FRANK B. CONVERSE'S

NEW AND COMPLETE

Method for the Banjo

WITH OR WITHOUT A MASTER.

NEW YORK:
PUBLISHED BY S. T. GORDON,
No. 706 BROADWAY.
1867.

Entered, according to Act of Congress, in the year 1865, by S. T. GORDON, in the Clerk's Office of the District Court of the United States for the Southern Dist

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F. Larrabee,

Norwood,

Mass.

N6680

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The Cuckoo . . . . .
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Whole hog or none . . . . .
Willie, we have missed you—Jig . . . .

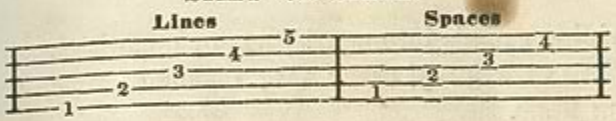
ELEMENTARY PRINCIPLES OF MUSIC.

CHAPTER I.

RUDIMENTS.

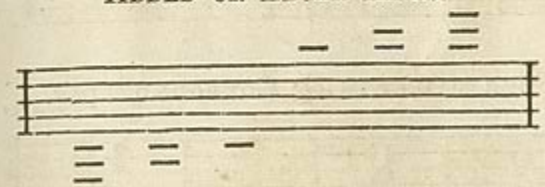
USIC is written on five parallel lines and in their intermediate ces. The lines and spaces collectively taken are called a *Staff* or ve. These five lines and spaces make up nine degrees.

STAFF OR STAVE.



If a greater range of tones be required, either above or below the aff, *Added* or *Leger Lines* are used.

ADDED OR LEGER LINES.

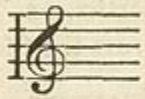


Melody is a succession of single musical sounds or tones following ach other, according to the rules of good taste.

Harmony is: several sounds combined and played together.

Musical Sounds are represented, as to their comparative length, by *haracters called notes*, of which there are seven varieties. These notes, placed upon the degrees of the staff, which are named after the *first seven Letters of the Alphabet*, viz., A, B, C, D, E, F, G, show the differences of pitch, and fixes the position of the letters upon it.

G OR TREBLE CLEF.



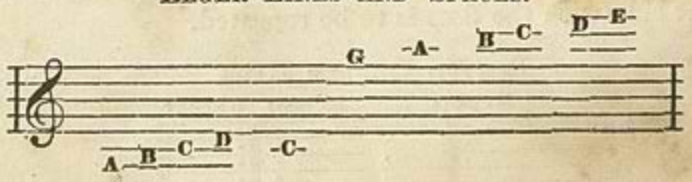
NOTE. This is the only Clef used for Banjo music.

The letters upon the staff are reckoned from the Clef line, (second line), which is G, thus: ascending you say, G, A, B, C, &c.; descending, you reckon backwards, thus, G, F, E, D, &c.

NAMES OF THE DEGREES OF THE STAFF.

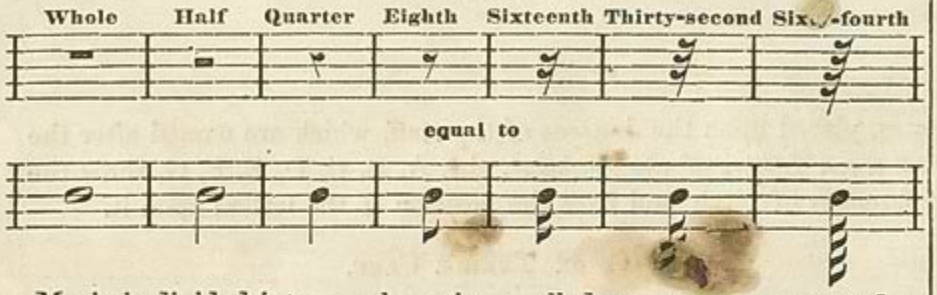
NOTE. The letters in the spaces spell the word *Face*.

LEGER LINES AND SPACES.



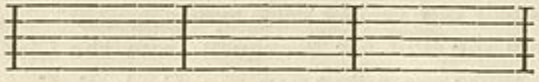
All notes have corresponding *Rests* (marks of silence) of equal duration of time.

TABLE OF RESTS.



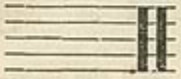
Music is divided into equal portions, called *measures*, represented to the eye by short bars drawn across the Staff.

MEASURES.



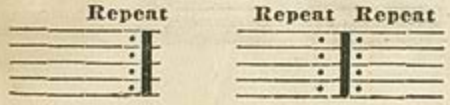
A Double Bar placed at the end, denotes that the piece is finished. When found at any other place, it denotes that a part of the tune, or the preceding strain is finished.

DOUBLE BAR.



Dots placed on either side of a double bar, indicate that the strain on the same side with the dots is to be repeated.

DOTTED DOUBLE BARS.



The *Pause* 𝄐, placed either over or under a note, signifies duration of time can be increased according to the wish of former.

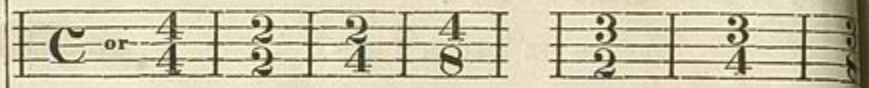
PAUSE.

CHAPTER II.

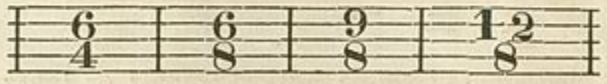
Time is dividing sounds into equal parts or quantities.

There are three varieties of time; viz., *Common Time*, *Triple* and *Compound Time.*

4 VARIETIES OF COMMON TIME. 3 VARIETIES OF TRIPLE T



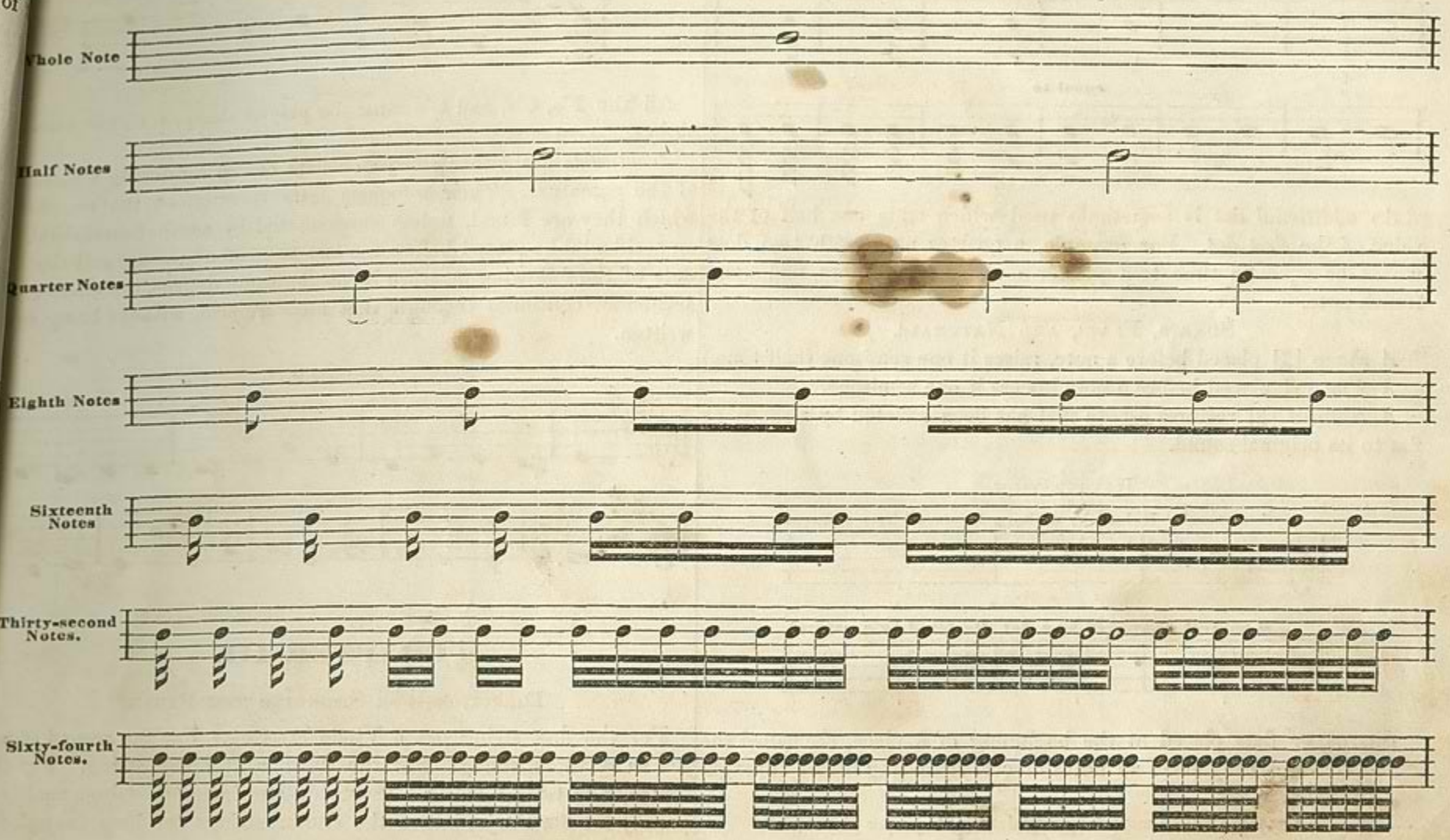
FOUR VARIETIES OF COMPOUND TIME.



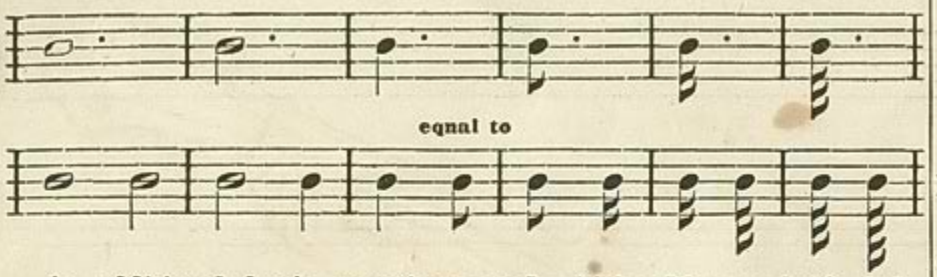
The *upper figure* indicates the number of parts in a measure, *lower figure* the kind of note that fills each of the parts.

A *Dot* placed immediately after a note, adds one half to its orig value of time.

Different Kinds of Notes and their Comparative Value.



Dotted Notes



An additional dot is sometimes used which adds one half of the value of the *first dot.* For example, a quarter note with two dots would be equal in time to a quarter note, an eighth note, and a sixteenth note.

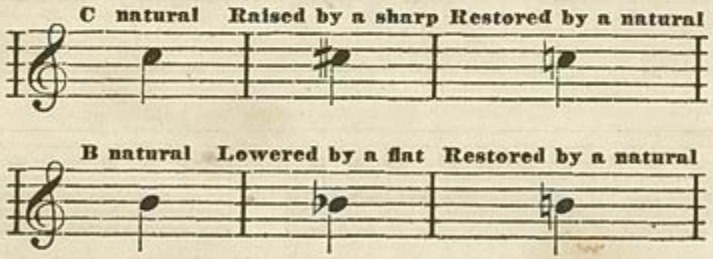
Sharps, Flats, and Naturals.

A sharp [♯] placed before a note, raises it one semitone (half tone.)

A Flat [♭] placed before a note lowers it one semitone.

A Natural [♮] restores a note that has been affected by a sharp or flat to its original sound.

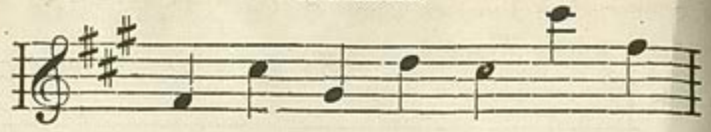
Illustration.



Sharps or flats placed at the beginning of a piece, are called the *Signature*, and they affect all notes of corresponding names throughout a piece.

Note. The signature will be more fully explained in its proper place

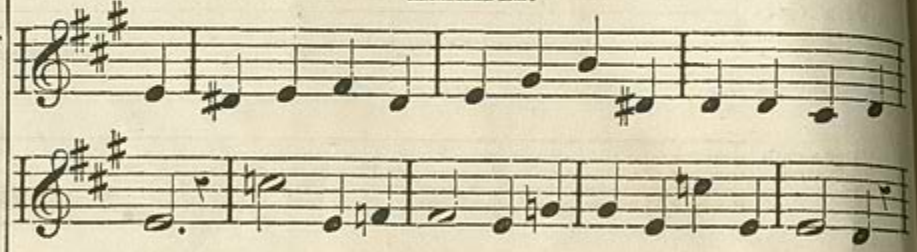
Example.



All the F's, C's, and G's must be played sharp, *i. e.*, one semitone higher.

Accidentals are either sharps or flats occurring during a piece, not of the signature. Their influence lasts throughout the measure in which they are found, unless contradicted by another accidental. If an accidental be placed before the last note of a measure and the first note of the following measure be on the same degree, the effect of the accidental continues through that measure also, without being again written.

Example.



CHAPTER III.

Directions for Stringing the Banjo.

For the first string get a Violin E string. For the second string get an A Violin string. For the third, a D Violin string. For the fourth, a D Guitar string. (Some dealers have 4th strings made expressly for the Banjo, but as the Guitar strings are long enough for

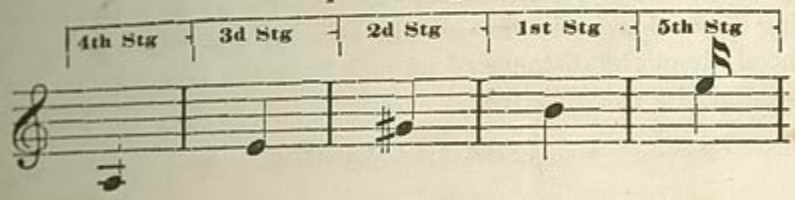
properly constructed Banjoes, they answer all purposes.) For the fifth string get a fine, Violin E string.

Manner of Tuning the Banjo.

Tune 4th string to A. (Tuning Fork or Piano.) Place a finger on the 4th string at the 7th fret, which makes E, tune the third string in unison. Then place a finger on the 3d string at the 4th fret, making G♯, tune the second string in unison. Then place a finger on the 2d string at the 3d fret, tune the first string in unison. Tune the 5th string an octave above the 3d string.

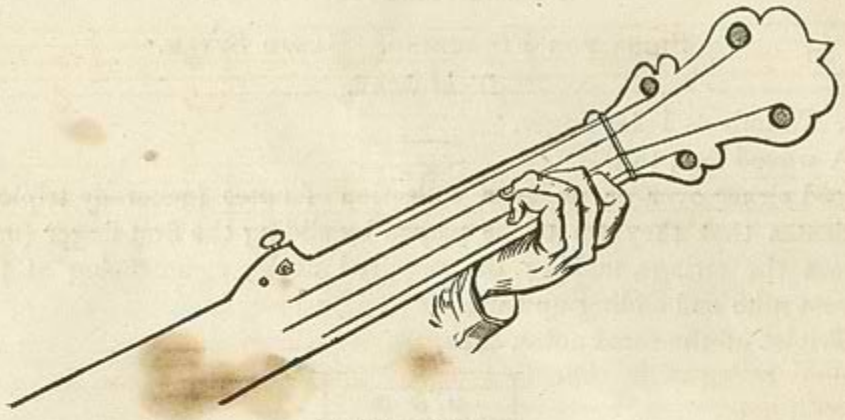
The Banjo in Tune.

Open Strings.



Manner of Holding the Banjo.

Sit in an easy upright position, neither too high nor too low, the Banjo resting on the front of the thigh, the neck inclined upwards, and a little forward, resting in the fork of the left hand, formed by the thumb and forefinger. The thumb should be kept pretty well under the neck, although it has no fixed position. Elevate the elbow a little, thus enabling the fingers to stop the strings with ease.



Right Hand.

The right fore arm rests upon the rim, about four or five inches from the tail piece. Partly close the hand, allowing the first finger (nail) to rest upon the first string. The thumb a little curved and hanging on the fifth string. The position of the *fingers* is never changed in playing Banjo style, the hand being moved from the wrist. The first finger projects a little from the remaining fingers, striking the strings like a hammer. The thumb can be moved at pleasure.

Note.—To bring the fingers in proper position, hold a pen-knife in the closed fingers. The first finger slightly projecting but held close beside the second finger.

DIAGRAM No. 3.

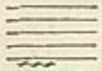
Position of the Right Hand.

CHAPTER IV.

Signs for Fingering. Banjo Style.

Right hand.

× Thumb — 1 1st finger.

A waved line, thus, 

placed either over or under a collection of notes (generally triplets) indicates that they are to be played by sliding the first finger (nail) across the strings, making the required notes, commencing at the lowest note and sliding upwards.

Triplet of the same notes, thus,

are generally made upon two strings, with the × and 1st finger.

Right hand fingering is written under the notes.

Left hand.

o, open string; 1, 1st finger; 2, 2d finger; 3, 3d finger; 4, 4th finger.

In order to facilitate execution it often becomes necessary to sound a note by pulling the strings with a finger of the left hand. Notes to be made in this manner are marked thus: ①, ②, ③, ④, the number in the half circle indicating the finger required for pulling the string.

Left hand fingering is written above the notes.

Harmonics.

Left hand fingering the same as in ordinary playing.

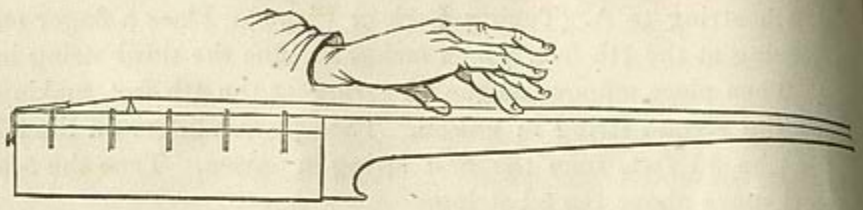
Right hand.

Place the ball of the second finger ligthly on the string at the 13th fret, strike the string with the thumb under the hand and immediately upon striking raise the finger quickly from the string. In fingering the strings with the left hand, the right hand must be moved accordingly, always keeping the ball of the second finger of the right hand 13 frets from the stopped note.

Harmonics sound one octave above the written notes.

DIAGRAM No. 4.

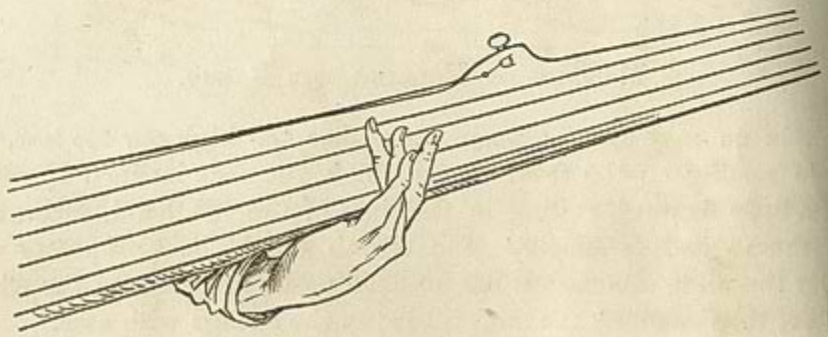
Position of the Right Hand in Harmonics.



Left Hand Harmonics.

There are several harmonic sounds, or (properly speaking) positions which for convenience are made with the left hand by placing the third finger (L H) lightly across the strings, and striking the required strings with the right hand near the bridge. The positions for obtaining these harmonics are at the 7th, 12th, and 19th frets, and on the head about the distance of an inch from the Rim. also on the 5th string opposite the 20th frét.

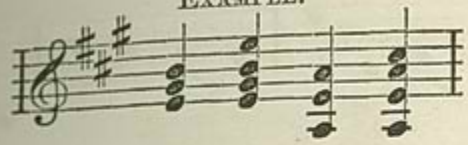
DIAGRAM No. 5.



A Chord is, three or more sounds played together as one.

CHORDS.

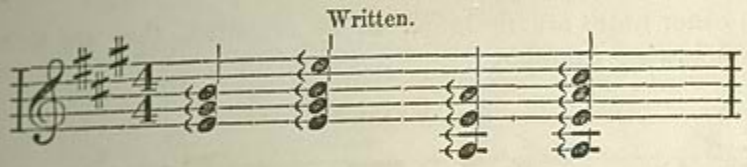
EXAMPLE.



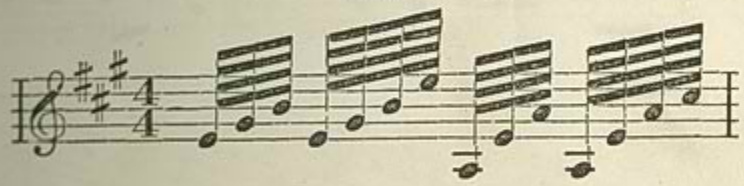
Harp Chords are used in both Banjo and Guitar styles. The notes comprising the chord are played in rapid succession one after the other from the lowest note upwards.

HARP CHORDS.

Written.



Effect.



Barre Chords are used in both Banjo and Guitar styles. To make a Barré, press the first finger of the left hand across the strings at the required position, the thumb under and pressing the neck directly opposite the first finger, leaving the remaining fingers free to stop the strings when desired.

BARRE CHORDS.

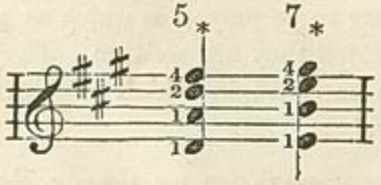
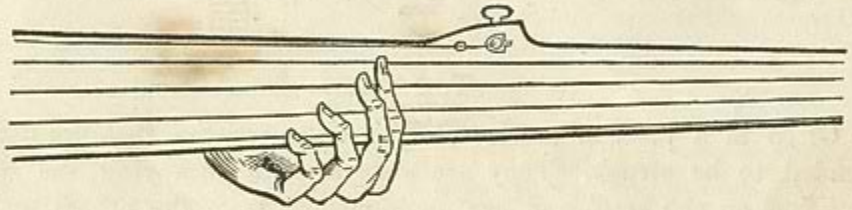


DIAGRAM No. 6.

POSITION OF LEFT HAND IN MAKING A BARRE.



CHAPTER V.

The Triplet is three notes with a figure 3 and a slur placed over them, thus:

They must be played in the time of two of the same kind of notes.

TRIPLETS.

Appogiaturas or Grâce Notes are small notes placed before notes of the usual size, and are to be played as quick as possible, joining them to the note before which they are written. They must not effect the regular time of the measure in which they are found. [Explained more fully hereafter.]

APPOGGIATURAS OR GRACE NOTES.

THE TIE.

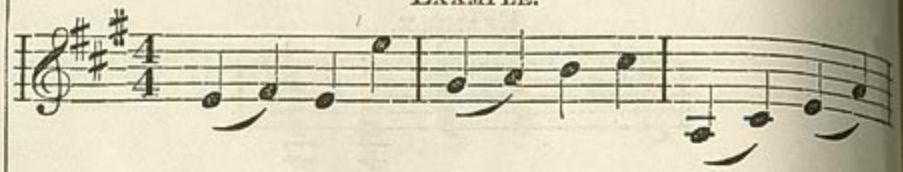
Often in a piece of music we find notes written that are not intended to be struck. They are always notes occupying the same position on the staff, and are distinguished from the others by the Tie, ⁀ or ‿, placed so as to extend from the first note to the one effected. The first note only is to be struck and the time of the other counted.

EXAMPLE.

THE SLUR.

The Slur is indicated by the same sign as that used for the tie, viz., ⁀ or ‿. The difference between the two is easily distinguished by observing the notes affected by them. "Tied" notes occupy the same degree of the staff, while slurred notes do not. Of the notes affected, strike the first one with the right hand, and make the second with a finger of the left hand, striking down upon the string with sufficient force to cause the necessary vibration.

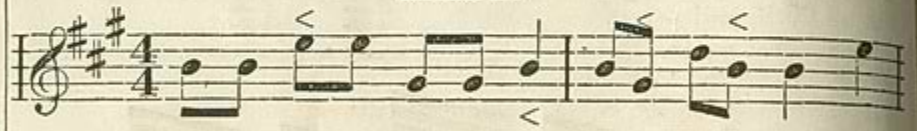
EXAMPLE.



ACCENT.

Accented notes are those which are sounded louder and more distinct than others. Each variety of time has its accented counts, viz., in $\frac{4}{4}$ the first and third counts are accented, in $\frac{2}{4}$ the first count, in $\frac{3}{4}$ the first count, in $\frac{6}{8}$ the first and fourth counts, and so on. When other notes are designed to be accented, they are written as in the following example.

EXAMPLE.



CHAPTER VI.

DIFFERENT KEYS OF MUSIC; SCALES, &c.

The Tonic or *Key Note* of a piece is the principal or starting note of the scale in which the piece is written. This note is determined by *the signature, which is, either flats or sharps placed at the beginning*

of a piece. If the signature be composed of *sharps* you ascertain the *key-note* (major) by reckoning from the last (right hand) sharp, *one degree above.* If composed of flats, the key-note (major) is *four degrees below* the last (right hand) flat.

Natural Keys have no signature, requiring neither flats or sharps. Of these there are only two, viz., C *major* and A *minor.*

Scales.

A series of sounds ascending or descending in a regular fixed manner is called a scale.

There are three varieties of scales, viz.: *Major, Minor,* and *Chromatic.*

Major and Minor.

The *intervals* in the major scale are *fixed,* and are the same ascending or descending. They consist of *five tones* and *two half-tones,* the half-tones being always found between the 3d and 4th, and 7th, and 8th of the scale.

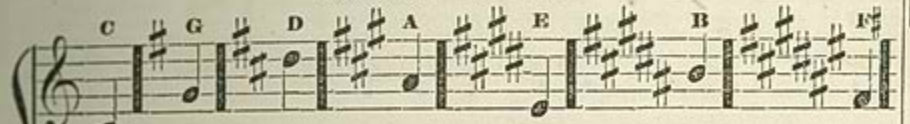
The Minor Scales differ from the major scales in the position of their semitones. In *ascending* minor scales the semitones are between the 2d and 3d, and 7th and 8th sounds. In *descending,* between the 5th and 6th, and 3d and 2d sounds.

Note. Each signature gives the *descending* minor scale, while *accidentals* must be used to form the ascending scale.

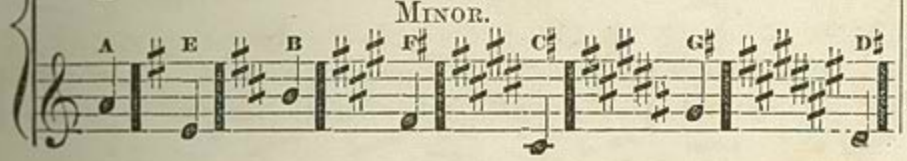
A Chromatic Scale is one composed entirely of semitones.

DIFFERENT SIGNATURES, or KEYS.

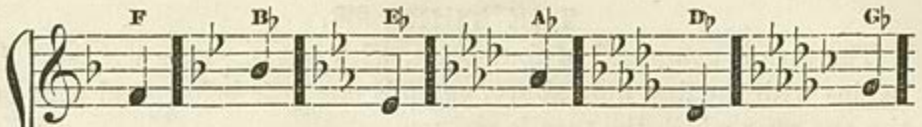
Sharps. Major.



Minor.



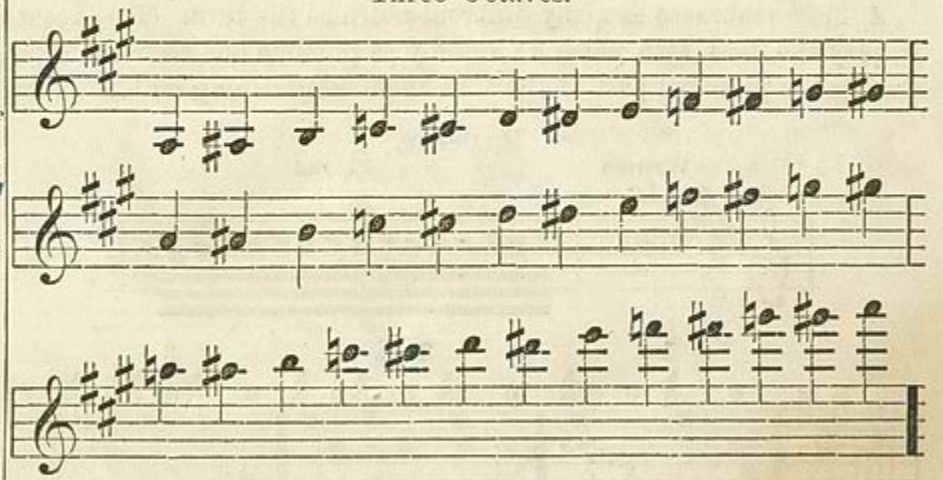
Flats. Major.



Minor.

CHROMATIC SCALE FOR THE BANJO.

Three Octaves.



FAVORITE KEYS.

The Banjo can be played in any key, but, like the Guitar, it has its favorite ones, or those easiest of execution, viz., A, [three sharps,] E, [four sharps,] D, [two sharps,] G, [one sharp,] A minor, [natural signature,] and F♯ minor, [three sharps.]

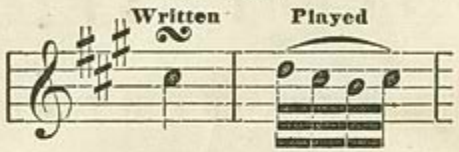
CHAPTER VII.

THE TURN, ∾.

The turn is composed of four notes, with but one note written. It begins with the first note above, extends one note below, and ends on the one over which the turn is written.

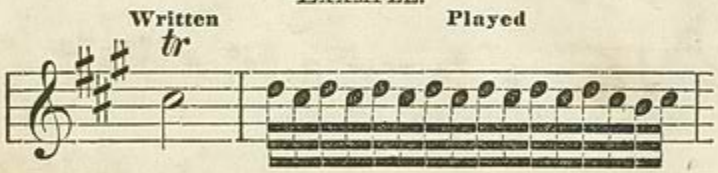
It is generally played by striking the first note and slurring the others.

EXAMPLE.



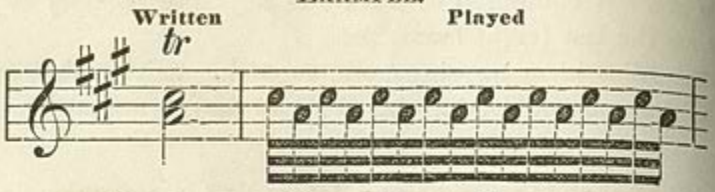
A Trill embraces as many different notes as the turn. To execute it, play the first two notes as rapidly as possible one after the other during the principal part of the time required, finishing with the turn.

EXAMPLE.

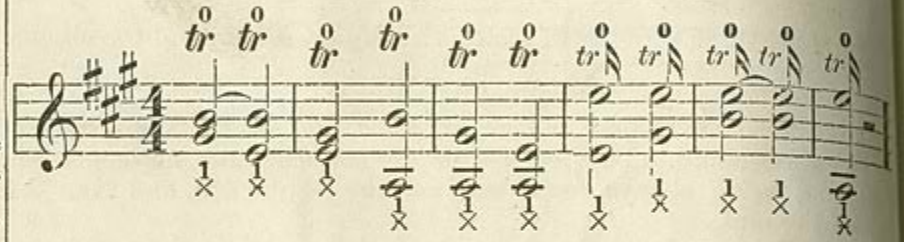


In trilling two written notes commence with the upper note, and end with the lower note.

EXAMPLE.



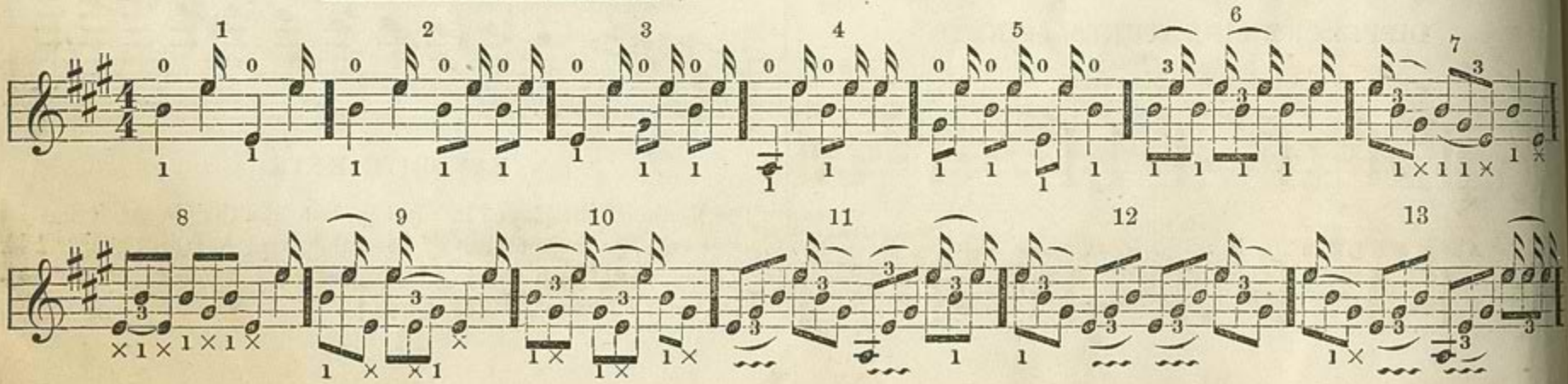
TRILLS FOR RIGHT HAND PRACTICE.



EXERCISES.

FOR FAMILIARIZING THE RIGHT HAND WITH ALL OF THE STRINGS.

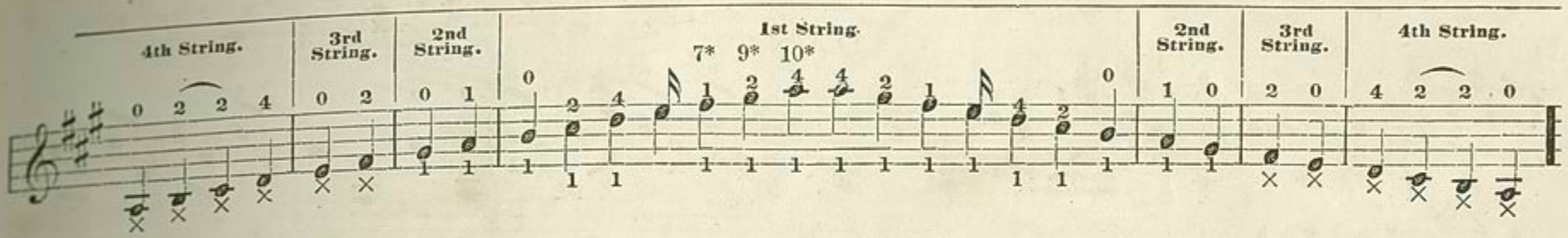
NOTE. Four beats or counts in each measure, a count for each quarter note or its equivalent. Each measure comprises an exercise.



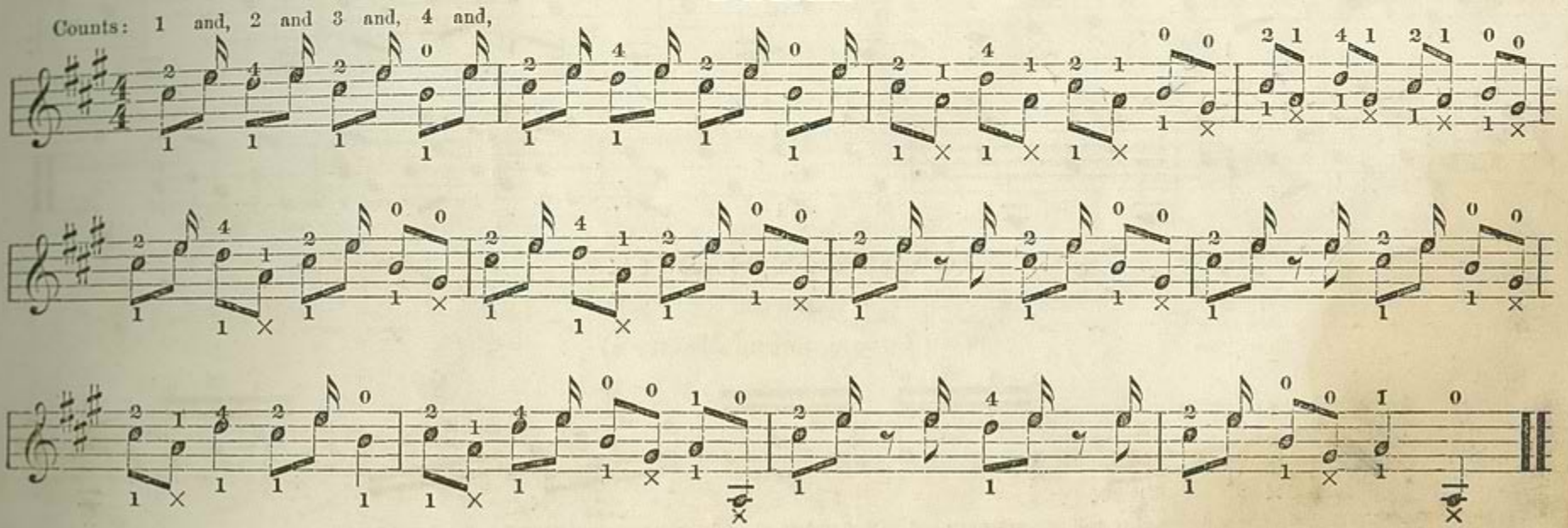
CHAPTER VIII.

KEY OF A MAJOR.—SIGNATURE THREE SHARPS.

(Natural Key of the Banjo.)



JUBA.

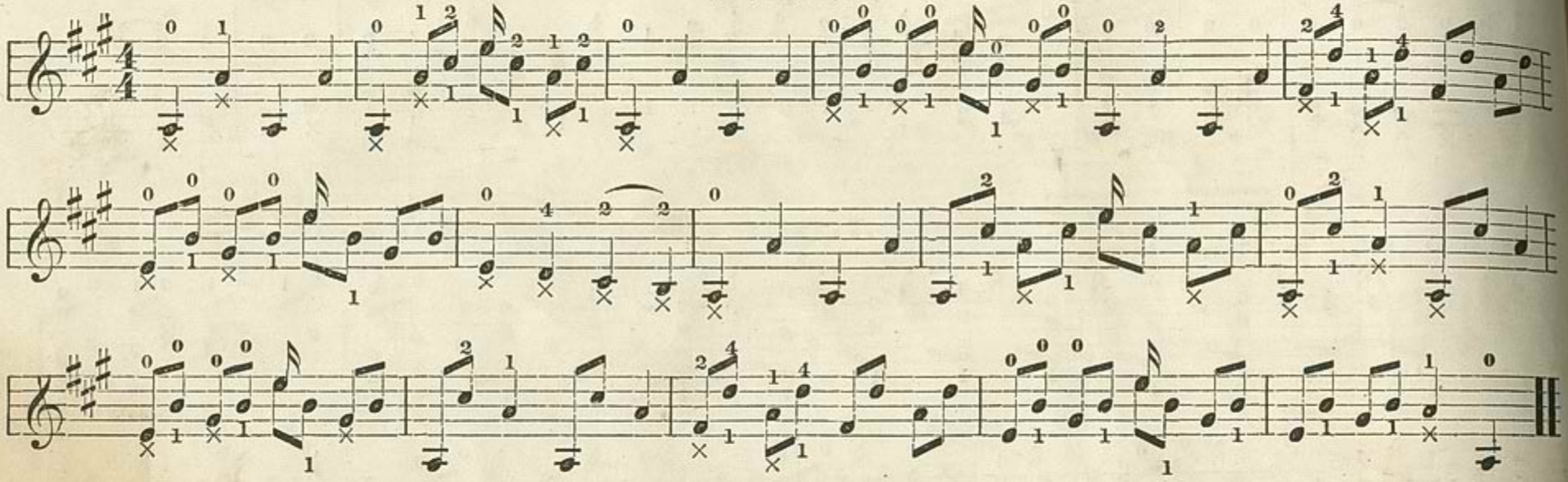


OLD SEVENTY-SIX. Dance.

EXERCISE.*

(FOUR COUNTS TO THE MEASURE.)

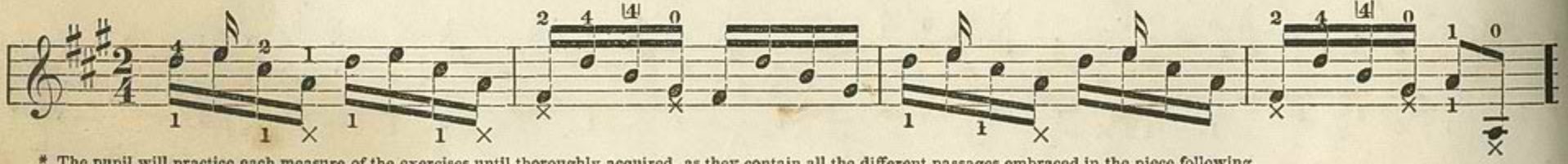
DANCE.



RAMSEY'S JIG.

