra la, la, . . . . . When the

**BANJO.**

**YODLE.**

sun - niest spot stands a lit - tle cot, Tra, la la, . . . . . In a  
 birdlings sing and the yod - lings ring, Tra, la la, . . . . . With my

**YODLE.**

gar - den there, sits my sweetheart fair, Tra, la la, . . . . . Gives me  
 sweetheart kind, is my heart and mind, Tra, la la, . . . . . By my

**YODLE.**

many a kiss that she'll nev - er miss, Tra, la la, . . . . .  
 dar - ling's side let me e'e a - bid, Tra, la la, . . . . .

**BANJO.**



# Deitcher's Dog.

SEP. WINNER.

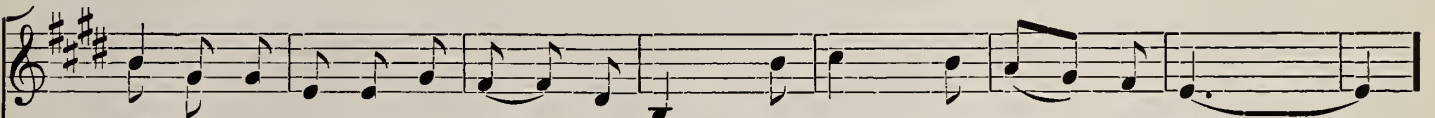
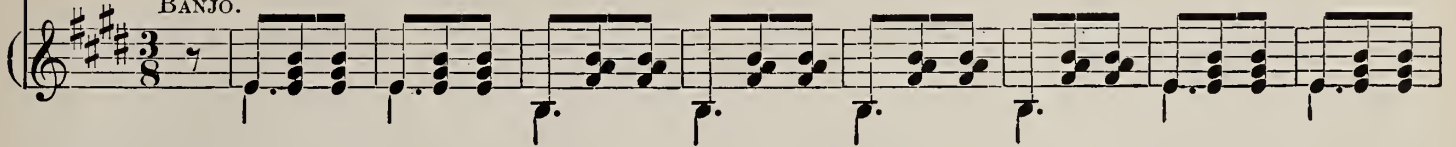
*Tune the bass string to B, one note higher than the regular scale.*

VOICE.

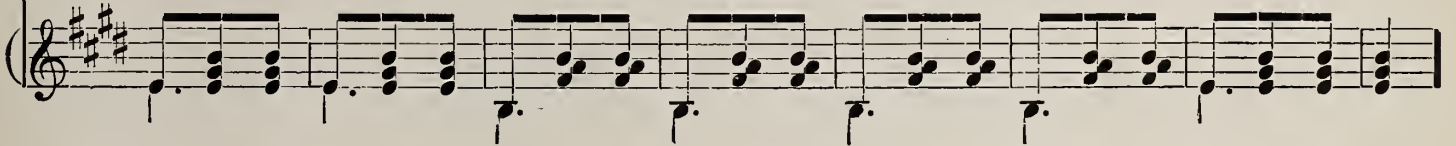


1. Oh where, oh where ish my lit-tle dog gone,	Oh where,	oh where can he be? . . . .	His
2. I loves mine la-ger, 't is ver-y goot beer,	Oh where,	oh where can he be? . . . .	But
3. A-cross the o-cean, in Gar-man-ie,	Oh where,	oh where can he be? . . . .	Der
4. Ein sas-sage ish goot, bol-o-nie, of course,	Oh where,	oh where can he be? . . . .	Dey

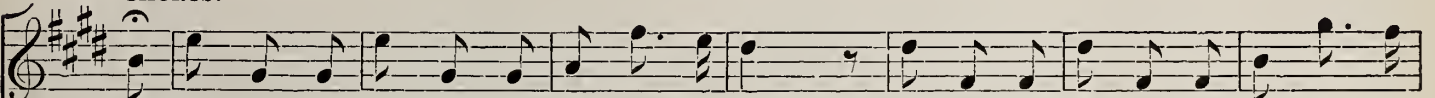
BANJO.



