

FRANK B. CONVERSE'S

NEW AND COMPLETE

Method for the Banjo

WITH OR WITHOUT A MASTER.

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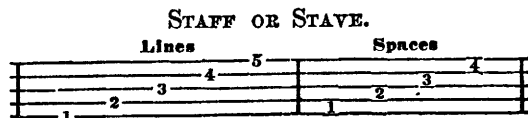
ELEMENTARY PRINCIPLES OF MUSIC.



CHAPTER I.

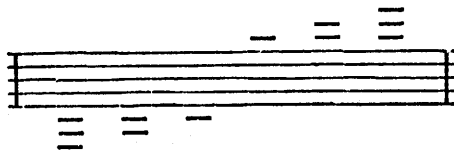
RUDIMENTS.

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.



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.

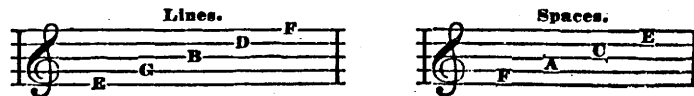
G OR TREBLE CLEF.



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

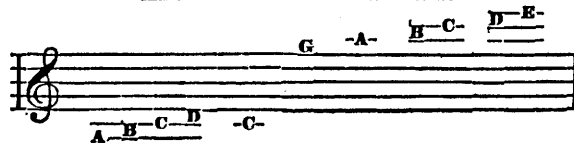
The letters upon the staff are reckoned from the Clef line, (second line), which is G, thus: ascending you say, G, A, B, C, &c.; descending, you reckon backwards, thus, G, F, E, D, &c.

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.

Repeat	Repeat Repeat
--------	---------------

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

PAUSE.

CHAPTER II.

Time is dividing sounds into equal parts or quantities.

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

4 VARIETIES OF COMMON TIME.

3 VARIETIES OF TRIPLE TIME.

C	4 4	2 2	2 4	4 8	3 2	3 4	3 8
---	--------	--------	--------	--------	--------	--------	--------

FOUR VARIETIES OF COMPOUND TIME.

6 4	6 8	9 8	12 8
--------	--------	--------	---------

The *upper figure* indicates the number of parts in a measure, the *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.

The image displays seven horizontal musical staves, each illustrating a different type of note. The notes are arranged in a sequence that demonstrates their relative durations. The first staff shows a single whole note. The second staff shows two half notes. The third staff shows four quarter notes. The fourth staff shows eight eighth notes. The fifth staff shows sixteen sixteenth notes. The sixth staff shows thirty-second notes. The seventh staff shows sixty-fourth notes. The notes are grouped into measures, with the number of notes per measure increasing as the note value decreases. The notes are placed on a five-line staff, with the first line being the highest and the fifth line being the lowest. The notes are represented by small circles with stems, and some have flags or beams to indicate their relationship to other notes in the measure.

Whole Note

Half Notes

Quarter Notes

Eighth Notes

Sixteenth Notes

Thirty-second Notes.

Sixty-fourth Notes.

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.

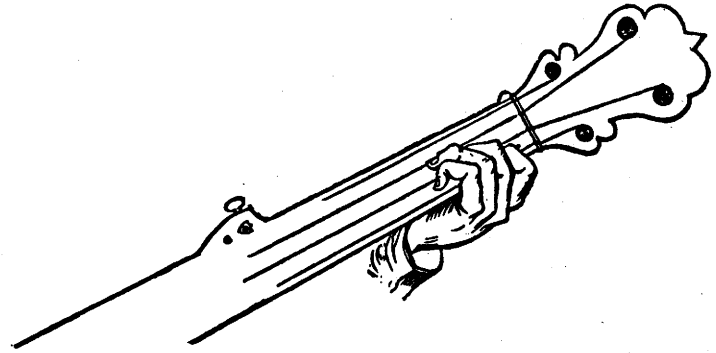
THE BANJO IN TUNE.

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.

× 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.

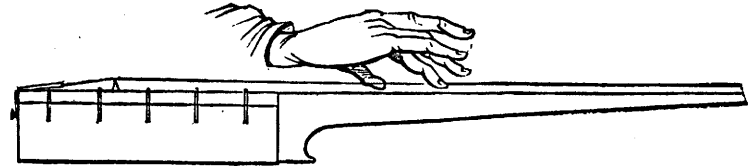
Place the ball of the second finger lightly on the string at the 13th fret, strike the string with the thumb under the hand and immediately upon striking raise the finger quickly from the string. In fingering the strings with the left hand, the right hand must be moved accord-

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.

