

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.

York.

F. Larrabee,

Norwood,

Mass.

26680
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Fred M. Larrabee

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ELEMENTARY PRINCIPLES OF MUSIC.

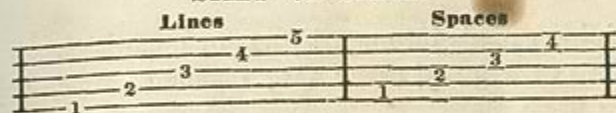


CHAPTER I.

RUDIMENTS.

MUSIC is written on five parallel lines and in their intermediate spaces. The lines and spaces collectively taken are called a *Staff* or *Stave*. 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 staff, *Added* or *Leger Lines* are used.

ADDED OR LEGER LINES.



Melody is a succession of single musical sounds or tones following each 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 characters 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.

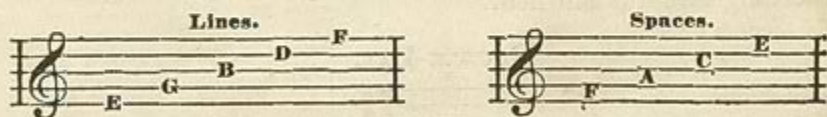
G OR TREBLE CLEF.



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

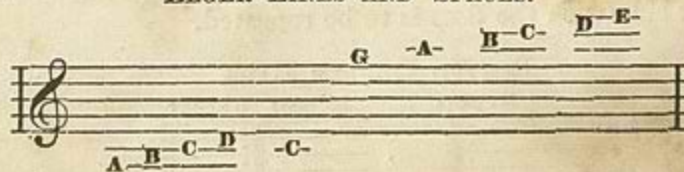
The letters upon the staff are reckoned from the Clef line, (second line), which is G, thus: ascending you say, G, A, B, C, &c.; descending, you reckon backwards, thus, G, F, E, D, &c.

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.

Whole	Half	Quarter	Eighth	Sixteenth	Thirty-second	Sixty-fourth
equal to						

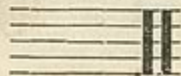
Music is divided into equal portions, called *measures*, represented to the eye by short bars drawn across the Staff.

MEASURES.



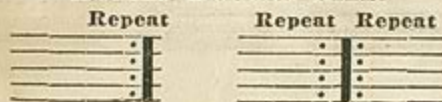
A *Double Bar* placed at the end, denotes that the piece is finished. When found at any other place, it denotes that a part of the tune, or the preceding strain is finished.

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.



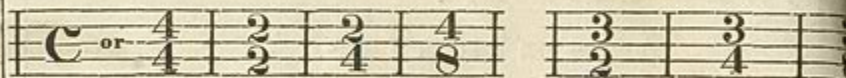
CHAPTER II.

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



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 original value of time.


DIFFERENT KINDS OF NOTES AND THEIR COMPARATIVE VALUE.

signifies
ish of

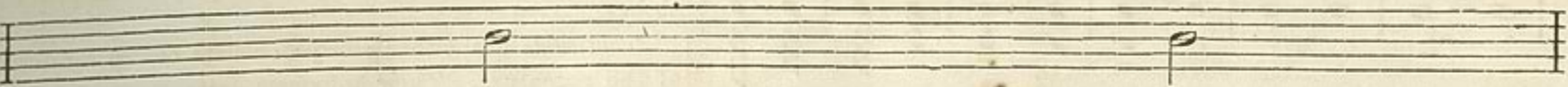
iple

LE

Whole Note




Half Notes



Quarter Notes



Eighth Notes



Sixteenth Notes



Thirty-second Notes.



Sixty-fourth Notes.



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.

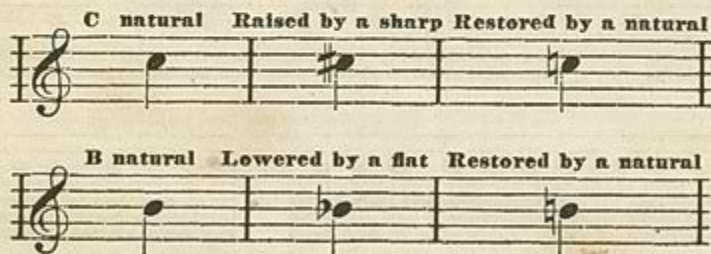
SHARPS, FLATS, AND NATURALS.

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

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

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

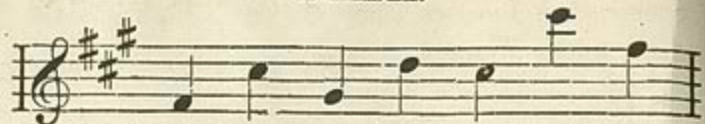
ILLUSTRATION.



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

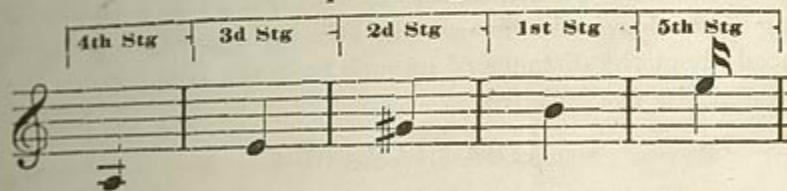
properly constructed Banjos, they answer all purposes.) For the fifth string get a fine, Violin E string.

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 \sharp , 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.



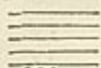
CHAPTER IV.

SIGNS FOR FINGERING. BANJO STYLE.

Right hand.

x Thumb — 1 1st finger.

A wavy 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 x 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 lightly 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 accord-

ingly, 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.

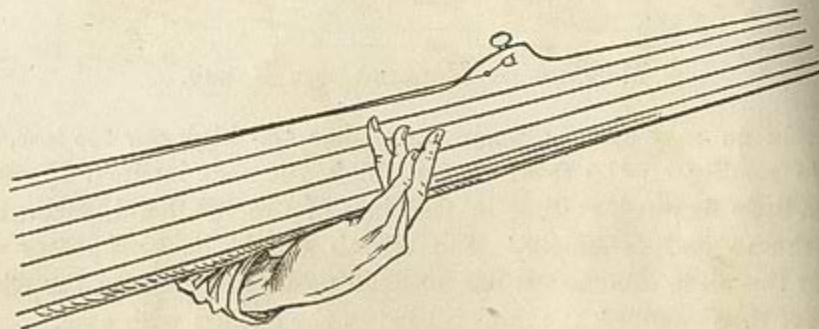
POSITION OF THE RIGHT HAND IN HARMONICS.