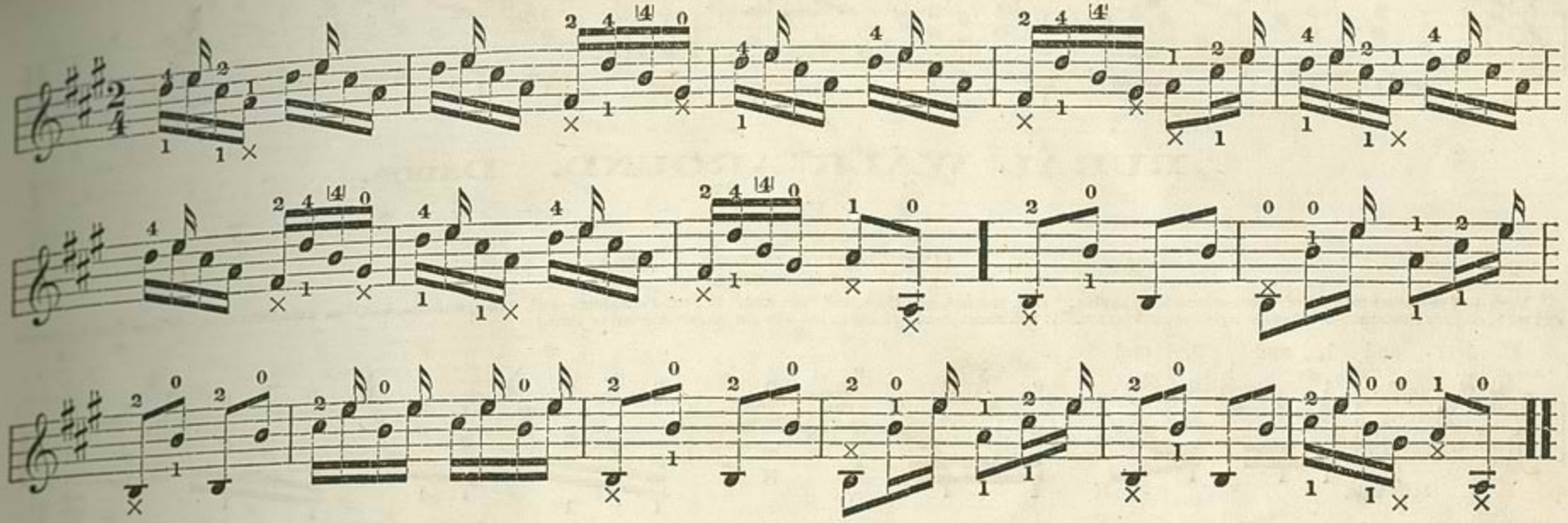
EXERCISE.

(TWO COUNTS TO THE MEASURE.)



* The pupil will practice each measure of the exercises until thoroughly acquired, as they contain all the different passages embraced in the piece following.

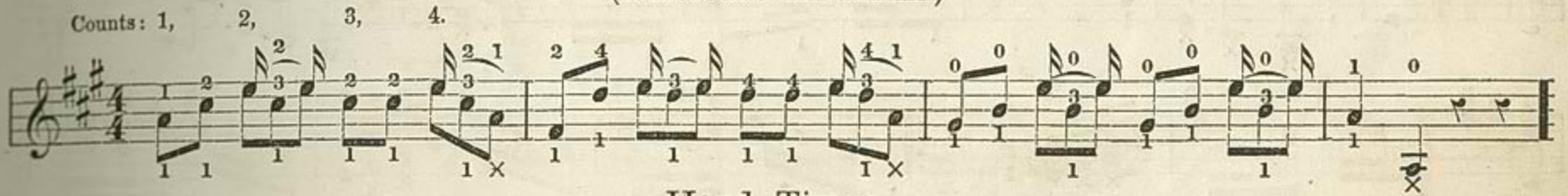
JIG.



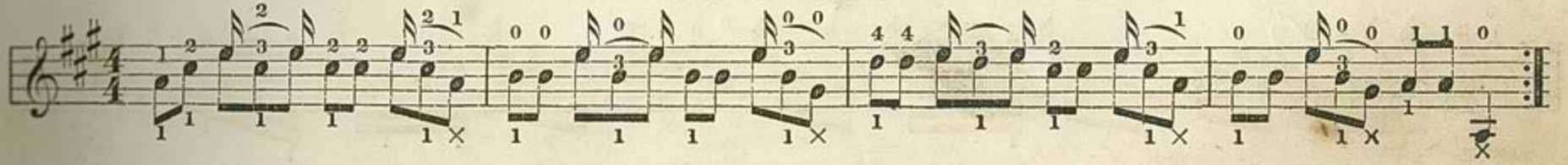
HARD TIMES.

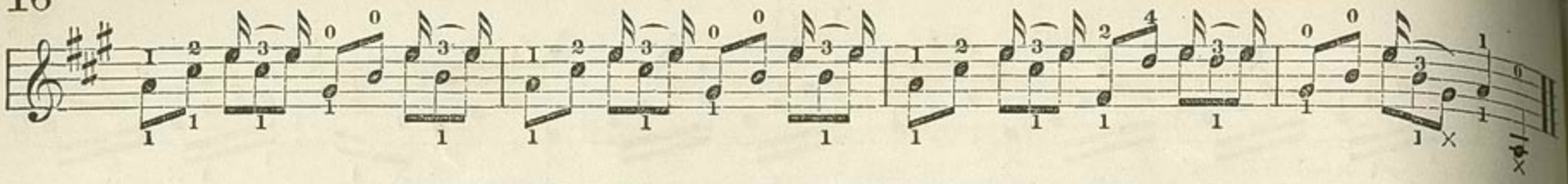
EXERCISE.

(INTRODUCING THE TRIPLET.)



Hard Times.





RURAL WALK AROUND. Dance.

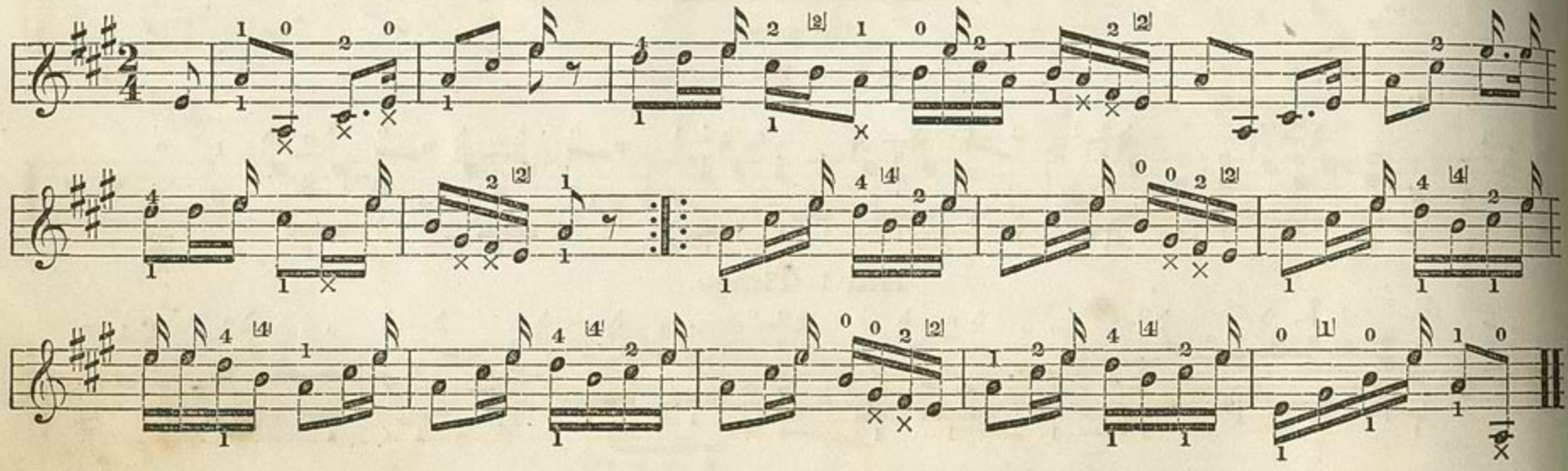
Exercise.

(Introducing dotted Notes.)

Note.—[The easiest manner of counting time is by saying, "*One*, and *two*, and *three*, and *four*, and," in Four-Four time,—and, "*One*, and *two*, and," in Two-Four time.—Where dotted notes are met with, slightly accent the note before which the dot occurs. It will assist you in giving to the note the proper amount of time.]

Counts: and 1, and 2, and

Walk Around.

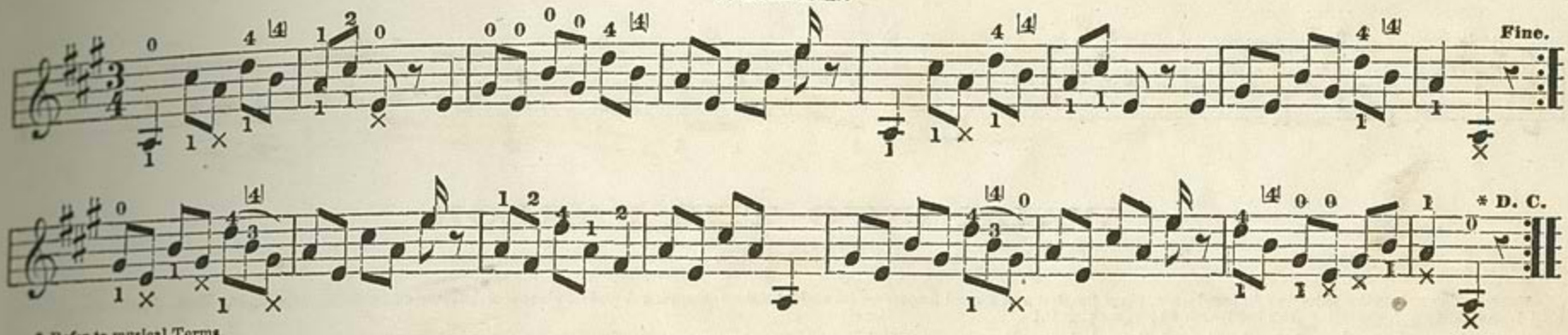


SILVER LAKE WALTZ.

EXERCISE.

(THREE COUNTS TO THE MEASURE.)

WALTZ.



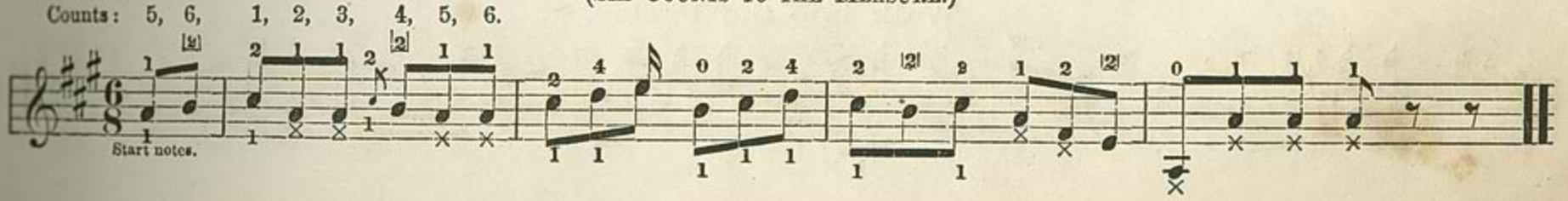
* Refer to musical Terms.

BULLY FOR ALL. Irish Jig.

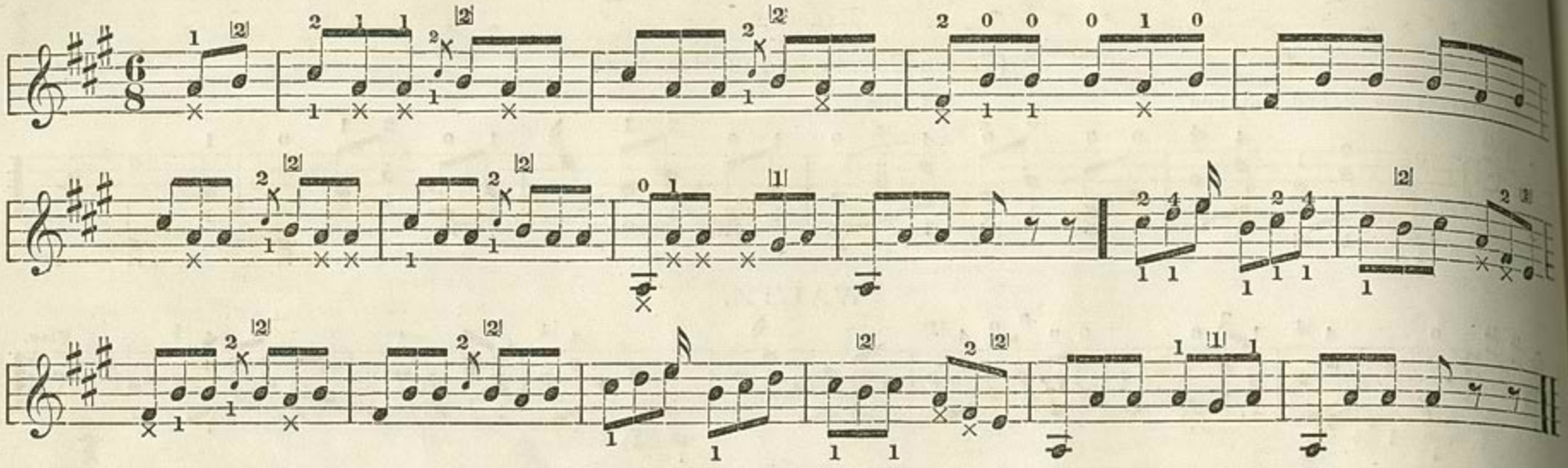
EXERCISE.

INTRODUCING THE APPOGGIATURA OR GRACE NOTE.

(SIX COUNTS TO THE MEASURE.)



JIG.

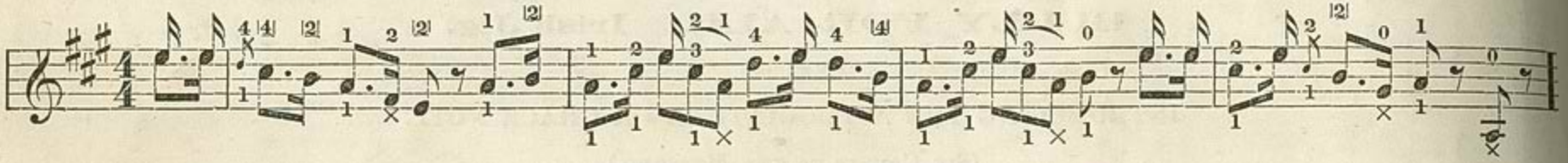


WALK INTO THE PARLOR.

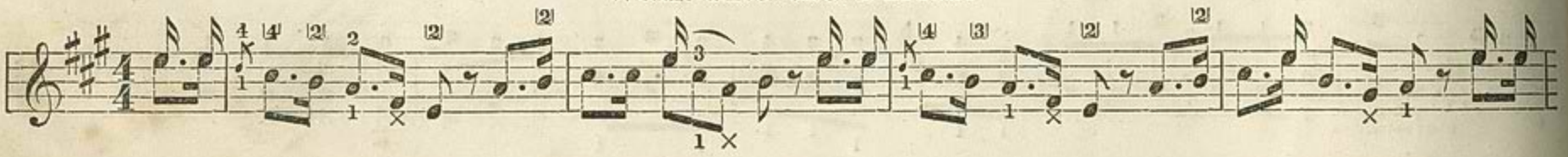
EXERCISE.

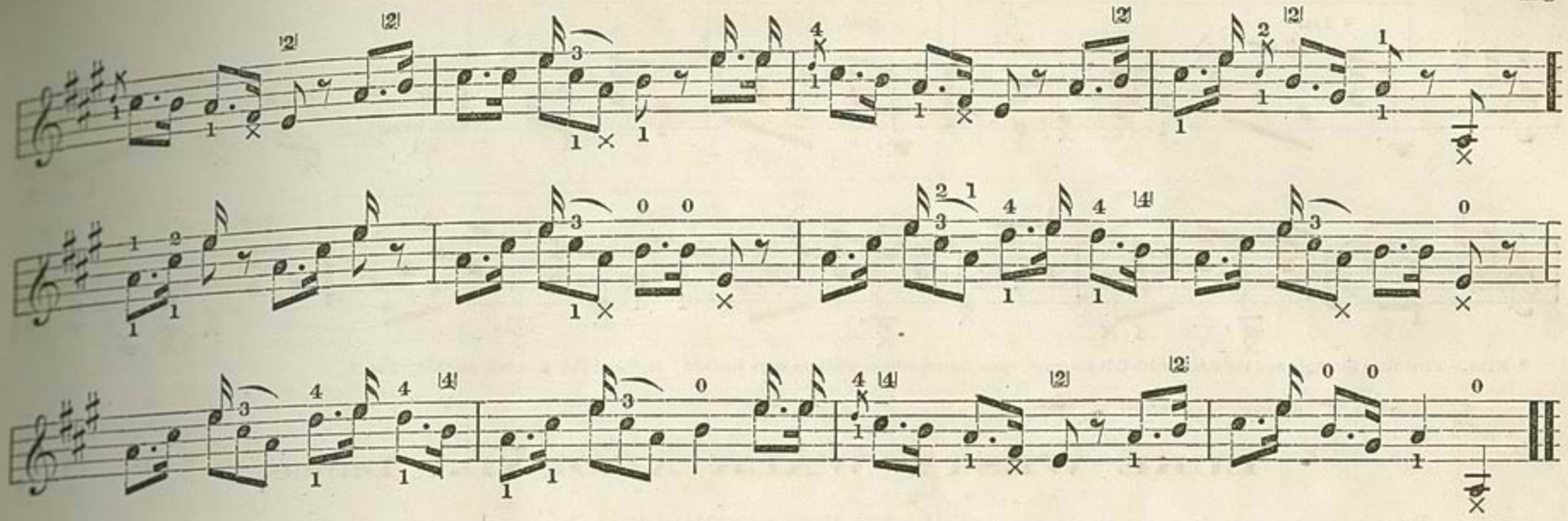
NOTE.—[To execute the following Appoggiatura, place the first and second fingers on 1st and 2d strings, stopping A and C, place fourth finger on 1st string stopping D,—strike D, (the appoggiatura) and immediately pull the string with the fourth finger, making C.]

4 and, 1 and, 2 and, 3 and, 4 and,



Walk into the Parlor.

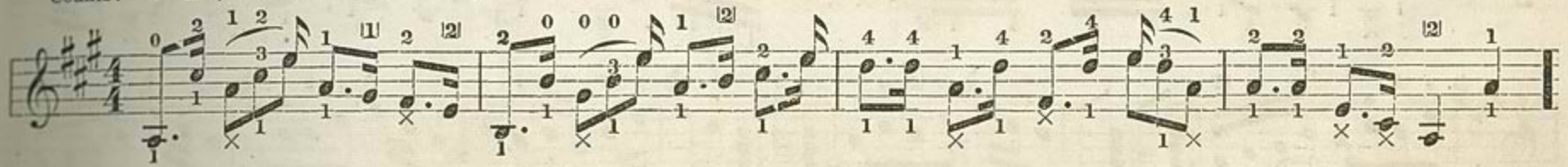




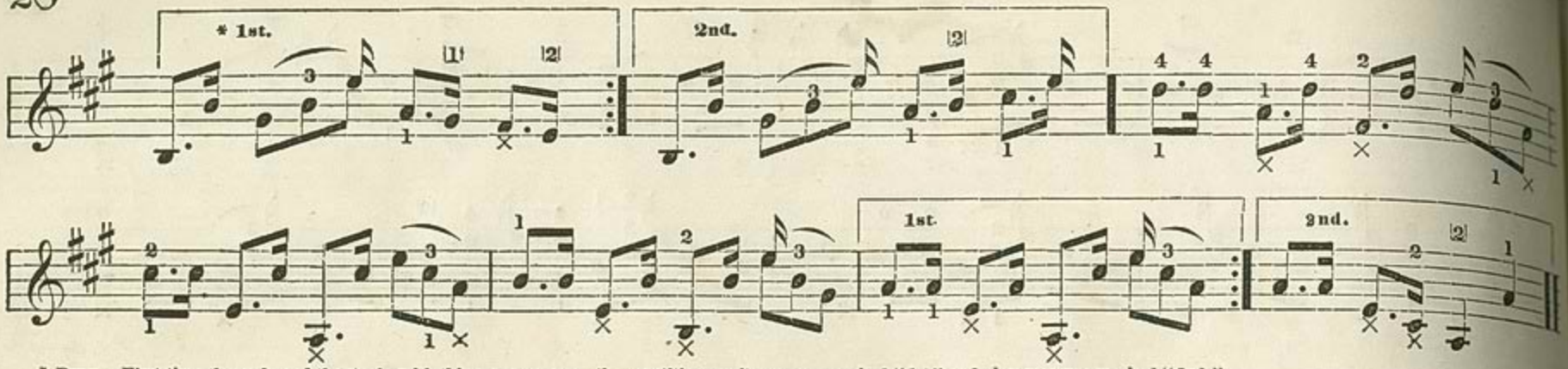
PHILADELPHIA JIG.

EXERCISE.

Counts: 1 and, 2 and, 3 and, 4 and,



JIG.



* Rule.—First time through, end the strain with this measure, upon the repetition, omit measure marked "1st" and play measure marked "2nd."

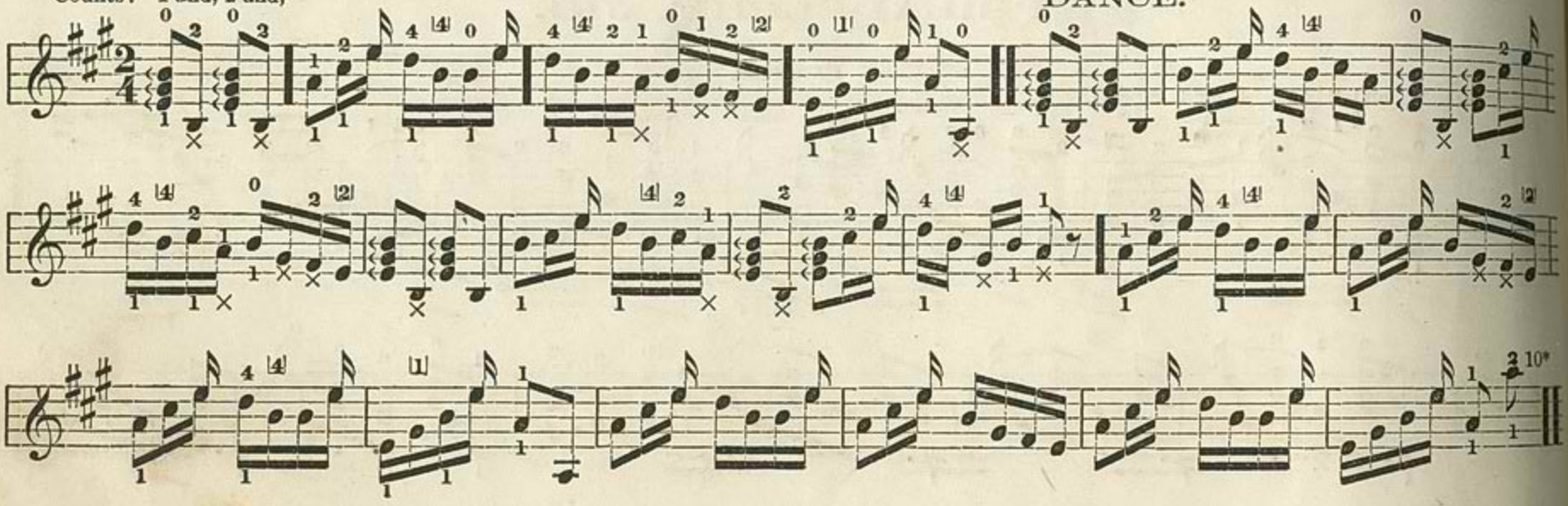
LUKE WEST'S WALK AROUND. Dance.

Exercise.

(Introducing the Nail Slide.)

Counts: 1 and, 2 and,

DANCE.

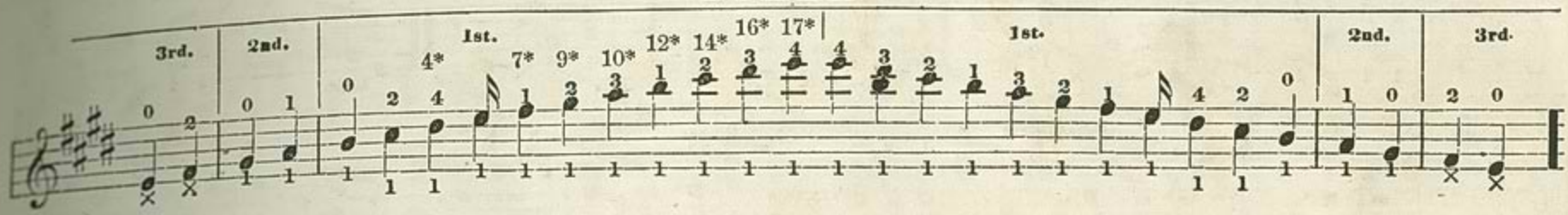


CHAPTER IX.

KEY OF E MAJOR. SIGNATURE FOUR SHARPS.

THE Ds MUST BE PLAYED ONE SEMITONE HIGHER THAN IN THE KEY OF A.

SCALE.



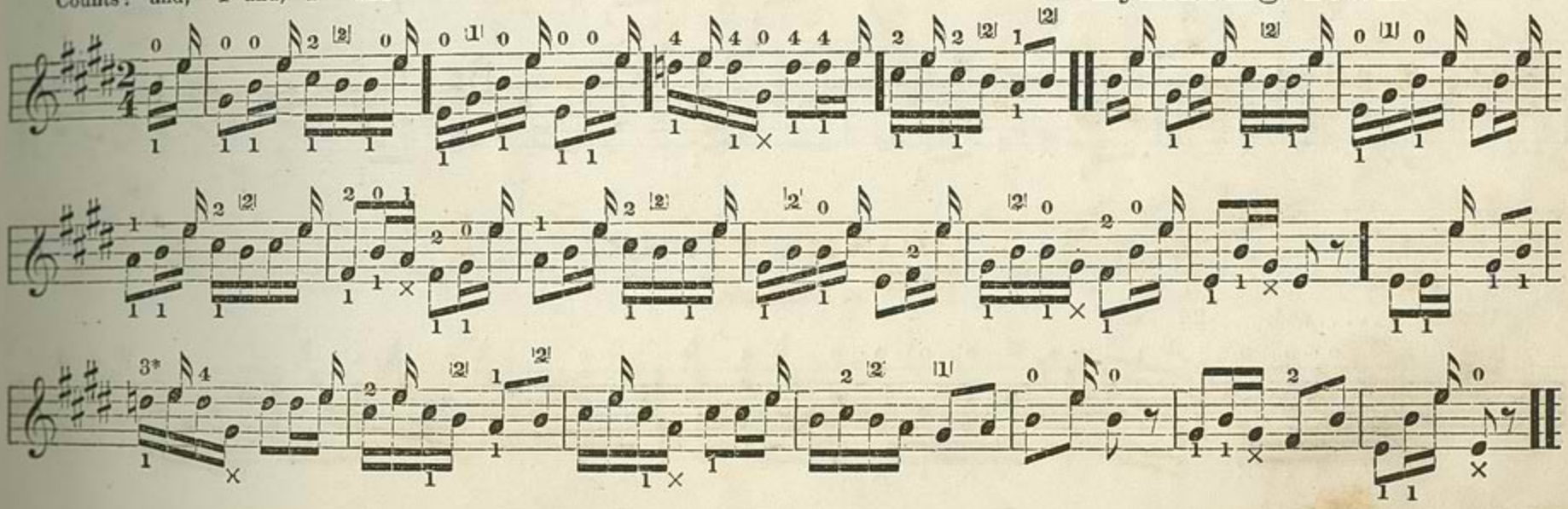
LYNCHBURG TOWN.

(INTRODUCING THE NATURAL.)

EXERCISE.

Counts: and, 1 and, 2 and

Lynchburg Town.

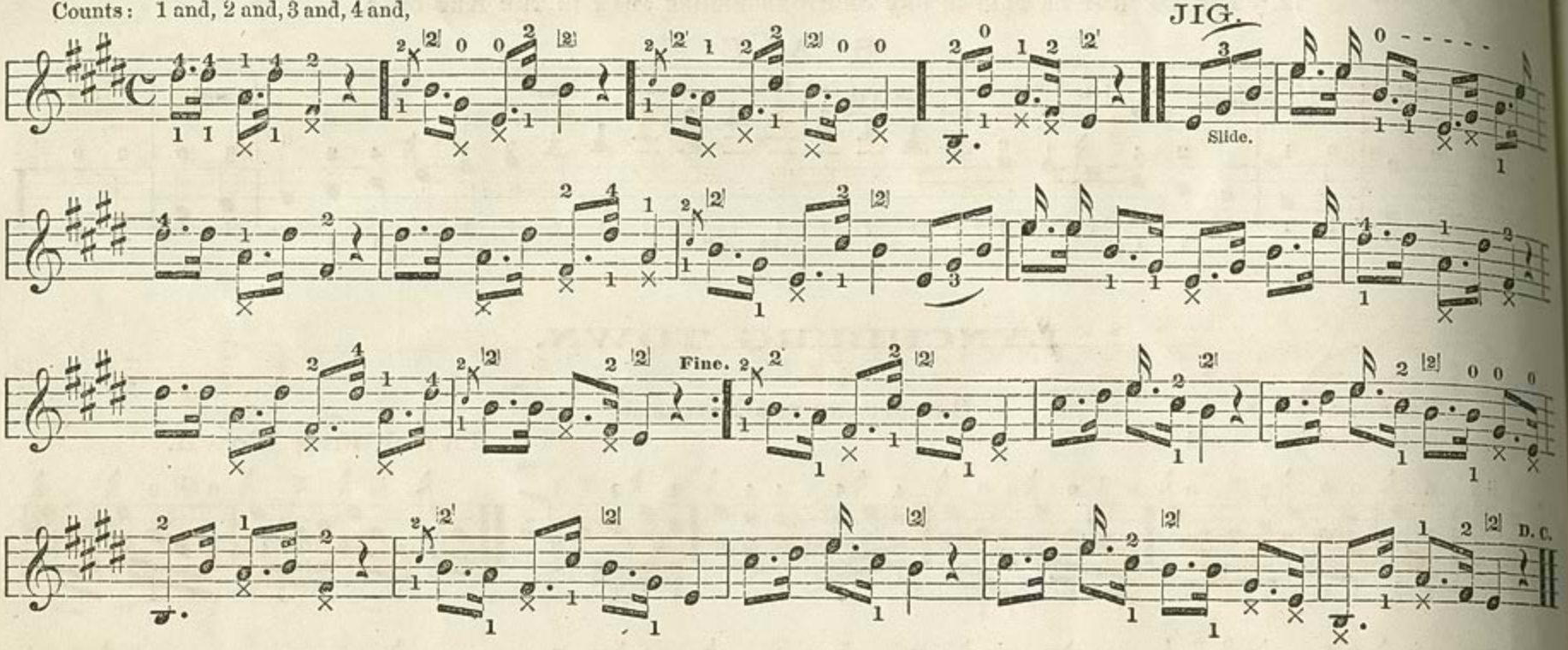


SPRING JIG.

EXERCISE.

(INTRODUCING THE SLIDING TRIPLET.)

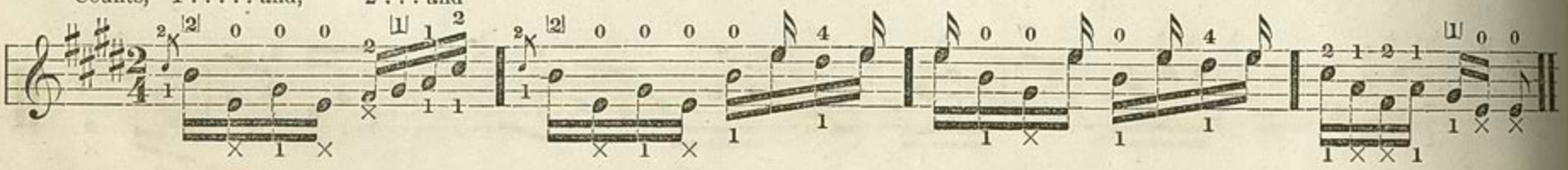
Counts: 1 and, 2 and, 3 and, 4 and,



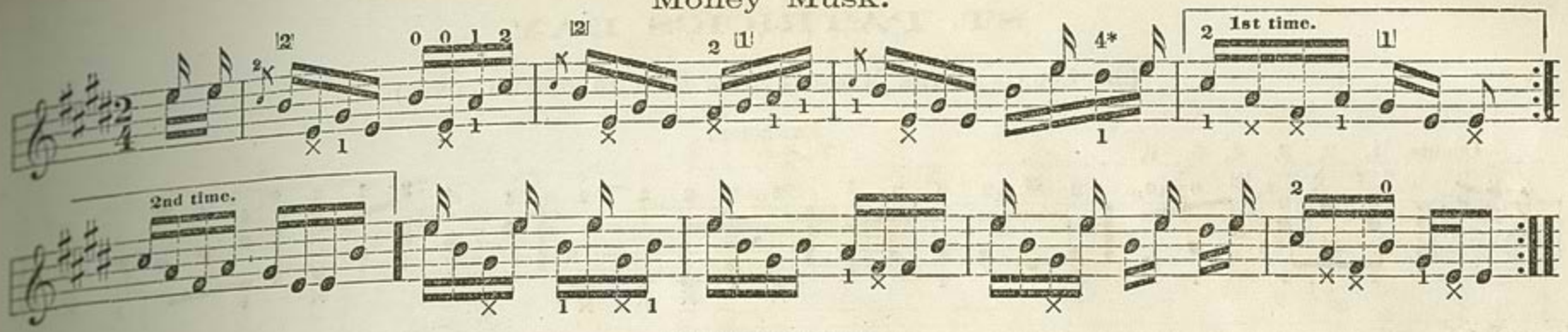
MONEY MUSK.

EXERCISE.

Counts, 1 . . . . . and, 2 . . . and



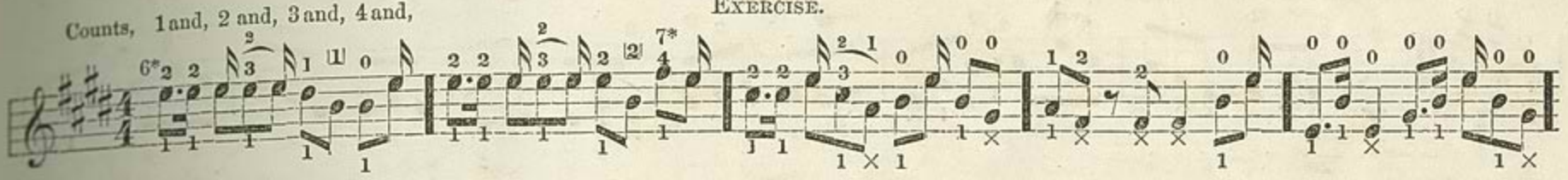
Money Musk.



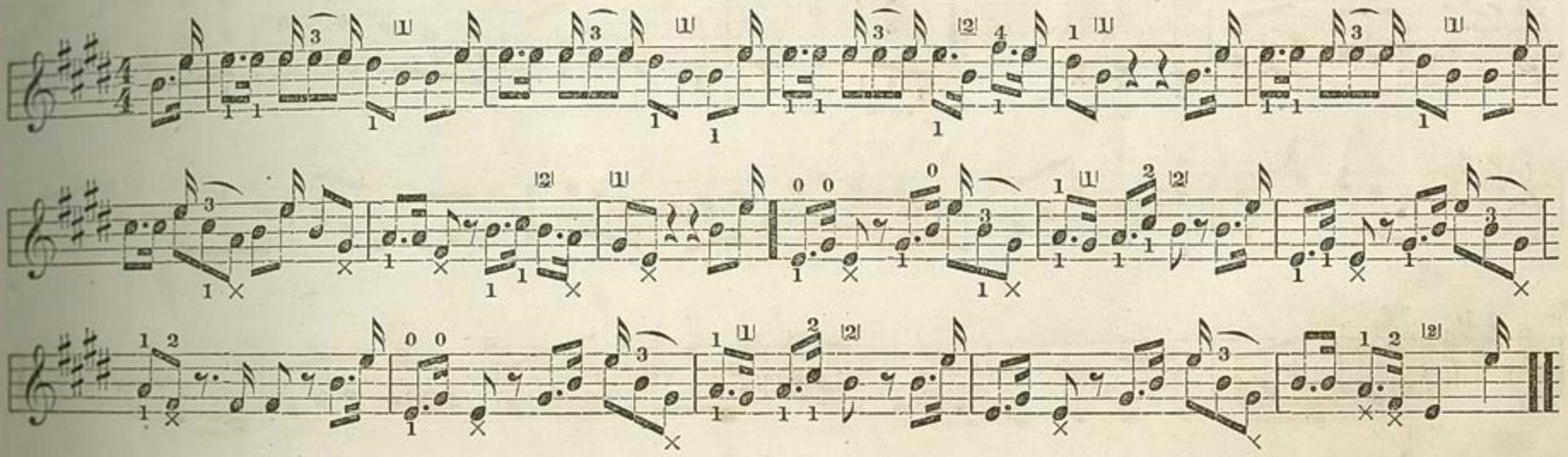
JORDON.

EXERCISE.

Counts, 1 and, 2 and, 3 and, 4 and,



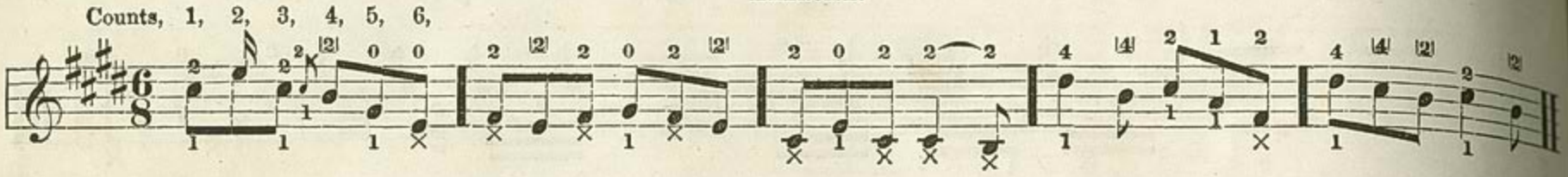
Jordon.



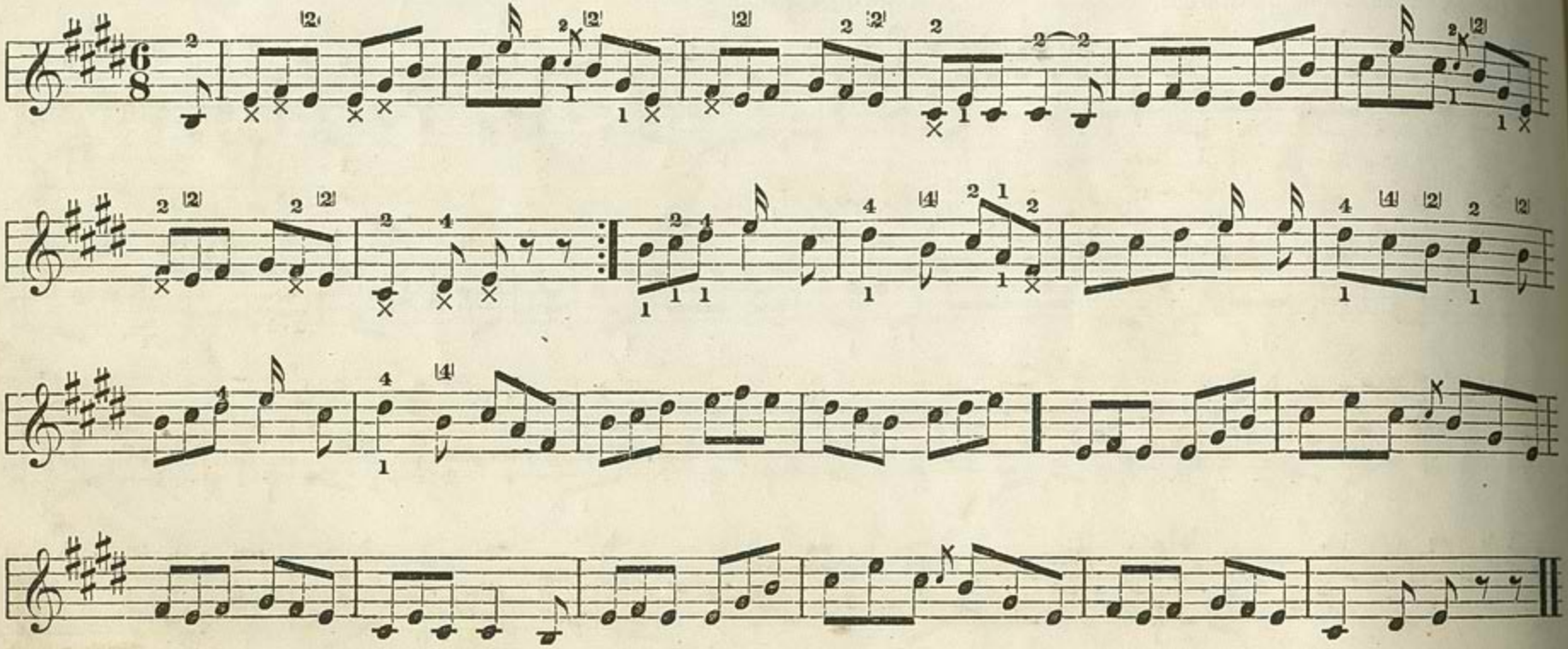
ST. PATRICK'S DAY.

(Six Counts to the Measure; one Beat to three Counts.)

Exercise.



St. Patrick's Day.