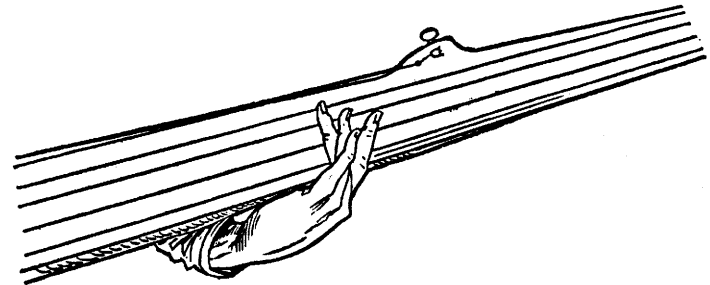
POSITION OF THE RIGHT HAND IN HARMONICS.



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.



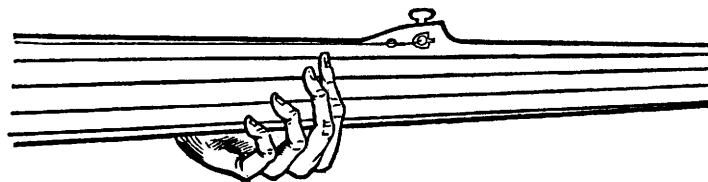
Barre Chords are used in both Banjo and Guitar styles. To make a *Barré*, press the first finger of the left hand across the strings at the required position, the thumb under and pressing the neck directly opposite the first finger, leaving the remaining fingers free to stop the strings when desired.

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.

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.

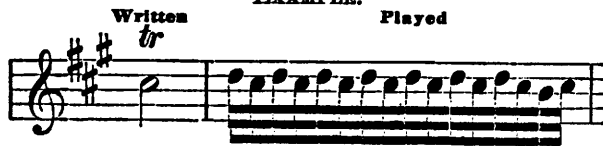
It is generally played by striking the first note and slurring the others.

EXAMPLE.
Written Played



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.
Written Played

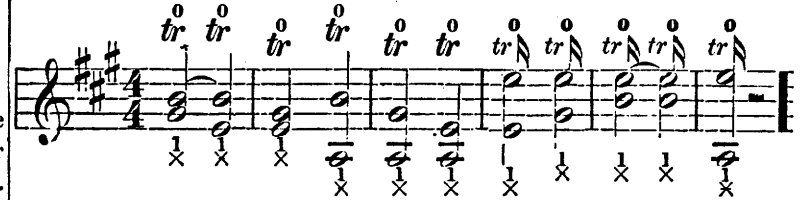


In trilling two written notes commence with the upper note, and end with the lower note.

EXAMPLE.
Written Played



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.)

4th String.	3rd String.	2nd String.	1st String.					2nd String.	3rd String.	4th String.
0 2 2 4	0 2	0 1	0	7*	9*	10*	0	1 0	2 0	4 2 2 0

JUBA.

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

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.

Three staves of musical notation for a JIG exercise. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various rhythmic patterns, slurs, and fingering numbers (1, 2, 3, 4, 0). Some notes are marked with an 'X'.

HARD TIMES.

EXERCISE.

(INTRODUCING THE TRIPLET.)

Counts: 1, 2, 3, 4.

First staff of musical notation for the HARD TIMES exercise. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes a triplet and various rhythmic patterns, slurs, and fingering numbers (1, 2, 3, 4, 0). Some notes are marked with an 'X'.

Hard Times.

Second staff of musical notation for the HARD TIMES exercise. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes a triplet and various rhythmic patterns, slurs, and fingering numbers (1, 2, 3, 4, 0). Some notes are marked with an 'X'.



RURAL WALK AROUND. Dance.

EXERCISE.