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 fret.

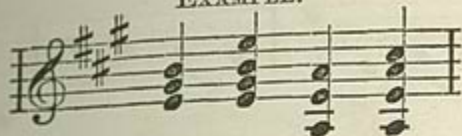
DIAGRAM No. 5.



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

CHORDS.

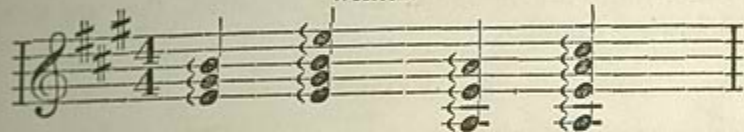
EXAMPLE.



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.



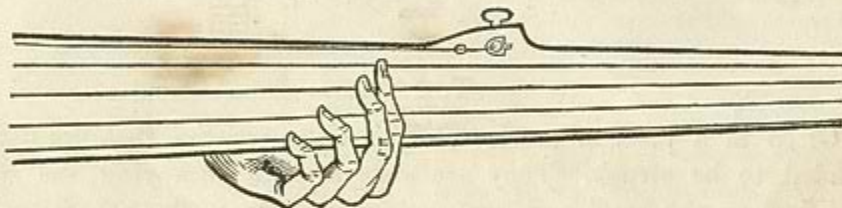
Barre Chords are used in both Banjo and Guitar styles. To make a Barré, press the first finger of the left hand across the strings at the required position, the thumb under and pressing the neck directly opposite the first finger, leaving the remaining fingers free to stop the strings when desired.

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.



Appoggiaturas or *Grace 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, \frown or \smile , 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., \frown or \smile . 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.

Detailed description: This block contains two musical staves. The top staff is labeled 'SHARPS. MAJOR.' and shows an ascending scale starting on C, with notes C, G, D, A, E, B, and F# marked above the notes. The bottom staff is labeled 'MINOR.' and shows an ascending scale starting on A, with notes A, E, B, F#, C#, and G# marked above the notes.

FLATS. MAJOR.

MINOR.

Detailed description: This block contains two musical staves. The top staff is labeled 'FLATS. MAJOR.' and shows an ascending scale starting on F, with notes F, Bb, Eb, Ab, Dp, and Gb marked above the notes. The bottom staff is labeled 'MINOR.' and shows an ascending scale starting on D, with notes D, G, C, F, Bb, and Eb marked above the notes.

CHROMATIC SCALE FOR THE BANJO.

Three Octaves.

Detailed description: This block contains three musical staves, each showing a chromatic scale for the Banjo. The first two staves show the scale in a treble clef with a key signature of three sharps (F#, C#, G#), ascending and then descending. The third staff shows the scale in a bass clef with the same key signature, also ascending and then descending.

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.)

Musical notation for a banjo piece in A major. The notation is spread across four staves, each labeled with a string name and fingerings:

- 4th String:** 0 2 2 4
- 3rd String:** 0 2
- 2nd String:** 0 1
- 1st String:** 7* 9* 10* (with fingerings 1 2 4 4 2 1) and 0
- 2nd String:** 1 0
- 3rd String:** 2 0
- 4th String:** 4 2 2 0

JUBA.

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

Musical notation for the piece 'JUBA' in A major, consisting of three staves. The notation includes fingerings (0, 1, 2, 4) and counts (1 and, 2 and 3 and, 4 and) above the notes. The piece concludes with a double bar line and a final chord on the 4th string.

OLD SEVENTY-SIX. Dance.

EXERCISE.*

(FOUR COUNTS TO THE MEASURE.)

Count 1 2 3 4 1 2 3 4

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.

Musical score for 'JIG.' in 4/4 time, key of D major. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Some notes have an 'X' below them, likely indicating a specific fretting or technique. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line.

HARD TIMES.

EXERCISE.

(INTRODUCING THE TRIPLET.)

Counts: 1, 2, 3, 4.

Musical score for 'Hard Times.' in 4/4 time, key of D major. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Some notes have an 'X' below them. The second staff continues the melody with similar rhythmic patterns, including a triplet of eighth notes. The piece concludes with a double bar line.



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.)

Counts: 1 and, 2 and, 3 and

WALTZ.

* Refer to musical Terms.

BULLY FOR ALL. Irish Jig.

EXERCISE.

INTRODUCING THE APPOGGIATURA OR GRACE NOTE.

(SIX COUNTS TO THE MEASURE.)

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

Start notes.

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.

Three staves of musical notation for Philadelphia Jig. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'X' and a '1', likely indicating a specific fingering or a cross-fingering technique. The piece concludes with a double bar line.

PHILADELPHIA JIG.

EXERCISE.

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

First staff of musical notation for Philadelphia Jig Exercise. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'X' and a '1', likely indicating a specific fingering or a cross-fingering technique. The piece concludes with a double bar line.

JIG.

Second staff of musical notation for Philadelphia Jig Exercise. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'X' and a '1', likely indicating a specific fingering or a cross-fingering technique. The piece concludes with a double bar line.

* 1st. 2nd. 1st. 2nd.

* 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.

EXERCISE.

(INTRODUCING THE NATURAL.)

Lynchburg Town.

Counts: and, 1 and, 2 and

SPRING JIG.

EXERCISE.

(INTRODUCING THE SLIDING TRIPLET.)

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

JIG.

The musical score for 'Spring Jig' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece is divided into an 'EXERCISE' section and a 'JIG' section. The exercise section consists of four staves of music, each containing various rhythmic patterns and fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4). The 'JIG' section begins on the second staff of the exercise section and continues through the end of the fourth staff. It features a 'Sliding Triplet' marked with a '3' and a 'Slide.' instruction. The piece concludes with a 'D.C.' (Da Capo) marking.