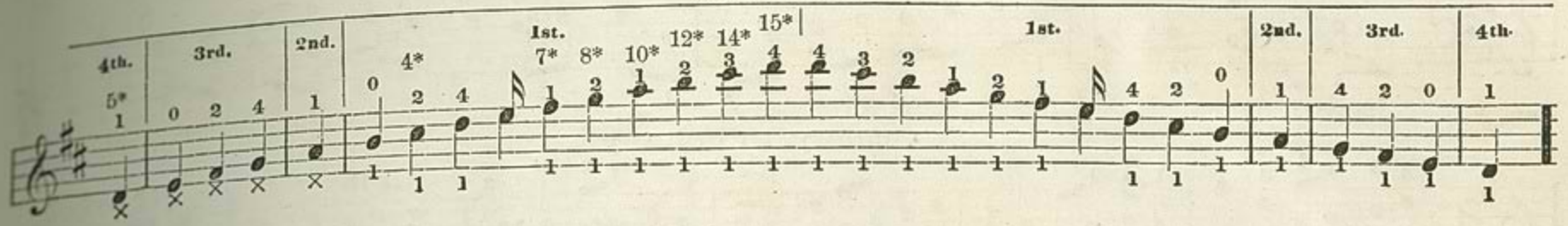


CHAPTER X.

KEY OF D MAJOR. SIGNATURE TWO SHARPS.

THE G'S AND D'S MUST BE PLAYED ONE SEMITONE LOWER THAN IN THE KEY OF E.

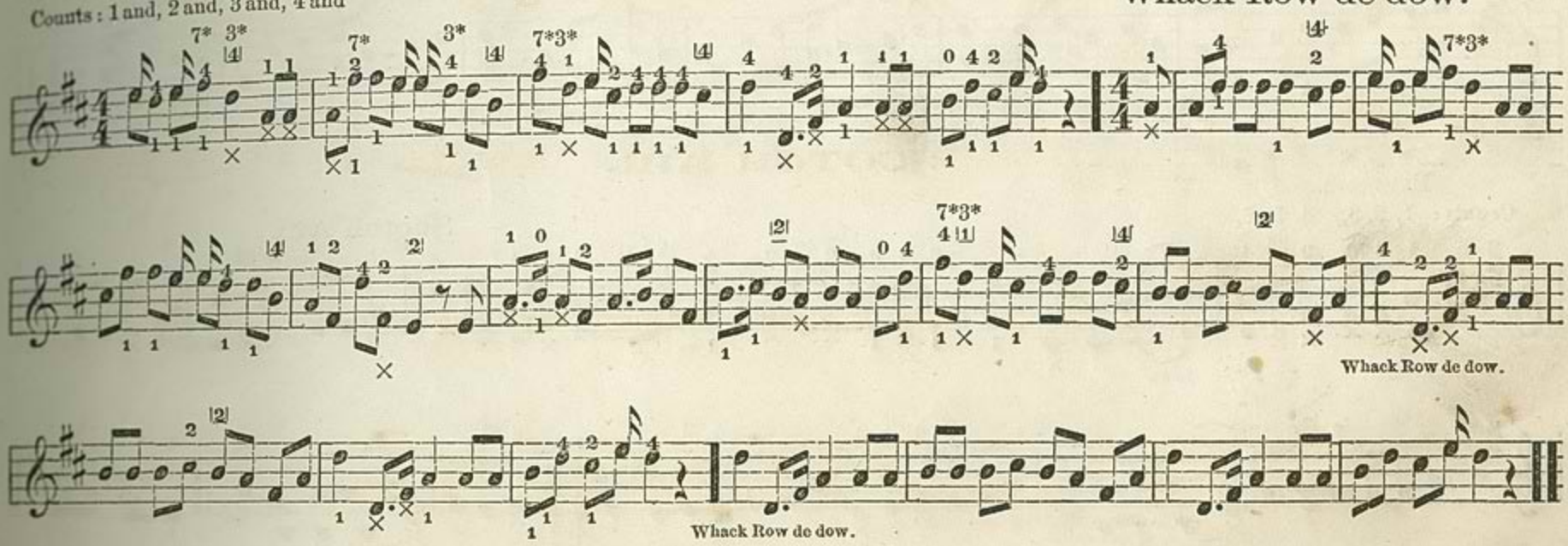
SCALE.



WHACK ROW DE DOW.

EXERCISE.

Counts: 1 and, 2 and, 3 and, 4 and

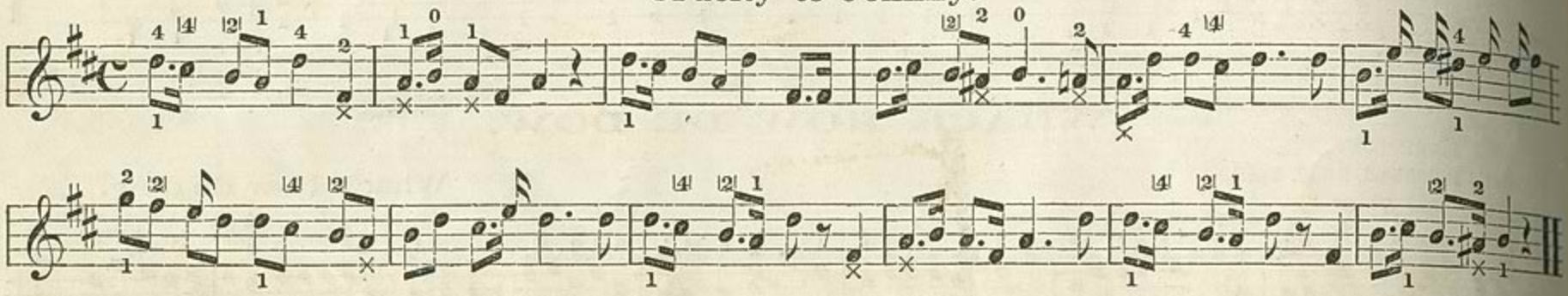


CRUELTY TO JOHNNY. Comic Duett.

Exercise.

Counts: 1 and, 2 and, 3 and, 4 and,

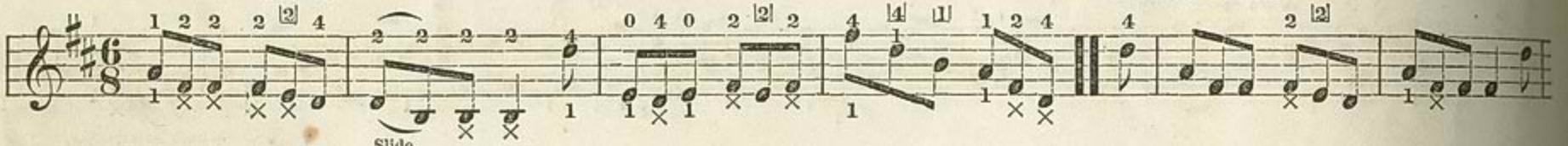
Cruelty to Johnny.



SCOTCH AIR.

Exercise.

Counts: 1, 2, 3, 4, 5, 6,



Scotch Air.

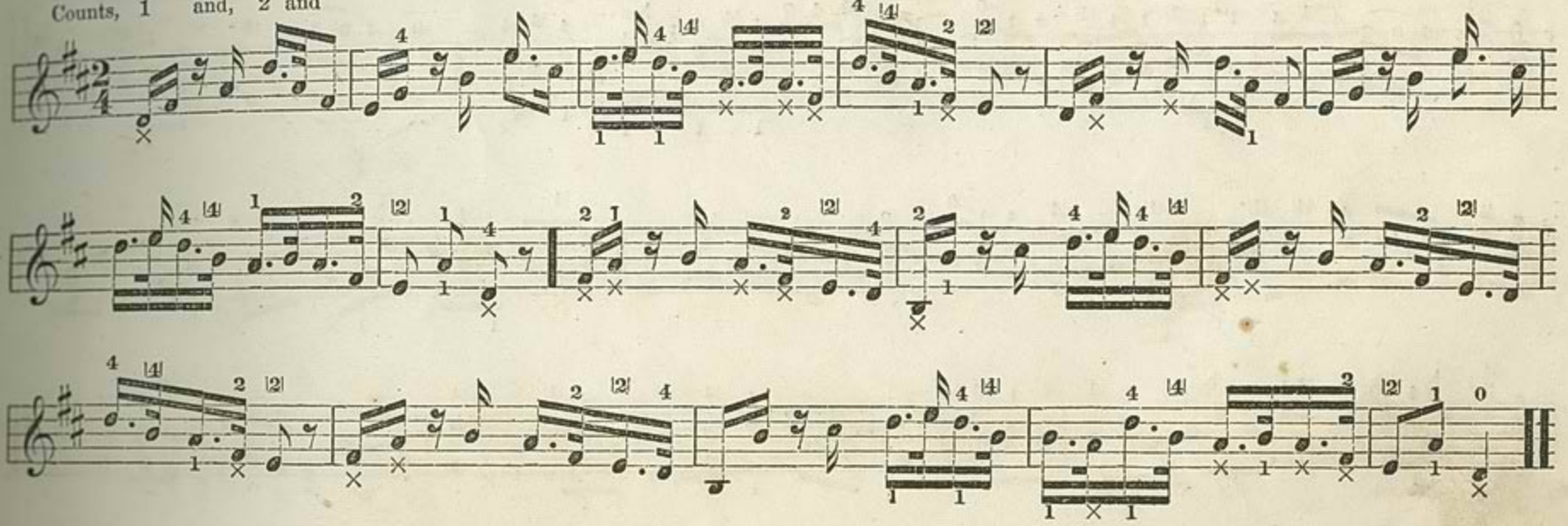
Fred M. Larrabee

ANTIETAM JIG.

EXERCISE. F. B. C.

JIG.

Counts, 1 and, 2 and

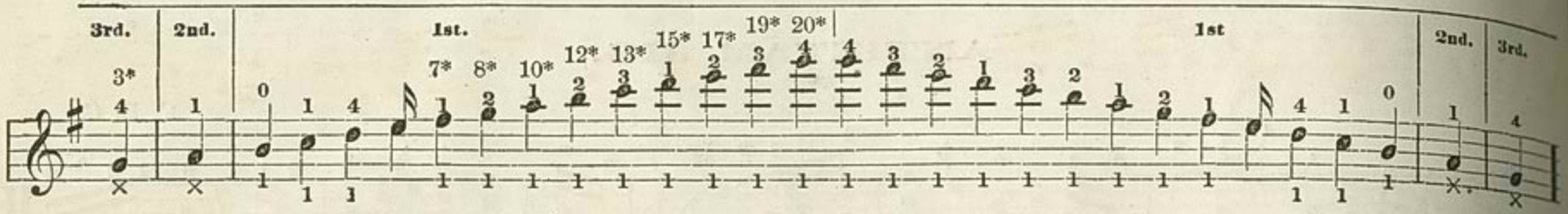


CHAPTER XI.

KEY OF G MAJOR. SIGNATURE ONE SHARP.

THE C'S AND G'S MUST BE PLAYED ONE SEMITONE LOWER THAN IN THE KEY OF A.

SCALE.



SPRIG OF SHELALAH.

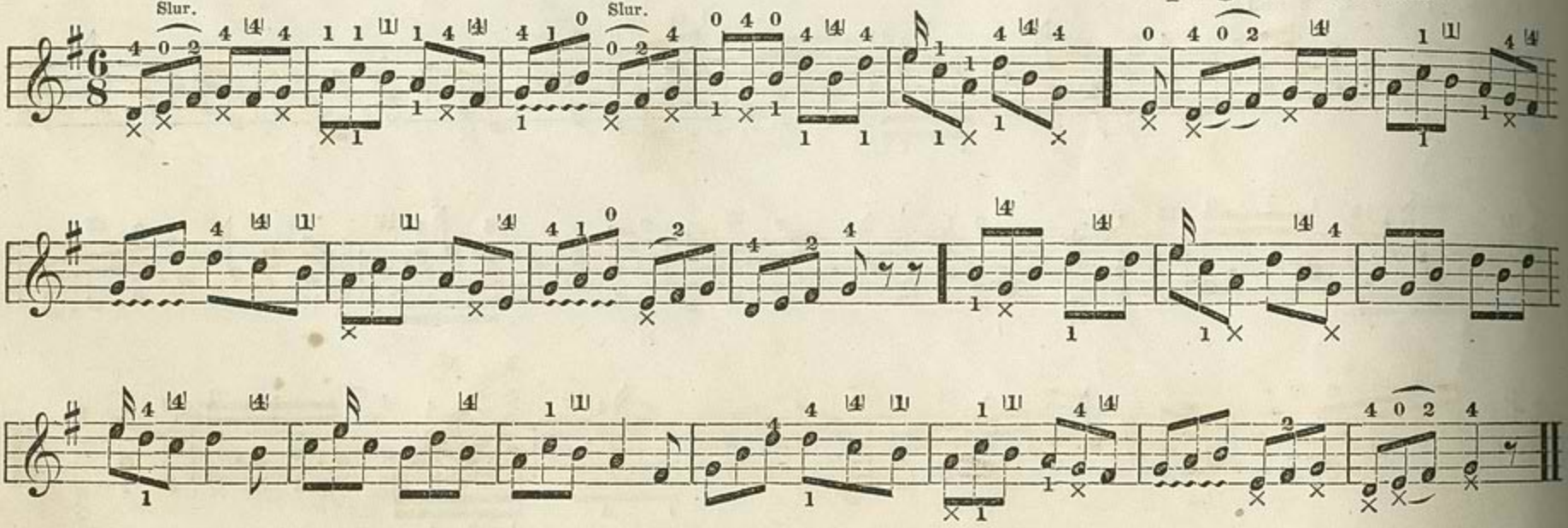
EXERCISE.

Counts, 1, 2, 3, 4, 5, 6,

Slur.

Slur.

Sprig of Shelalah.

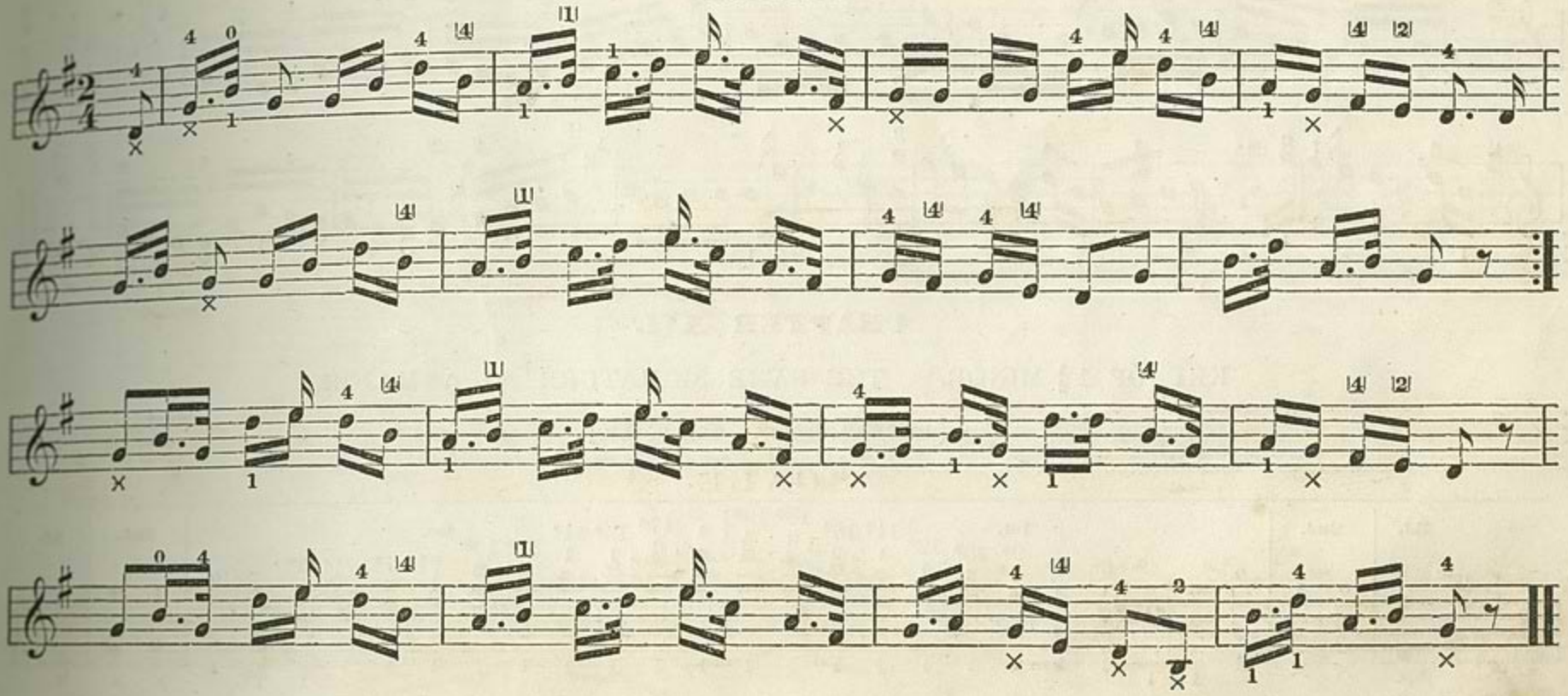


OREGON REEL.

EXERCISE.

Counts, 1 and, 2 and, 3 and, 4 and,

REEL.

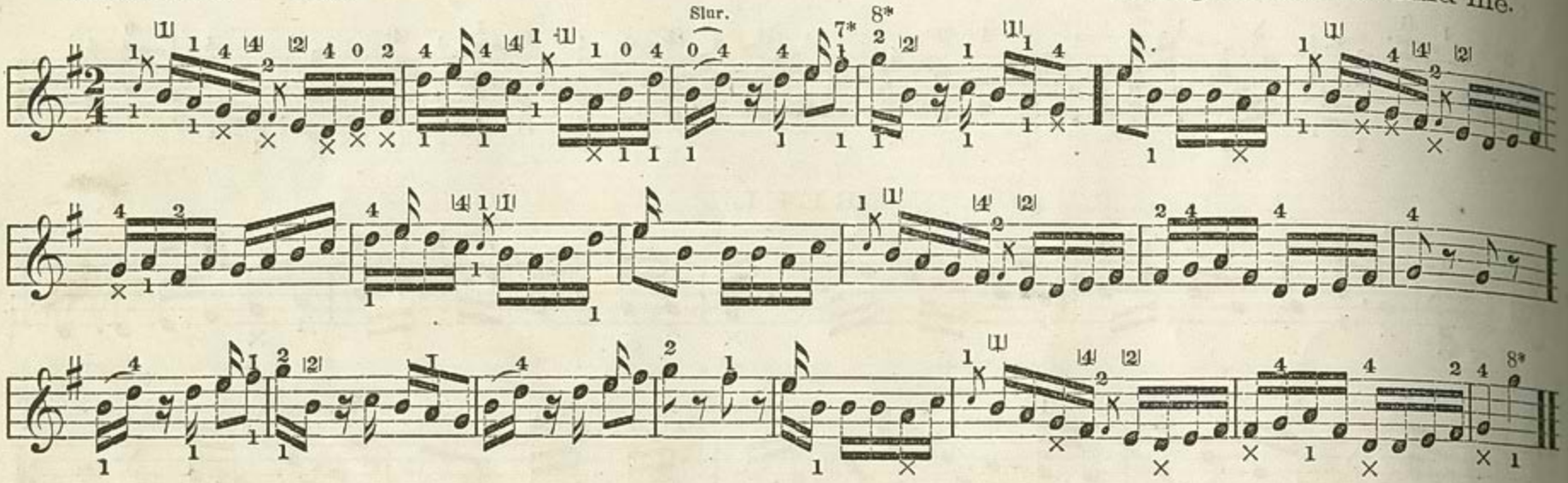


THE GIRL I LEFT BEHIND ME.

EXERCISE.

Counts: 1 and, 2 and.

The girl I left behind me.

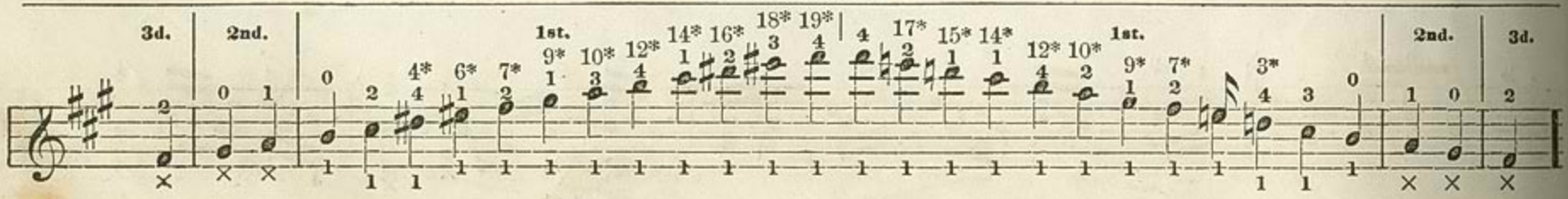


CHAPTER XII.

KEY OF F♯ MINOR. THE SAME SIGNATURE AS A MAJOR.

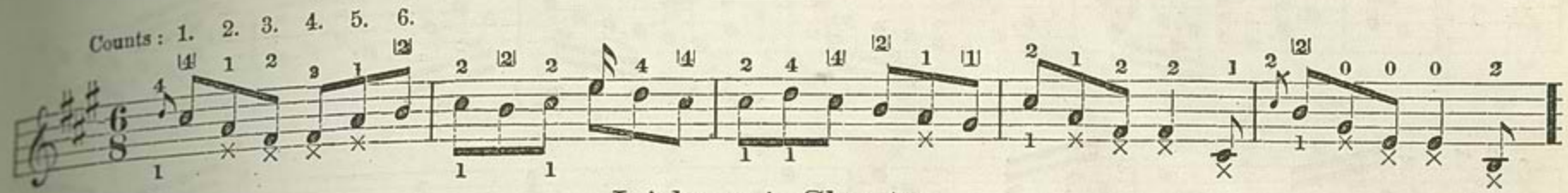
(OBSERVE CLOSELY THE SCALE.)

SCALE.

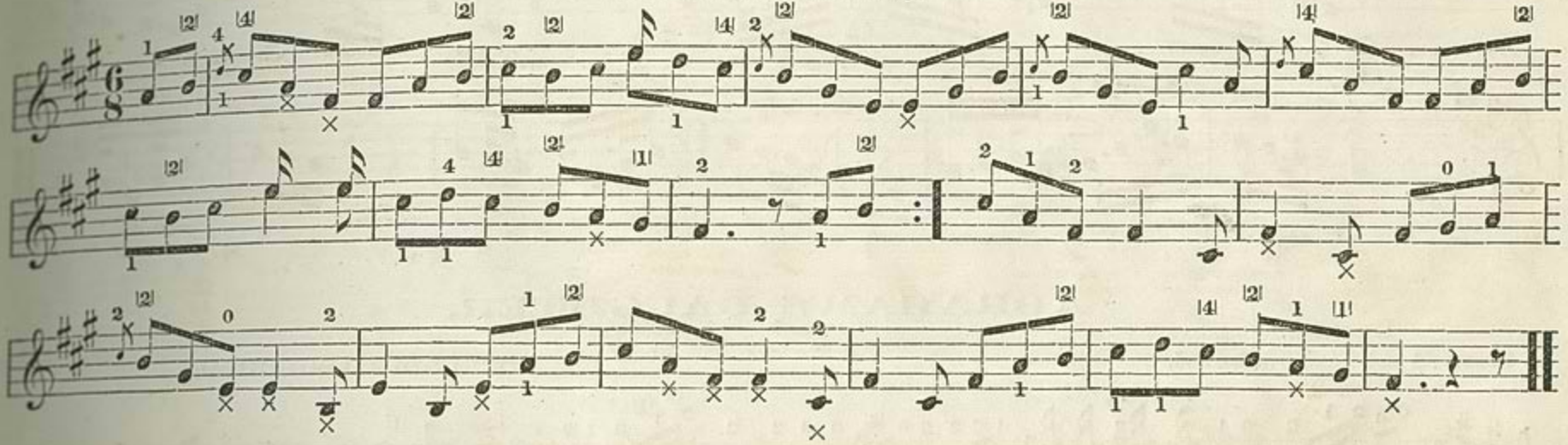


IRISHMAN'S SHANTY.

EXERCISE.

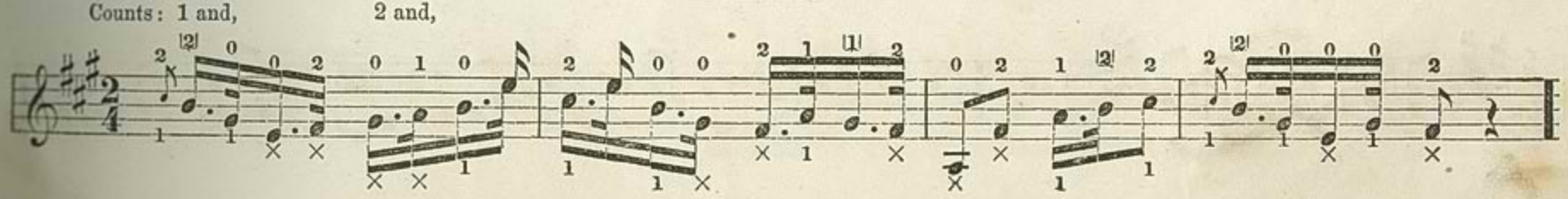


Irishman's Shanty.

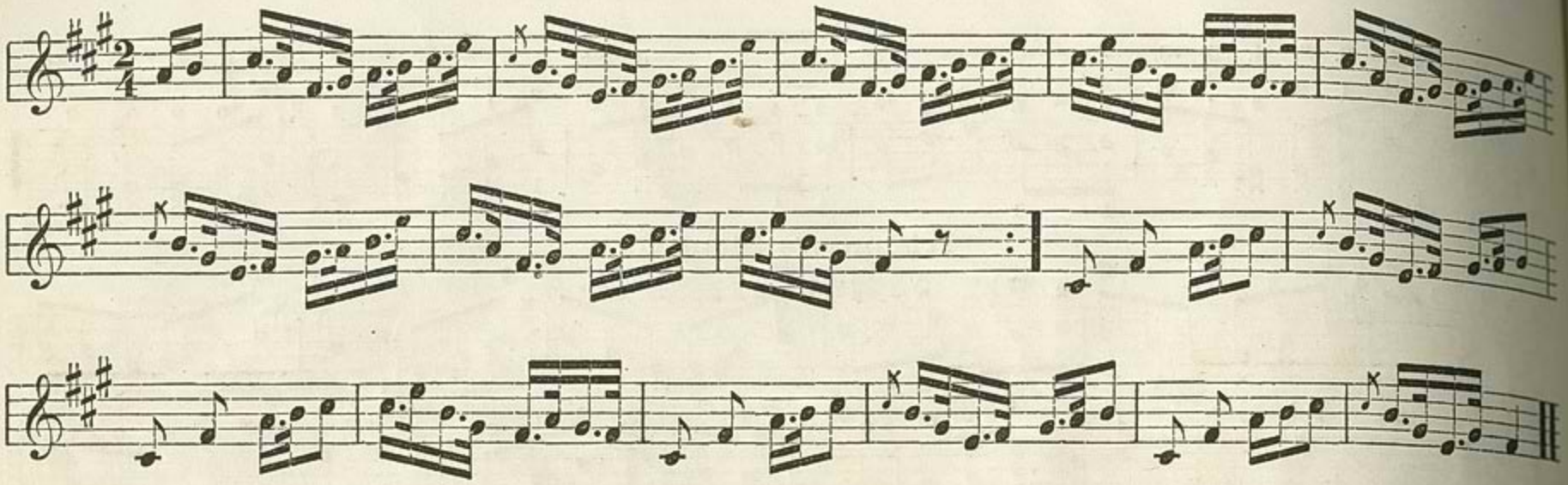


ANTIPAT JIG.

EXERCISE.



Antipat Jig.

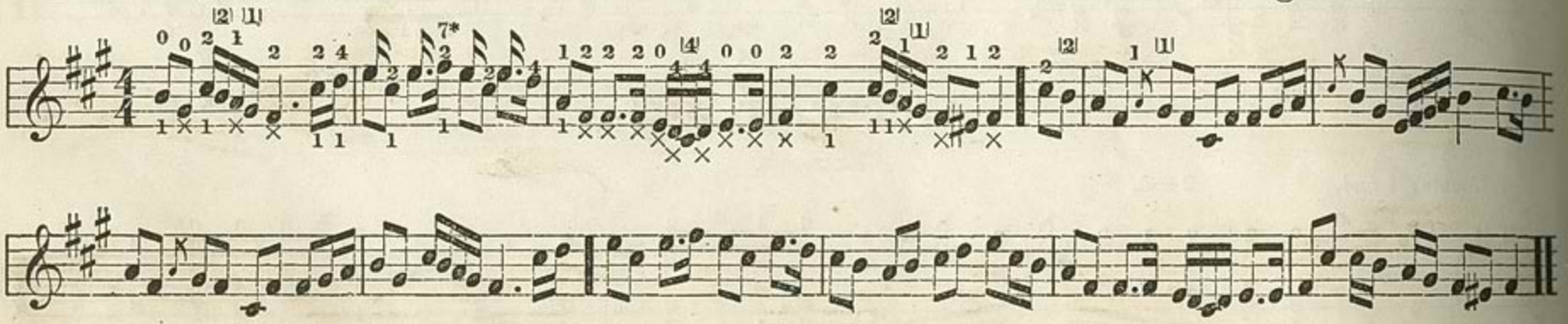


ABRAHAM'S DAUGHTER.

Exercise.

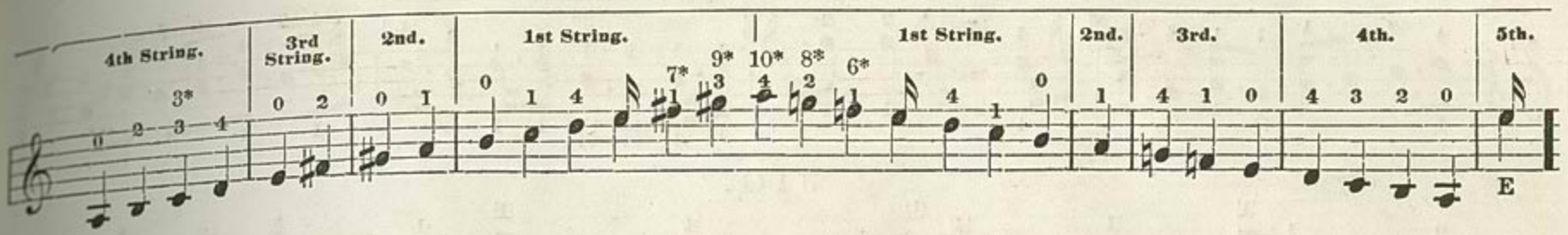
Counts: 1 and, 2 and, 3 and, 4 and,

Abraham's Daughter.



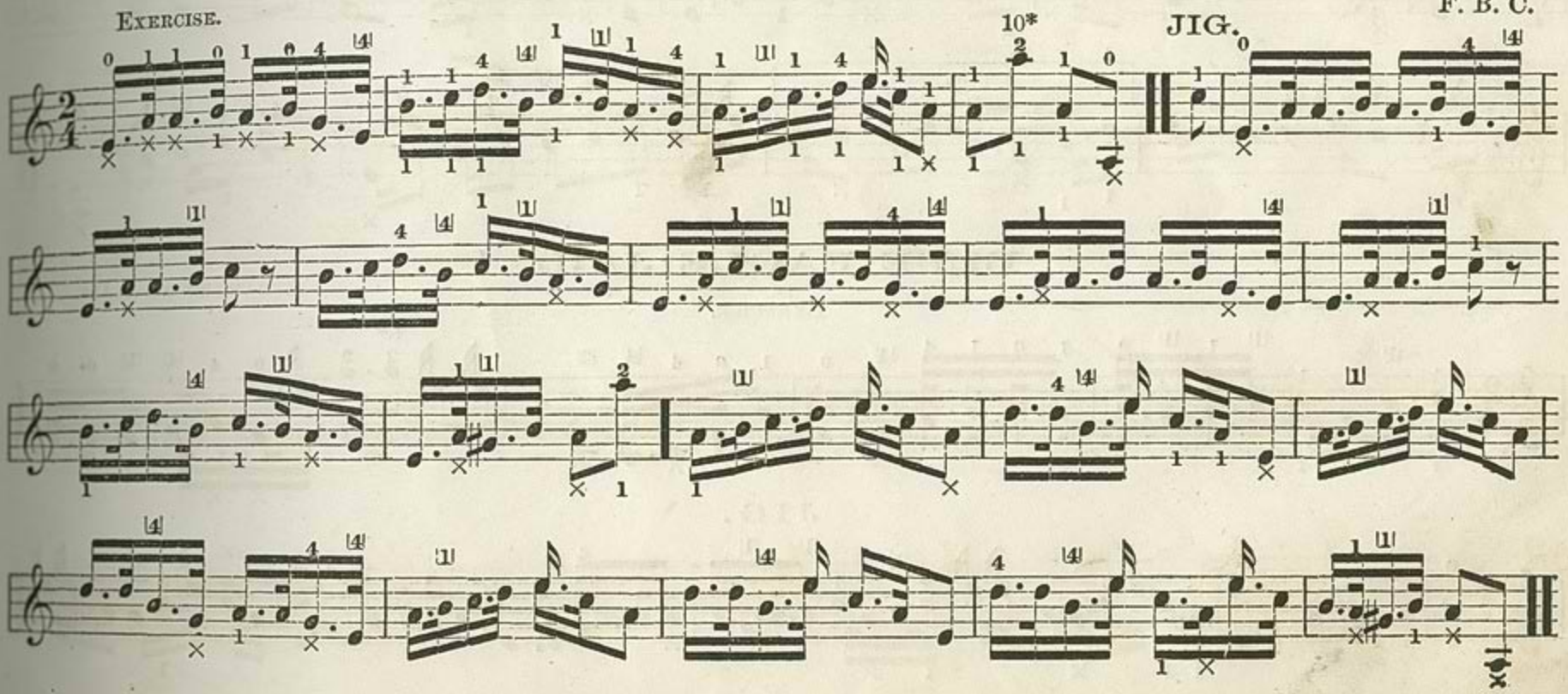
CHAPTER XIII.

KEY OF A MINOR. NATURAL SIGNATURE.



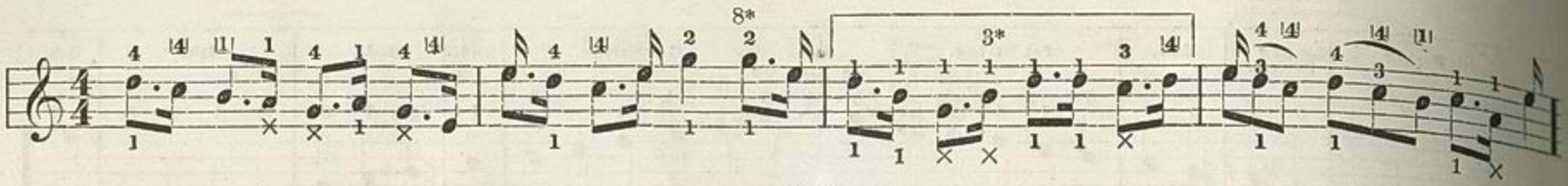
CUM PLUM GUM JIG.

F. B. C.

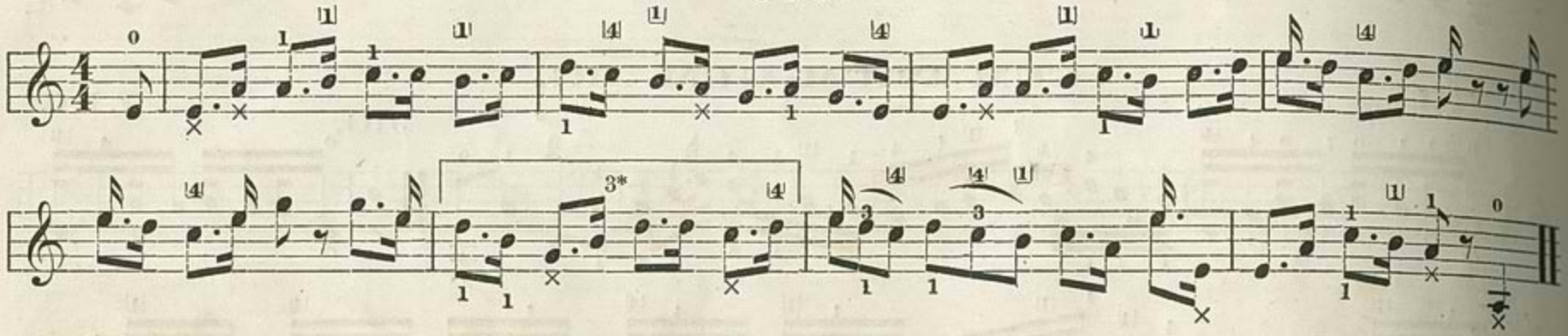


JOHN ANDERSON. Jig.

EXERCISE.



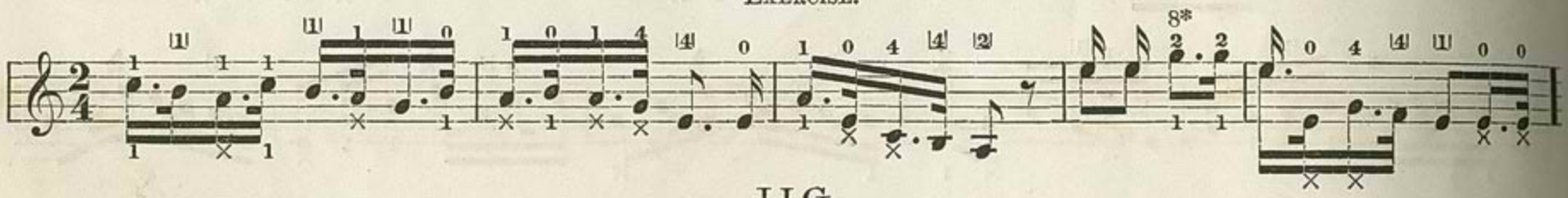
JIG.



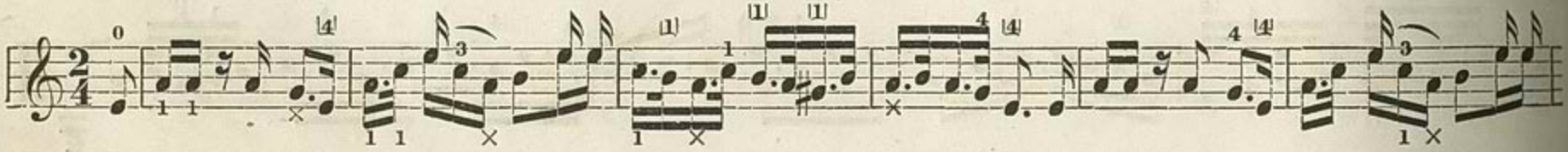
BLUE EAGLE JAIL.

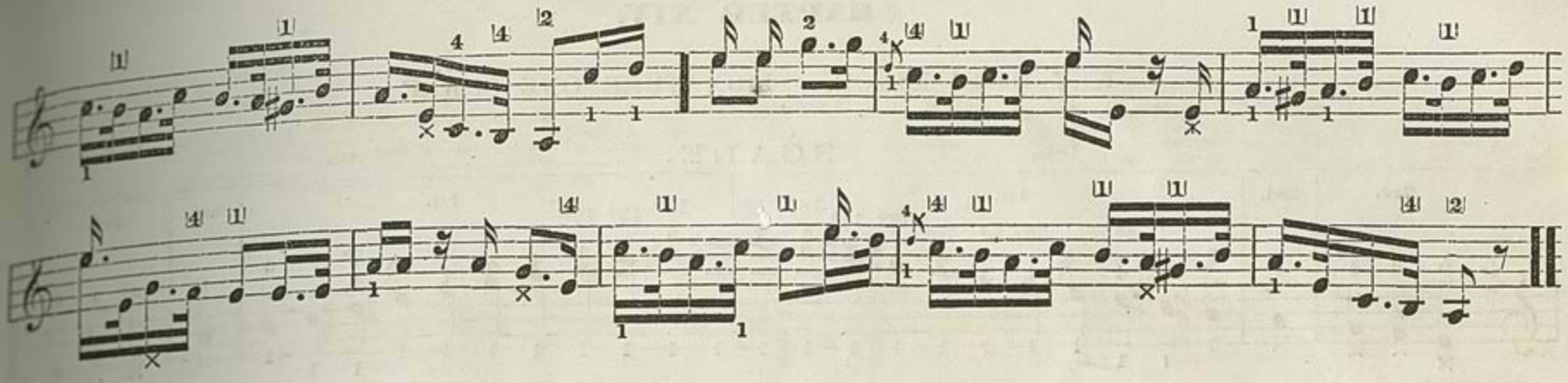
ARRANGED AS A JIG.

EXERCISE.



JIG.