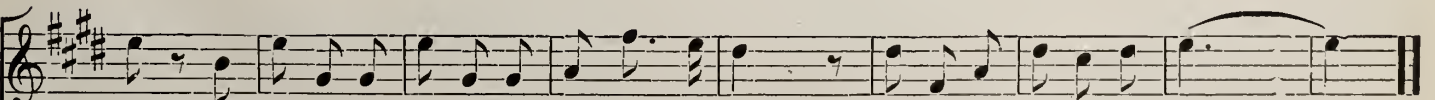
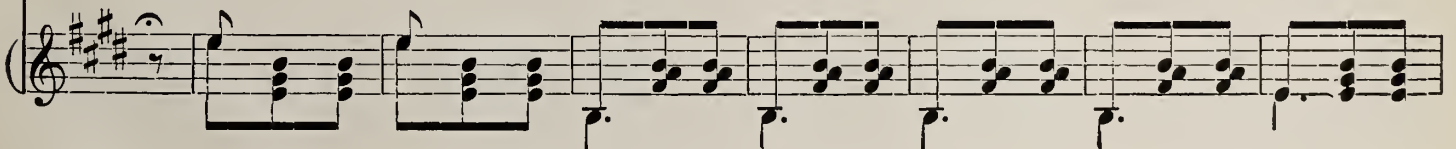
ears cut short und his tail cut long,	Oh where,	oh where ish he? . . . .
mit no mon-ey, I can-not drink here,	Oh where,	oh where ish he? . . . .
Deitch-er's dog ish der best com-pan-ie,	Oh where,	oh where ish he? . . . .
makes um mit dog und dey makes em mit horse,	I guess	dey makes em mit he. . . . .



CHORUS.



Ah, tra la, la, Tra, la, la, la, la, la la, Tra, la, la, Tra, la, la, la, la, la,



la, Ah, tra, la, la, Tra, la, la, la, la, la, la, Tra, la, la, Tra, la, la, la. . . .



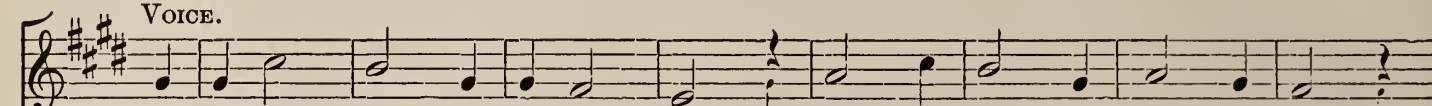
BANJO.

## Little Annie Rooney.

BANJO.



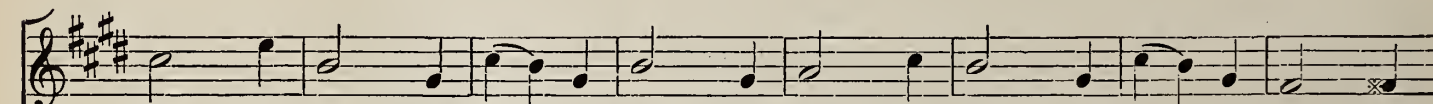
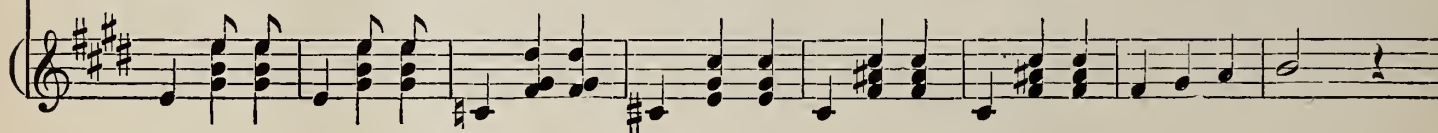
VOICE.