MONEY MUSK.

EXERCISE.

Counts, 1 and,

2 . . . and

The musical score for 'Money Musk' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece is an exercise consisting of a single staff of music. It features various rhythmic patterns and fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4). The piece concludes with a 'D.C.' (Da Capo) marking.

Money Musk.

Two staves of musical notation for the piece "Money Musk". The music is in 4/4 time and G major. The first staff contains the first 12 measures, with a first ending bracket over measures 10-12. The second staff contains the second 12 measures, with a second ending bracket over measures 10-12. Fingerings and bowings are indicated throughout. A double bar line with repeat dots is at the end of each staff.

JORDON.

EXERCISE.

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

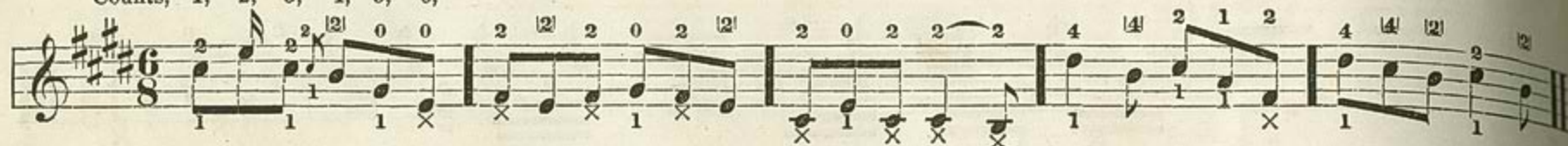
Three staves of musical notation for the "JORDON" exercise. The music is in 4/4 time and G major. The first staff contains the first 12 measures, with counts "1 and, 2 and, 3 and, 4 and" written above. The second and third staves continue the exercise. The piece features many triplets and slurs. Fingerings and bowings are indicated throughout. A double bar line with repeat dots is at the end of the third staff.

ST. PATRICK'S DAY.

(SIX COUNTS TO THE MEASURE; ONE BEAT TO THREE COUNTS.)

EXERCISE.

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



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

Whack Row de dow.

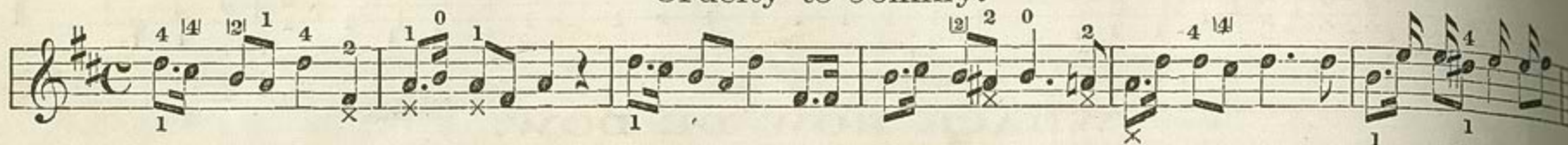
CRUELTY TO JOHNNY. Comic Duett.

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,

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.

Musical score for 'The Girl I Left Behind Me' in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single line. Fingerings are indicated by numbers 1-4. Some notes have 'x' marks below them, likely indicating muted strings. There are various musical markings such as 'Slur.', '7*', and '8*'. The second and third staves continue the melody with similar markings and fingerings. The piece concludes with a double bar line.

CHAPTER XII.

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

(OBSERVE CLOSELY THE SCALE.)

SCALE.

Musical scale in F# minor, 4/4 time. The scale is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The notes are: 2 (F#), 0 (G), 1 (A), 0 (B), 2 (C), 4* (D), 6* (E), 7* (F), 1st. 9* (G), 10* (A), 12* (B), 14* (C), 16* (D), 18* (E), 19* (F), 4 (G), 17* (A), 15* (B), 14* (C), 12* (D), 10* (E), 1st. 9* (G), 7* (A), 3* (B), 4 (C), 3 (D), 0 (E), 1 (F), 0 (G), 2 (A). Fingerings are indicated by numbers 1-4. There are 'x' marks under some notes. The scale is divided into sections labeled '3d.', '2nd.', '1st.', and '2nd.', '3d.'.

IRISHMAN'S SHANTY.

EXERCISE.

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

Irishman's Shanty.

ANTIPAT JIG.

EXERCISE.

Counts: 1 and, 2 and,

Antipat Jig.

Three staves of musical notation for the Antipat Jig. The first staff contains the first eight measures, the second staff contains measures 9-12, and the third staff contains measures 13-16. The key signature is D major (two sharps) and the time signature is 2/4.

ABRAHAM'S DAUGHTER.

EXERCISE.

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

Abraham's Daughter.

Two staves of musical notation for Abraham's Daughter. The first staff includes guitar-style fretting diagrams (numbers and 'x' marks) and bowing directions (up and down bows) above the notes. The second staff contains the continuation of the melody. The key signature is D major (two sharps) and the time signature is 2/4.

CHAPTER XIII.

KEY OF A MINOR. NATURAL SIGNATURE.

4th String. 3rd String. 2nd. 1st String. 1st String. 2nd. 3rd. 4th. 5th.

3* 0 2 0 1 0 1 4 7* 9* 10* 8* 6* 4 1 0 1 4 1 0 4 3 2 0 E

CUM PLUM GUM JIG.

EXERCISE. 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.

Musical notation for the E minor scale, showing three positions (3rd, 2nd, 1st) across a staff. The scale is written in E minor (one sharp, F#) with a 4/4 time signature. The notation includes fingerings (1-4) and position labels above the staff. The 3rd position is marked with '3rd.' and '0 2 4'. The 2nd position is marked with '2nd.' and '0 2 4'. The 1st position is marked with '1st.' and '0 2 4'. The scale is written in a descending sequence from the 3rd position, then the 2nd, then the 1st. The notation includes a key signature of one sharp (F#) and a time signature of 4/4. The scale is written in a descending sequence, with the 3rd position starting on the open string (0) and the 2nd and 1st positions starting on the 2nd fret (2) and 4th fret (4) respectively. The notation includes fingerings (1-4) and position labels above the staff. The 3rd position is marked with '3rd.' and '0 2 4'. The 2nd position is marked with '2nd.' and '0 2 4'. The 1st position is marked with '1st.' and '0 2 4'. The scale is written in a descending sequence from the 3rd position, then the 2nd, then the 1st.