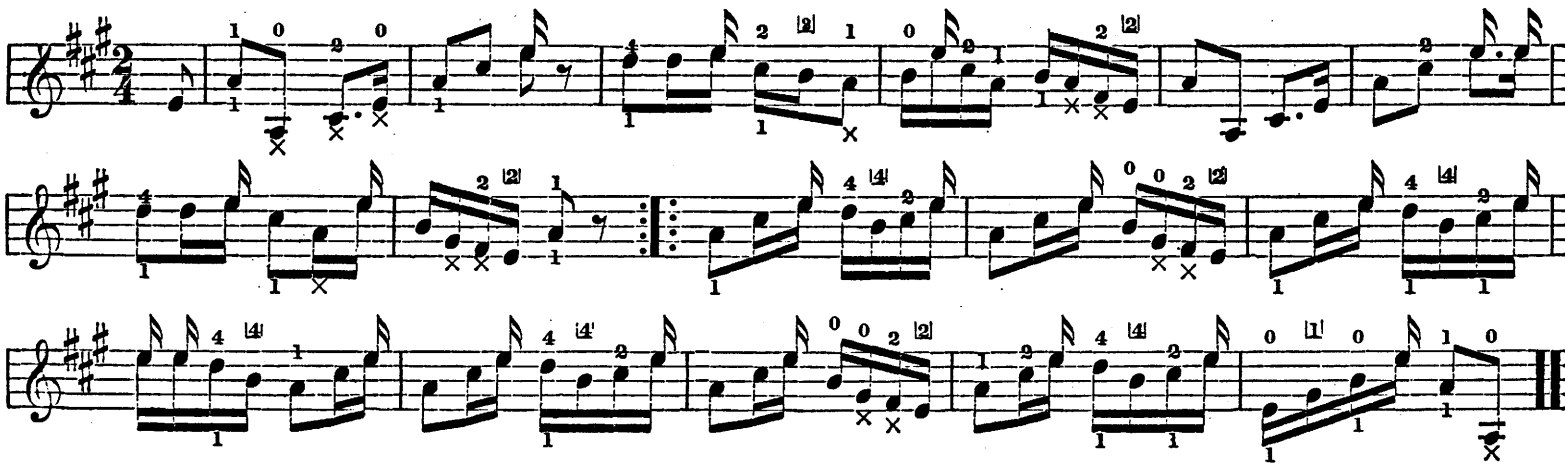
(INTRODUCING DOTTED NOTES.)

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

3 and

WALTZ.

* Refer to musical Terms.

BULLY FOR ALL. Irish Jig.

EXERCISE.

INTRODUCING THE APPOGIATURA OR GRACE NOTE.

(SIX COUNTS TO THE MEASURE.)

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

JIG.

Musical score for 'JIG.' in G major (one sharp) and 3/4 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 3/4 time signature. The music features a mix of eighth and sixteenth notes, with various fingering numbers (1, 2, 3) and 'x' marks indicating natural harmonics. The second and third staves continue the piece, ending with a double bar line.

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,

Musical score for 'Walk into the Parlor.' in G major (one sharp) and 4/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with various fingering numbers (1, 2, 3, 4) and 'x' marks. The second staff continues the piece, ending with a double bar line.

Three staves of musical notation for Philadelphia Jig. The first staff contains the first line of music, the second staff the second line, and the third staff the third line. The music is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and includes fingerings (1-4) and fretting marks (X) for guitar.

PHILADELPHIA JIG.

EXERCISE.

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

The first staff of musical notation for the Exercise section. It is in treble clef with a key signature of three sharps and a 4/4 time signature. The music consists of a sequence of chords and single notes, with fingerings (1-4) and fretting marks (X) indicated below the staff.

JIG.

The second staff of musical notation for the Jig section. It is in treble clef with a key signature of three sharps and a 4/4 time signature. The music continues the sequence of chords and single notes from the exercise, with fingerings and fretting marks indicated below the staff.

CHAPTER IX.

KEY OF E MAJOR. SIGNATURE FOUR SHARPS.

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

SCALE.

A musical scale for E major on a guitar, spanning two octaves. The scale is written on a single treble clef staff. Above the staff, the fret numbers and fingering are indicated for each note. The scale is divided into sections: 3rd, 2nd, 1st, 16*, 17*, 1st, 2nd, and 3rd. The notes are: E (0), F# (2), G# (4), A (2), B (4), C# (5), D# (7), E (7), F# (9), G# (10), A (12), B (14), C# (16), D# (17), E (17), F# (15), G# (13), A (11), B (9), C# (7), D# (5), E (4), F# (2), G# (0), A (2), B (4), C# (5), D# (7), E (7), F# (9), G# (10), A (12), B (14), C# (16), D# (17), E (17), F# (15), G# (13), A (11), B (9), C# (7), D# (5), E (4), F# (2), G# (0).