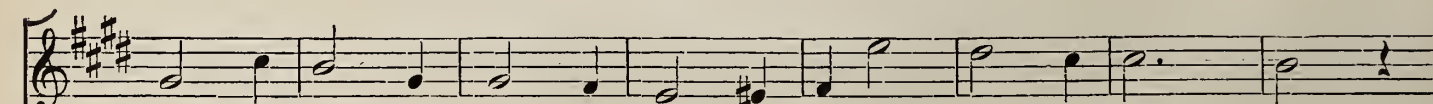
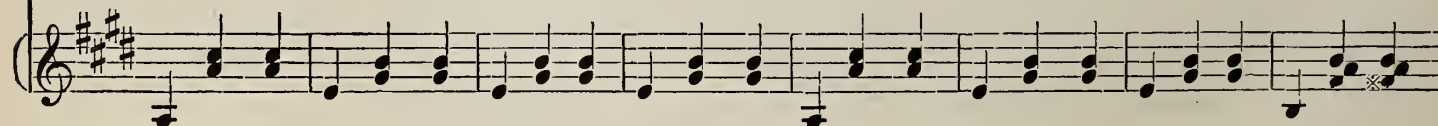
1. A win-ning way, a pleas-ant smile, Dressed so neat but quite in style,  
 2. The par-lor's small, but neat and clean, And set with taste so sel-dom seen, And  
 3. We've been en-gaged close on a year; The hap-py time is draw-ing near, I'll



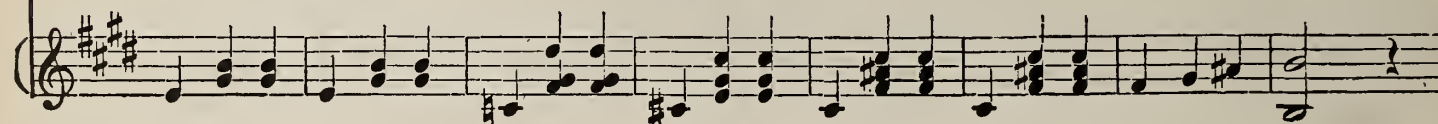
Mer-ry words your time to while, Has lit-tle An-nie Roo-ney.  
 you can bet, the house-hold queen Is lit-tle An-nie Roo-ney. The  
 wed the one I hold so dear, My lit-tle An-nie Roo-ney. My



Ev-'ry ev-'ning, rain or shine, I make a call, 'twixt eight or nine, On  
 fire burns cheer-ful-ly and bright, With fam-'ly cir-cle round each night, We  
 friends de-clare I am in jest, They think that I'm just like the rest, But



her who short-ly will be mine, Lit-tle An-nie Roo-ney.  
 form and ev-'ry-one's de-light Is Lit-tle An-nie Roo-ney.  
 one who knows a-bout it best Is Lit-tle An-nie Roo-ney.



BANJO.

REFRAIN.

She's my sweet - heart! I'm her beau; . . .

. . . She's my An - nie, . . . I'm

her Joe! . . . . . Soon we'll mar - ry, . . .

Nev - er . . . . . to part! . . . . . Lit - tle An - nie

Roo - ney. . . . . Is my sweet - heart. . . . . heart. . . . .

BANJO.

## Don't Forget Dar's A Weddin' To-Night.

END SONG AND CHORUS.

Words by J. W. WHEELER.

Music by H. J. BALLOU.  
Arr. by A. A. BABB.

VOICE.

BANJO.

1. Don't for - get dar's a wed - din' in de old town hall, And de coons am a lay - in'  
 2. Won't de coons look sas - sy in dere low - cut shoes, And dere hair cut pom - pa -  
 3. For it's hun - gry Pe - ter and his Cous - in Sue, Will jine de bonds ob

low; And dar's gwine ter be a big swell ball, Wid a cop out - side de  
 dore; Won't de old maids shout, to hear de news, And de pic - can - nin - ies  
 lub; And de coon who'll splice dat knot like glue, Am de Reber - and Un - cle

do'e; Oh, we won't go home till de day's let loose, And we'll jine dat pair so  
 rear; Dar'll be chick - en roast, and de juice smells sweet, Wid de fix - ins crisp and  
 Job; How de old folks dar will all go wild, Like dey don't know what to

tight, I spec dey'll all take lix - er juice, When de dance am froo to - night, Den  
 light, De wine will fly, de gals will eat, At de wed - din' ball to - night, Den  
 do, Dar's eat - in' big for dis yer child Fore de wed - din' ball am froo, Den

BANJO.

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CHORUS.

get in - to line, When de bride goes by, And

3 P 3 P 4 3 1

swing de gals wid all your might. . . . . For we'll

2 P 3 3 3 1

kick dat floor, till de shin - gles fly, Don't for -

get dar's a wed - din' to - night. . . . .

BANJO.

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