MRS. GRUNDY.

EXERCISE.

Mrs. Grundy.

Musical notation for the exercise 'Mrs. Grundy' in E minor (one sharp, F#) with a 4/4 time signature. The exercise consists of three staves of music, each starting with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes fingerings (1-4) and position labels above the staff. The exercise is written in a descending sequence, with the first staff starting on the open string (0) and the second and third staves starting on the 2nd fret (2) and 4th fret (4) respectively. The notation includes fingerings (1-4) and position labels above the staff. The exercise is written in a descending sequence, with the first staff starting on the open string (0) and the second and third staves starting on the 2nd fret (2) and 4th fret (4) respectively.

PEA NUT GAL.

EXERCISE.



Pea Nut Gal.



CHARLIE IS MY DARLING.

EXERCISE.



Charlie is my Darling

Musical notation for "Charlie is my Darling" in G major, 4/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melody with various rhythmic values and fingerings (1, 2, 3, 4) and includes some rests marked with an 'X'. The second staff continues the melody, also with fingerings and rests, ending with a double bar line.

MICKEY MALOONEY. Irish Jig.

EXERCISE.

Mickey Malooney.

Musical notation for "Mickey Malooney" in G major, 6/8 time. The piece is presented as an exercise and consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes a "Slur." marking and various fingerings (0, 1, 2, 4) and rests marked with an 'X'. The second and third staves continue the exercise, maintaining the 6/8 time signature and featuring complex rhythmic patterns and fingerings throughout.

GUITAR STYLE.

CHAPTER I.

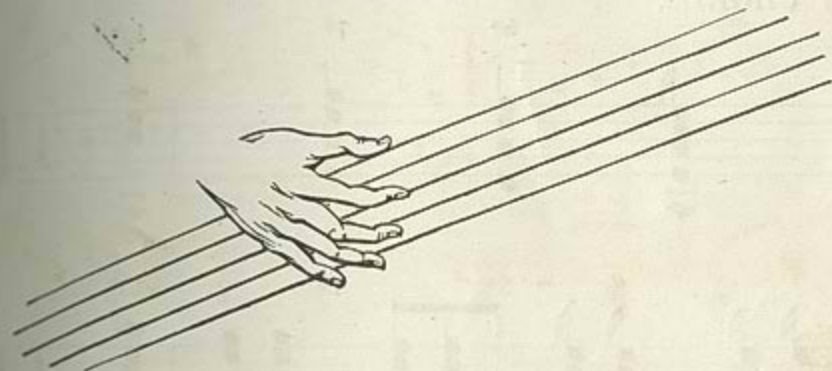
POSITION OF THE RIGHT HAND AND PROPER MANNER OF TOUCHING THE STRINGS; DIRECTIONS FOR FINGERING.

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.

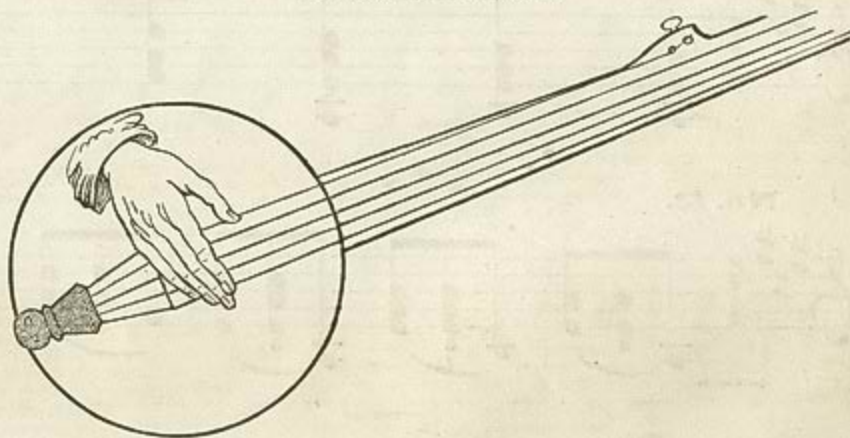
DRUM CHORDS.

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.*

Written.

0 1 2 3 5* 7* 10*

Played.

* Observe the same fingering throughout the Chord Exercises.

EXERCISES IN CHORDS.

No. 1.

5* 7* 10*

No. 2.

5* 7* 10*

No. 3.



Musical score for No. 3, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The piece consists of eight measures. The first four measures feature a bass line with triplets of eighth notes. The fifth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The sixth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The seventh measure has a triplet of eighth notes in the bass and a quarter note in the treble. The eighth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The piece concludes with a double bar line.

No. 4.



Musical score for No. 4, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The piece consists of eight measures. The first four measures feature a bass line with triplets of eighth notes. The fifth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The sixth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The seventh measure has a triplet of eighth notes in the bass and a quarter note in the treble. The eighth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The piece concludes with a double bar line.

No. 5.



Musical score for No. 5, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The piece consists of eight measures. The first four measures feature a bass line with triplets of eighth notes. The fifth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The sixth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The seventh measure has a triplet of eighth notes in the bass and a quarter note in the treble. The eighth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The piece concludes with a double bar line.

No. 6.



Musical score for No. 6, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The piece consists of eight measures. The first four measures feature a bass line with triplets of eighth notes. The fifth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The sixth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The seventh measure has a triplet of eighth notes in the bass and a quarter note in the treble. The eighth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The piece concludes with a double bar line.

No. 7.



Musical score for No. 7, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The piece consists of eight measures. The first four measures feature a bass line with triplets of eighth notes. The fifth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The sixth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The seventh measure has a triplet of eighth notes in the bass and a quarter note in the treble. The eighth measure has a triplet of eighth notes in the bass and a quarter note in the treble. The piece concludes with a double bar line.

No. 8.



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.