LYNCHBURG TOWN.

EXERCISE.

(INTRODUCING THE NATURAL.)

Counts: and, 1 and, 2 and

Lynchburg Town.

A musical exercise for the song "Lynchburg Town" on a guitar. The exercise is written on a single treble clef staff in 4/4 time. It consists of three lines of music. Above the staff, counts and fret numbers are indicated for each note. The exercise is divided into sections: 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th.

SPRING JIG.

EXERCISE.

(INTRODUCING THE SLIDING TRIPLET.)

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

JIG.

MONEY MUSK.

EXERCISE.

Counts, 1 and, 2 . . . and

ST. PATRICK'S DAY.

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

EXERCISE.

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

Musical staff for the exercise. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The staff contains a sequence of notes with guitar fret numbers (1, 2, 3, 4, 5, 6) and counts (1, 2, 3, 4, 5, 6) written above. Some notes are marked with an 'X' to indicate a specific fretting technique. The notes are: G4 (1), A4 (1), B4 (1), C5 (X), D5 (X), E5 (X), F#5 (1), G5 (X), A5 (X), B5 (X), C6 (X), D6 (2), E6 (2), F#6 (2), G6 (0), A6 (2), B6 (2), C7 (2), D7 (2), E7 (2), F#7 (2), G7 (4), A7 (4), B7 (2), C8 (1), D8 (2), E8 (4), F#8 (4), G8 (2), A8 (2), B8 (2), C9 (1), D9 (1), E9 (1), F#9 (1), G9 (1), A9 (1), B9 (1), C10 (1).

St. Patrick's Day.

Musical staff for the first line of the song. The key signature is three sharps and the time signature is 6/8. The staff contains a sequence of notes with guitar fret numbers and counts. The notes are: G4 (2), A4 (2), B4 (2), C5 (2), D5 (2), E5 (2), F#5 (2), G5 (2), A5 (2), B5 (2), C6 (2), D6 (2), E6 (2), F#6 (2), G6 (2), A6 (2), B6 (2), C7 (2), D7 (2), E7 (2), F#7 (2), G7 (2), A7 (2), B7 (2), C8 (2), D8 (2), E8 (2), F#8 (2), G8 (2), A8 (2), B8 (2), C9 (2), D9 (2), E9 (2), F#9 (2), G9 (2), A9 (2), B9 (2), C10 (2).

Musical staff for the second line of the song. The key signature is three sharps and the time signature is 6/8. The staff contains a sequence of notes with guitar fret numbers and counts. The notes are: G4 (2), A4 (2), B4 (2), C5 (2), D5 (2), E5 (2), F#5 (2), G5 (2), A5 (2), B5 (2), C6 (2), D6 (2), E6 (2), F#6 (2), G6 (2), A6 (2), B6 (2), C7 (2), D7 (2), E7 (2), F#7 (2), G7 (2), A7 (2), B7 (2), C8 (2), D8 (2), E8 (2), F#8 (2), G8 (2), A8 (2), B8 (2), C9 (2), D9 (2), E9 (2), F#9 (2), G9 (2), A9 (2), B9 (2), C10 (2).

Musical staff for the third line of the song. The key signature is three sharps and the time signature is 6/8. The staff contains a sequence of notes with guitar fret numbers and counts. The notes are: G4 (4), A4 (4), B4 (4), C5 (4), D5 (4), E5 (4), F#5 (4), G5 (4), A5 (4), B5 (4), C6 (4), D6 (4), E6 (4), F#6 (4), G6 (4), A6 (4), B6 (4), C7 (4), D7 (4), E7 (4), F#7 (4), G7 (4), A7 (4), B7 (4), C8 (4), D8 (4), E8 (4), F#8 (4), G8 (4), A8 (4), B8 (4), C9 (4), D9 (4), E9 (4), F#9 (4), G9 (4), A9 (4), B9 (4), C10 (4).