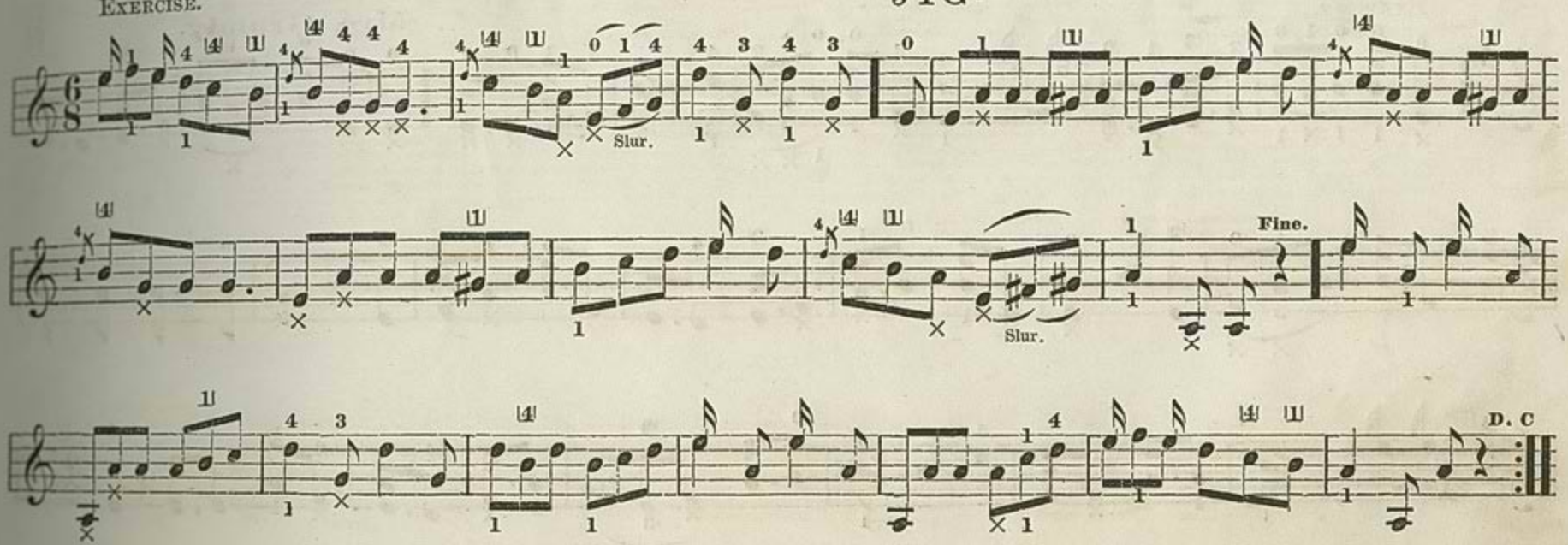


BLARNEY JIG. Irish.

F. B. C.

EXERCISE.

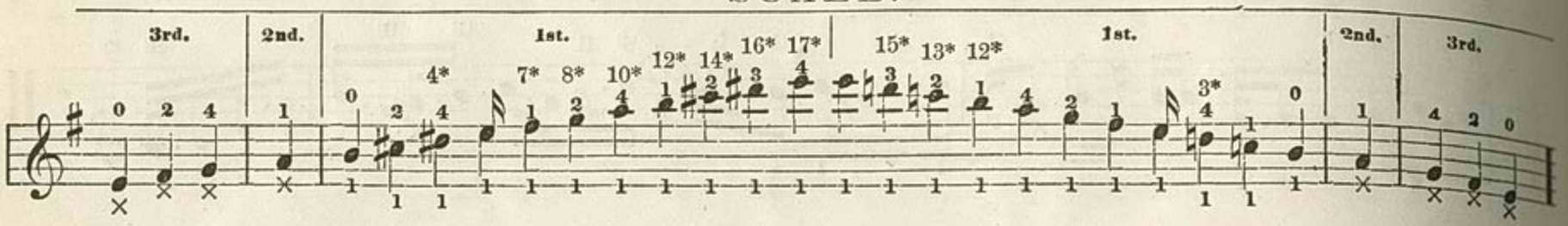
JIG.



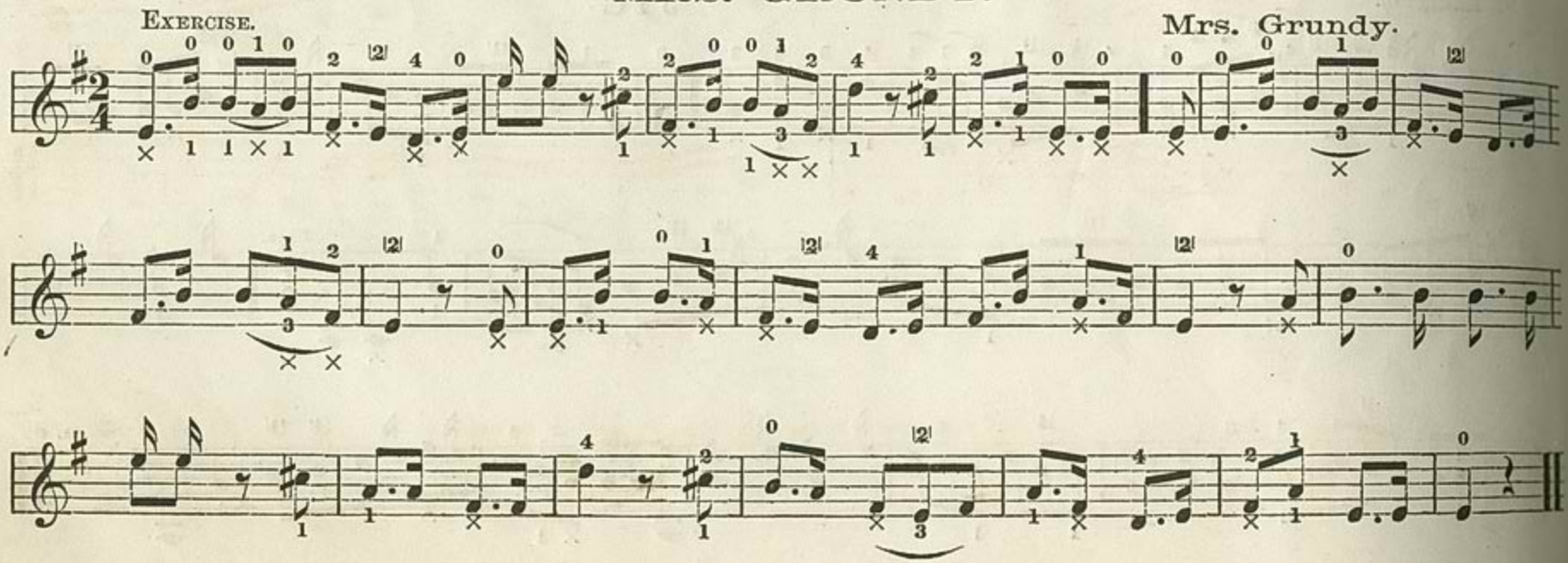
CHAPTER XIV.

KEY OF E MINOR. SIGNATURE ONE SHARP

SCALE.

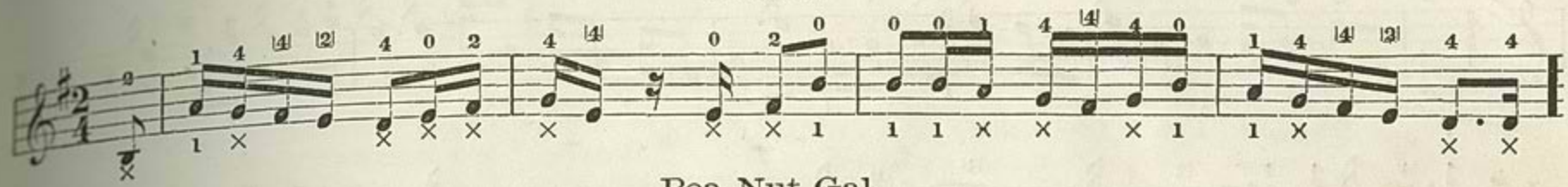


MRS. GRUNDY.

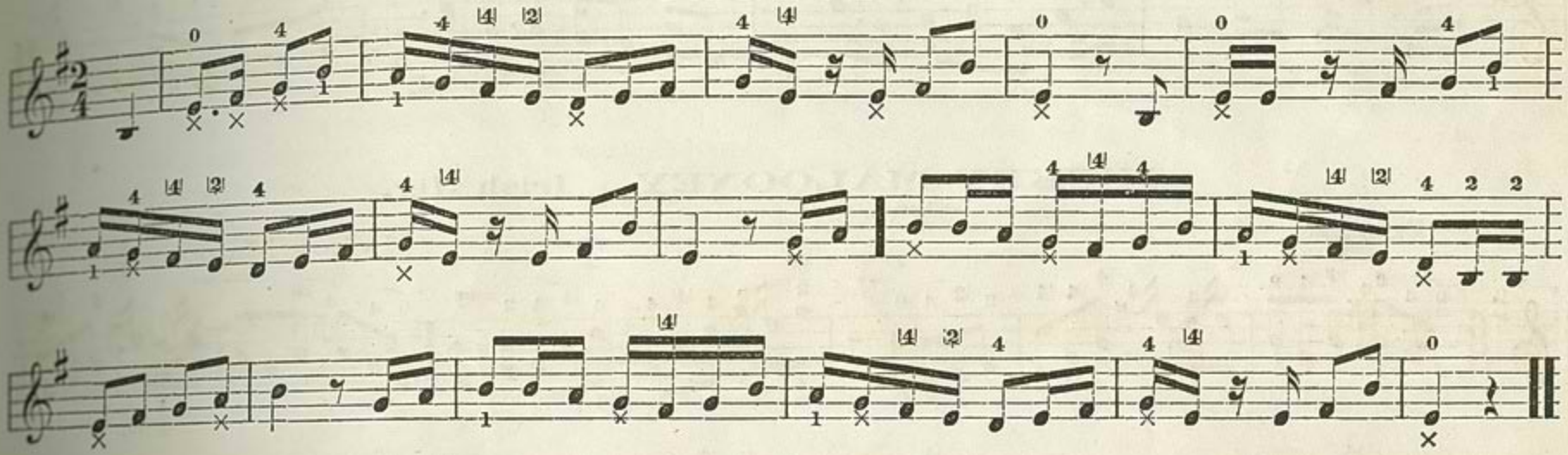


PEA NUT GAL.

EXERCISE.

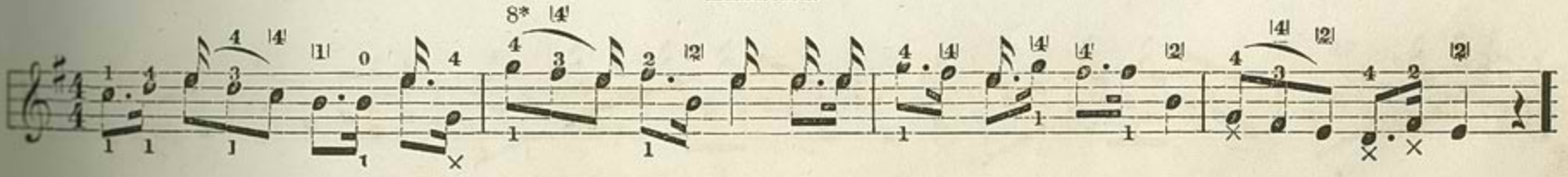


Pea Nut Gal.

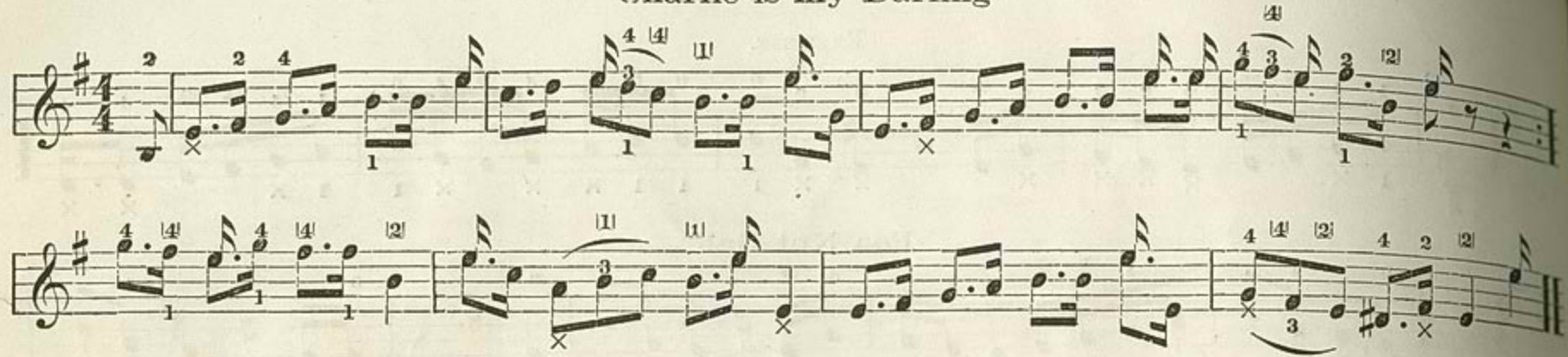


CHARLIE IS MY DARLING.

EXERCISE.



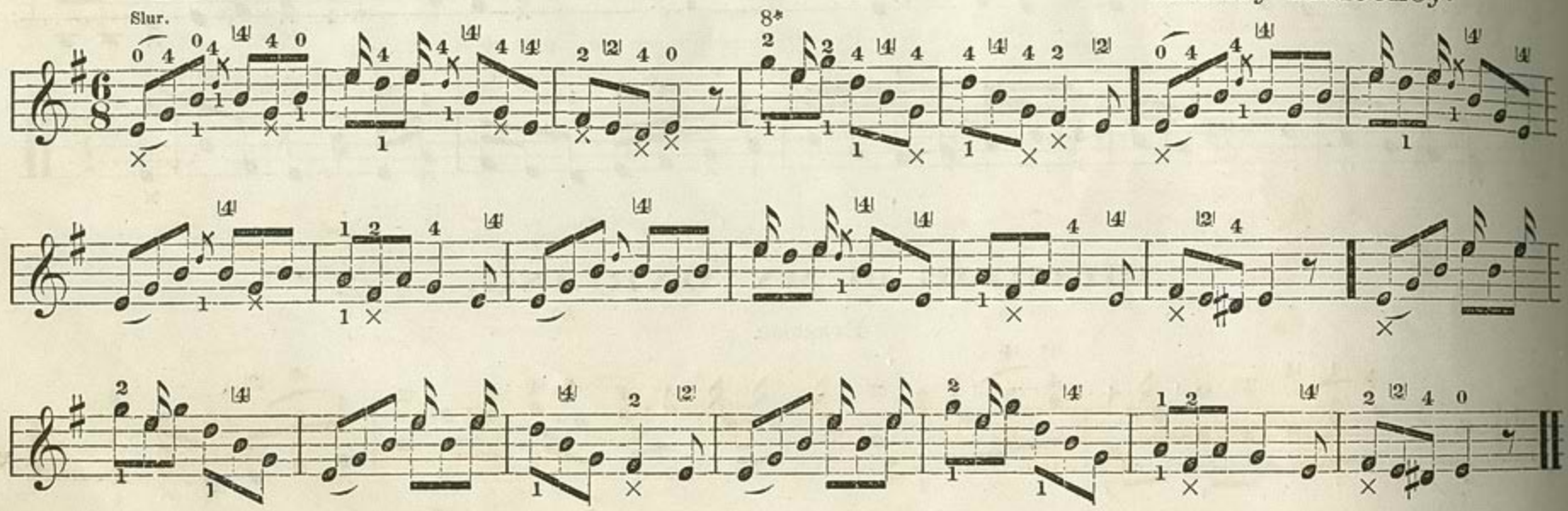
Charlie is my Darling.



MICKEY MALOONEY. Irish Jig.

EXERCISE.

Mickey Malooney.



GUITAR STYLE.

CHAPTER I.

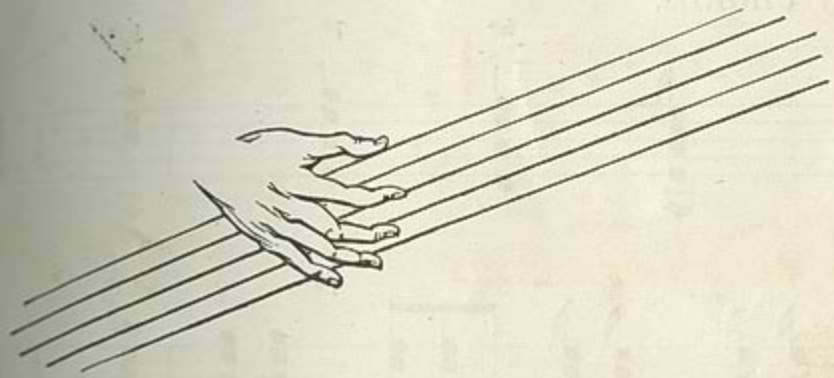
POSITION OF THE RIGHT HAND AND PROPER MANNER OF TOUCHING THE STRINGS; DIRECTIONS FOR FINGERING.

The forearm rests upon the instrument in the same position and manner as in playing the Banjo Style. All of the fingers are used, and are held a little curved over, and touching the strings about three inches from the bridge. Pull the strings with the points of the fingers and particularly avoid touching them with the nails.

To soften the sound move the hand forward, touching the strings almost directly over the rim.

POSITION OF THE RIGHT HAND.

DIAGRAM No. 7.



SIGNS FOR RIGHT HAND FINGERING, &c.

× Thumb; 1, 1st finger; 2, 2d finger; 3, 3rd finger; 4, 4th finger

Chords, having a waved line placed before them, thus:

are to be played in "Harp Style," *i. e.*, playing the notes of the chord one after the other, in rapid succession, from the lowest note upwards.

Triplets, when the notes occur on the same degree of the staff, are to be executed with the first, second, and third fingers.

As a general rule, the strings are fingered thus, 3rd string, first finger; 2d string, second finger; 1st string, third finger; using the thumb for 4th and 5th strings. This rule seldom varies.

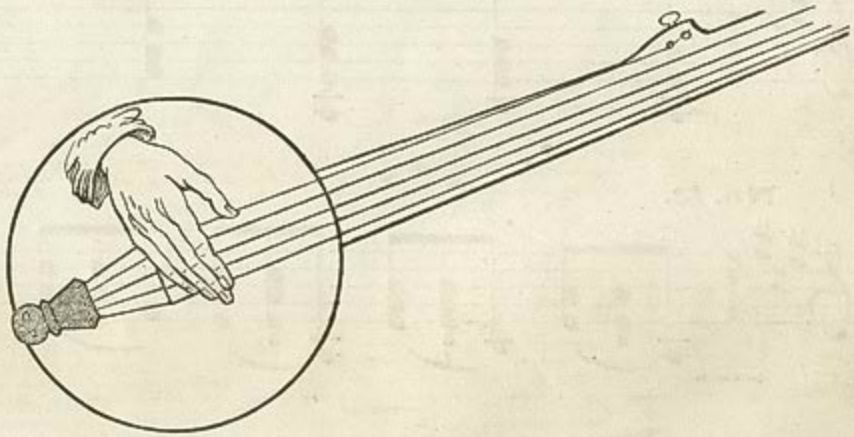
DRUM CHORDS.

These chords are frequently used in marches, for giving a drum-like effect to certain passages. They are designated by a ✲ placed under them.

Straighten the fingers, keeping them together, raise the fore-arm from its position on the rim, bringing the hand in position across the strings, then, with a hammer-like movement, strike the strings near the bridge, making the desired chord.

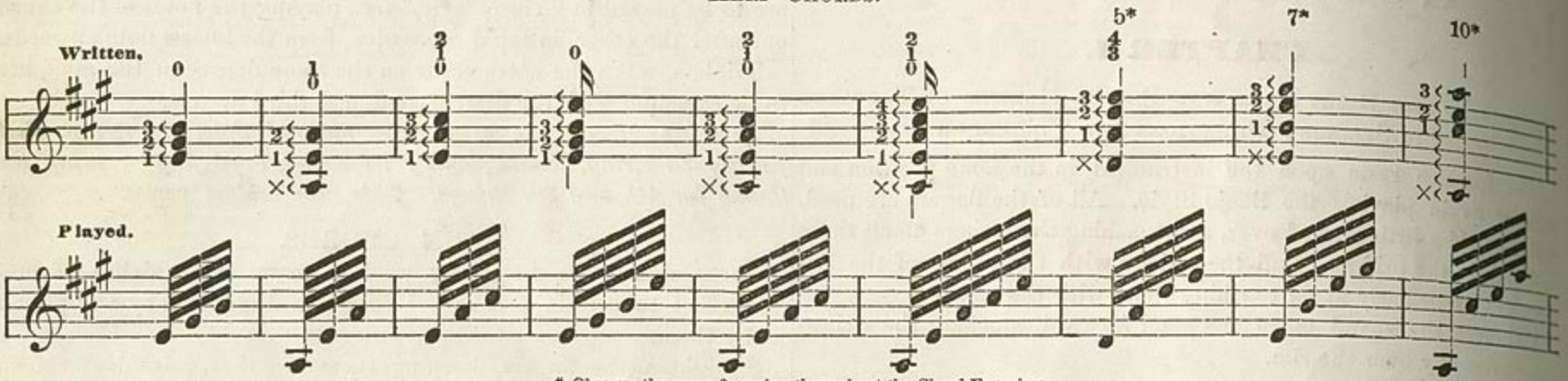
POSITION OF RIGHT HAND IN DRUM CHORDS.

DIAGRAM No. 8.



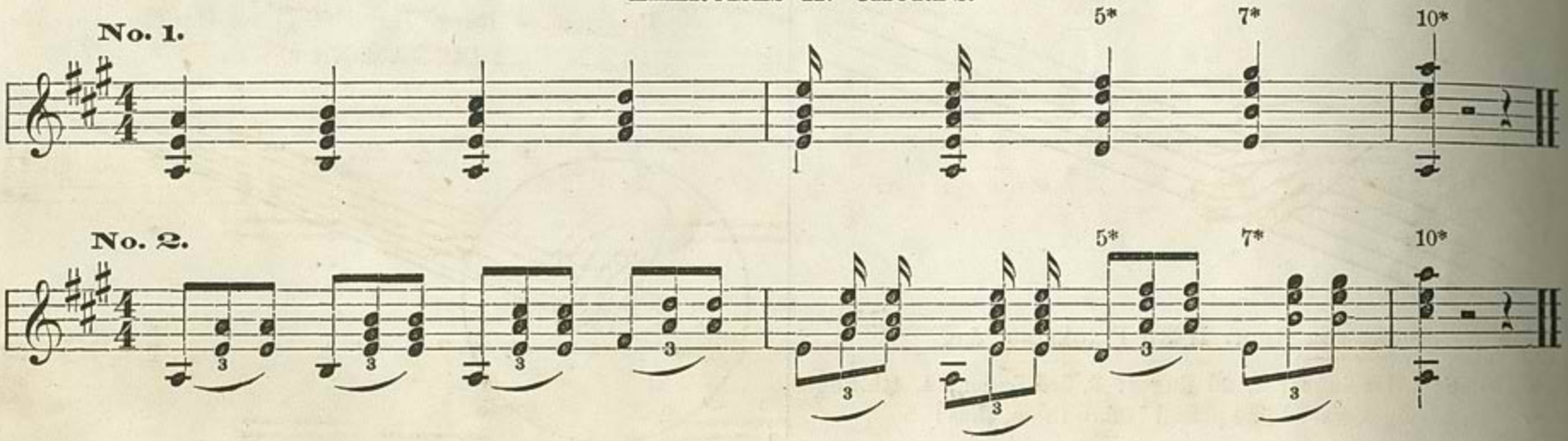
EXERCISES IN CHORDS.

Harp Chords.*



* Observe the same fingering throughout the Chord Exercises.

EXERCISES IN CHORDS.



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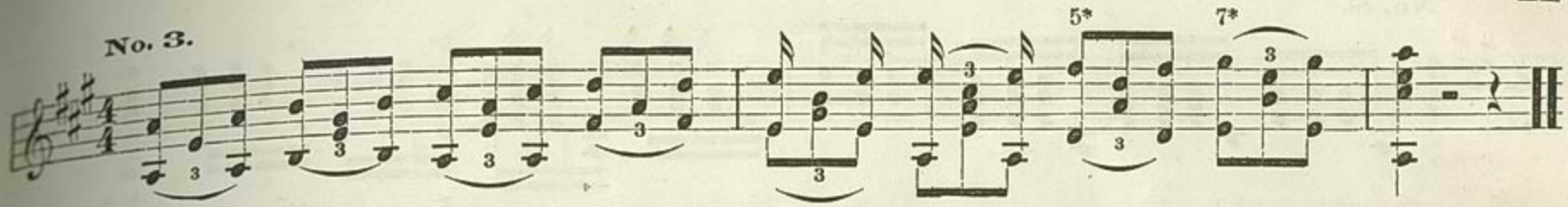
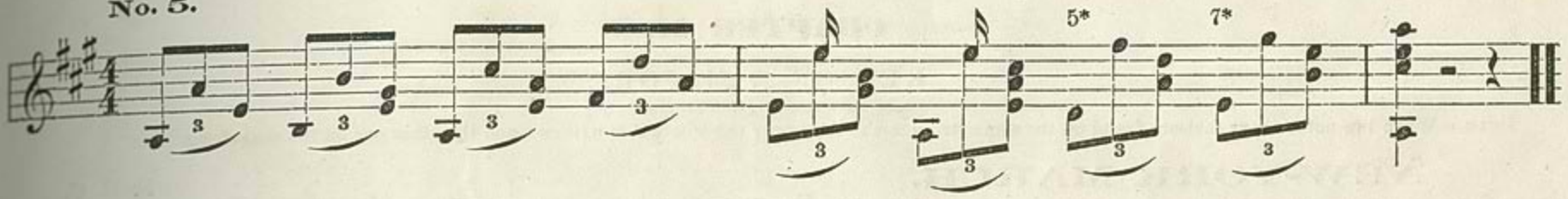


No. 4.

No. 5.



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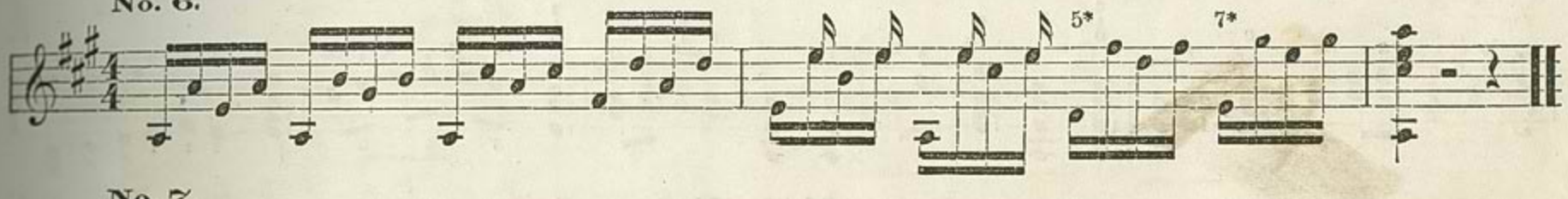

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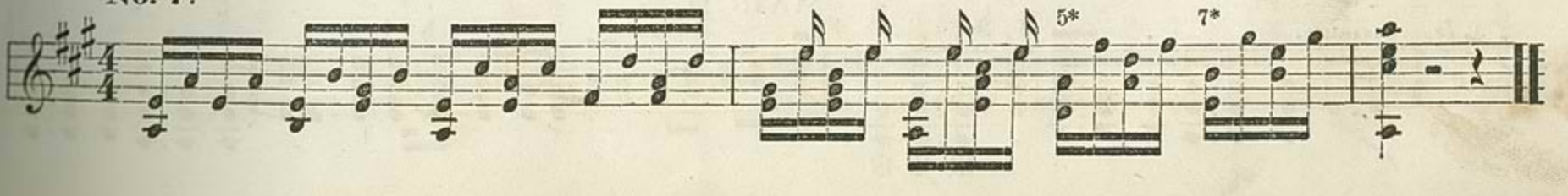

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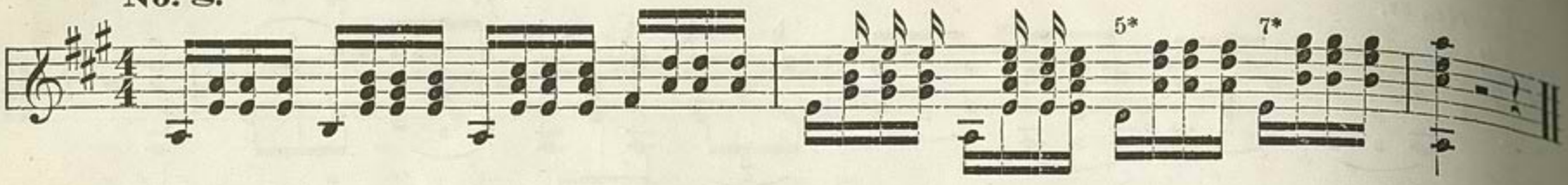


No. 9.

CHAPTER II.

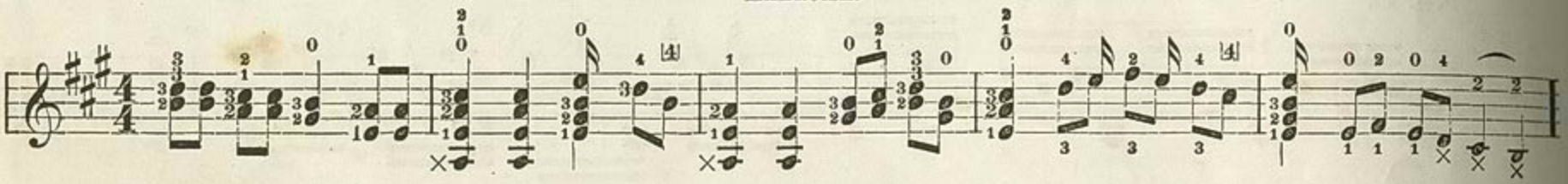
KEY OF A MAJOR.

Rule.—When two notes occur that are found on the same string, make the upper one where it is written—and the other one on the next string.

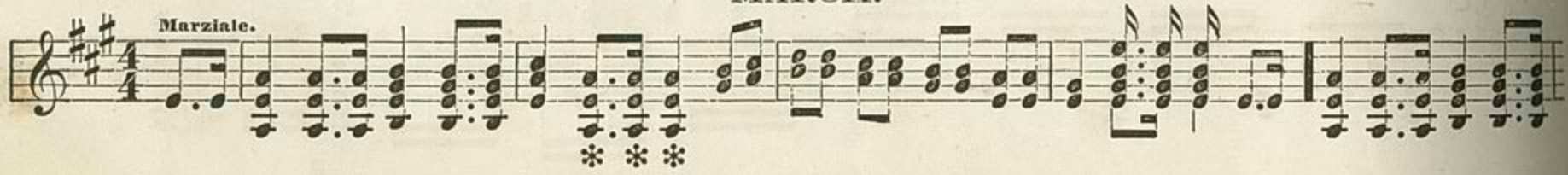
NEW-YORK MARCH.

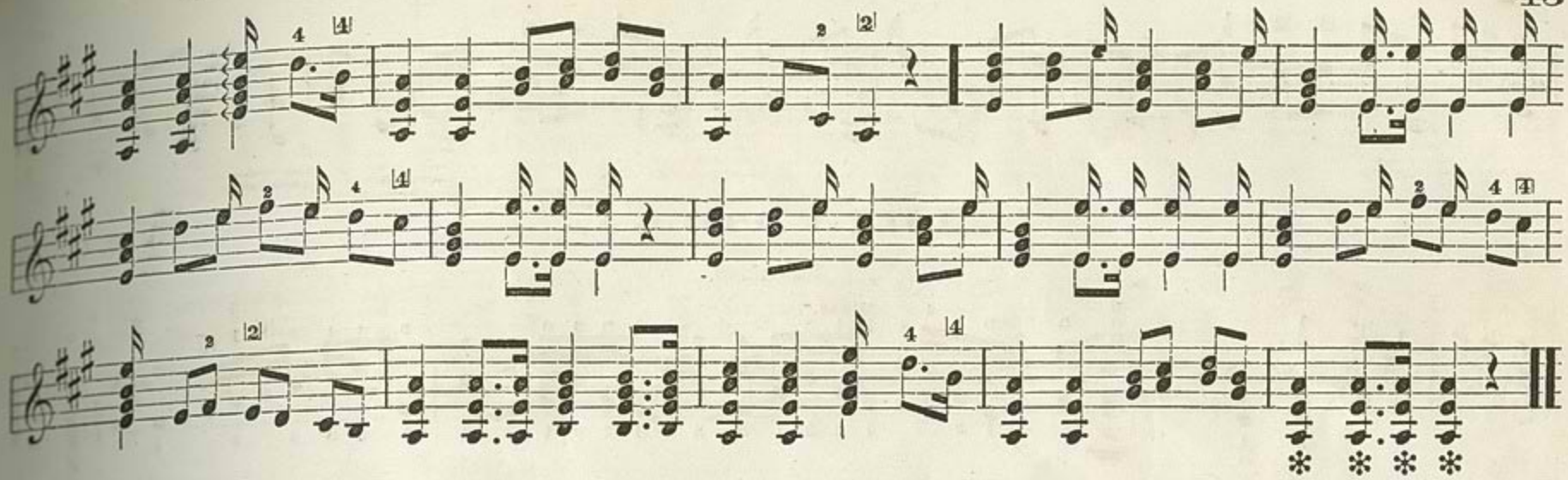
F. B. C.

Exercise.



MARCH.

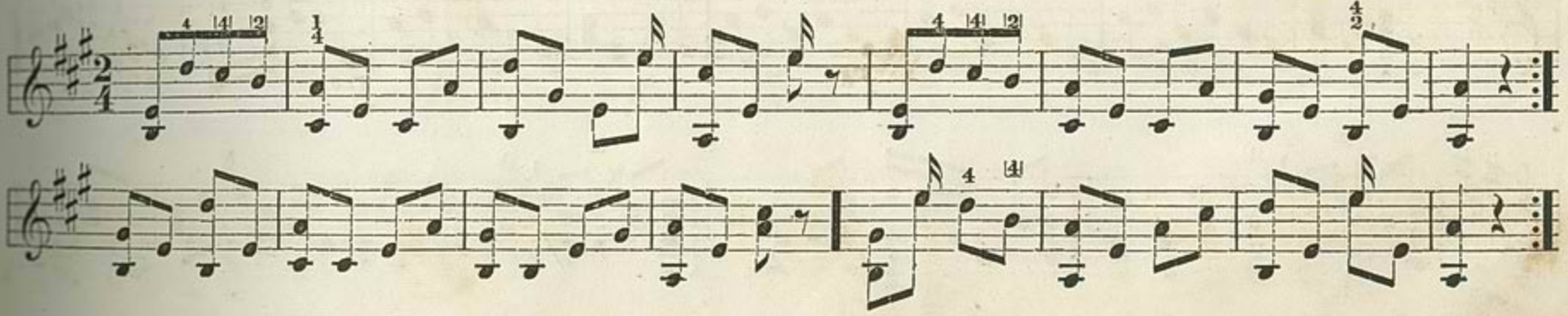


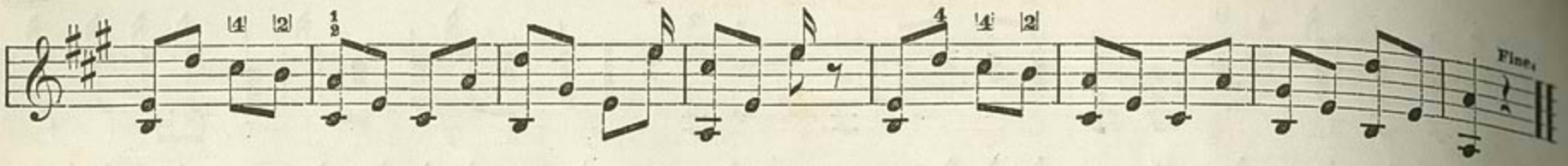


DIADEM GALLOPADE.

EXERCISE.

GALLOPADE.

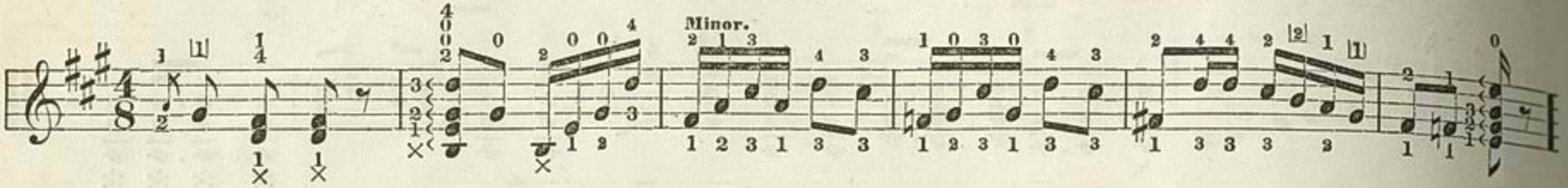




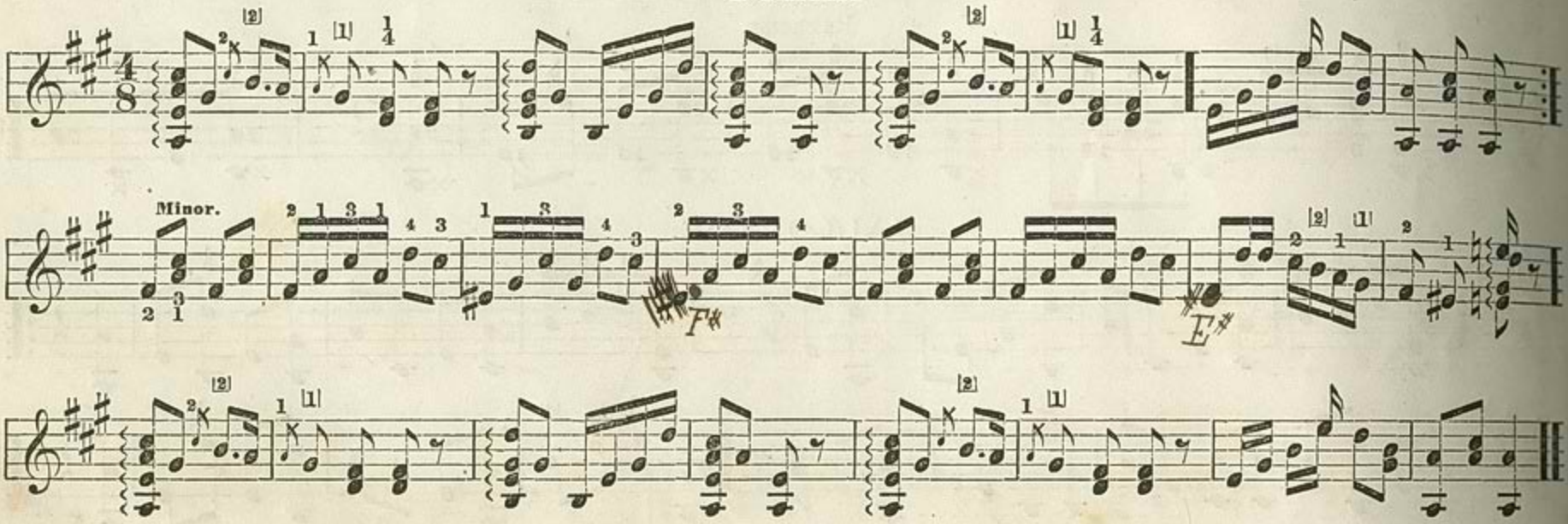
LILLY POLKA.

F. B. C.

EXERCISE.



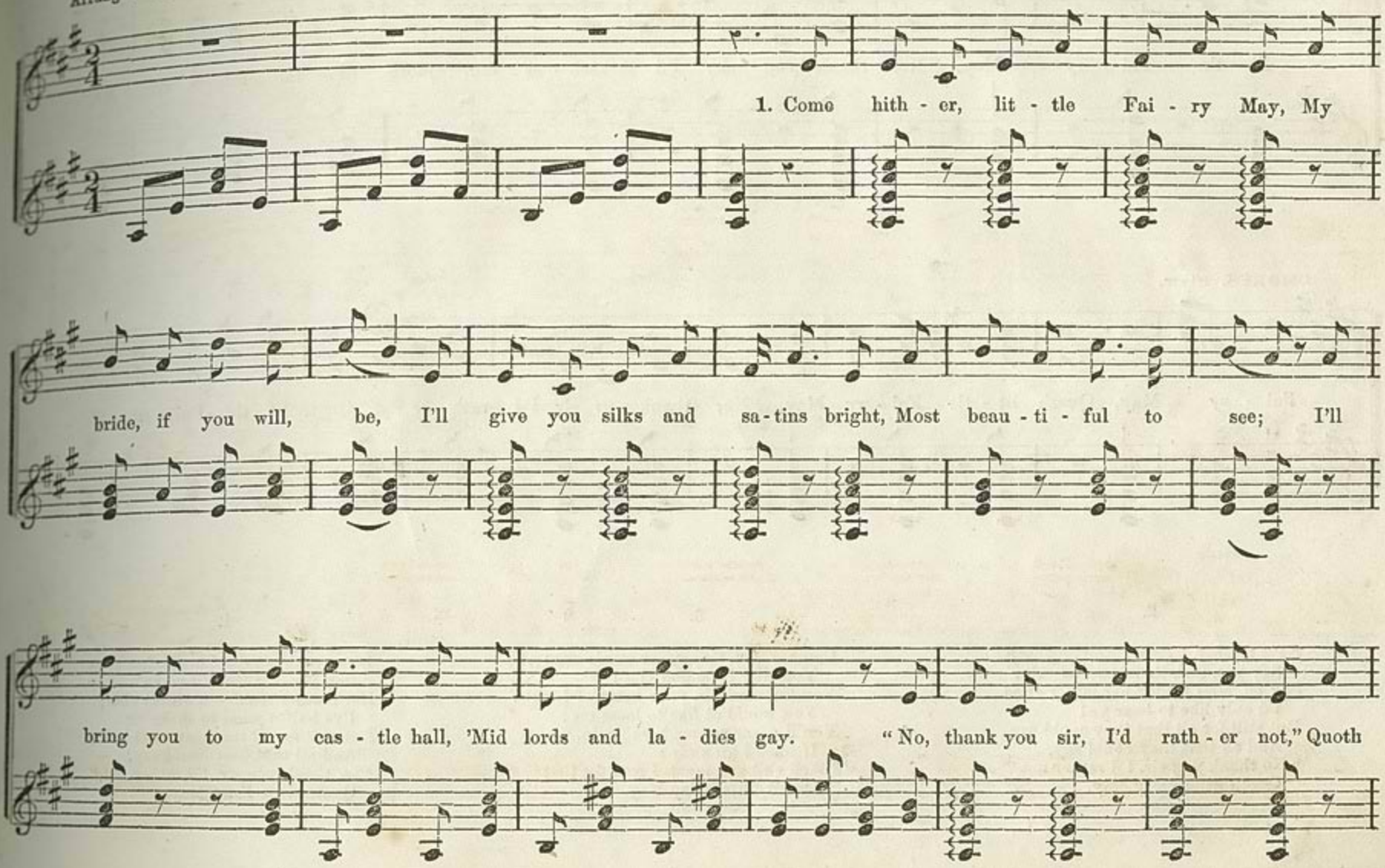
POLKA.