Three staves of musical notation in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings (1-4) and accents are indicated throughout. The first staff has a '4' above the first measure and a '2' above the second measure. The second staff has a '4' above the first measure and a '4' above the last measure. The third staff has a '2' above the first measure and a '4' above the second measure. Four asterisks are placed below the end of the third staff.

DIADEM GALLOPADE.

EXERCISE.

A single staff of musical notation in treble clef, key signature of three sharps, and 2/4 time signature. It consists of a sequence of notes with various fingerings (0, 1, 2, 3, 4) and accents. Some notes are marked with an 'x' below them, indicating a specific technique or emphasis. The notation includes a '4' above the first measure and a '2' above the second measure.

GALLOPADE.

Two staves of musical notation in treble clef, key signature of three sharps, and 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. Fingerings (1-4) and accents are indicated throughout. The first staff has a '4' above the first measure, a '4' above the second measure, and a '2' above the third measure. The second staff has a '4' above the first measure and a '4' above the second measure.



LILLY POLKA.

F. B. C.

EXERCISE.



POLKA.



FAIRY MAY.

45

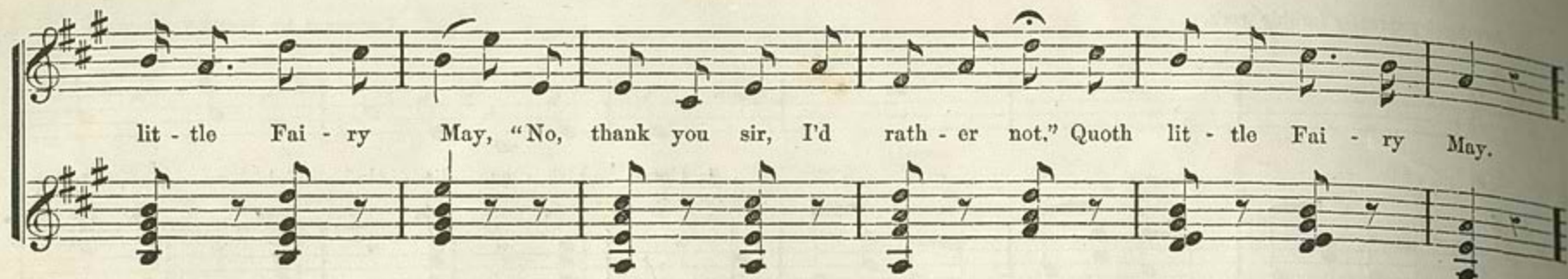
Arranged expressly for this work.

Composed by HENRY TUCKER.

1. Come hith - er, lit - tle Fai - ry May, My

bride, if you will, be, I'll give you silks and sa - tins bright, Most beau - ti - ful to see; I'll

bring you to my cas - tle hall, 'Mid lords and la - dies gay. "No, thank you sir, I'd rath - er not," Quoth



lit - tle Fai - ry May, "No, thank you sir, I'd rath - er not." Quoth lit - tle Fai - ry May.

CHORUS. Slow.



Fai - ry May, Quoth lit - tle Fai - ry May, "No, thank you sir, I'd rath - er not," Quoth lit - tle Fai - ry May.

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 - sic!
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.

KEY OF E MAJOR.

LA MEXICANA WALTZ.

F. B. C.

EXERCISE.

Musical notation for the Exercise of La Mexicana Waltz. It features a single staff with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and includes various rhythmic patterns and fingerings, such as triplets and sixteenth notes. The piece concludes with a double bar line.

WALTZ.

Musical notation for the Waltz of La Mexicana. It consists of two staves with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time and is marked "Dolce." The notation includes triplets and various rhythmic figures. The piece ends with a "Fine." marking and a double bar line.

VICTORY MARCH.

F. B. C.

EXERCISE.

Musical notation for the Exercise of Victory March. It features a single staff with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and includes various rhythmic patterns and fingerings, such as triplets and sixteenth notes. The piece concludes with a double bar line.

MARCH.

Musical notation for the March of Victory March. It consists of two staves with a treble clef and a key signature of one sharp (F#). The music is in 4/4 time and includes various rhythmic patterns and fingerings, such as triplets and sixteenth notes. The piece concludes with a double bar line.

Fine.

D. C.

FANNY POLKA.

Har. 19*

EXERCISE.

Har. 12*

Har. 12*

Har. 7*

Har. 12*

POLKA.

Har. 19*

Delicato.

Har. 12*

Har. 12*

Har. 7*

Har. 12*

Har. 10*

Har. 7*

Har. 12*

D. C.

EXERCISE.

HOME, SWEET HOME.

1. 'Mid pleasures and palaces though we may
 2. An exile from home, splendor daz-zles in

roam, vain, Be it ever so humble, there's no place like home; A
 O! give me my low-ly thatch'd cot-tage a-gain. The

charm from the skies seems to hal - - low us there, Which seek thro' the
birds sing - ing gai - ly, that come at my call, Give me these with the

5*
1 2 3

X

world, peace is of ne'er met with else - - where, Home! Home! sweet, sweet
of mind, dear - - er than all. Home! Home! sweet, sweet

5*

home! There's no..... place like home! There's no place like home.
home! There's no..... place like home! There's no place like home.

MAY POLKA.

51

EXERCISE.

Musical notation for the exercise, featuring a treble clef and a 4/8 time signature. The piece includes various fingerings and articulations, with specific markings such as 7*, 10*, 15*, 4, 10*, 8*, and 3. The notation consists of a single melodic line with some chords and rests.

POLKA.

F. B. C.

Musical notation for the Polka, featuring a treble clef and a 4/8 time signature. The tempo is marked *Allegro*. The piece includes various fingerings and articulations, with specific markings such as 7*, 10*, 15*, 10*, 10*, 7*, 8*, and D. C. The notation consists of two staves: the upper staff is the melody and the lower staff is the bass line. The piece ends with a *Fine* marking.

O NATIVE SCENES.

EXERCISE.

"BEATRICE DI TENDA."

Musical notation for the exercise, featuring a treble clef and a 4/4 time signature. The piece includes various fingerings and articulations, with specific markings such as 2*, 3*, 1, 4, 2, 3, 1, 0, 0, 1, 4, 2, 1, 4, 4, 4, 0, 1, 4, 2. The notation consists of a single melodic line with some chords and rests.