Musical staff for the fourth line of the song. The key signature is three sharps and the time signature is 6/8. The staff contains a sequence of notes with guitar fret numbers and counts. The notes are: G4 (1), A4 (1), B4 (1), C5 (1), D5 (1), E5 (1), F#5 (1), G5 (1), A5 (1), B5 (1), C6 (1), D6 (1), E6 (1), F#6 (1), G6 (1), A6 (1), B6 (1), C7 (1), D7 (1), E7 (1), F#7 (1), G7 (1), A7 (1), B7 (1), C8 (1), D8 (1), E8 (1), F#8 (1), G8 (1), A8 (1), B8 (1), C9 (1), D9 (1), E9 (1), F#9 (1), G9 (1), A9 (1), B9 (1), C10 (1).

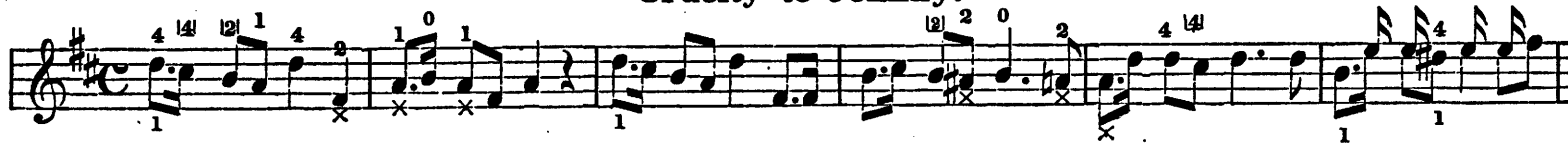
CRUELTY TO JOHNNY. Comic Duett.

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.





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 SHELAH.

EXERCISE.

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

Sprig of Shelah.

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. It contains various musical notations including eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4. Some notes have an 'X' below them, likely indicating a specific fingering or technique. Above the first staff, there are counts: '1 4 2 4 0 2 4 4 1 0 4 0 4 4 7* 2 1 1 4 1 4 2 1 4 2'. A 'Slur.' marking is placed over the 7th and 8th measures. The second and third staves continue the melody with similar notation 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 of the scale are: F#, G, A, B, C, D, E, F#. The scale is divided into sections: 3d. (F#, G), 2nd. (A, B), 1st. (C, D, E, F#), and 2nd. (F#, G). Fingerings are indicated by numbers 1-4. Some notes have an 'X' below them. Above the staff, there are counts: '0 1 0 2 4* 6* 7* 9* 10* 12* 14* 16* 18* 19* | 4 17* 15* 14* 12* 10* 9* 7* 3* 0 1 0 2'. The scale concludes with a double bar line.

IRISHMAN'S SHANTY.

EXERCISE.

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

Musical notation for the first line of 'Irishman's Shanty'. It features a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. Muted strings are marked with 'X' below the staff. The line ends with a double bar line.

Irishman's Shanty.

Musical notation for the second line of 'Irishman's Shanty'. It continues the melody from the first line with similar rhythmic patterns and fingerings. Muted strings are marked with 'X'.

Musical notation for the third line of 'Irishman's Shanty'. It includes a repeat sign (double bar line with dots) in the middle of the line. The melody continues with consistent fingerings and muted string markings.

Musical notation for the fourth line of 'Irishman's Shanty'. This is the final line of the exercise, ending with a double bar line. The notation includes fingerings and muted string markings throughout.

ANTIPAT JIG.

EXERCISE.

Counts: 1 and, 2 and,

Musical notation for the 'Antipat Jig' exercise. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes. Fingerings are indicated by numbers 1-2 above the notes. Muted strings are marked with 'X' below the staff. The exercise concludes with a double bar line.

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.

4th String.	3rd String.	2nd.	1st String.	1st String.	2nd.	3rd.	4th.	5th.
0 2 3 4	0 2	0 1	0 1 4	7* 9* 10* 8* 6*	4 1 0	4 1 0	4 3 2 0	E

CUM PLUM GUM JIG.

EXERCISE.

F. B. C.

JIG.