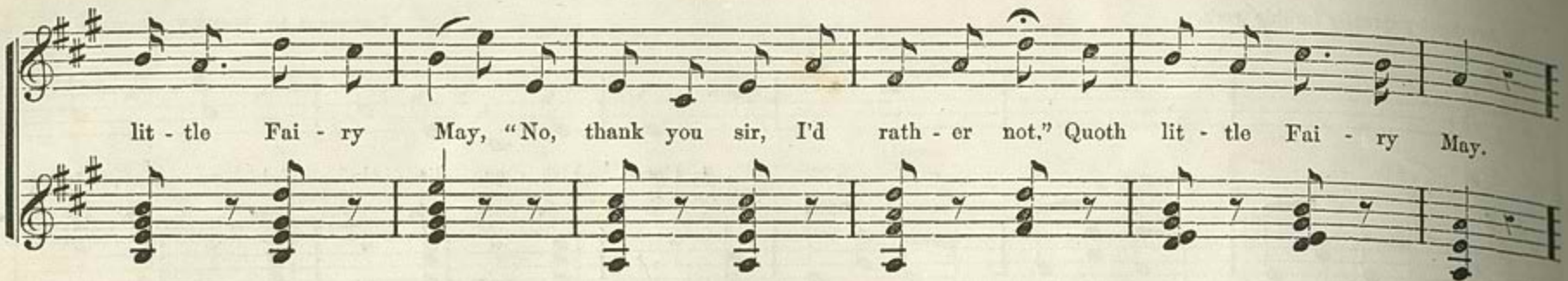
FAIRY MAY.

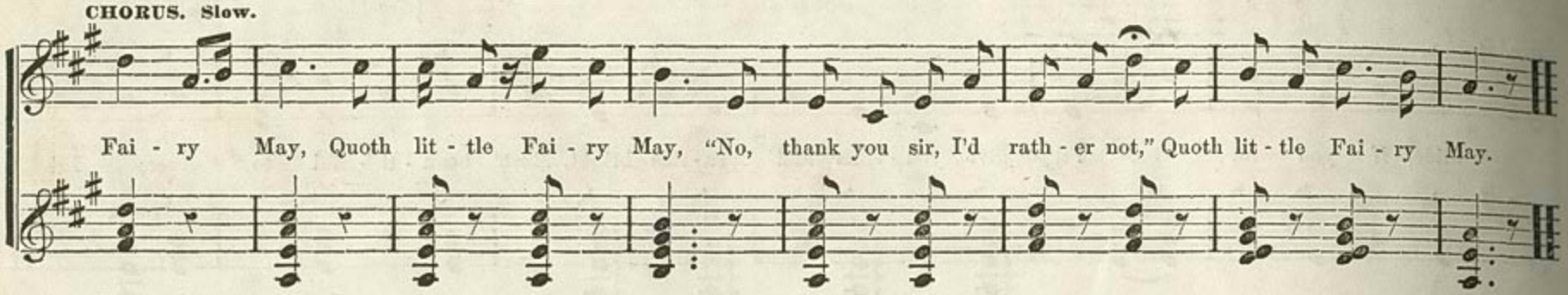
Arranged expressly for this work.

Composed by HENRY TUCKER.



FAIRY MAY. Concluded.





2.

Says mother, "He's a proper youth:
Say yes, girl, there's a dea - rie;
Say no, Miss Pride? her father cried
I'd only like to hear ye!
But still for all that they could say,
And all that they could say,
"No thank you sir, I'd rather not,"
Quoth little Fairy May.

3.

Come, Fairy May, your words unsay,
You silly little goo - sie!
You know within your heart of hearts,
You would'nt like to loose me:
You'll never see me here again,
If once I go away:
"Well sir! and much I care for that!"
Quoth little Fairy May.

4.

Loose such a prize! her father cries,
Say yes—or else I'll make ye!
Her mother scolds—a willful chit!
I've half a mind to shake ye!
But still for all that they could do,
And all that they could say,
"No, thank you sir, I'd rather not,"
Quoth little Fairy May.

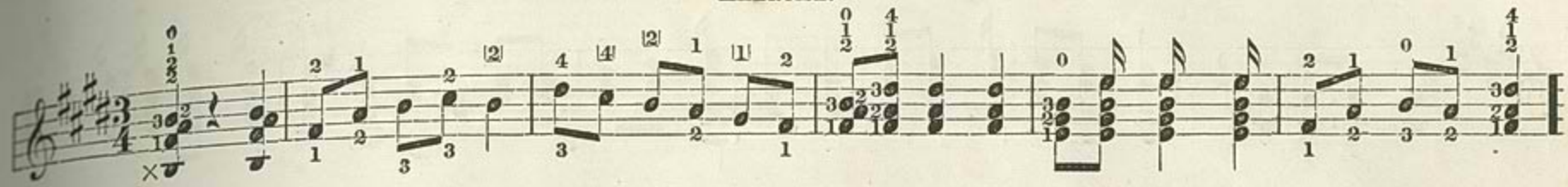
CHAPTER III.

KEY OF E MAJOR.

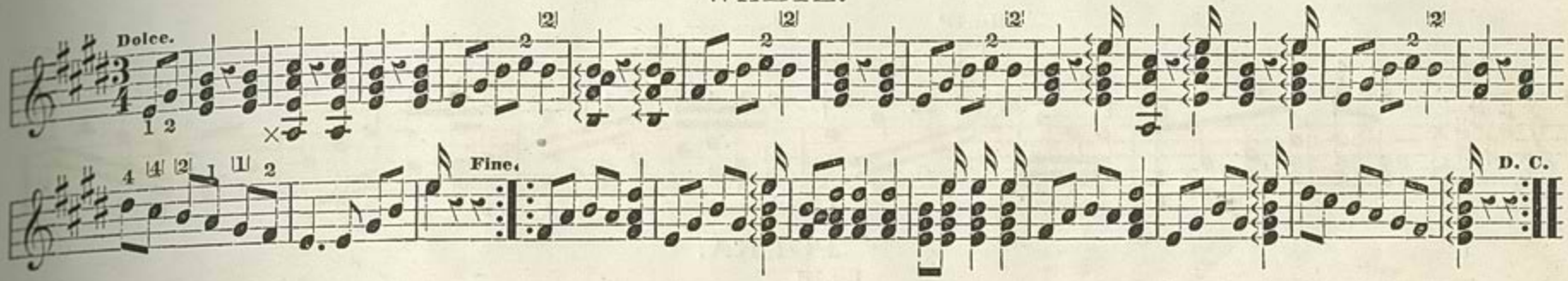
LA MEXICANA WALTZ.

F. B. C.

EXERCISE.



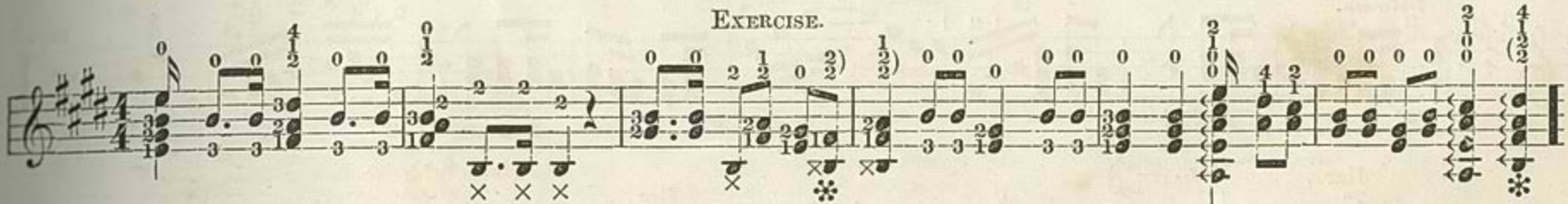
WALTZ.



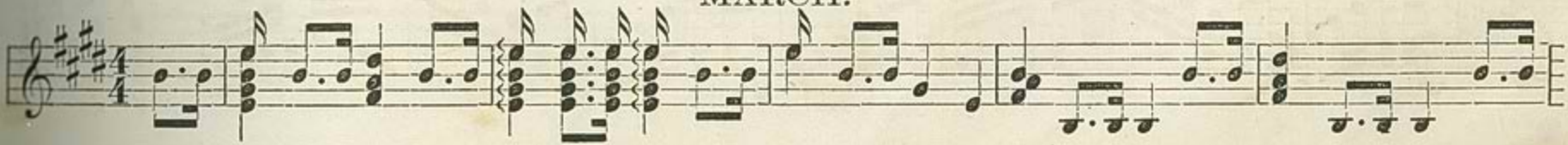
VICTORY MARCH.

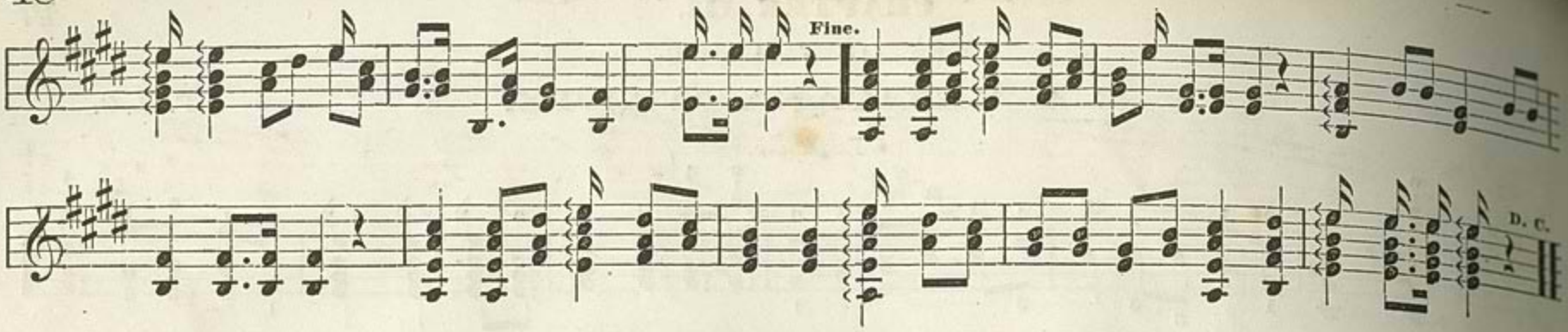
F. B. C.

EXERCISE.

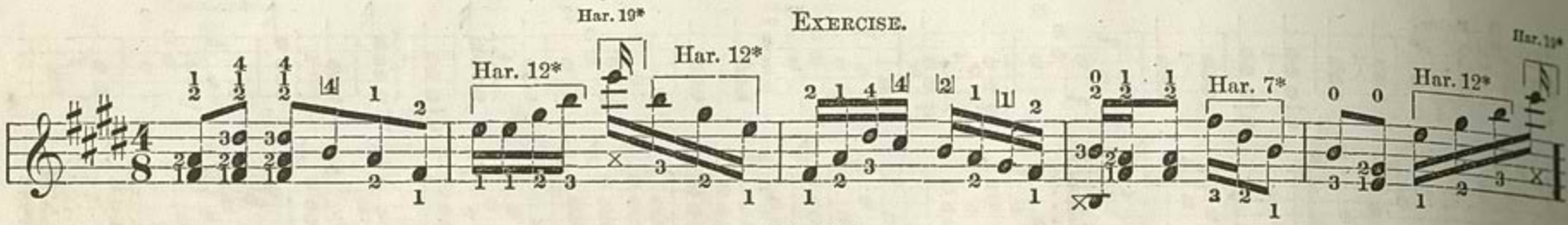


MARCH.

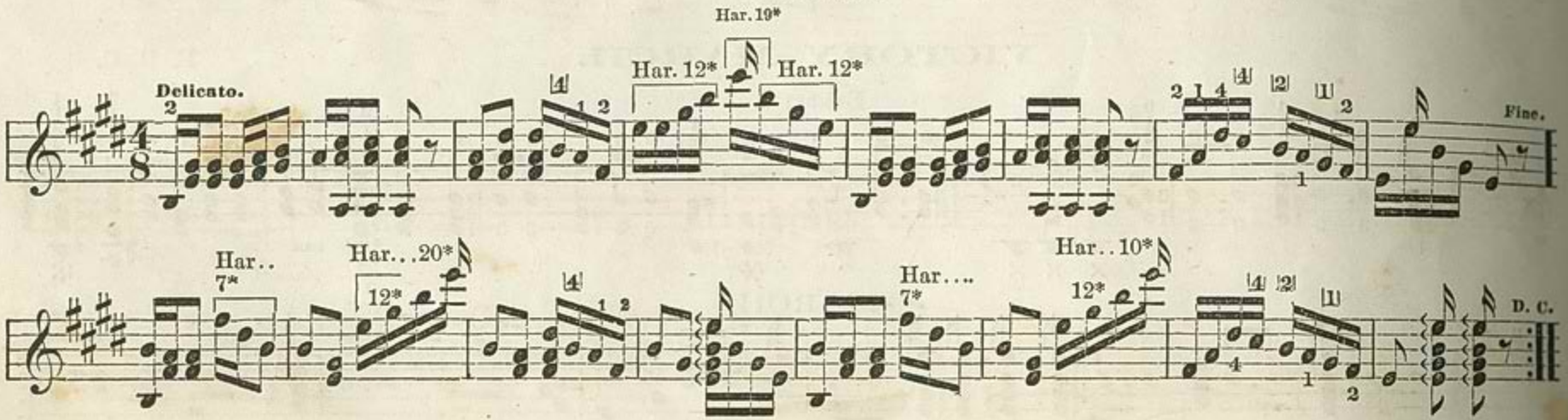




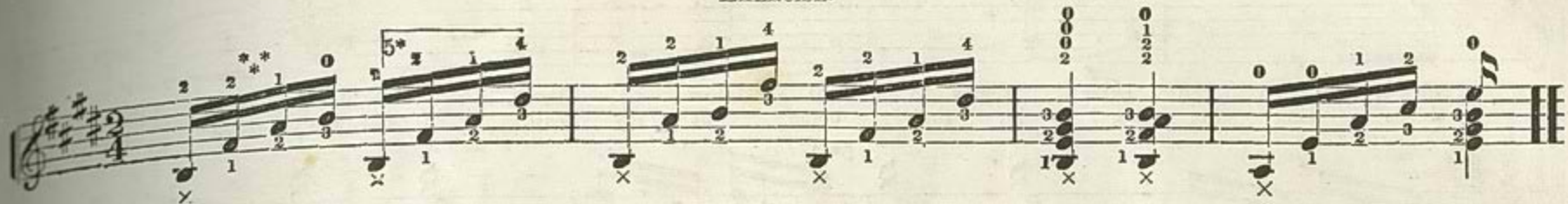
FANNY POLKA.



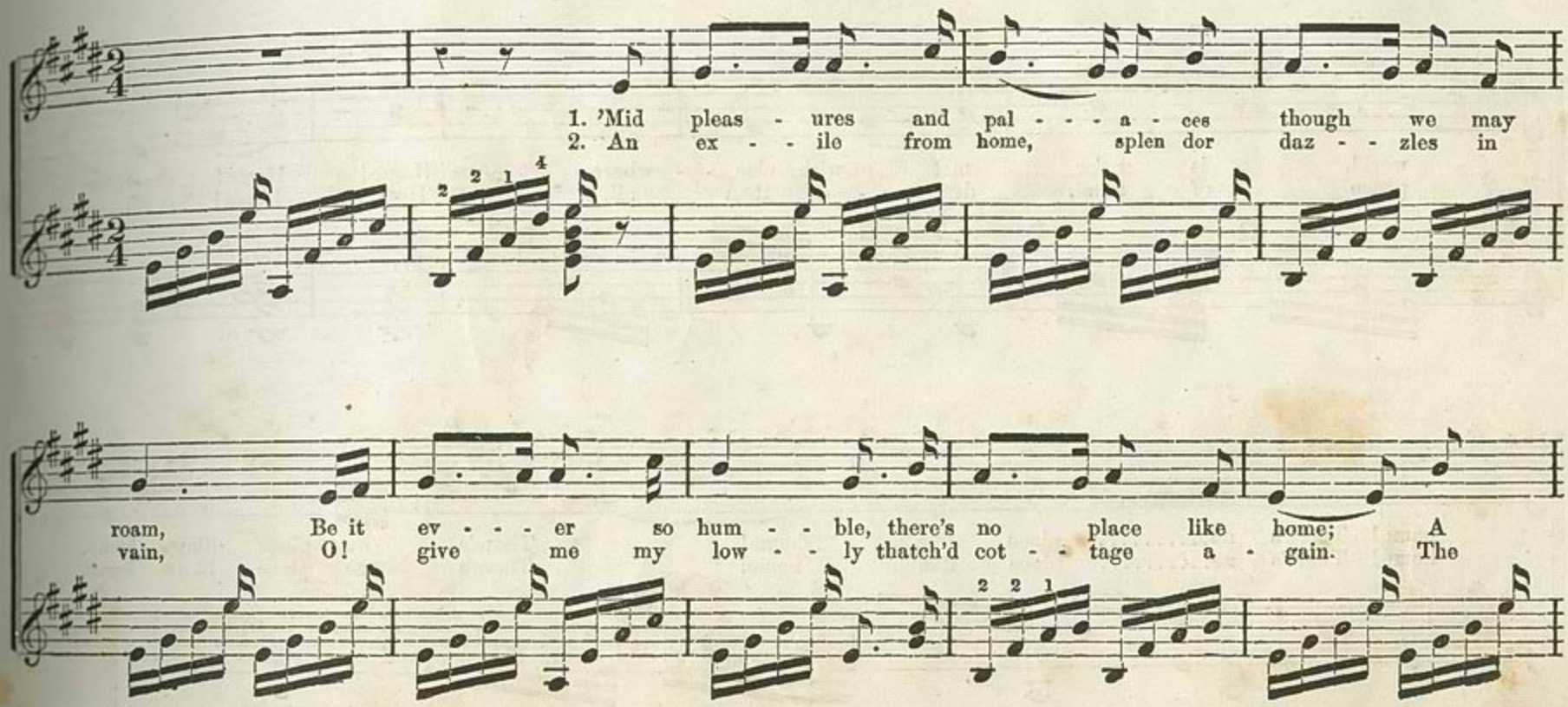
POLKA.



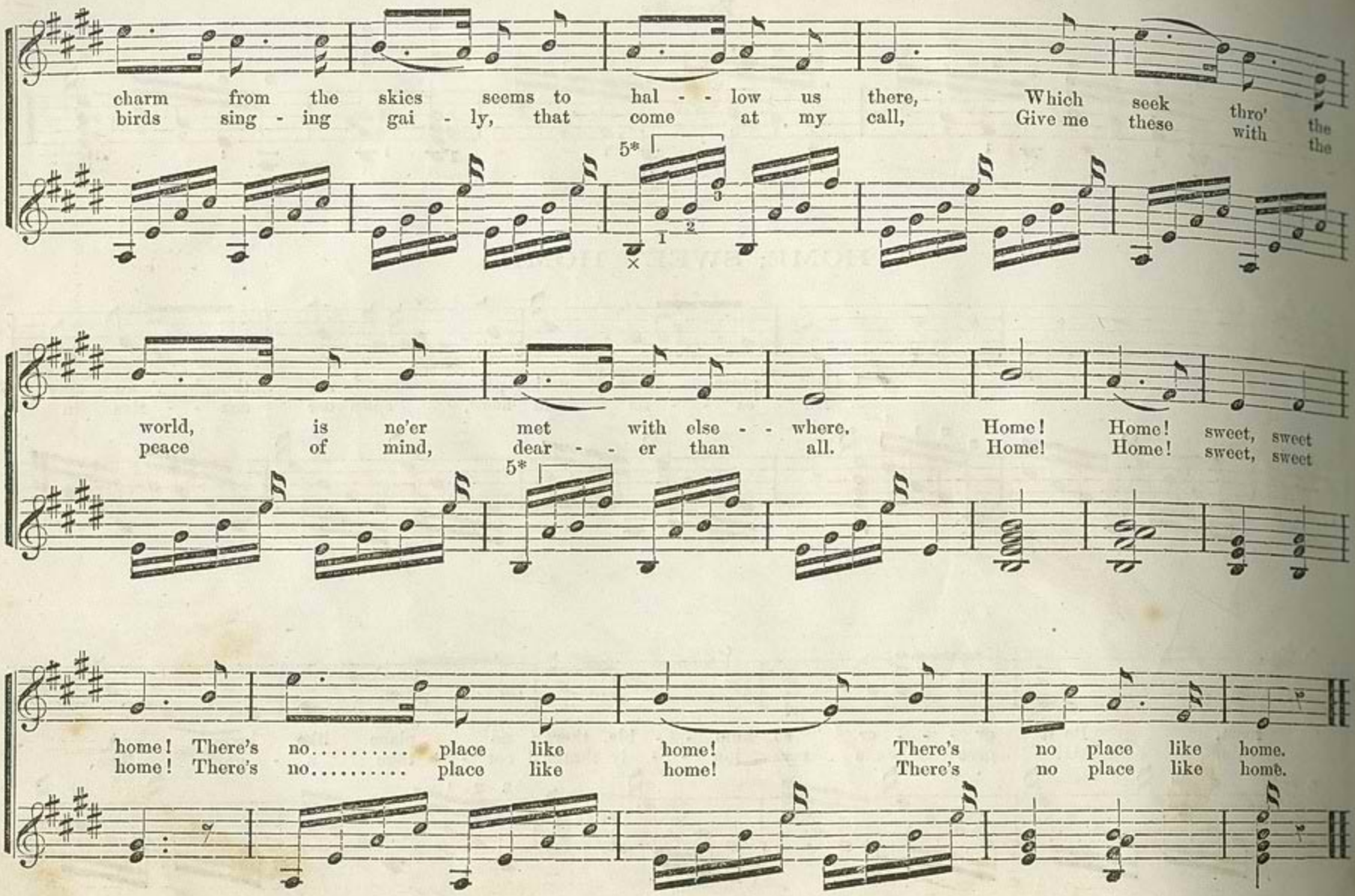
EXERCISE.



HOME, SWEET HOME.

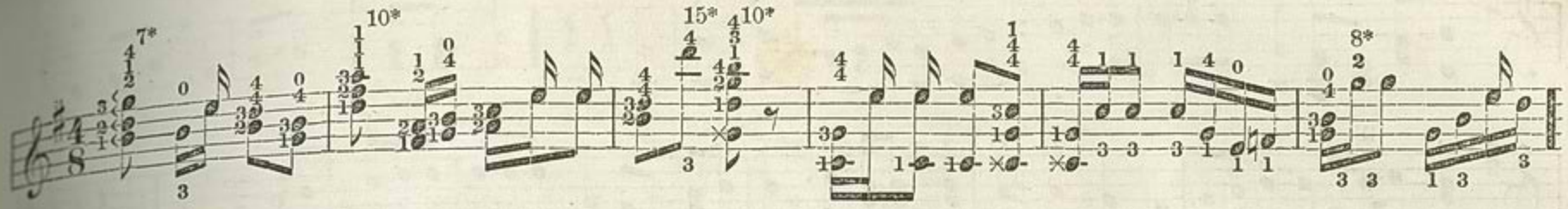


HOME, SWEET HOME. Concluded.



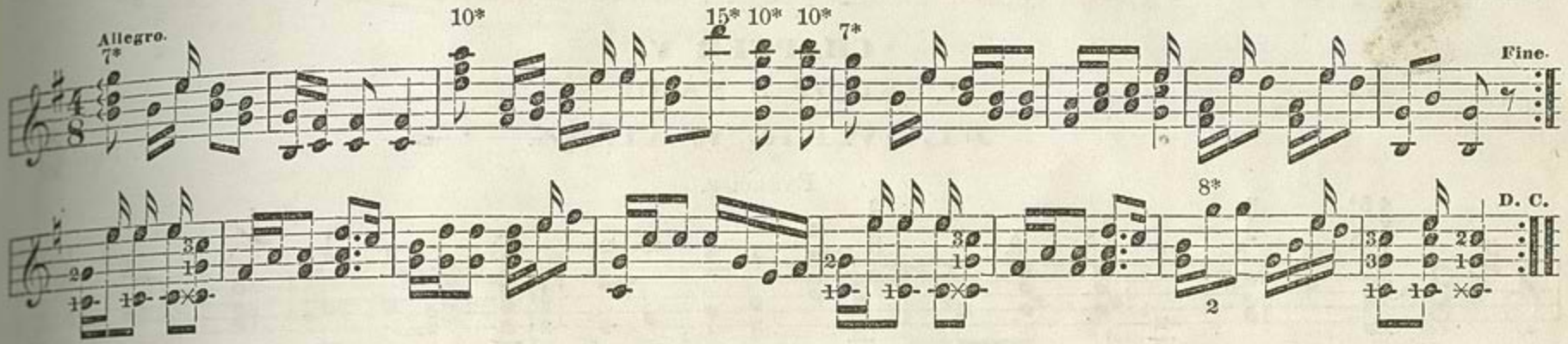
MAY POLKA.

Exercise.



POLKA.

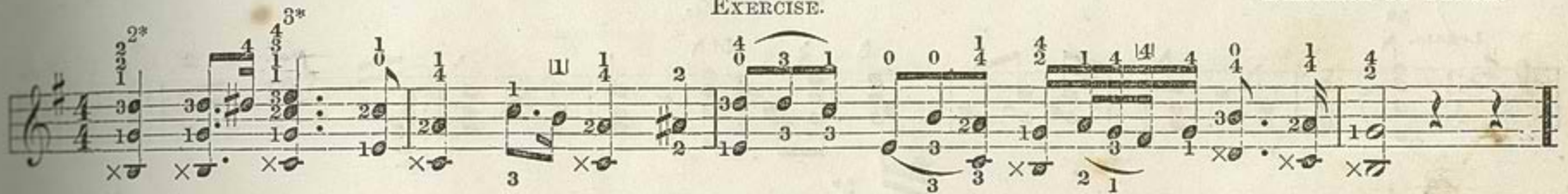
F. B. C.



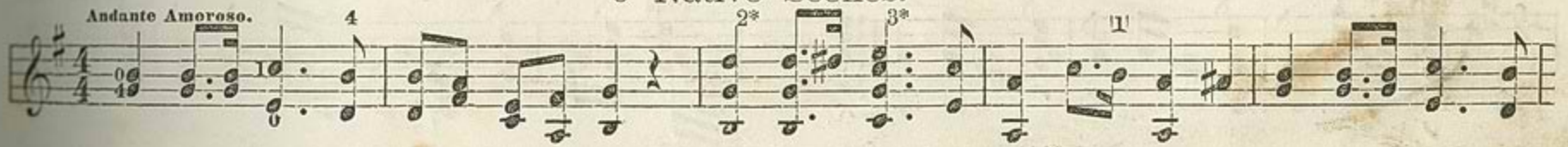
O NATIVE SCENES.

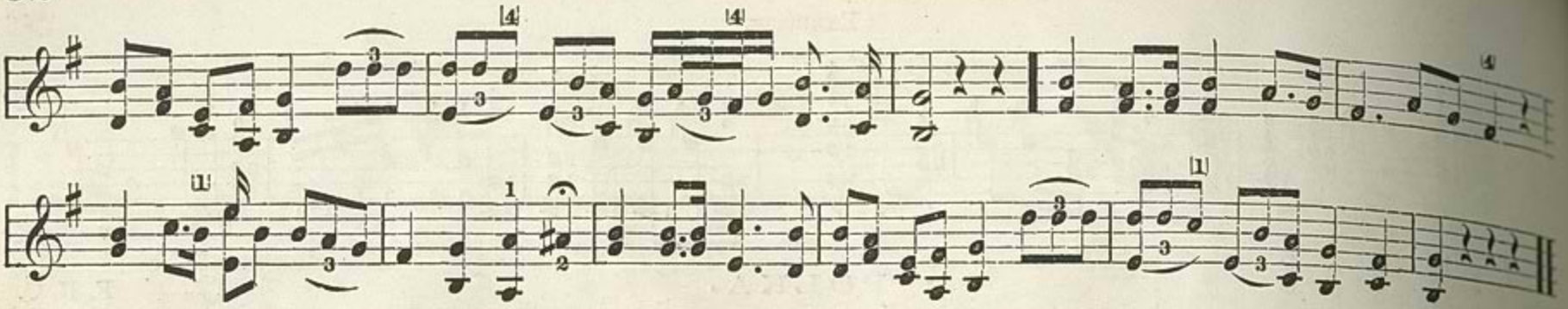
"Beatrice di Tenda."

Exercise.



O Native Scenes.





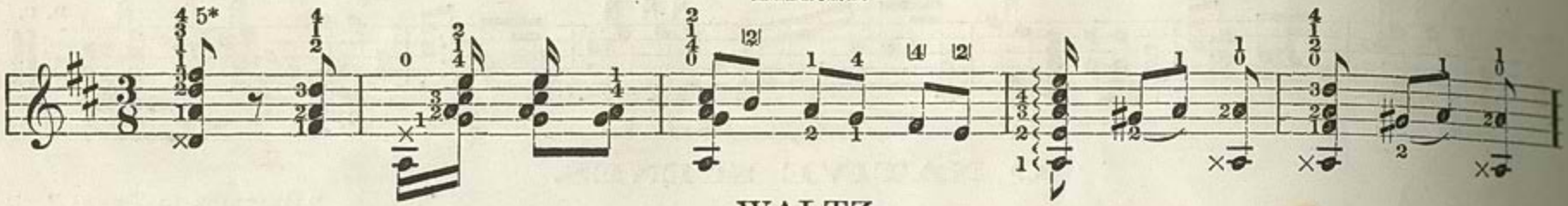
CHAPTER V.

KEY OF D MAJOR.

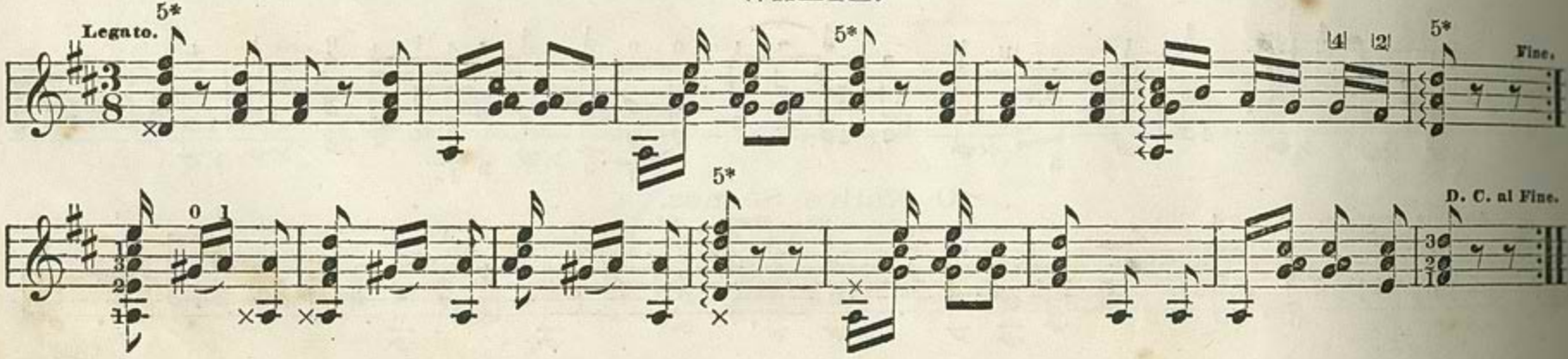
FLOWER WALTZ.

F. B. C.

EXERCISE.

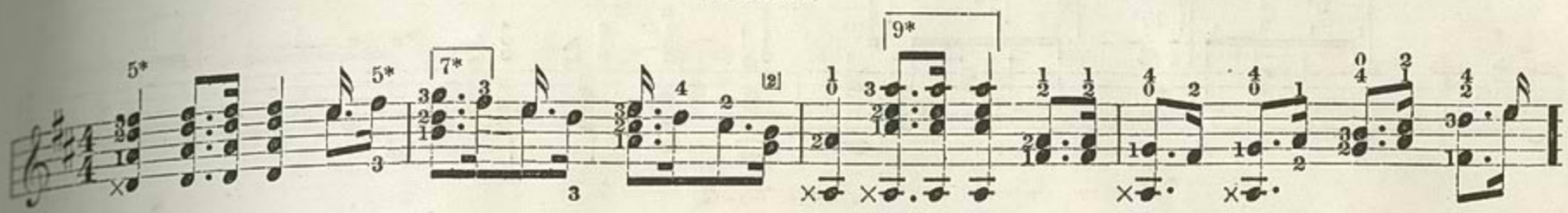


WALTZ.

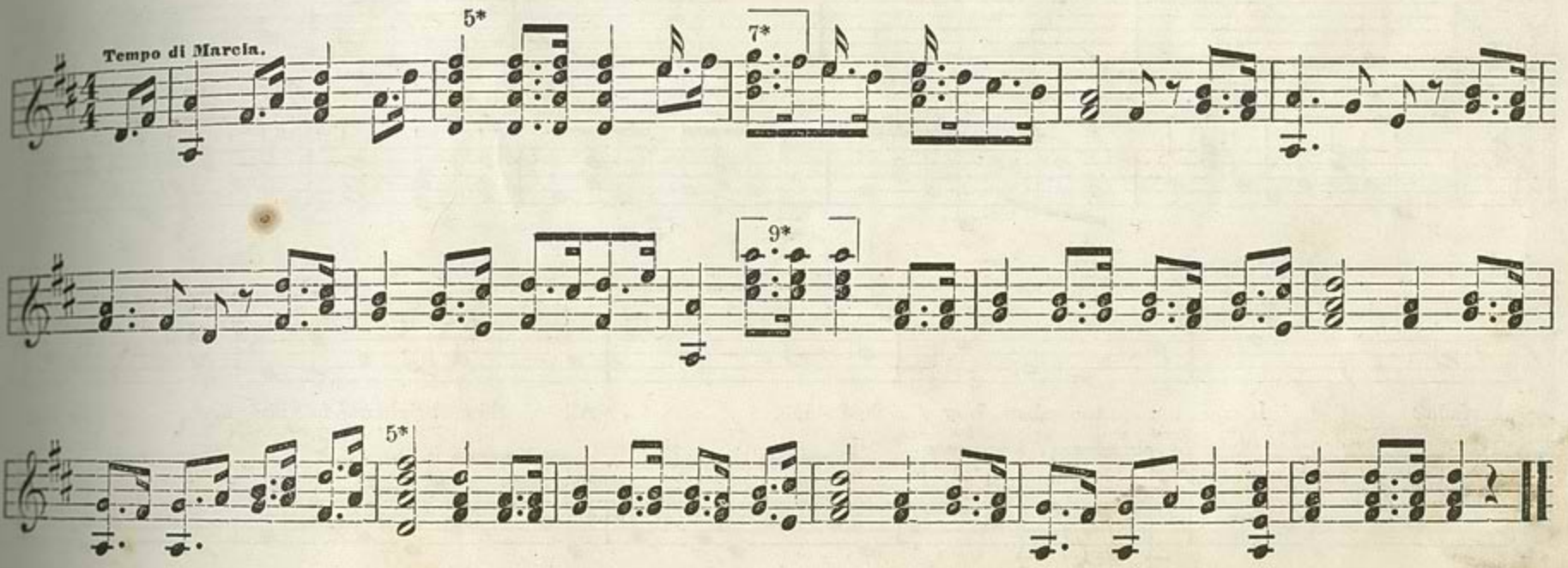


MARCH FROM NORMA.

EXERCISE.



MARCH.

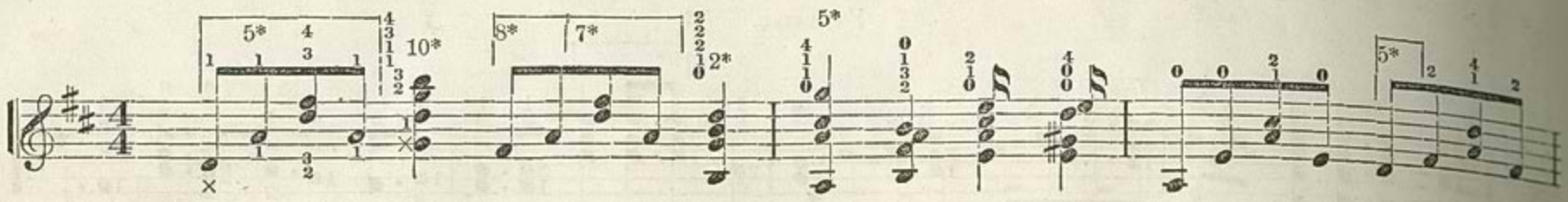


WHY DO SUMMER ROSES FADE.

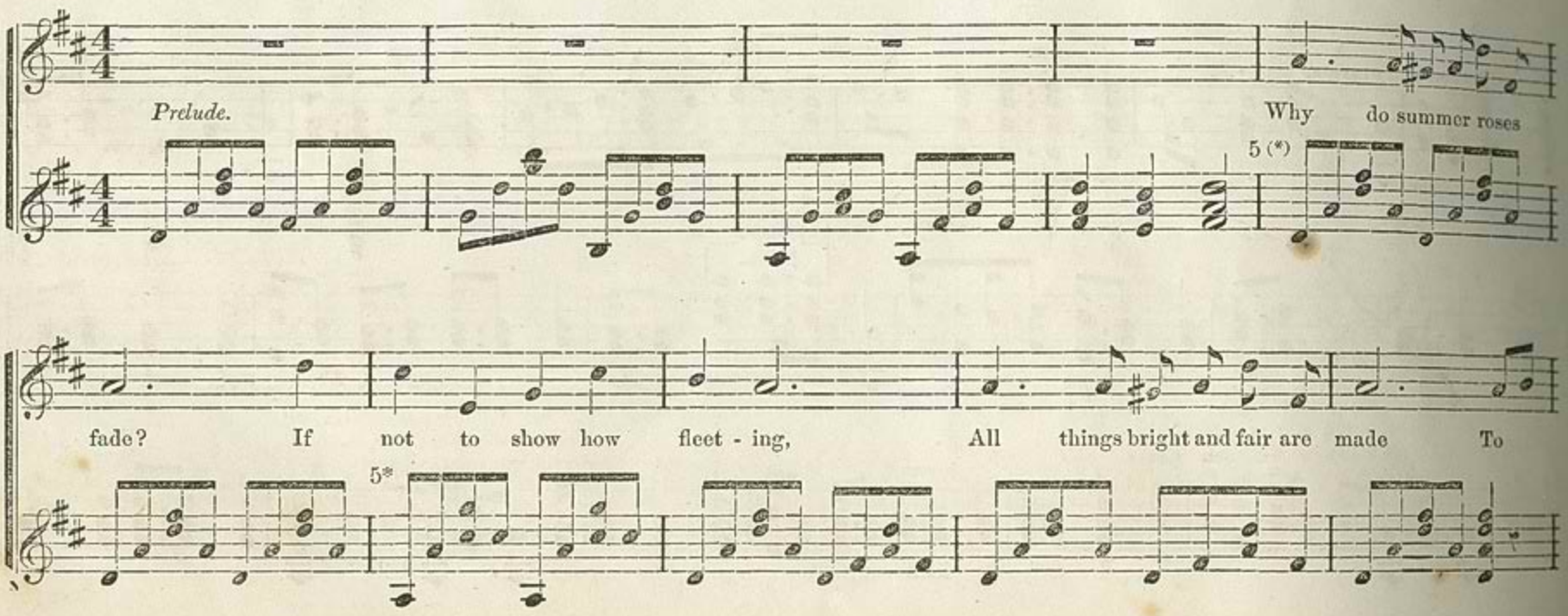
ARRANGED EXPRESSLY FOR THIS WORK.