O Native Scenes.

Musical notation for the piece, featuring a treble clef and a 4/4 time signature. The tempo is marked *Andante Amoros.* The piece includes various fingerings and articulations, with specific markings such as 4, 2*, 3*, and 1. The notation consists of a single melodic line with some chords and rests.

CHAPTER V.
KEY OF D MAJOR.
FLOWER WALTZ.

F. B. C.

EXERCISE.

WALTZ.

MARCH FROM NORMA.

EXERCISE.

Musical score for 'EXERCISE' from 'MARCH FROM NORMA'. The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piece features several technical exercises marked with asterisks: 5*, 7*, and 9*. The 5* exercises are marked with '3' below the notes, indicating triplets. The 7* exercise is marked with '3' below the notes, indicating a triplet. The 9* exercise is marked with '3' below the notes, indicating a triplet. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some 'X' marks below the staff, possibly indicating fingerings or specific techniques.

MARCH.

Musical score for 'MARCH' from 'MARCH FROM NORMA'. The score is written on three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Tempo di Marcia.' The score features several technical exercises marked with asterisks: 5*, 7*, and 9*. The 5* exercises are marked with '3' below the notes, indicating triplets. The 7* exercise is marked with '3' below the notes, indicating a triplet. The 9* exercise is marked with '3' below the notes, indicating a triplet. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

WHY DO SUMMER ROSES FADE.

ARRANGED EXPRESSLY FOR THIS WORK.

EXERCISE.

COMPOSED BY GEORGE BARKER.

Musical exercise for guitar in G major, 4/4 time. The exercise consists of a single melodic line on a treble clef staff. It features various fingering techniques indicated by numbers 1-5 and asterisks, and includes a '10*' section with a cross symbol. The piece concludes with a final chord.

WHY DO SUMMER ROSES FADE.

Musical score for the first system of "Why do summer roses fade?". It includes a vocal line and a guitar accompaniment line. The guitar part starts with a "Prelude" section. The lyrics "Why do summer roses" are written under the vocal line.

Musical score for the second system of "Why do summer roses fade?". It includes a vocal line and a guitar accompaniment line. The lyrics "fade? If not to show how fleet - ing, All things bright and fair are made To" are written under the vocal line.

bloom a - while as half a - fraid, To join our sum-mer greet-ing? Or do they on - ly bloom to tell, How

brief a sea - son love may dwell? Or do they on - ly bloom to tell, How brief a sea - son love may dwell?

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.

EXERCISE.

March.

TRANSPOSITION.

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

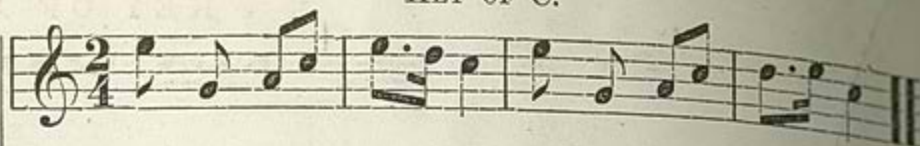
Music arranged for other instruments, can, in many instances, by transposition be adapted to the Banjo, and songs, when written too high or too low can thus be arranged to suit the voice.

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.

Lively.



Fred M. Larrabee

OPERATIC JIG.



BRIGHTON.



First system of musical notation for Foster's Jig, consisting of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music features various rhythmic patterns and fingerings indicated by numbers 1-4 and 'X' marks.

FOSTER'S JIG.

Second system of musical notation for Foster's Jig, consisting of four staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music continues with various rhythmic patterns and fingerings. The word "Fine." is written above the third staff, and "D. C." is written above the fourth staff.

IRISH JIG.

MINOR.

1st.

2nd.

LUKE WEST'S WALK AROUND.

Quick.

DANCE.

tr

(Stop B, on second string, trill with the 1st and 2nd strings.)

WAIT FOR THE WAGGON. JIG.

The musical score for "Wait for the Waggon" Jig consists of four staves of music. The key signature is G major (one sharp) and the time signature is common time (C). The notation includes eighth and sixteenth notes, often beamed together, and includes triplets. Fret numbers (0, 1, 2, 3, 4) are written above the notes. 'X' marks are placed below the staff to indicate muted strings. The music is written in a single melodic line on a treble clef.

COTTON POD JIG.

The musical score for "Cotton Pod" Jig consists of one staff of music. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes eighth and sixteenth notes, often beamed together, and includes triplets. Fret numbers (0, 1, 2) are written above the notes. 'X' marks are placed below the staff to indicate muted strings. The music is written in a single melodic line on a treble clef.

Two staves of musical notation. The first staff contains measures 1-6 with fingerings: 2, 1, 2, 2, 2, 4, 5*, 1, 1, 1, 3, 4, 2, 2, 0. The second staff contains measures 7-12 with fingerings: 1, 1, 2, 2, 1, 2, 3, 2, 2, 1, 2, 2. Includes a double bar line at the end of the second staff.

BARLEY REEL.

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

Four staves of musical notation. The first staff starts with a 0 fingering and includes a 4-measure rest. The second and third staves contain measures 5-10 and 11-16 respectively. The fourth staff contains measures 17-22 and ends with a double bar line. Fingerings include: 2, 1, 2, 4, 2, 4, 2, 1, 2, 2, 2, 4, 2, 4, 2, 0, 2, 4, 3, 2.

BRIGG'S FAVORITE JIG.

STACCATO, slow.

GUITAR FINGERING.

0

1

4 4

4 2

2

2

2

5(*)

5(*)

1 1 1 1 3 4

1

0

5(*)

4

2

1 2 3 3 3

2

D. C.

BRIGGS' JIG VARIED.

GUITAR FINGERING.

4 4 2 1 1 2 2

12* Har.— 19* 5(*) 12*Har. 19*Har. 5(*) Har. D. C.

ODD FELLOWS MARCH.

PEELS' CLOG DANCE.

Musical score for "PEELS' CLOG DANCE" in 4/4 time, key of D major (F# C# G#). The score consists of four staves of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (0, 1, 2, 4) and accents (X) for the left hand. The music is written in a single melodic line on a treble clef staff.