Musical notation for 'CUM PLUM GUM JIG' in 2/4 time. The piece is divided into an 'EXERCISE' section and a 'JIG' section. The notation includes various guitar-specific techniques such as muted strings (marked with 'X'), natural harmonics (marked with '11'), and specific fingering numbers (1, 2, 3, 4). The key signature is one flat (F major/D minor), and the time signature is 2/4. The piece concludes with a double bar line.

JOHN ANDERSON. Jig.

EXERCISE.

Musical notation for the first exercise of 'JOHN ANDERSON. Jig.' in 4/4 time. The staff contains a sequence of notes with various fingerings and accents. Fingerings include 1, 2, 3, 4, and 8*. There are several 'X' marks below the notes, likely indicating fret positions. A bracket groups a section of notes starting with a 3* fingering.

JIG.

Musical notation for the 'JIG.' section of 'JOHN ANDERSON. Jig.' in 4/4 time. The staff contains a sequence of notes with various fingerings and accents. Fingerings include 0, 1, 2, 3, and 4. There are several 'X' marks below the notes. A bracket groups a section of notes starting with a 3* fingering.

BLUE EAGLE JAIL.

EXERCISE.

ARRANGED AS A JIG.

Musical notation for the first exercise of 'BLUE EAGLE JAIL.' in 2/4 time. The staff contains a sequence of notes with various fingerings and accents. Fingerings include 1, 2, 3, 4, and 8*. There are several 'X' marks below the notes. A bracket groups a section of notes starting with a 8* fingering.

JIG.

Musical notation for the 'JIG.' section of 'BLUE EAGLE JAIL.' in 2/4 time. The staff contains a sequence of notes with various fingerings and accents. Fingerings include 0, 1, 2, 3, 4, and 8*. There are several 'X' marks below the notes.

The first system of the Blarney Jig consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with various note values, including eighth and sixteenth notes, and rests. Above the staff, there are several bracketed symbols, possibly indicating fingerings or bowings. Below the staff, there are numbers (1, 2, 4) and 'x' marks, likely indicating fingerings or specific playing techniques. The second staff continues the melody with similar notation and includes a double bar line at the end.

BLARNEY JIG. Irish.

F. B. C.

EXERCISE.

JIG.

The second system of the Blarney Jig is divided into three parts. The first part, labeled 'EXERCISE', is written on a single staff with a treble clef and a 6/8 time signature. It features a complex rhythmic pattern with many sixteenth notes and rests. Above the staff, there are numerous bracketed symbols and numbers (1, 4, 3, 0, 1, 4, 4, 3, 4, 3, 0, 1). Below the staff, there are 'x' marks and the word 'Slur.' indicating phrasing. The second part of the system continues the melody on a single staff, ending with the word 'Fine.' and a double bar line. The third part of the system is a final section marked 'D.C.' (Da Capo), also on a single staff, which repeats the beginning of the piece. It includes various musical notations and 'x' marks.

CHAPTER XIV.

KEY OF E MINOR. SIGNATURE ONE SHARP.

SCALE.

3rd.	2nd.	1st.										1st.	2nd.	3rd.						
0 2 4	1	0	2	4*	7*	8*	10*	12*	14*	16*	17*	15*	13*	12*	3*	0	1	4	2	0
X X X	X	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	X	X	X	X

MRS. GRUNDY.

EXERCISE.

Mrs. Grundy.

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. The melody is written in eighth and sixteenth notes, with various fingerings (1, 2, 3, 4) and accents (X) indicated. The second staff continues the melody, ending with a double bar line. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a folk or Irish style.

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 begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in eighth and sixteenth notes, with various fingerings (1, 2, 3, 4) and accents (X) indicated. The second and third staves continue the melody, ending with a double bar line. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of an Irish jig.

GUITAR STYLE.

CHAPTER I.

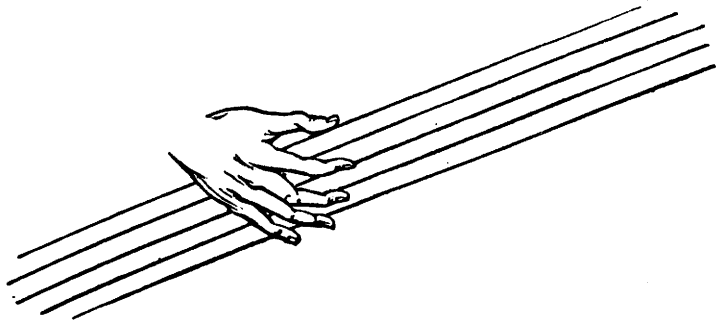
POSITION OF THE RIGHT HAND AND PROPER MANNER OF TOUCHING THE STRINGS; DIRECTIONS FOR FINGERING.