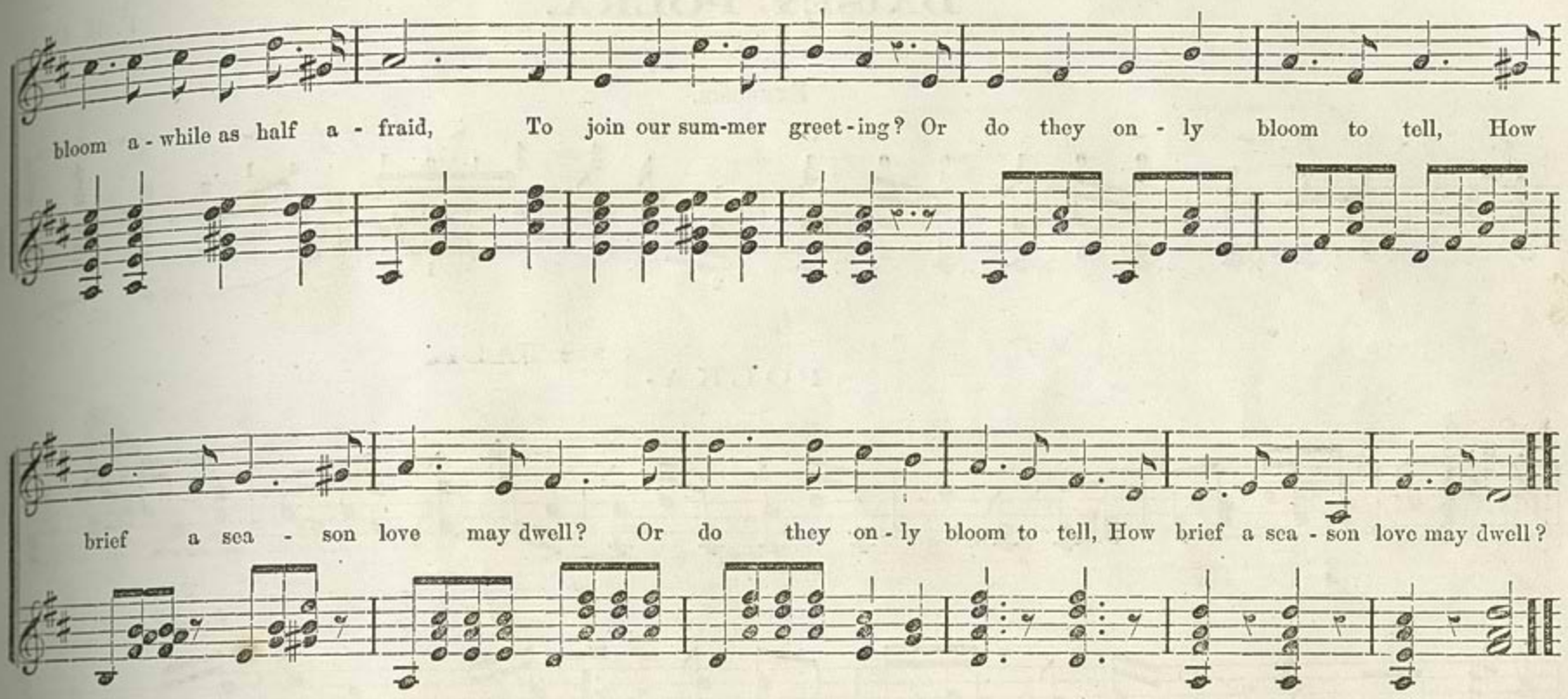
EXERCISE.

COMPOSED BY GEORGE BARKER.



WHY DO SUMMER ROSES FADE.





2.

Then while summer roses last,
Oh! let's be friends together,
Summer time will soon be past,
When Autumn leaves around us cast,
And then comes wintry weather,—
Surely as the summer day,
Friendship, too, will pass away.

3.

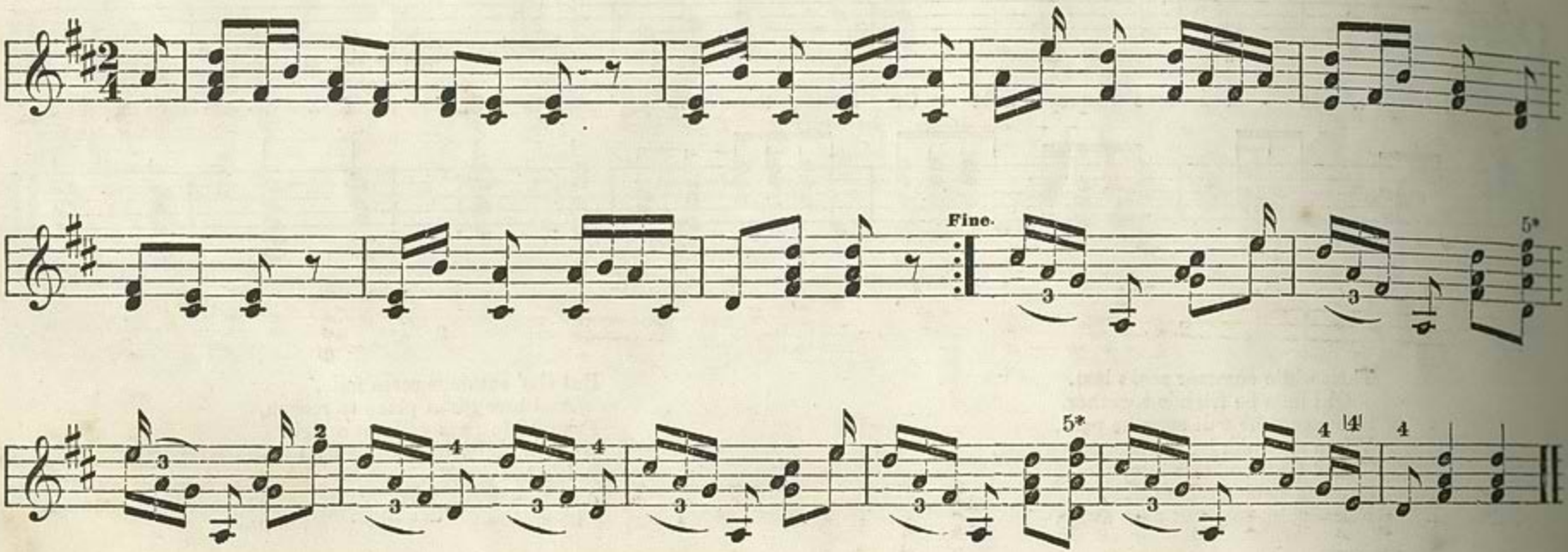
But tho' summer roses fade,
And love gives place to reason,
Friendship pass without a sigh,
And all on earth pass coldly bye,
It's but a wintry season;
And friendship, love, and roses too,
he spring-time shall again renew.

DAISEY POLKA.

F. B. C.

EXERCISE.

POLKA.

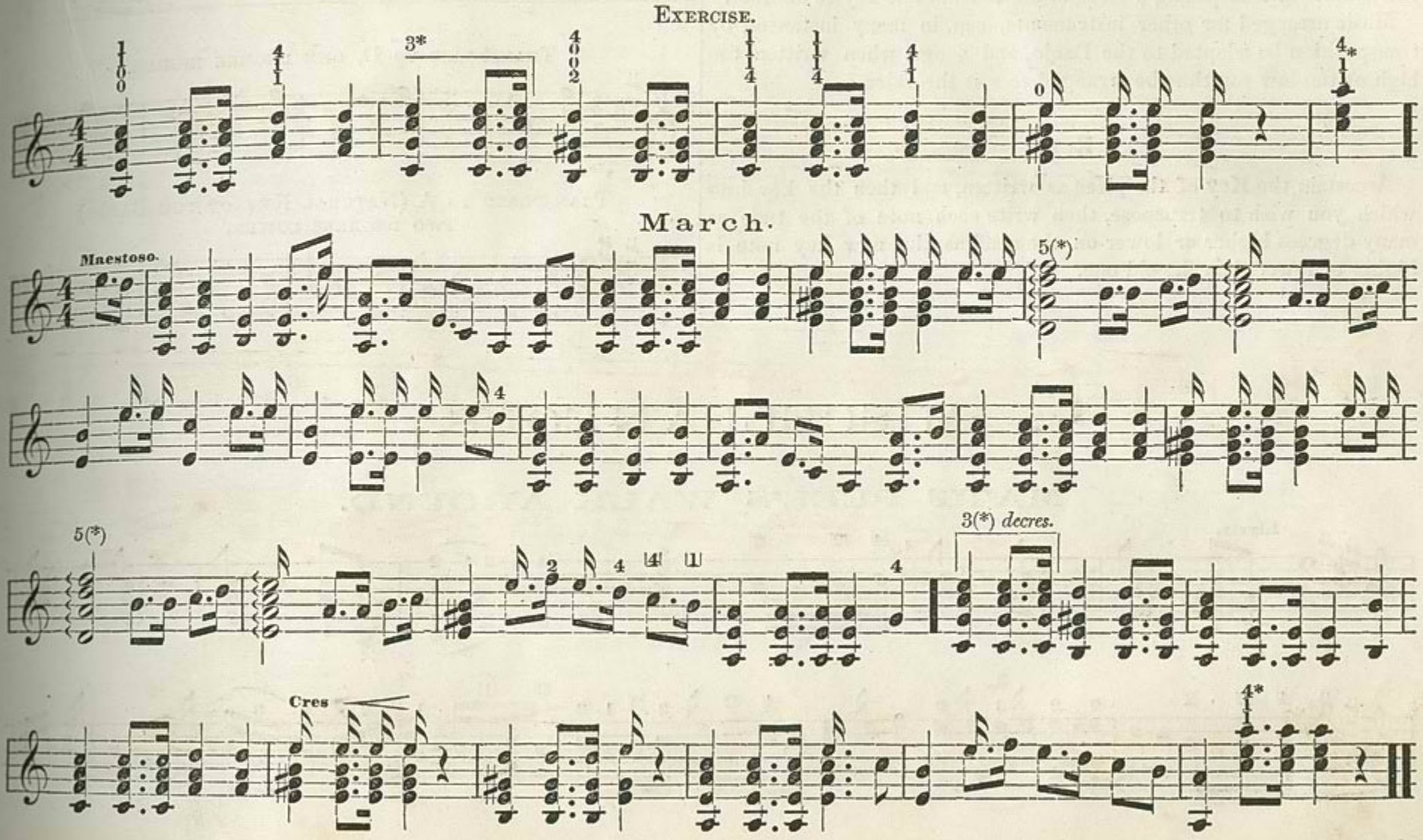


CHAPTER VI.

KEY OF A MINOR.

FUNERAL MARCH.

F. B. C.



TRANSPOSITION.

Every Banjoist should understand, and be perfectly familiar with the manner of transposing a piece of music from one key to another.

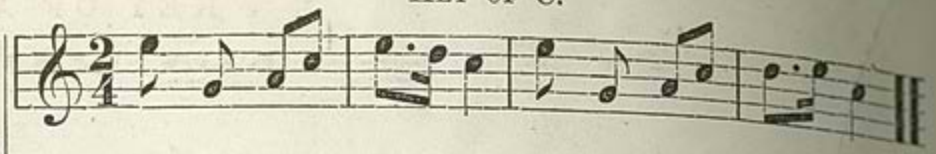
Music arranged for other instruments, can, in many instances, by transposition be adapted to the Banjo, and songs, when written too high or too low can thus be arranged to suit the voice.

RULE.

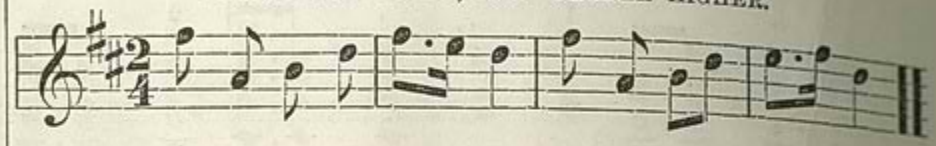
Ascertain the Key of the piece as written, and then the key into which you wish to transpose, then write each note of the tune as many degrees higher or lower on the staff as the new key note is higher or lower than the old one.

EXAMPLE.

KEY OF C.



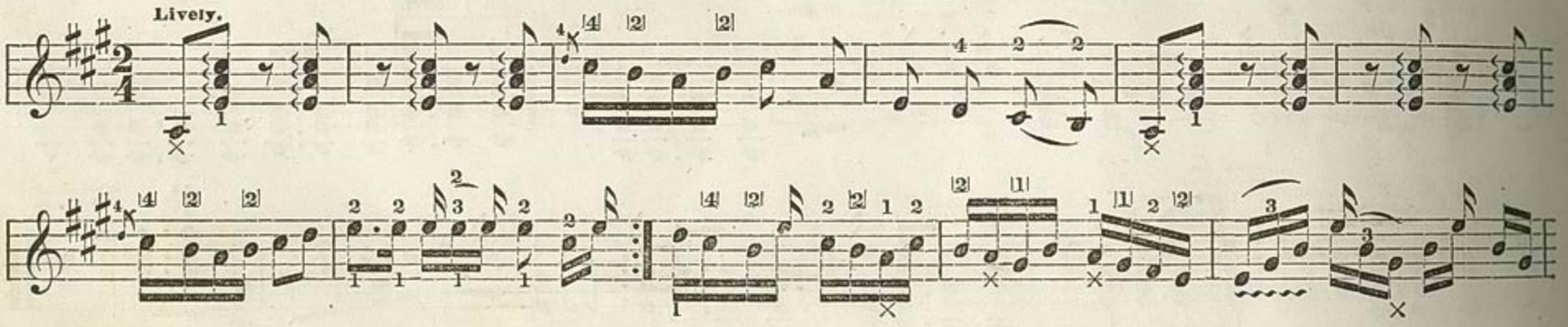
TRANSPOSED TO D, ONE DEGREE HIGHER.

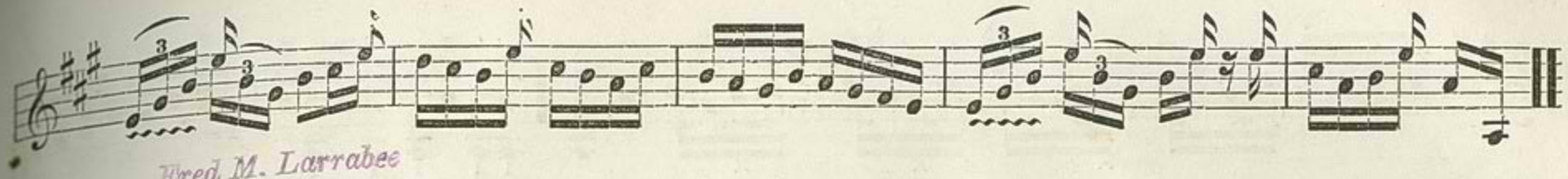


TRANSPOSED TO A (NATURAL KEY OF THE BANJO) TWO DEGREES LOWER.

MISCELLANEOUS.

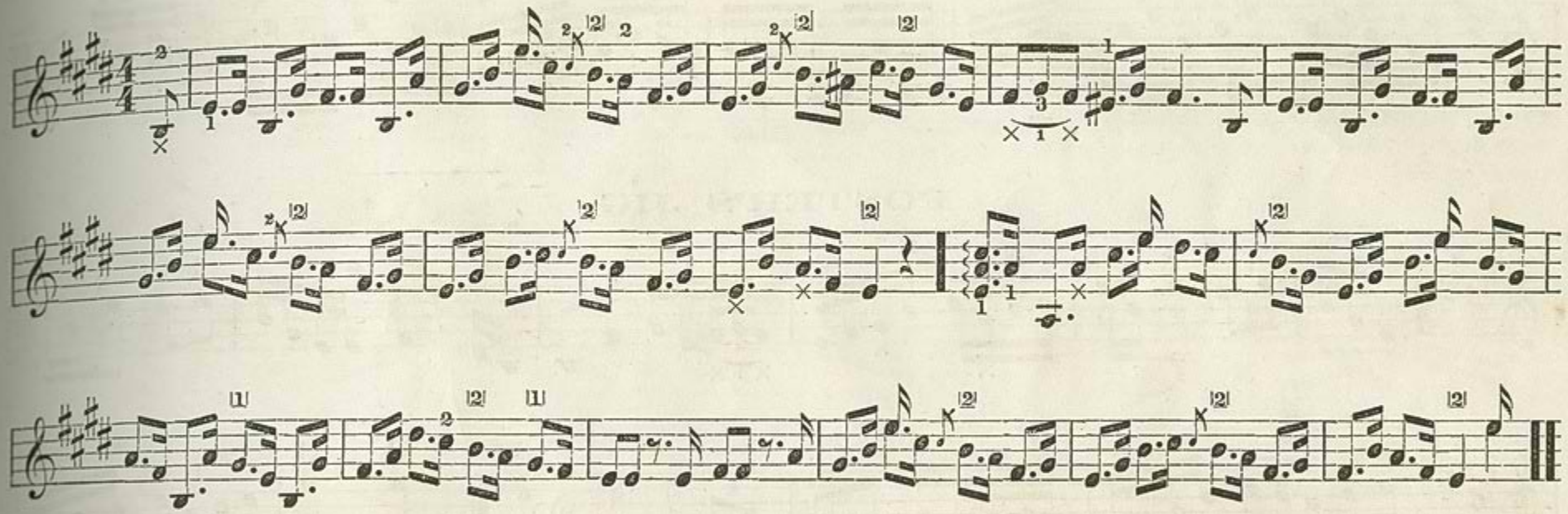
MATT PEEL'S WALK AROUND.



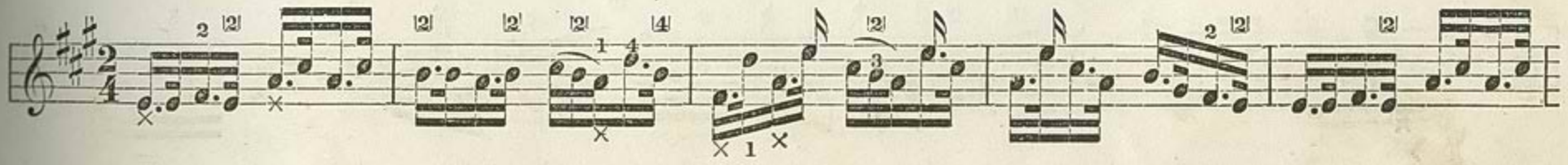


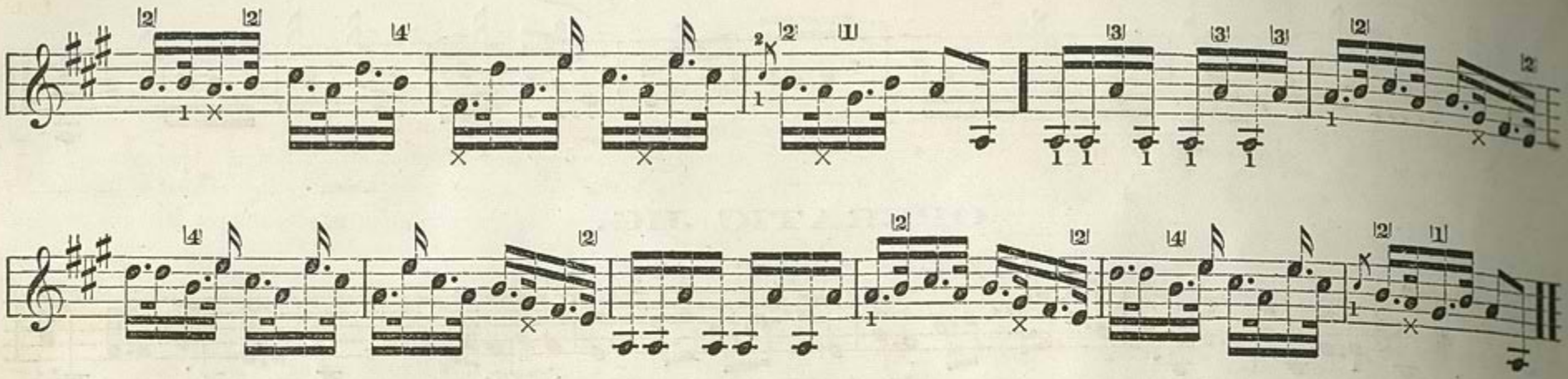
Fred M. Larrabee

OPERATIC JIG.

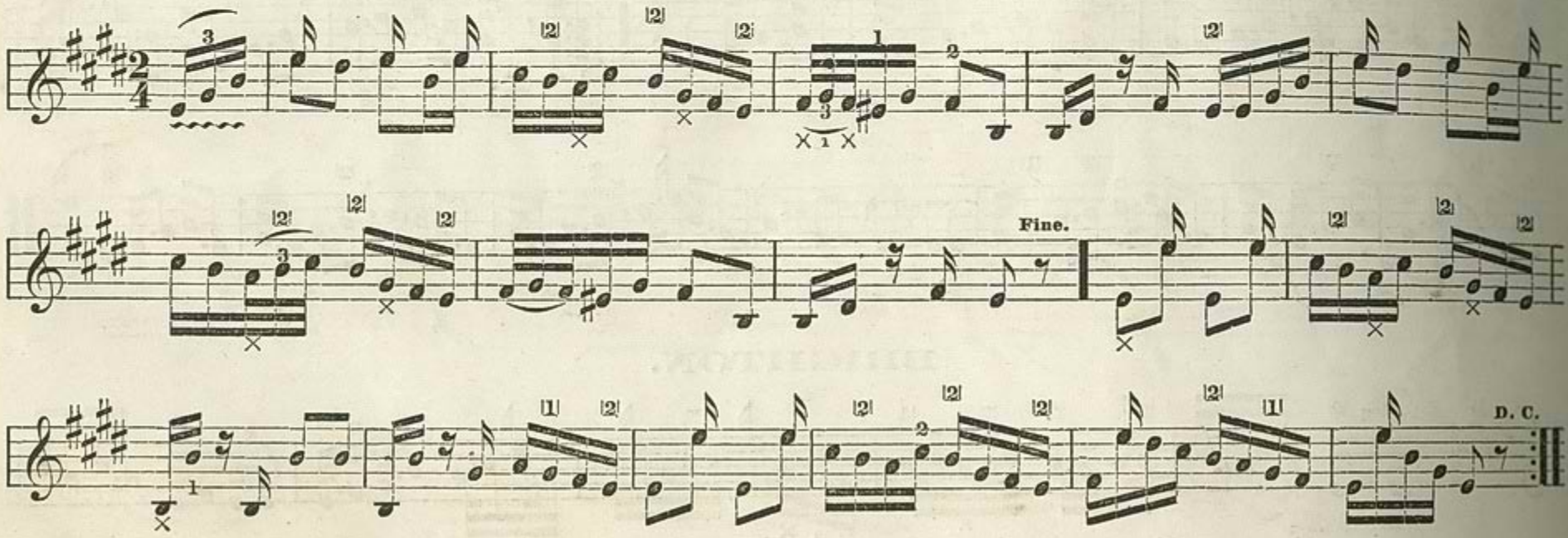


BRIGHTON.

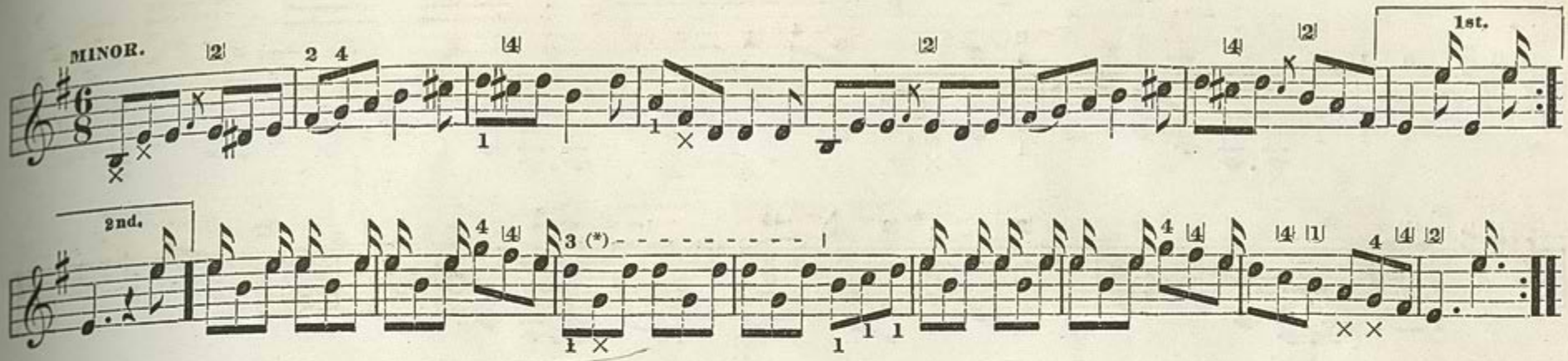




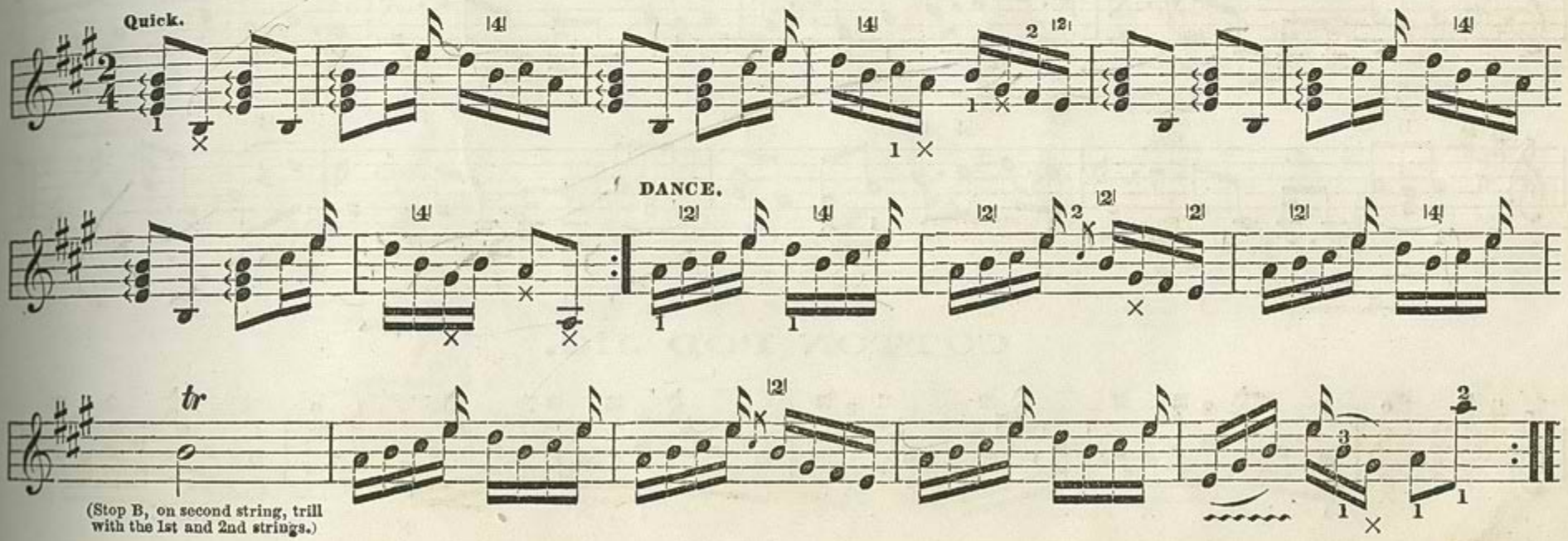
FOSTER'S JIG.



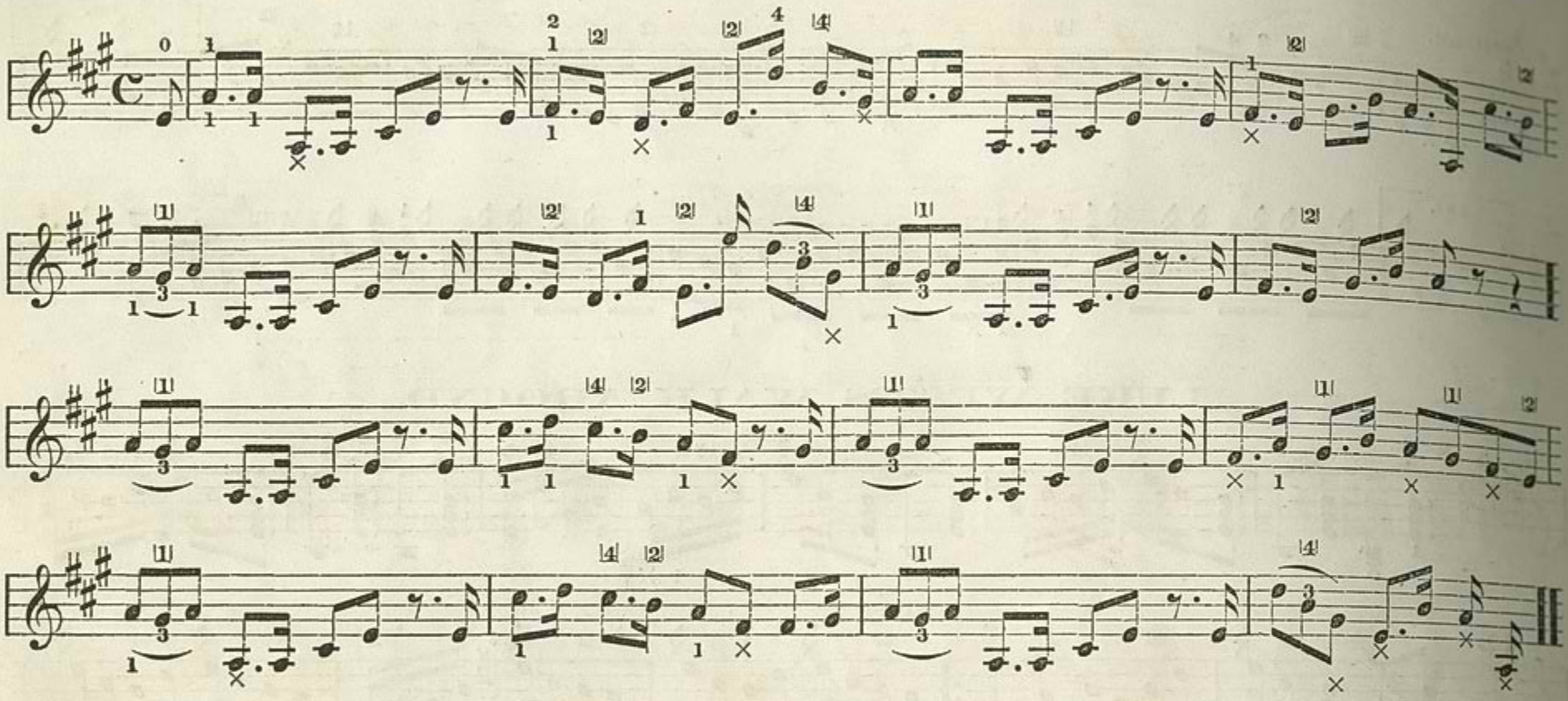
IRISH JIG.



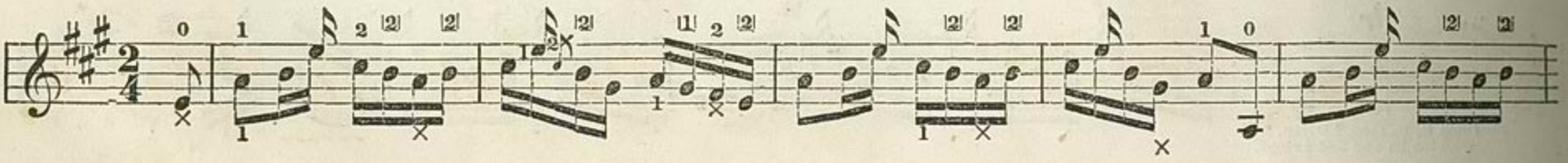
LUKE WEST'S WALK AROUND.

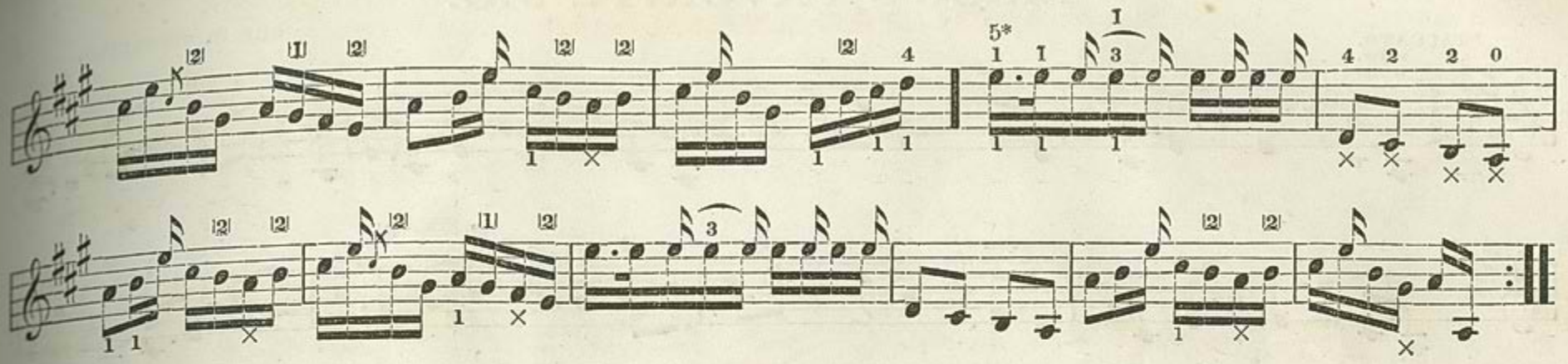


WAIT FOR THE WAGGON. JIG.



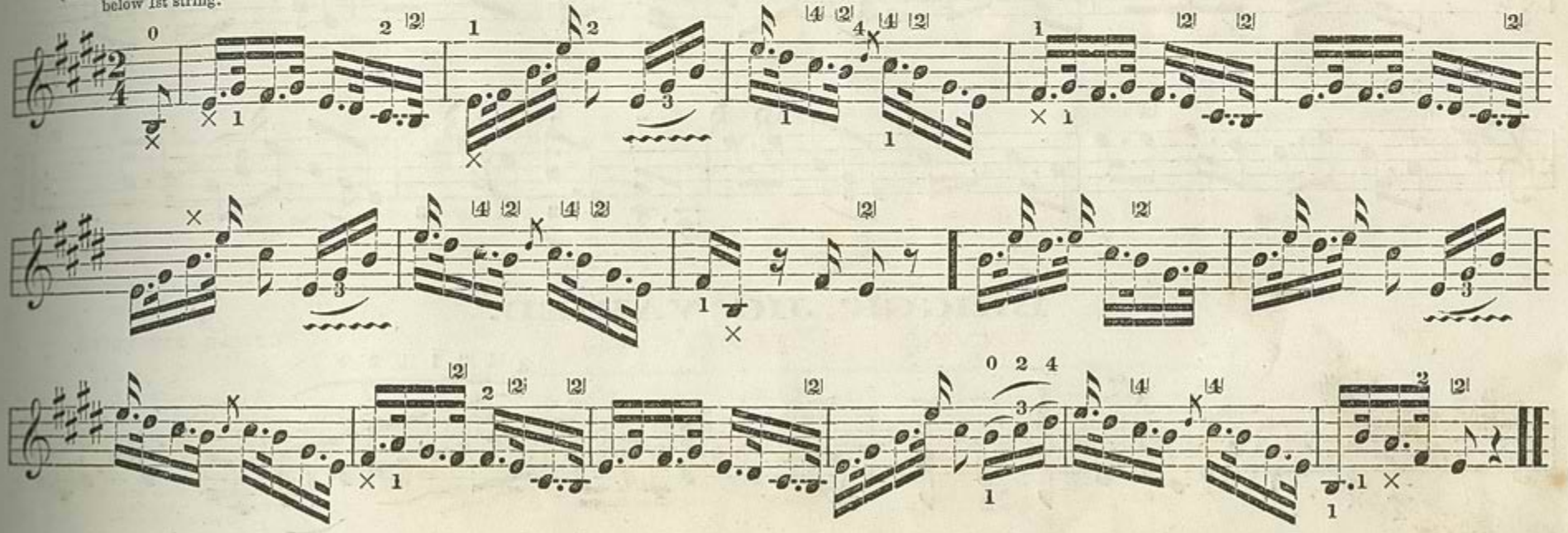
COTTON POD JIG.



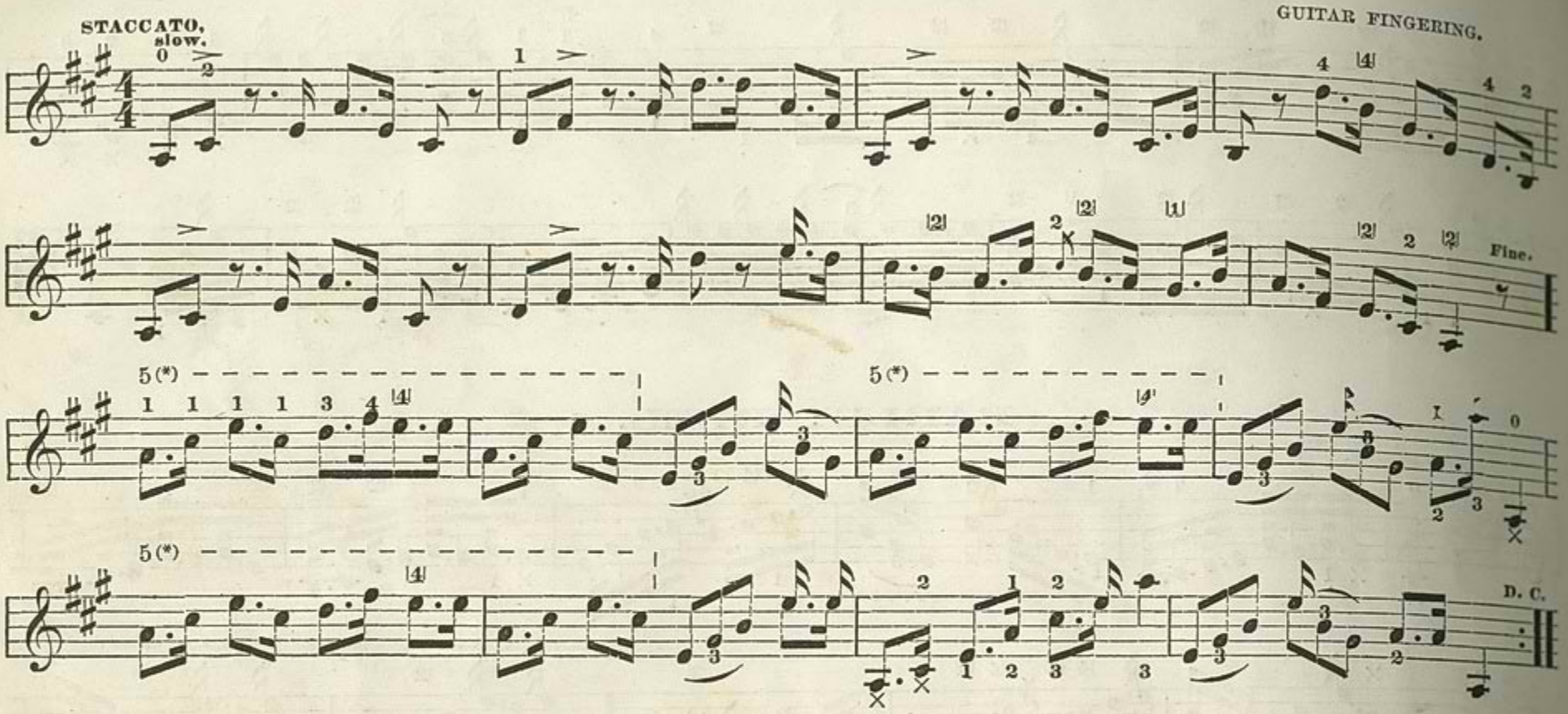


BARLEY REEL.

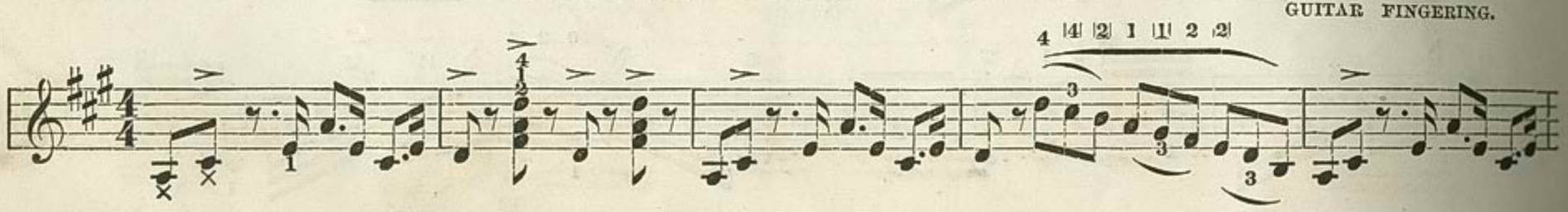
(Tune 4th string to B, Octave below 1st string.

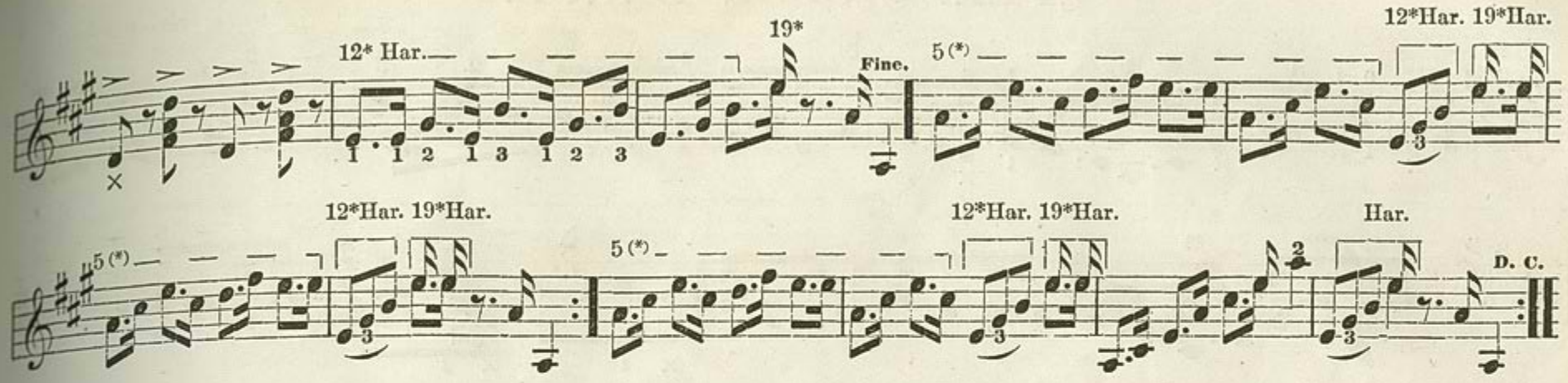


BRIGG'S FAVORITE JIG.