ROOT HOG OR DIE.

Musical score for "ROOT HOG OR DIE." in 4/4 time, key of D major (F# C# G#). The score consists of one staff of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (1, 2, 3, 4) and accents (X) for the left hand. The music is written in a single melodic line on a treble clef staff.



WHOLE HOG OR NONE.



WILLIE WE HAVE MISSED YOU. Jig.

Musical score for "Willie We Have Missed You" Jig, consisting of four staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music is in 4/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1-2) and articulation marks (X) are indicated throughout the piece.

THE LION. Slow Jig.

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

Musical score for "The Lion" Slow Jig, consisting of one staff of music in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The piece is marked "Minor." and includes "Star" markings above certain notes. Fingerings (1-2) and articulation marks (X) are present.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a '2' above the first measure and ending with 'FINE.' and a double bar line. The middle staff is a bass line in treble clef, providing accompaniment with chords and single notes. The bottom staff is a single melodic line in treble clef, featuring four measures of triplets, each marked with 'Slur.' and a '1' above the notes. The system concludes with 'D. C. AL FINE.' and a double bar line.

BEACON JIG.

J. B. DONNIKER.

The second system of the musical score consists of two staves. The top staff is in 4/4 time, marked 'Minor.' at the beginning. It contains several measures with fingerings (2, 4, 2, 2, 4) and a '1' above a measure. The bottom staff continues the melody and accompaniment, including a section with first and second endings ('1st.' and '2nd.') and ending with a double bar line.

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.

Con anima.
MINOR.

3(*)
1 1 1 1

3(*)

Fine.

4 4 4 4 8(*)
1 1 1 1 1 1 1 1

4 4 4 4 4 4 4 4 1 D. C.

SNODGRASS' FAVORITE. Jig.

F. B. C.

2 2 2 2 2 2 2 2

4 1 2 2 2 2 2 2

3 3 3 3 3 3 3 3

MINOR.

Fine.

4 1 4 1 4 1 4 1

1 X 1 X 1 X 1 X



ARKANSAS TRAVELLER.



CUPID'S DREAM WALTZ.

Dolce.

Fine.

D. C.

The first system of the musical score for 'Cupid's Dream Waltz' consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is marked 'Dolce'. The second and third staves are bass clefs, providing a harmonic accompaniment. The piece concludes with a 'Fine.' marking and a 'D. C.' (Da Capo) instruction.

CALABRA WALTZ.

Dolce.

(NEW MEXICO.)

7 ()*

1st

2nd

The second system of the musical score for 'Calabra Waltz' consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is marked 'Dolce'. The bottom staff is a bass clef. The score includes first and second endings, indicated by '1st' and '2nd' markings. A '7 (*)' marking is present above the first ending. The piece is identified as '(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.

F. B. C. Fine.

6(*)

5(*) 6(*) 10*

D. C.

Detailed description: This block contains the first three systems of the 'FAIRY WALTZ' musical score. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first system ends with 'F. B. C.' and 'Fine.'. The second system features a bracketed measure labeled '6(*)'. The third system features measures labeled '5(*)', '6(*)', and '10*', and ends with 'D. C.'.

CORAL POLKA.

1 1 2 2 0 2 2 2 2

1 1 2 2 2 1 2 14 12

MINOR. Fine.

Detailed description: This block contains the first two systems of the 'CORAL POLKA' musical score. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first system includes fingerings '1 1 2 2 0 2 2 2 2'. The second system includes fingerings '1 1 2 2 2 1 2' and '14 12'. The word 'MINOR.' is written above the second system, and 'Fine.' is written below the first measure of the second system.



RAINBOW SCHOTTISCH.

ARRANGED EXPRESSLY FOR THIS WORK.

HENRY KLEBER.



2 4 1

TRIO.

1 4

D. C.

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It contains a series of chords and melodic lines with fingerings 2, 4, and 1 indicated above. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with the instruction 'D. C.' (Da Capo).

CAMILLE POLKA.

ARRANGED EXPRESSLY FOR THIS WORK.

2

Fine.

2 4 2

2 2 2 2 1 2

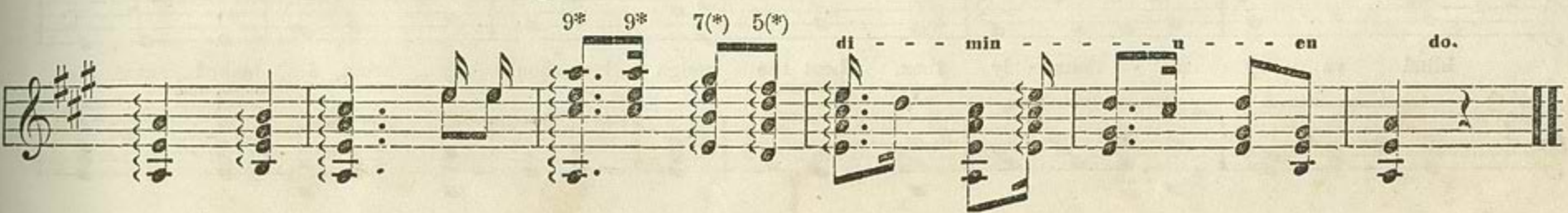
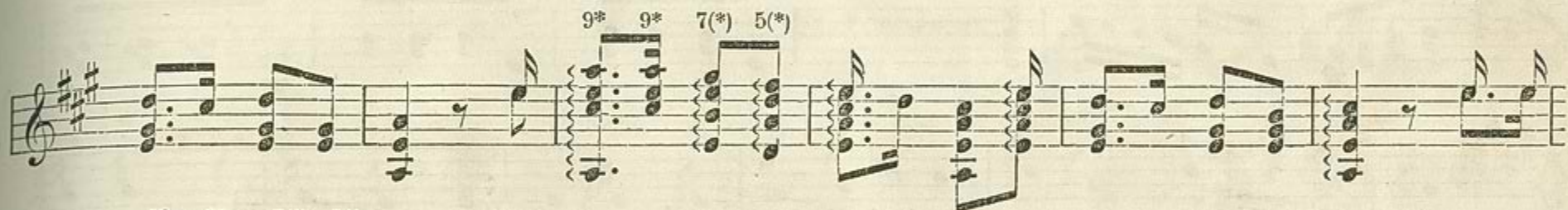
2 2 2 2

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 2/4 time signature. It contains a series of chords and melodic lines with a '2' above the first measure. The middle staff is in bass clef with the same key signature and time signature, featuring a 'Fine.' marking and a sequence of notes with fingerings 2, 4, 2, 2, 2, 2, 1, 2. The bottom staff is in bass clef with the same key signature and time signature, featuring a sequence of notes with fingerings 2, 2, 2, 2.