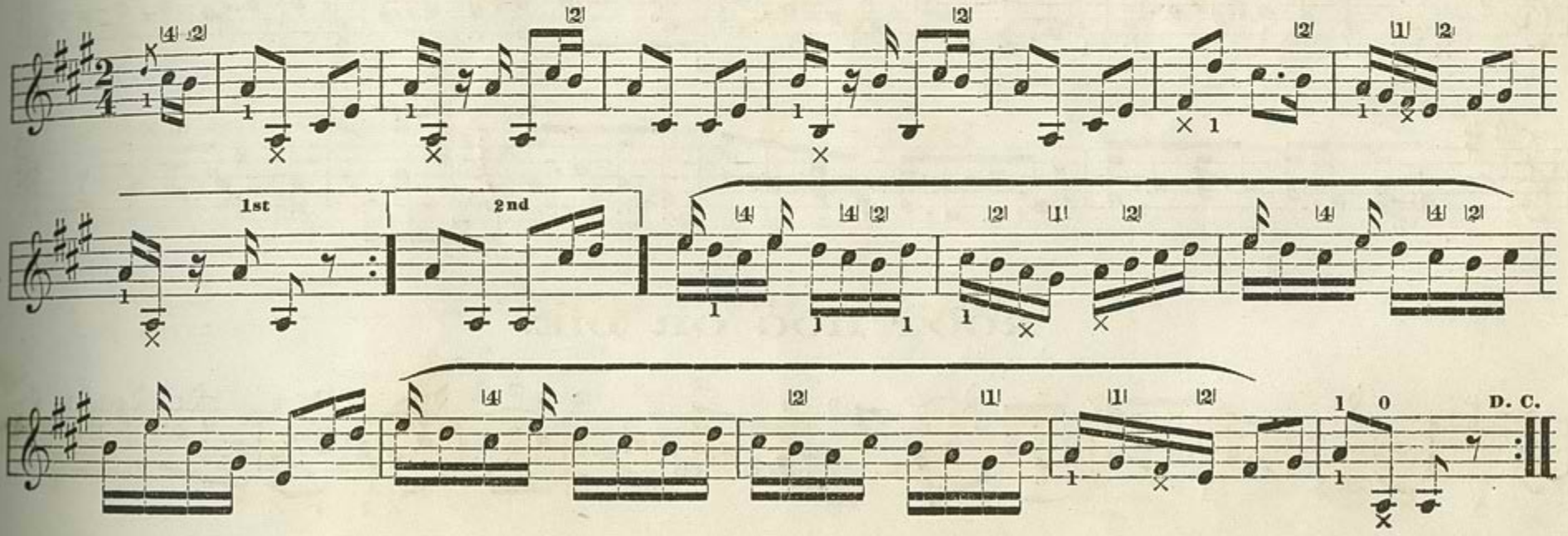


BRIGGS' JIG VARIED.

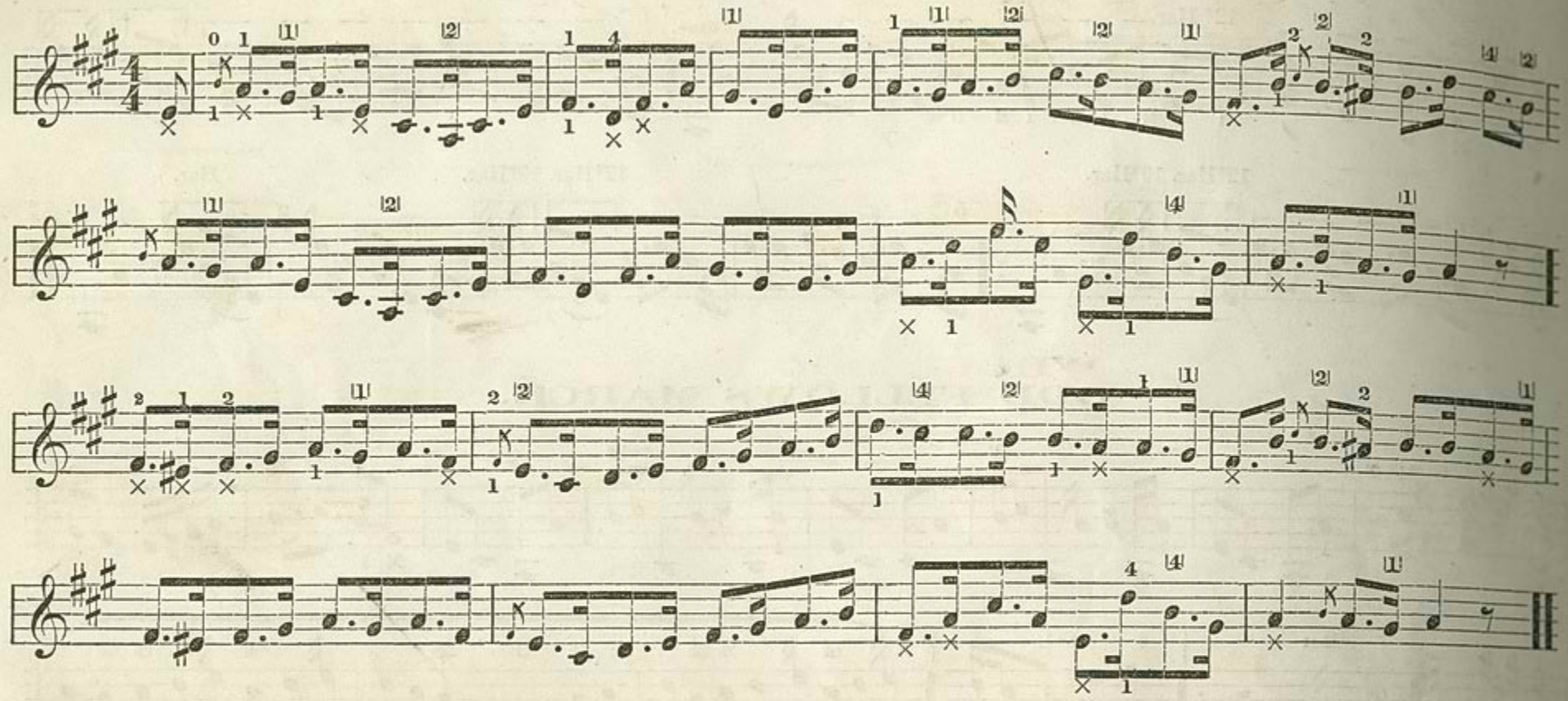




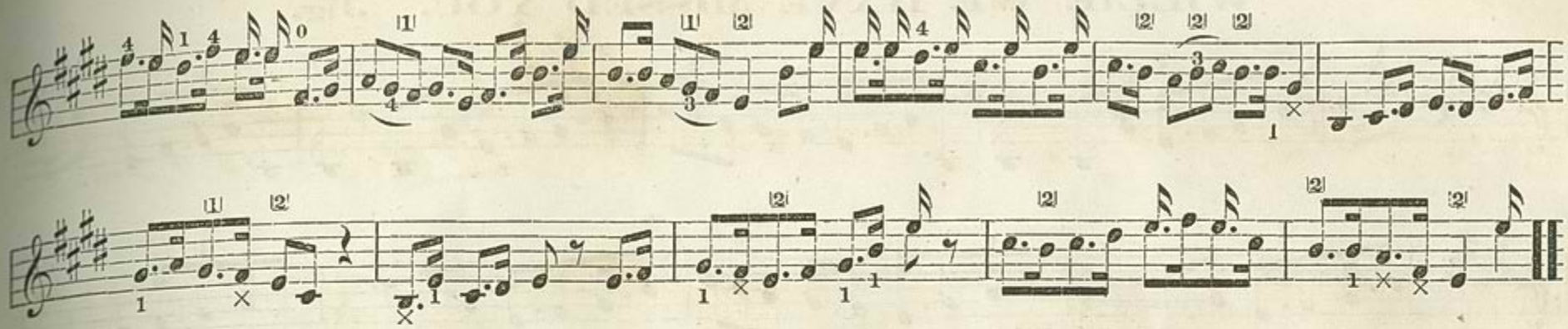
ODD FELLOWS MARCH.



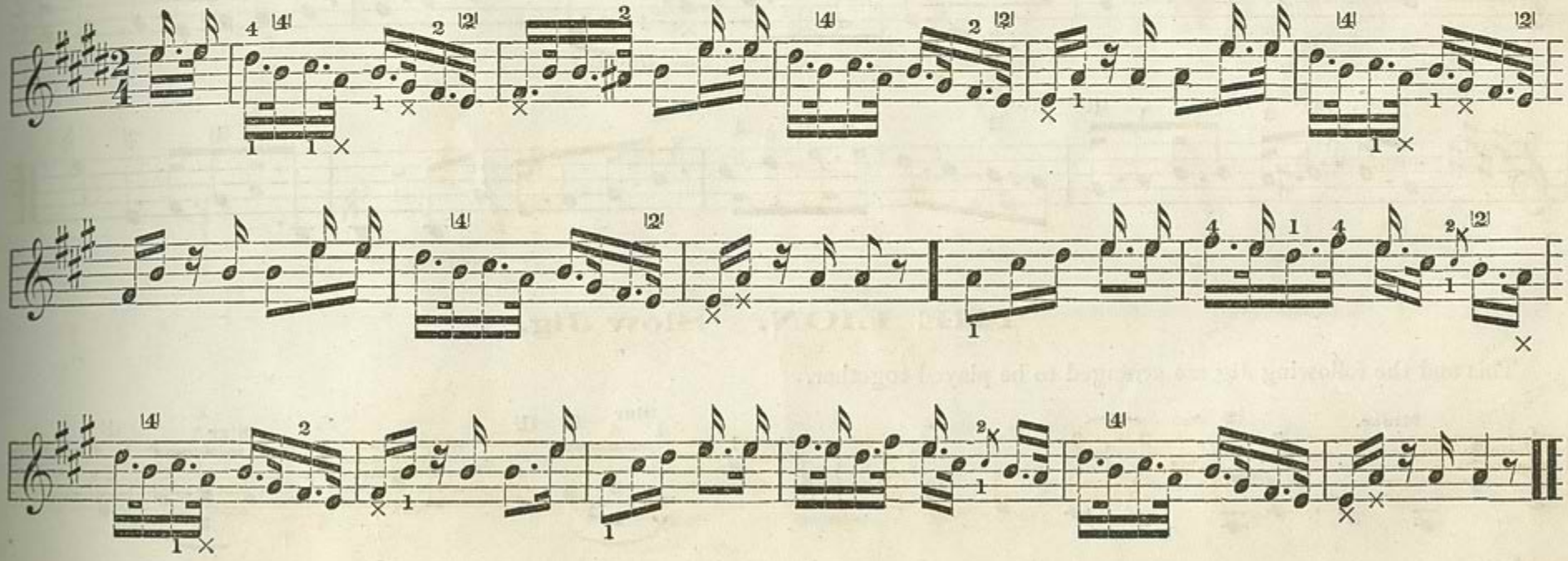
PEELS' CLOG DANCE.



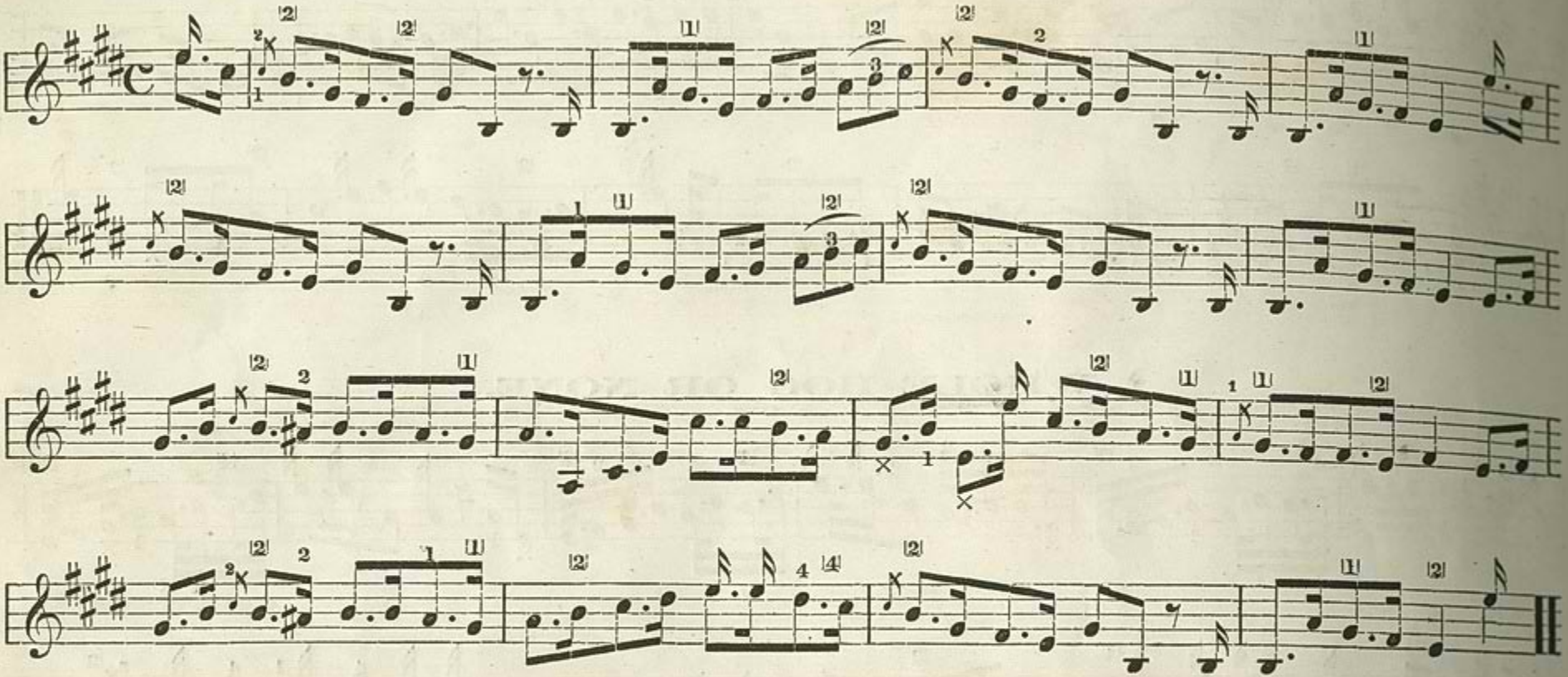
ROOT HOG OR DIE.



WHOLE HOG OR NONE.



WILLIE WE HAVE MISSED YOU. Jig.



THE LION. Slow Jig.

This and the following Jig are arranged to be played together.

FINE.

Slur. Slur. Slur. Slur.

D. C. AL FINE.

BEACON JIG.

J. B. Donniker.

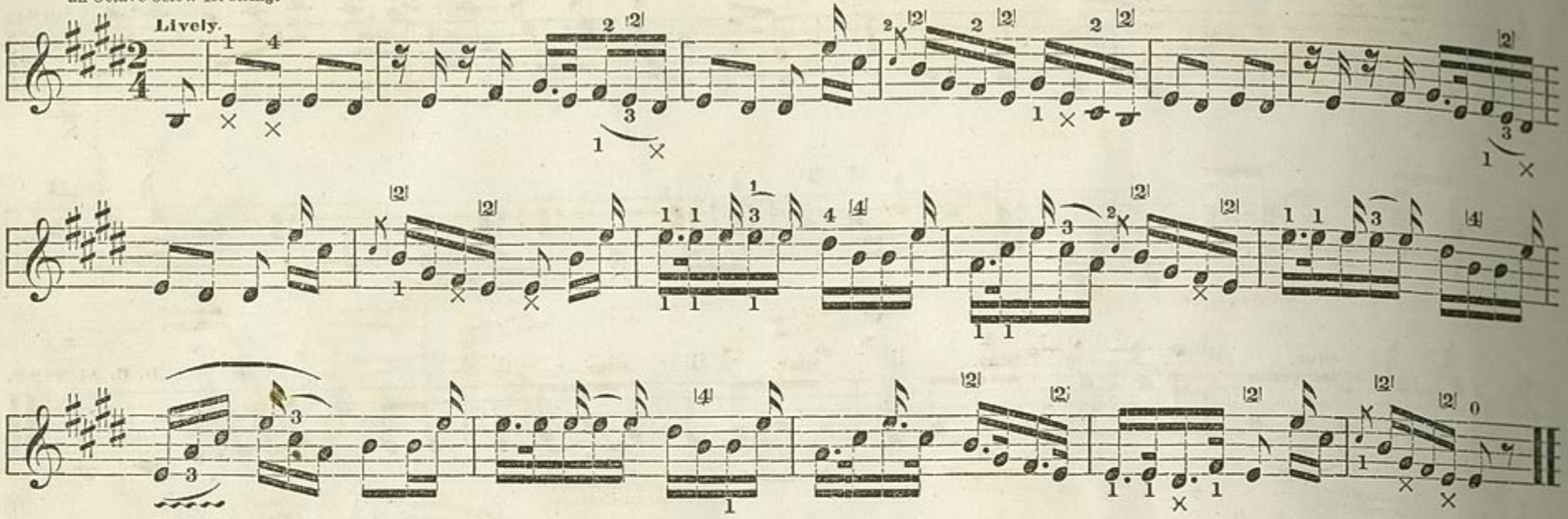
Minor.

1st. 2nd.

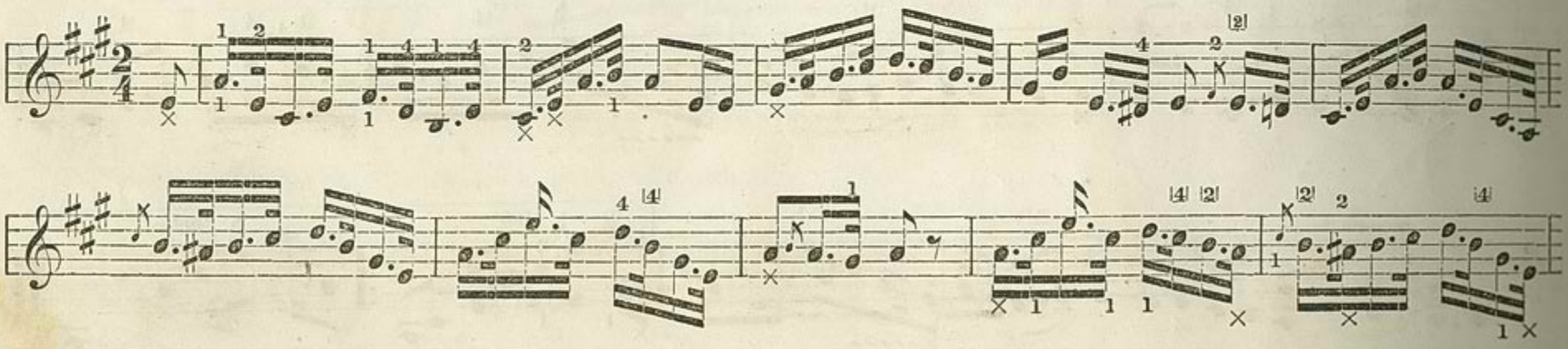
RATTLESNAKE JIG.

(Tune 4th string to B, an Octave below 1st string.

Lively.

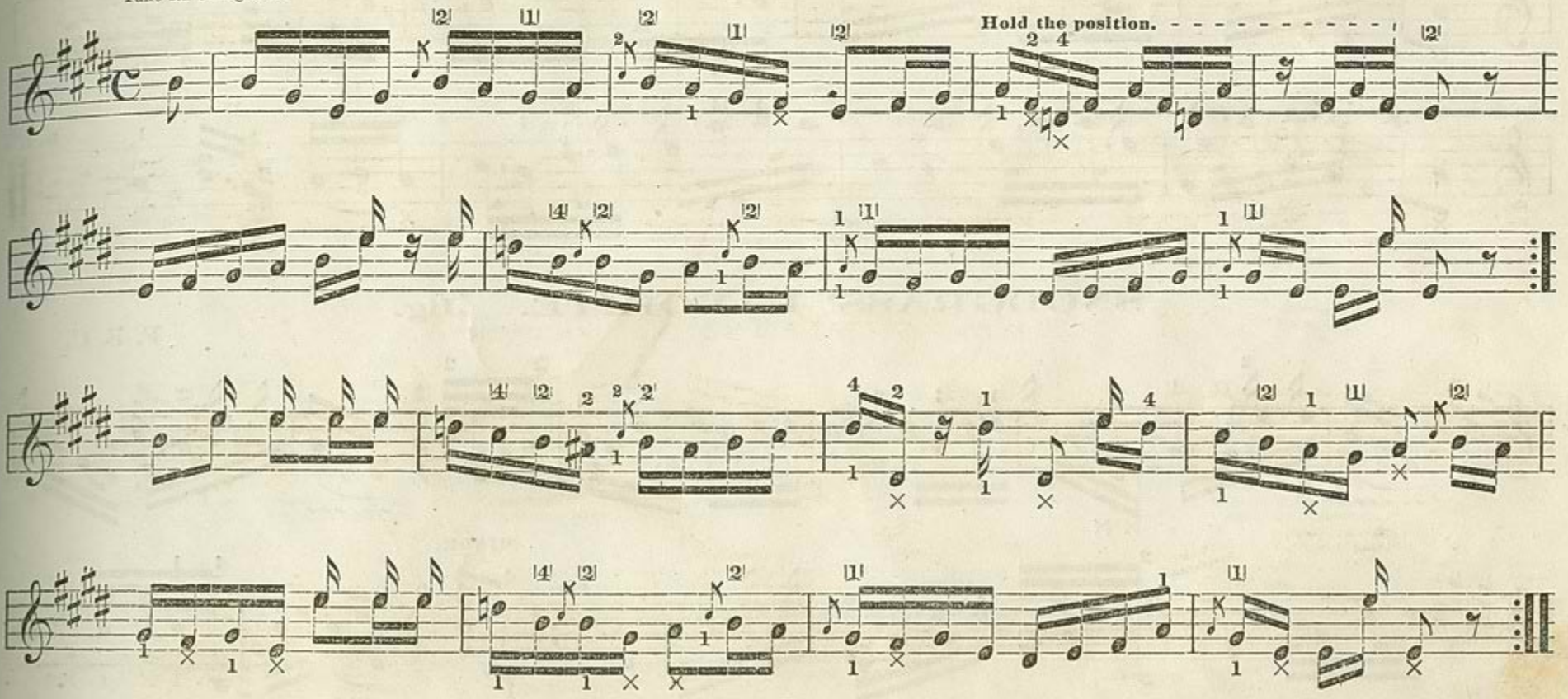


CLOG HORNPIPE. Quick.



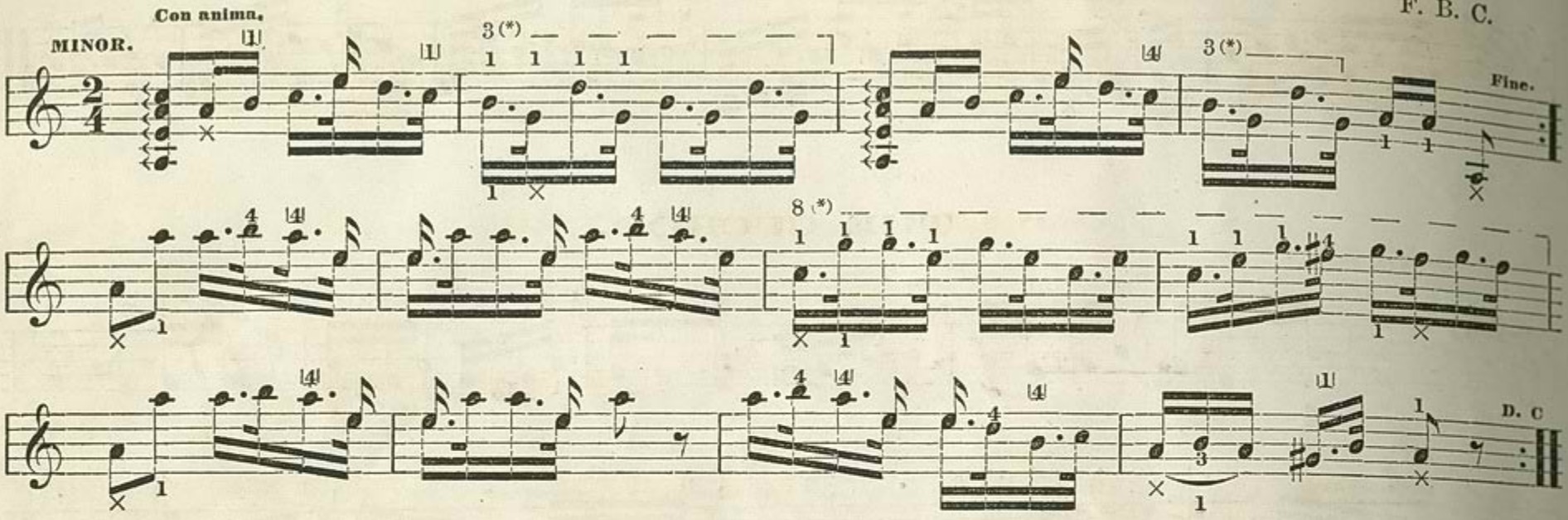
THE CUCKOO.

Tune 4th String to B.



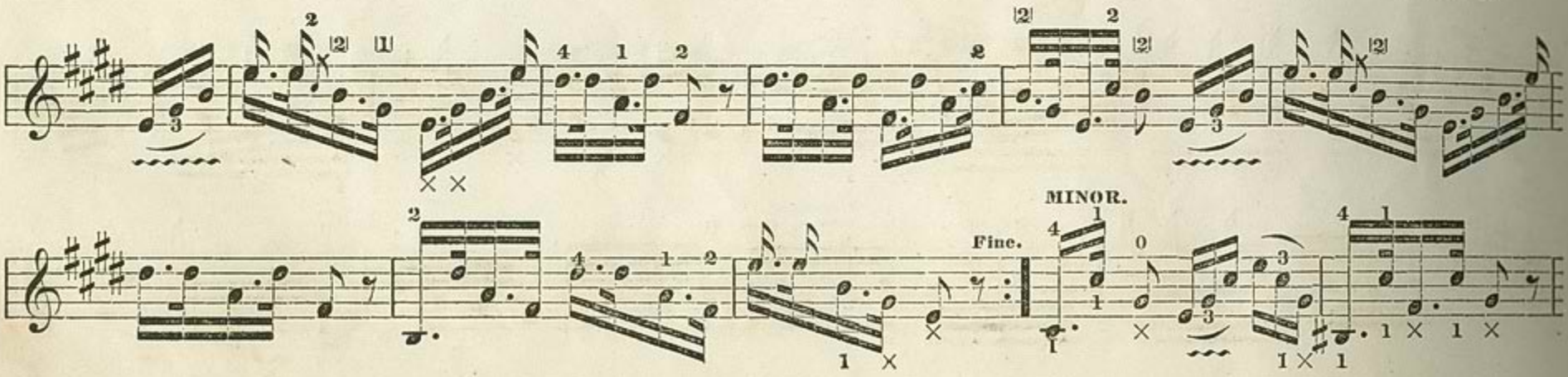
FULLER'S FAVORITE. Reel.

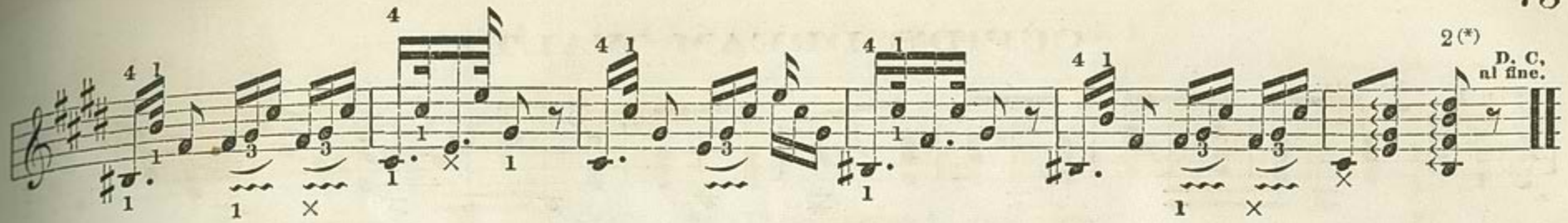
F. B. C.



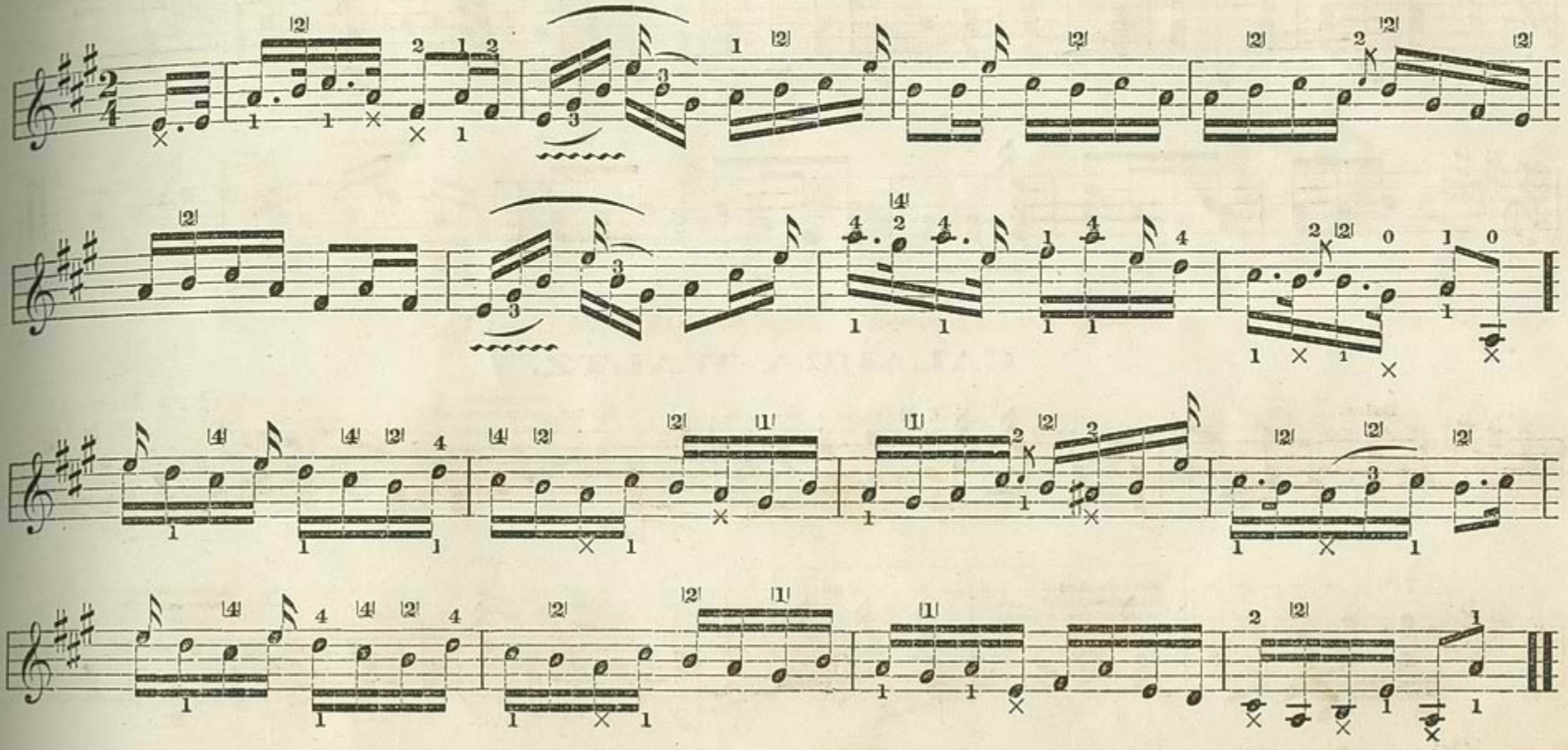
SNODGRASS' FAVORITE. Jig.

F. B. C.

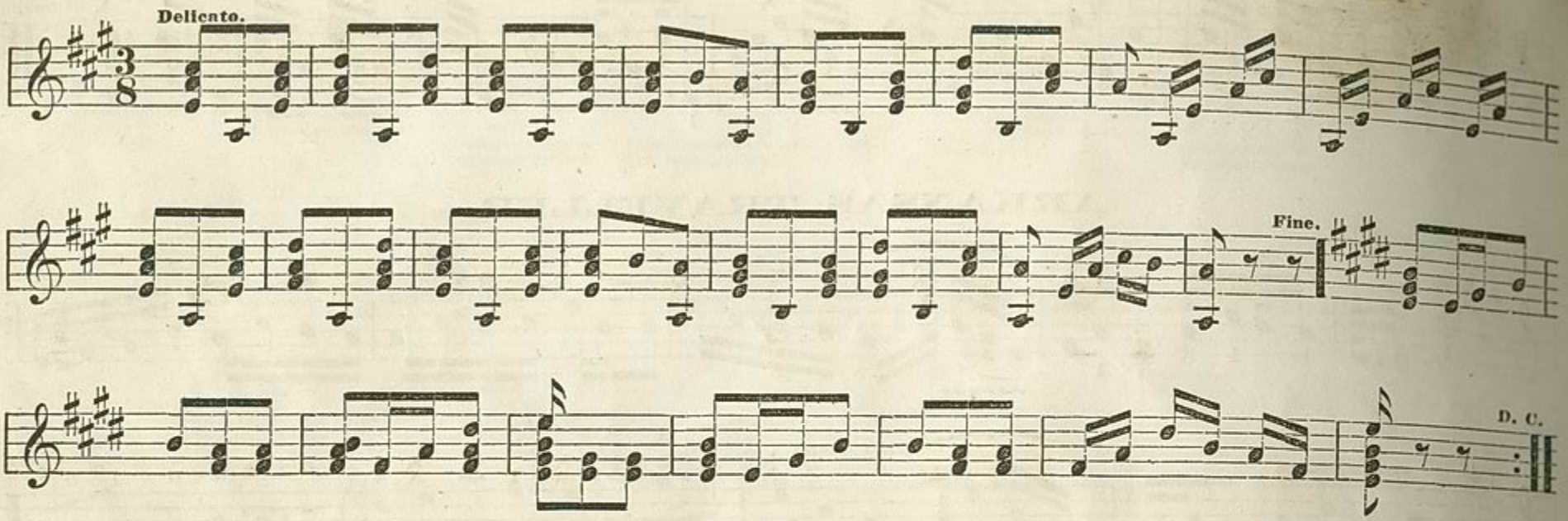




ARKANSAS TRAVELLER.

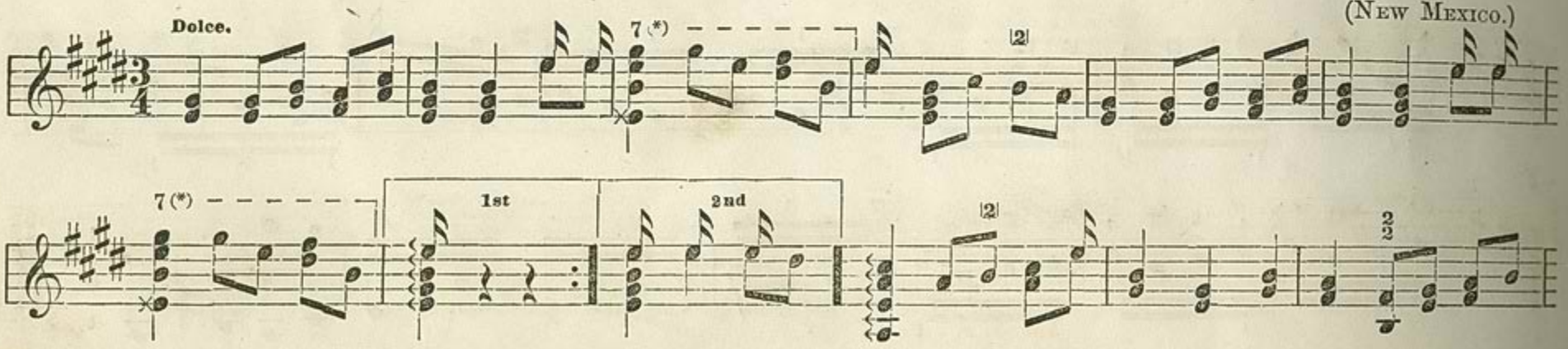


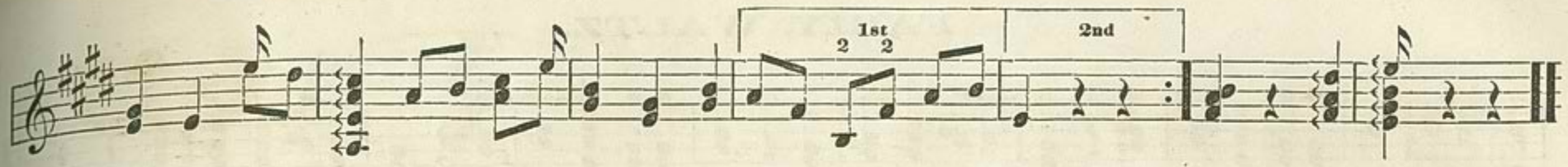
CUPID'S DREAM WALTZ.



CALABRA WALTZ.

(New Mexico.)

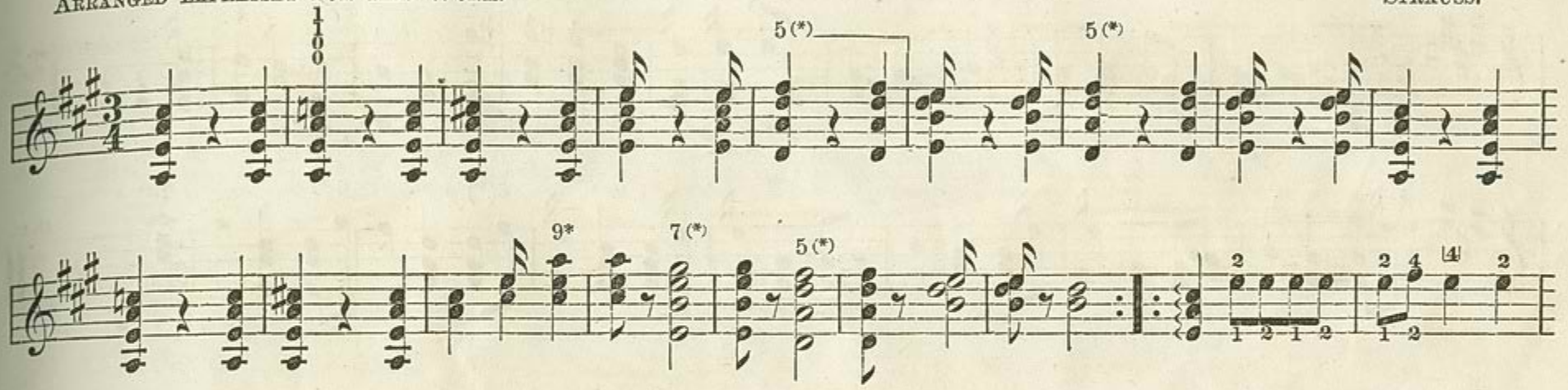




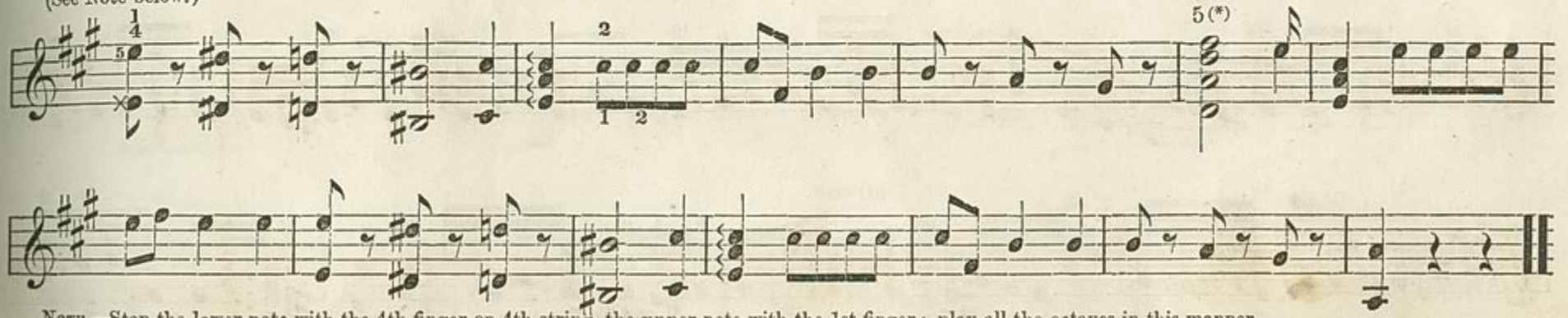
THE HOPE WALTZ.

ARRANGED EXPRESSLY FOR THIS WORK.

STRAUSS.

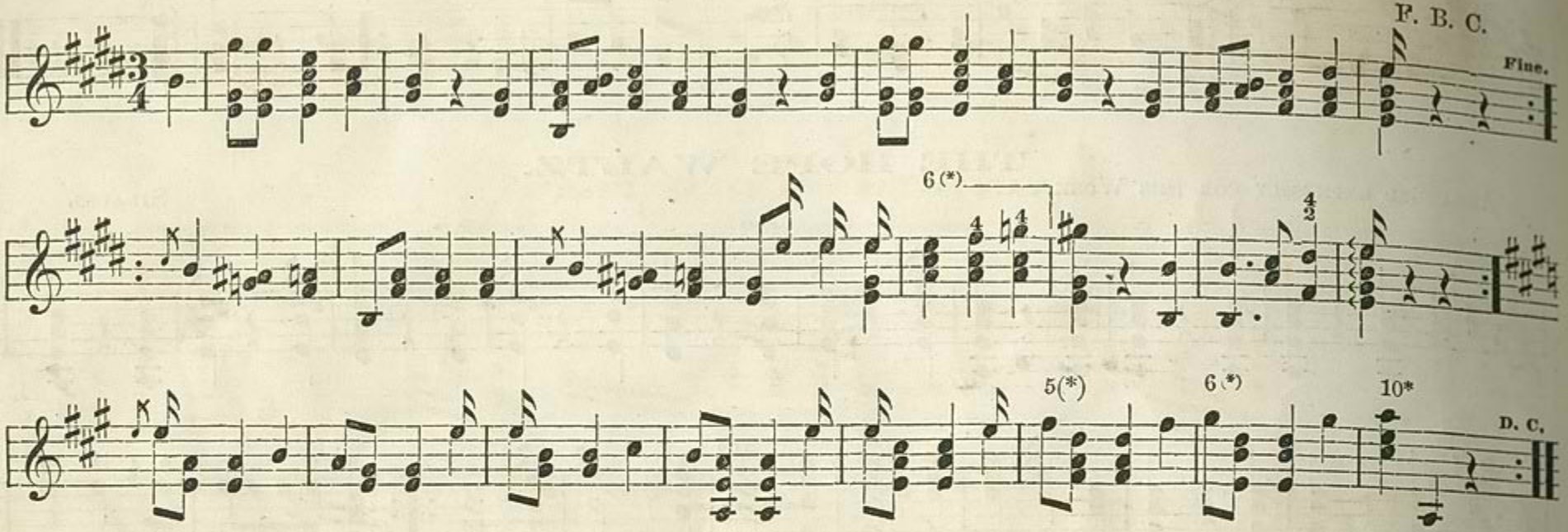


(See Note below.)

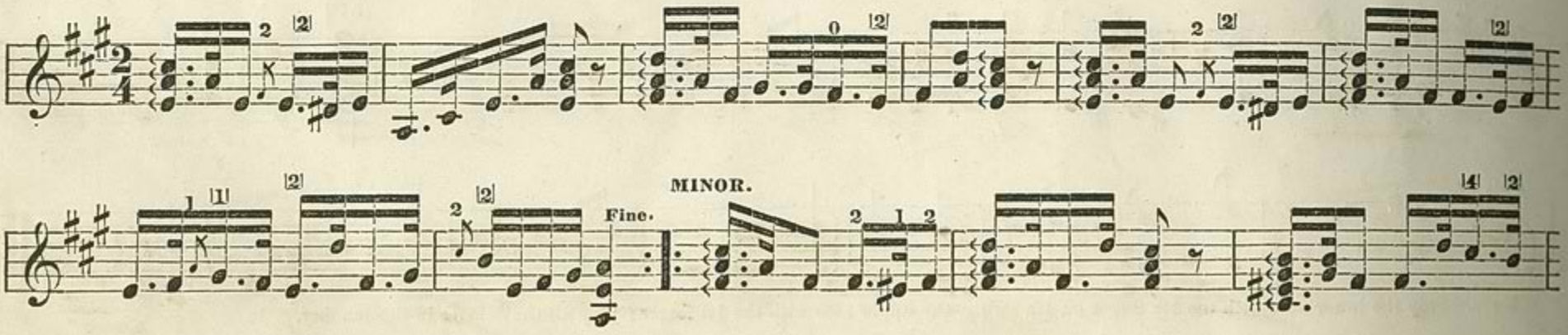


NOTE.—Stop the lower note with the 4th finger on 4th string, the upper note with the 1st finger; play all the octaves in this manner.

FAIRY WALTZ.



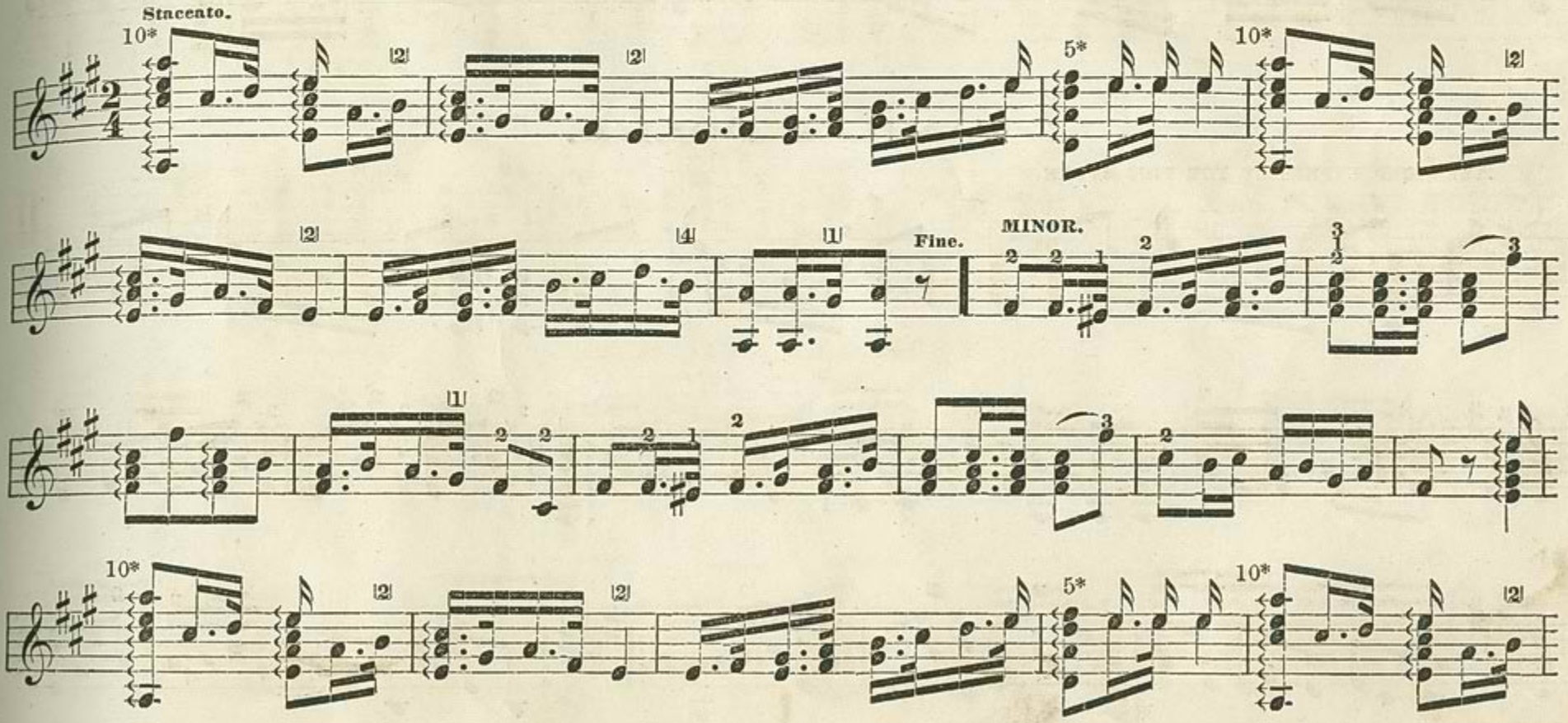
CORAL POLKA.

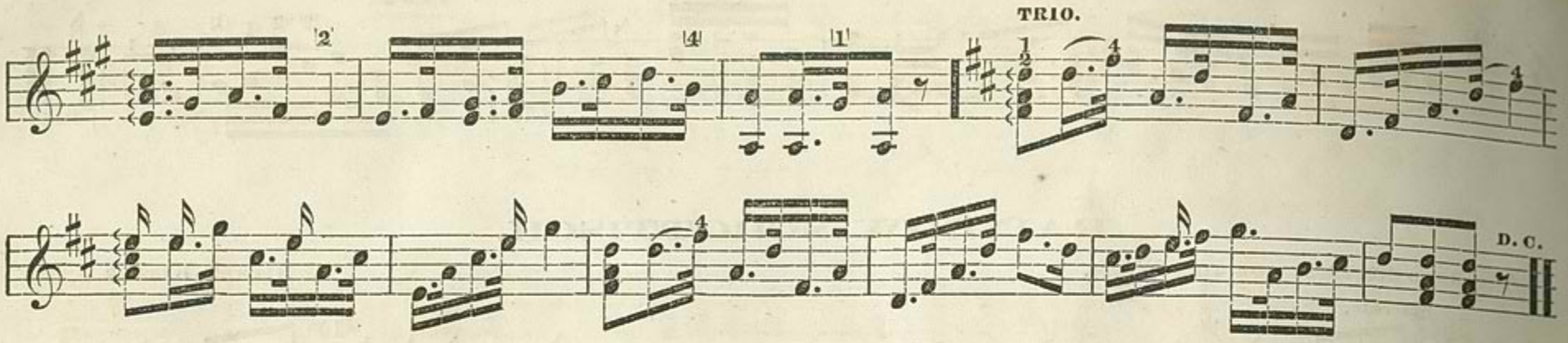


RAINBOW SCHOTTISCH.

ARRANGED EXPESSLY FOR THIS WORK.

HENRY KLEBER.





CAMILLE POLKA.

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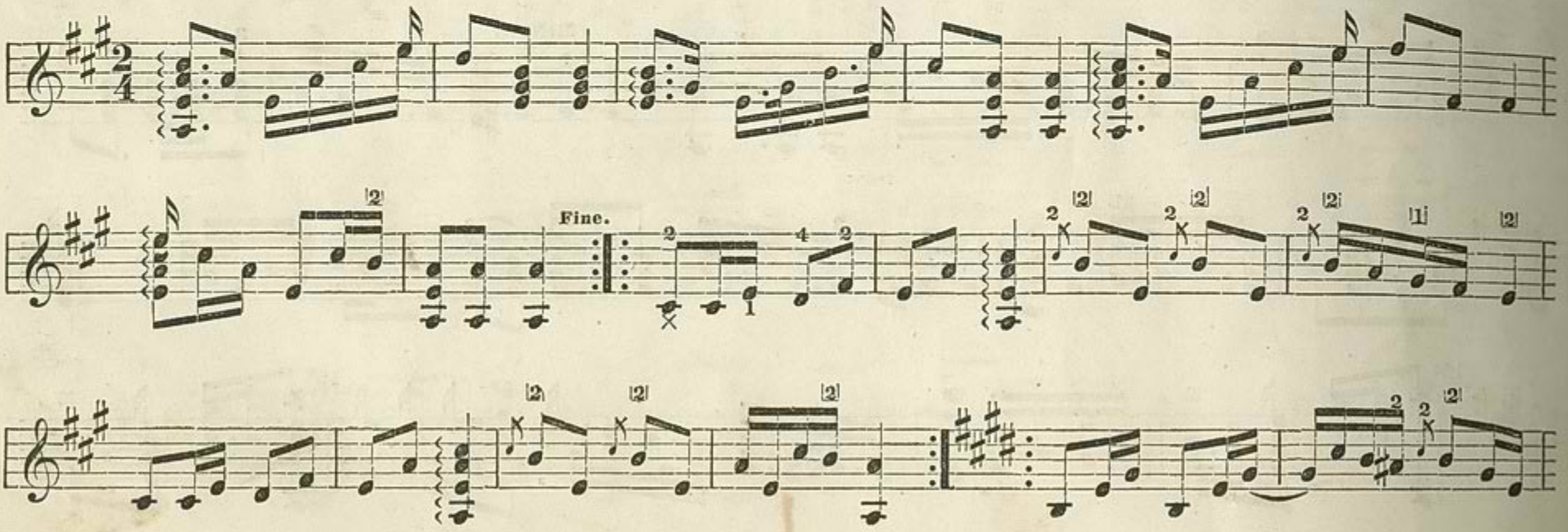

HOME, SWEET HOME.

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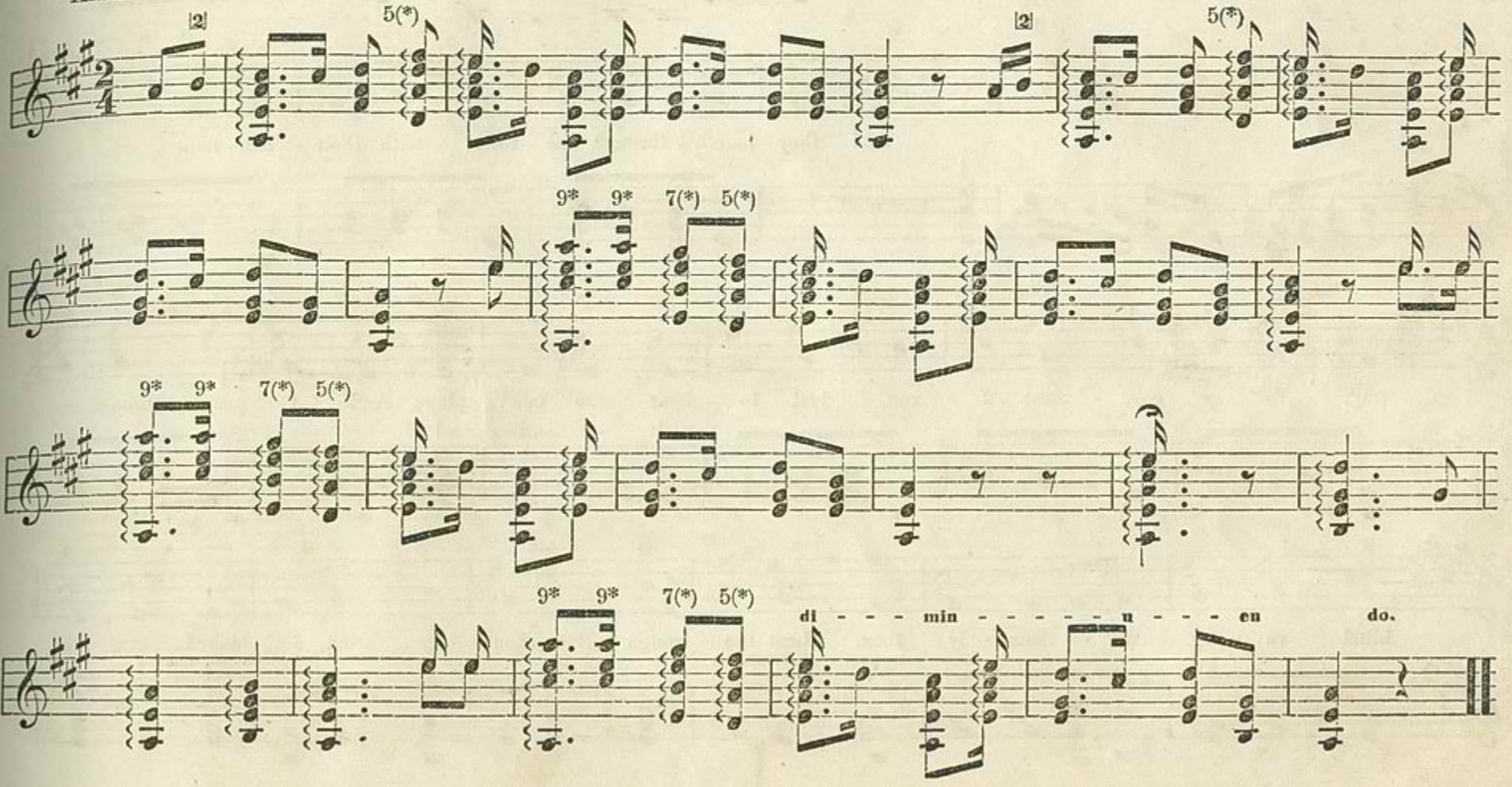
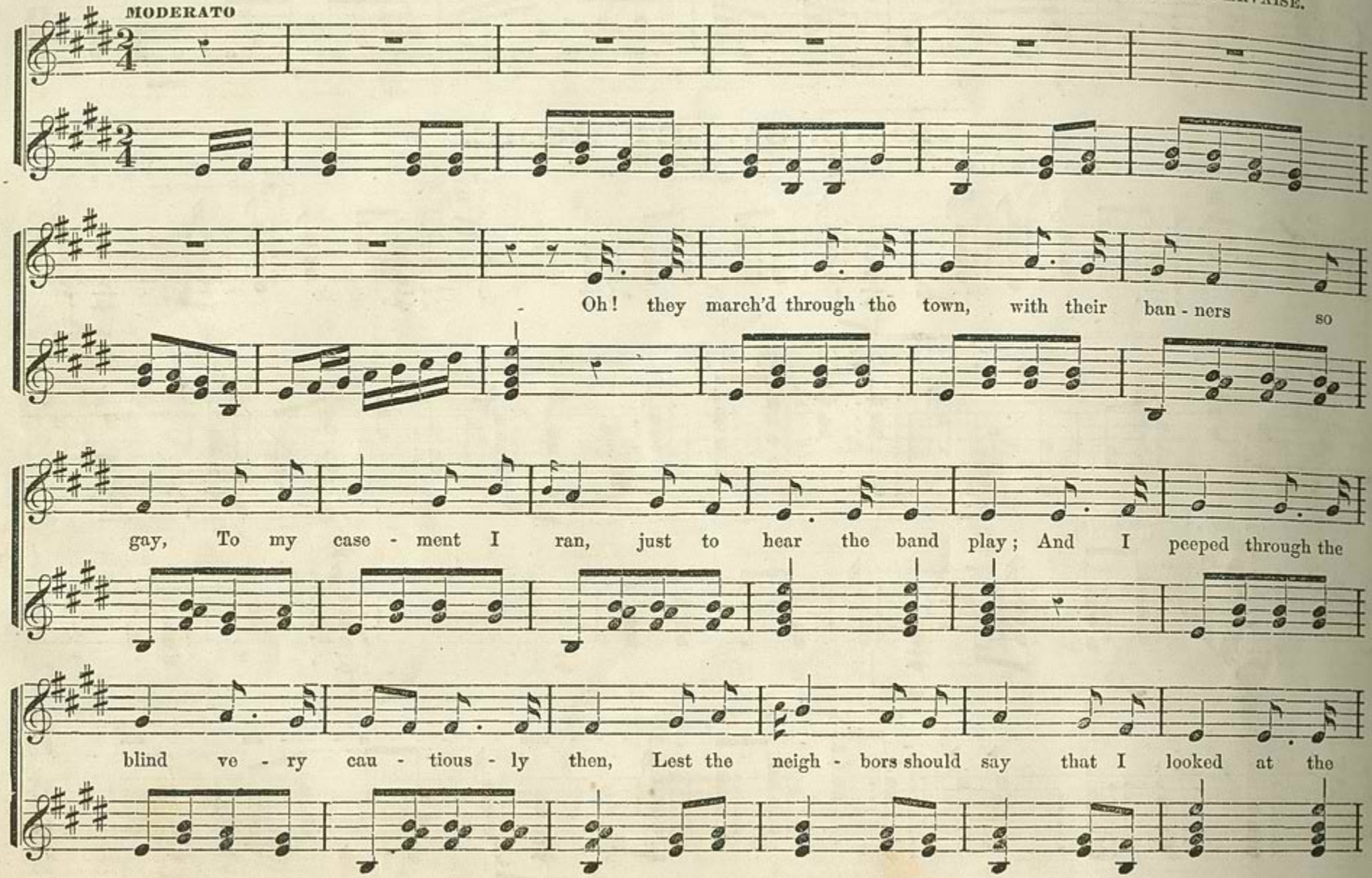
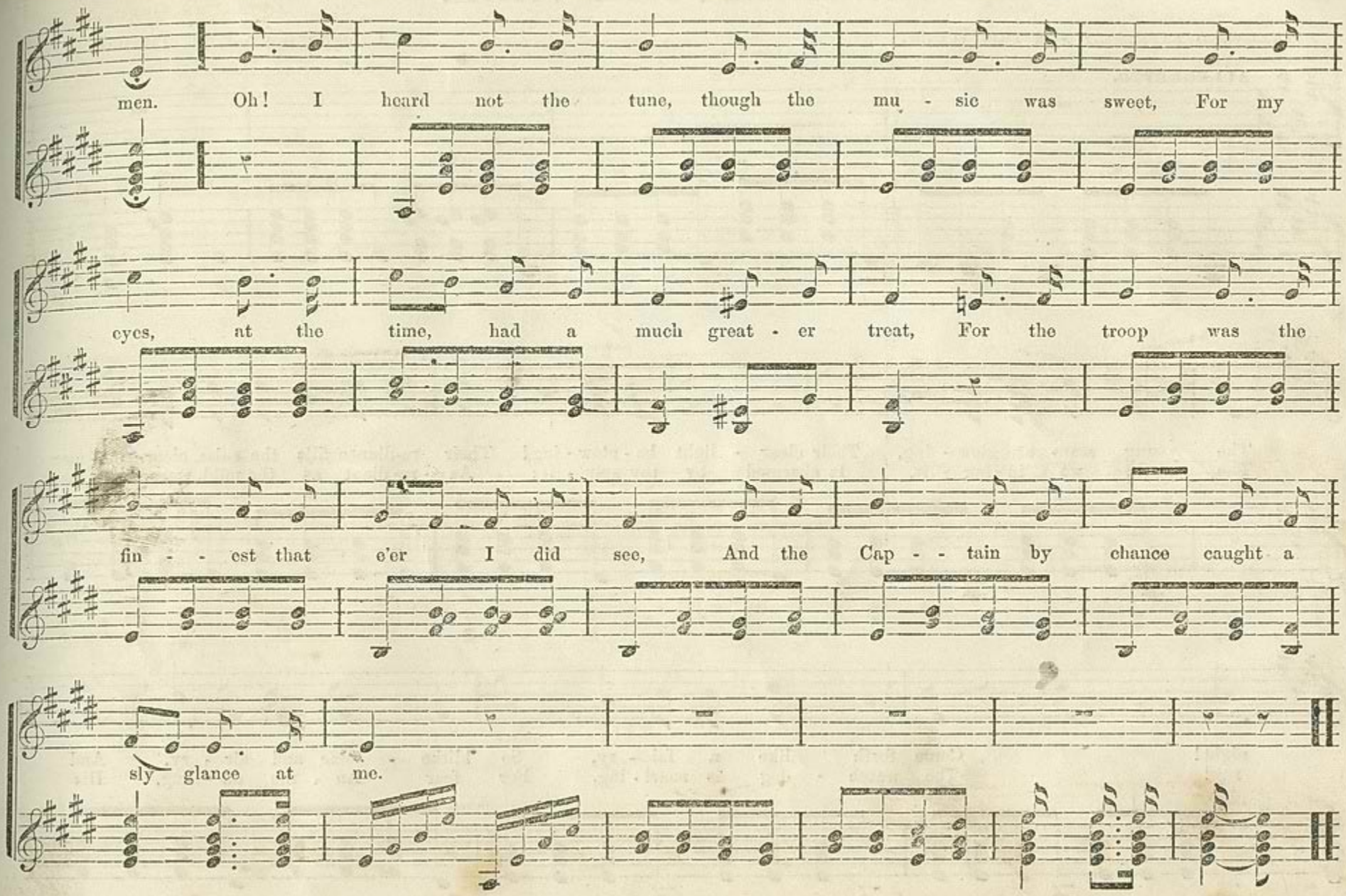


THE CAPTAIN'S SLY GLANCE.

ARRANGED EXPRESSLY FOR THIS WORK BY THE AUTHOR.

GUILLAUME GERVAISE.

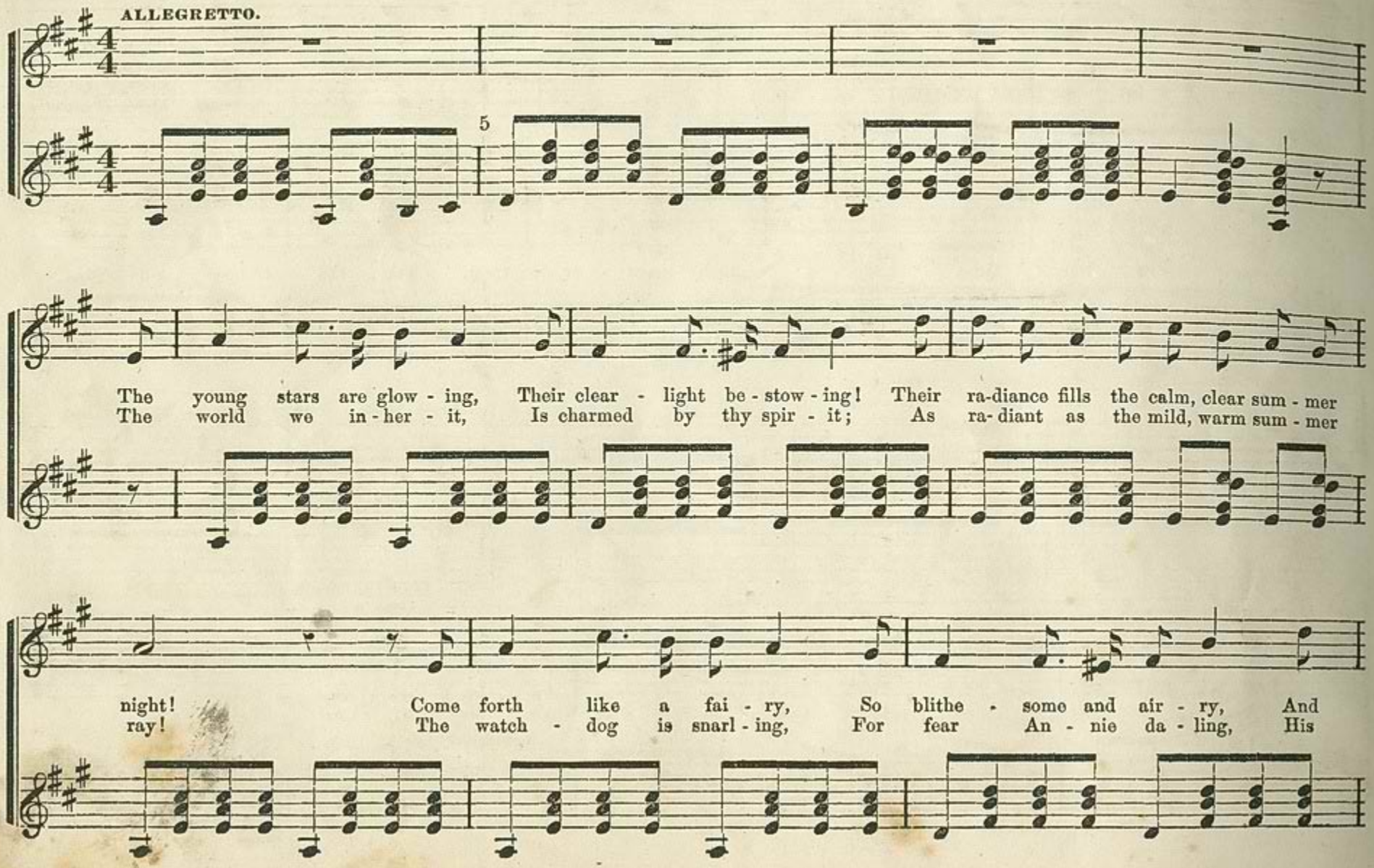


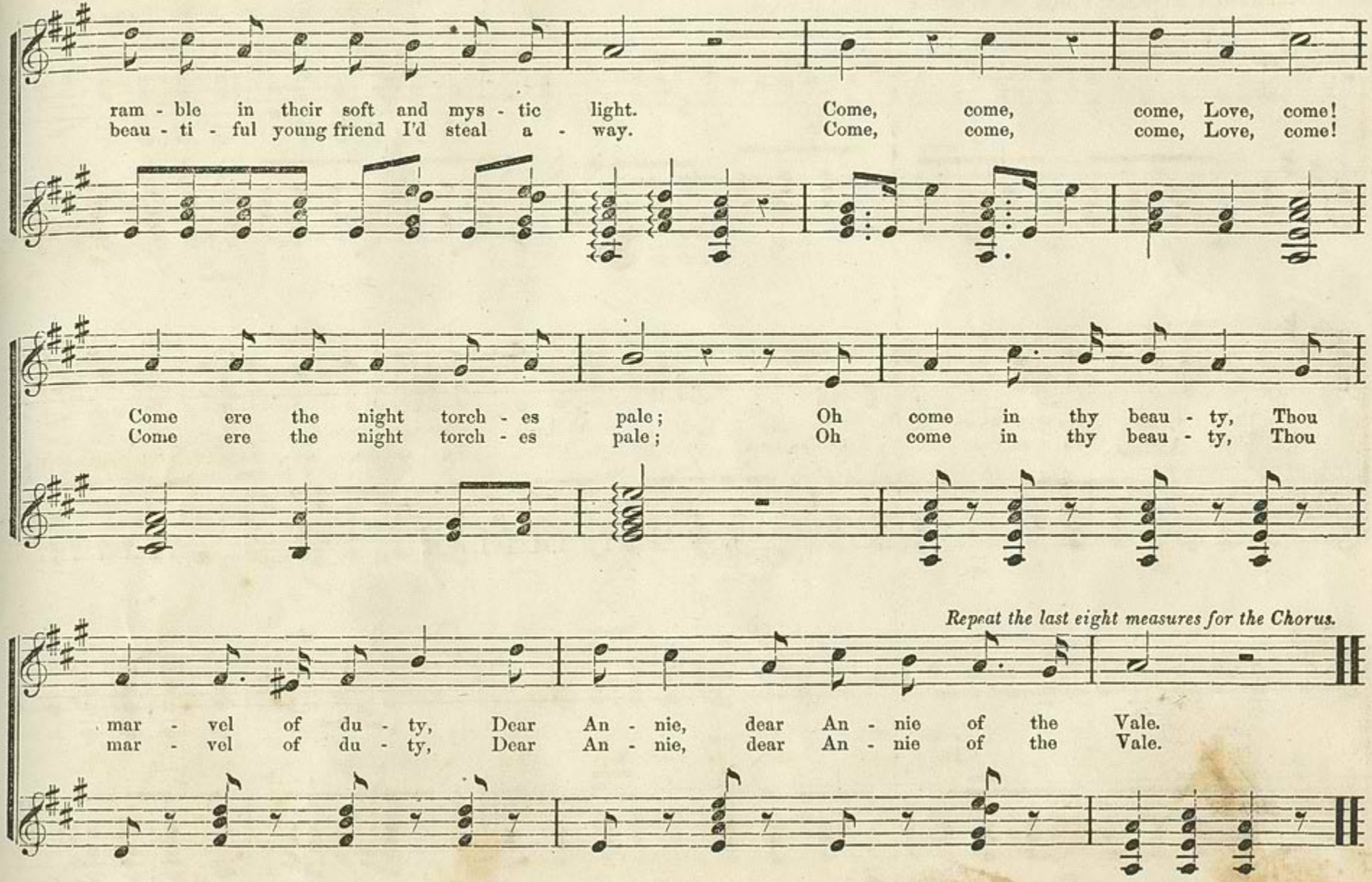

men. Oh! I heard not the tune, though the mu - sic was sweet, For my
eyes, at the time, had a much great - er treat, For the troop was the
fin - - est that e'er I did see, And the Cap - - tain by chance caught a
sly glance at me.

ANNIE OF THE VALE.

ARRANGED EXPRESSLY FOR THIS WORK.

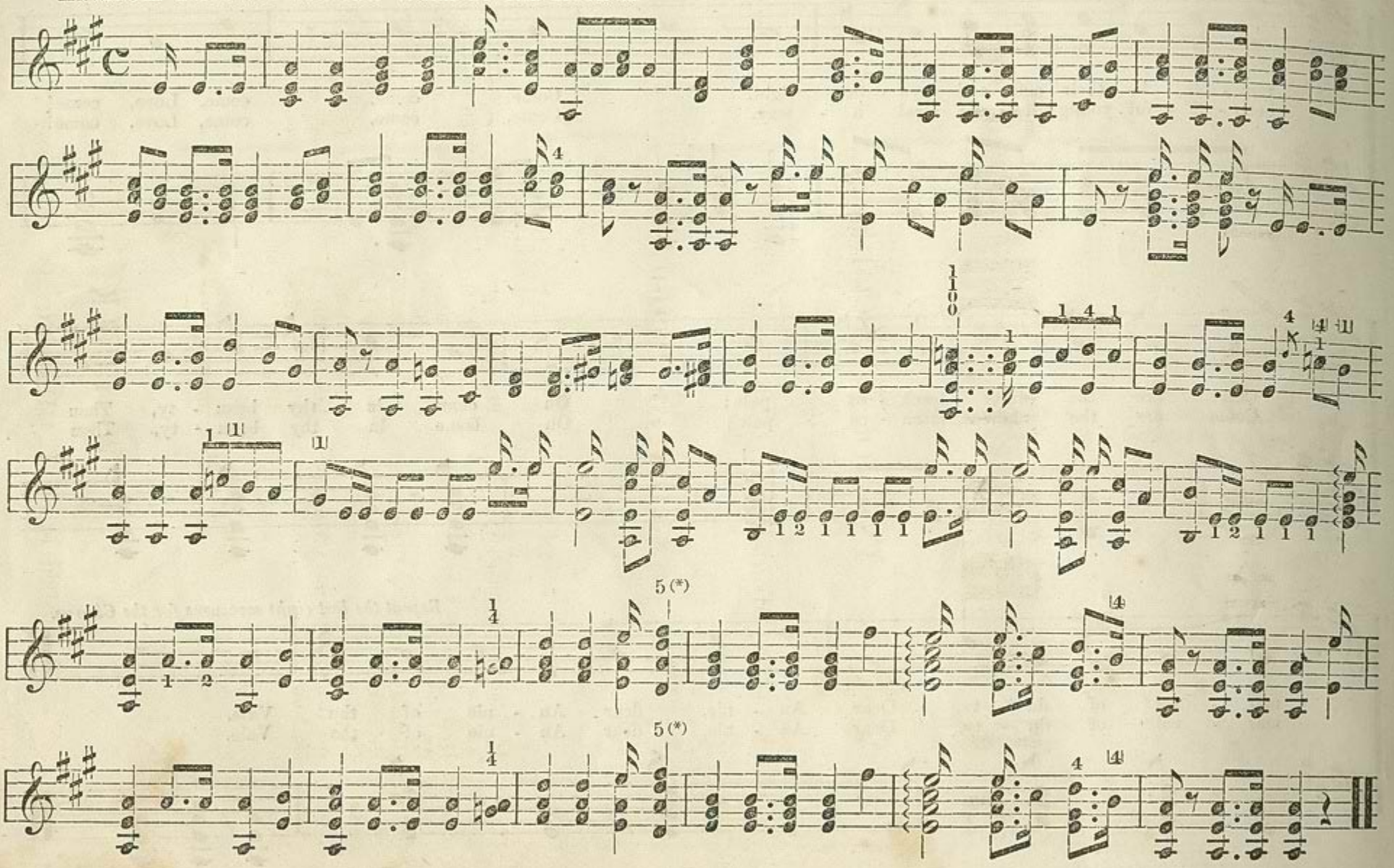
COMPOSED BY J. R. THOMAS.




ram - ble in their soft and mys - tic light. Come, come, come, Love, come!
beau - ti - ful young friend I'd steal a - way. Come, come, come, Love, come!
Come ere the night torch - es pale; Oh come in thy beau - ty, Thou
Come ere the night torch - es pale; Oh come in thy beau - ty, Thou
Repeat the last eight measures for the Chorus.
mar - vel of du - ty, Dear An - nie, dear An - nie of the Vale.
mar - vel of du - ty, Dear An - nie, dear An - nie of the Vale.

MARSEILLAISE HYMN.

ARRANGED EXPRESSLY FOR THIS WORK BY THE AUTHOR.



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WITH LATIN AND ENGLISH TEXT.

No. 1.	Introduction, Chorus and Quartet,	Stabat Mater,	See the weeping mother,	3½
No. 2.	Air, Tenor,	Cujus Animam,	Through his bleeding side,	3
No. 3.	Duet, 1st and 2d Soprano.	Quis est homo,	Where's the cold heart,	3
No. 4.	Air, (Bass,)	Pro peccatis,	For his People,	3
No. 5.	Recitative (Bass) and Chorus,	Eia, Mater,	Come, sweet mother,	3
No. 6.	Quartet,	Sancta Mater,	Holy Mother,	3½
No. 7.	Cavatina, (2d Soprano,)	Fac ut portem,	Oh! Endow me,	3
No. 8.	Air (1st Soprano) and Chorus,	Inflammatus,	To thy holy care,	3½
No. 9.	Quartet,	Quando Corpus,	When in earth,	3
No. 10.	Finale,	Amen.	Amen.	3½

NEW YORK:

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1866.

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S. MERCADANTE.

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BY

Vincent Novello.

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1867.

MILLARD'S MASS.

The favor with which this Mass has been received in Churches where it has been performed, has induced the Publisher to issue it in the same style as his Excelsior Edition of Popular Masses.

Attention is invited to a few of the Testimonials received from parties who have performed it from the manuscript.

Copies send by Mail, postage free, for $1.00; or bound in Muslin $1.25.

S. T. GORDON, 706 Broadway.

From Dr. Wm. Bergè, late Organist of St. Francis Xavier s Church, 16th St., N. Y.

Dear Sir.

I take pleasure in testifying to you the gratification I had, on learning that your "Mass in G" was to be published, and especially at a price within the reach of all. I have repeatedly expressed privately, what I now say to you publicly, viz.: "that the work will surely become popular, and the property of every Catholic church choir."

Your success has been very marked throughout the entire work, and I heartily recommend it to every Catholic choir, knowing that they will not be disappointed in it, and that in doing so, I am rendering them a service and you simply justice.

Yours truly

WM. BERGE, Organist.

NEW YORK, September 20th, 1865.

To Mr. H. MILLARD,

Director of music, St. Stephen's Church, 28th st., N. Y.

Dear Sir:

Permit me to congratulate you on the success of your Mass, which we sung for the first time last Sunday morning.

The music is easy, and my solos, without being elaborate, are agreeable to sing, particularly the *Qui Tollis*, in which any good singer can throw a deep heart-felt expression.

I have no doubt that your work will be popular, at least with singers.

Trusting that your "Vespers in D" (which I have as yet only tried over by myself,) will prove successful, as they are even more showy and brilliant,

I am, Dear Sir,

Very respectfully your's

E. DE LUSSAN,
Soprano Soloist of St. Stephens.

Mr. H. MILLARD.

Dear Sir.

I have with my choir performed both your pretty Mass and Vespers three times in succession at the Church of St. Charles Boromeo, Brooklyn, where I have charge of the Music.

This, in itself, is more than words can express how much satisfaction they gave to all.

They are full of beautiful melodies and effects, and withal are easy to perform.

I am glad to learn that the Mass is already in press, and will shortly appear. I hope the Vespers will soon follow; as there are no Vespers published in this country that can compare, and answer our requirements; your Vespers, therefore, I am sure will be most welcome to all churches and lovers of that style of music.

Your's respectfully

W. DRESSLER,
Organist of the Church of St. Charles Boromeo,
Brooklyn, L. I.

NEW YORK, March 10th, 1866.

MY DEAR MILLARD,

We had your Mass last Sunday. The artists and the Congregation were very much pleased, *the artists to sing and the Congregation to listen to such fine music.*

I do not doubt, in case you publish this Mass, it will become a great success, because nearly every Choir in the U. S. will be able to produce it: *not too difficult and still very effective.*

Send me your set of Vespers, I would like them as soon as possible.

Very respectfully your's

LOUIS DACHAUER,
Organist & Director of St. Ann's Church, N. Y.

Extract from N. Y. Tribune.
(H. C. Watson Musical Critic.)

Mr. Millard has adopted the modern style of church music, and has produced a Mass which will probably be popular, as it is full of pleasing melodies, and makes no approach to strict style or scientific elaboration. One or two of the solos are earnestly passionate only in their opening phrases, though they are melodious and effective throughout. The concerted music is well voiced, but presents the same excellences and defects as the solos.

The thoroughly educated musician carries out his chain of thought, producing the requisite contrasts without destroying the unity of idea. He gives thus a harmonious whole, while the inexperienced composer crowds into the same space only disconnected thought with a feeble result.

The Mass was well sung throughout, saving a few imperfections necessarily attending the first performance of a new work. The organ accompaniment, which is sometimes quite brilliant, was well played by Mr. Bergè, displaying great skill in the management and an ample control of the resources of the instrument.

H. MILLARD, Esq.

I have had your Mass sung on three occasions at my church, and it affords me great pleasure in acknowledging to you my sincere thanks for favoring me with the Score. Why do you not have it published? I would advise you strongly to do so, as in my opinion it would meet with immense success.

Wishing you every prosperity in the undertaking.

Believe me,

Yours truly

H. GONZALEZ,
Musical Director of St. Columbia's Church.

NEW YORK, April 10th, 1866.

Mr. GORDON:

Dear Sir.

I have examined the Mass in G, with Latin and English words, composed by H. Millard, and think it well adapted for use in Churches of all denominations that require good and brilliant music for opening pieces, &c.

G. W. COLBY,
Organist and Prof. of Music.

NEW YORK, May 15th, 1866.

Mr. MILLARD.

Dear Sir:

I take great pleasure in offering you my testimony in favor of your beautiful "Mass in G."—The several pieces are all useful for choirs, and your work will prove a very valuable acquisition to all lovers of brilliant and pleasing melody.

Please send me a copy of your Vespers and Magnificat.

EDWARD HOWE, Jr.,
Organist of the Church of the Messiah, N. Y.

[Extract from the Evening Post.]

Among the most admired of our native composers Mr. Harrison Millard deserves a permanent place. He has composed some songs which have become popular all over the Union, while to church music he has contributed some of the most available additions which can be found in the modern *repertoire* of American choirs. He recently attempted a higher range of art, and produced a grand Mass a few Sundays ago at St. Stephen's Roman Catholic Church in Twenty-eighth street, where he is the tenor singer. It was a work of decided merit, and rich in melody. The concerted pieces were also highly praised by competent judges, and the Mass should be heard outside of the church for which it was written.

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