HOME, SWEET HOME.

ARRANGED EXPRESSLY FOR THIS WORK.



ARRANGED EXPRESSLY FOR THIS WORK BY THE AUTHOR.

GUILLAUME GERVAISE.

MODERATO

Oh! they march'd through the town, with their banners so

gay, To my case - ment I ran, just to hear the band play; And I peeped through the

blind ve - ry cau - tious - ly then, Lest the neigh - bors should say that I looked at the



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.

ALLEGRETTO.

The young stars are glow - ing, Their clear - light be - stow - ing! Their ra - dianc'e fills the calm, clear sum - mer
The world we in - her - it, Is charmed by thy spir - it; As ra - diant as the mild, warm sum - mer

night!
ray!

Come forth like a fai - ry, So blithe - some and air - ry, And
The watch - dog is snarl - ing, For fear An - nie da - ling, His



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.

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is G major (one sharp) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 5. There are also some performance markings such as '4' and '5 (*)'.

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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 es 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,	Inflamatus,	To thy holy care,	3½
No. 9.	Quartet,	Quando Corpus,	When in earth,	3
No. 10.	Finale,	Amen.	Amen.	3½

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S. MERCADANTE.

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BY

Vincent Novello.

WITH LATIN AND ENGLISH TEXT.

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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 sent 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. BERGÈ, 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:

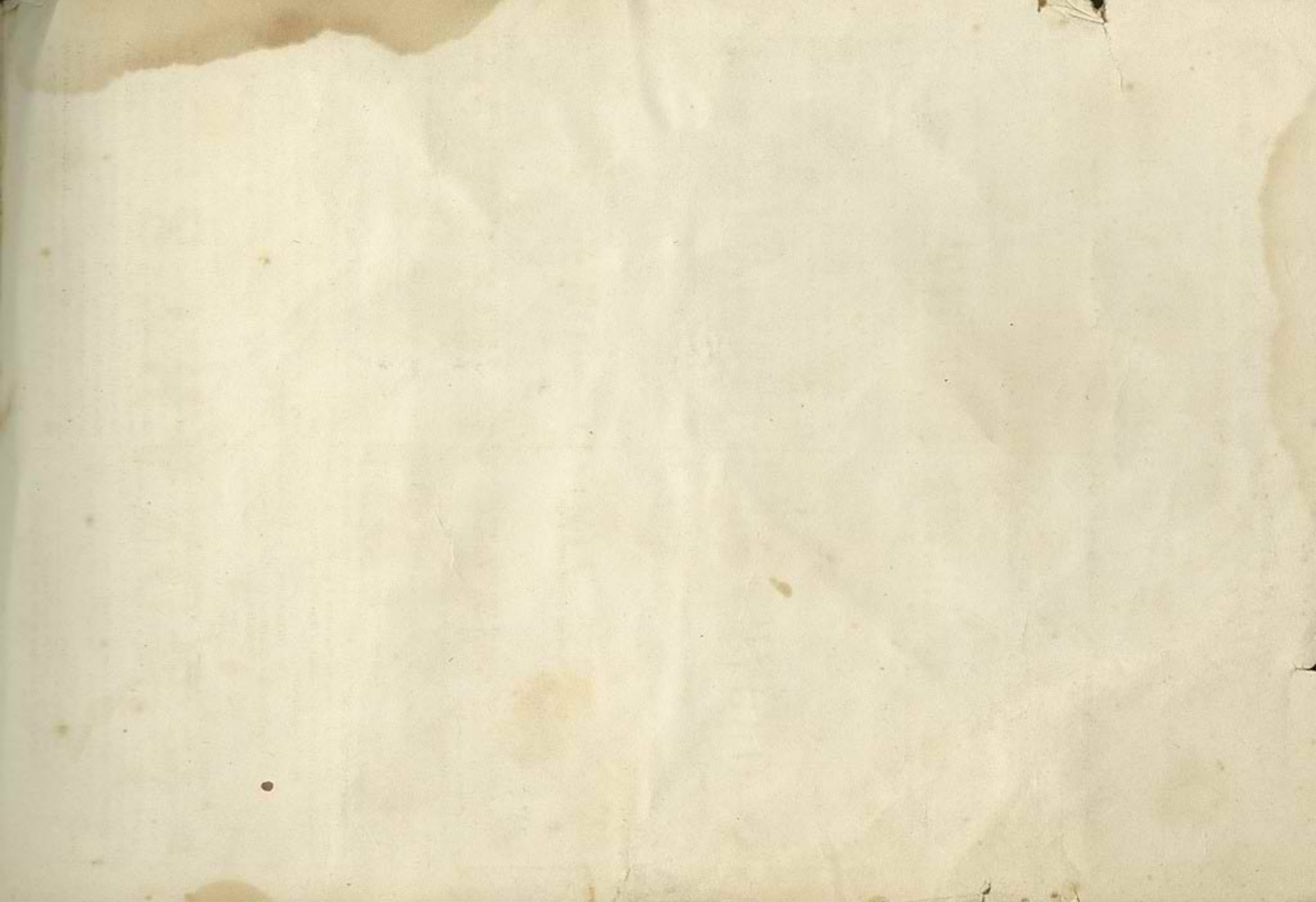
I take great pleasure in offering you my testimony in favor of your beautiful "Mass in G."—The several pieces are all useful for choirs, and your work will prove a very valuable acquisition to all lovers of brilliant and pleasing melody.

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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