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.

x 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.

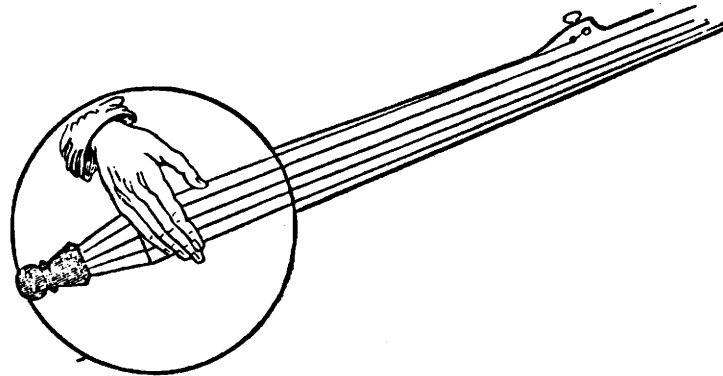
DRUM CHORDS.

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.

Played.

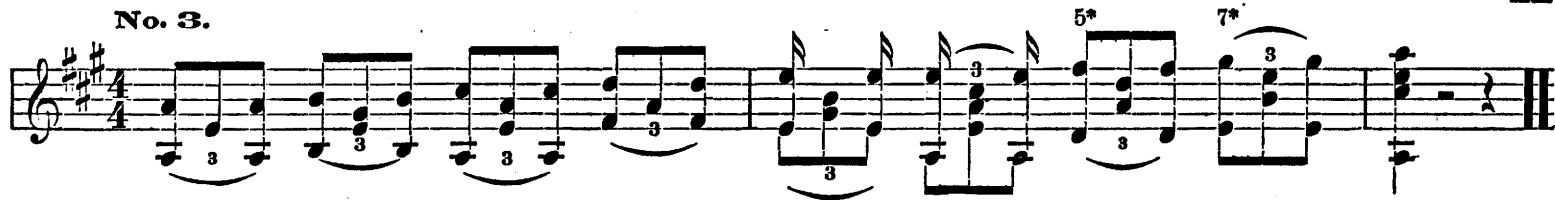
* Observe the same fingering throughout the Chord Exercises.

EXERCISES IN CHORDS.

No. 1.

No. 2.

No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



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.

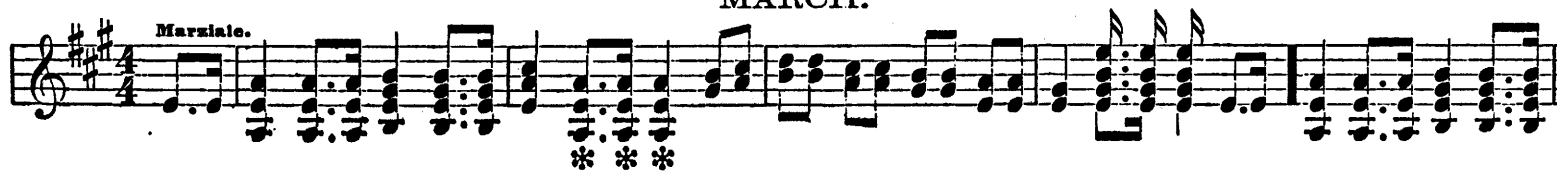
NEW-YORK MARCH.

EXERCISE.

F. B. C.



MARCH.



Three staves of musical notation in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The music consists of eighth and sixteenth notes, often beamed together. There are various fingering numbers (1-4) and dynamic markings (accents) throughout. At the end of the third staff, there are four asterisks (***) indicating a final or emphatic ending.

DIADEM GALLOPADE.

EXERCISE.

A single staff of musical notation in treble clef, key signature of two sharps, and 4/4 time signature. This staff is primarily composed of chords with various fingering numbers (0, 1, 2, 3, 4) written above the notes. Some chords are marked with an 'X' below them, possibly indicating a specific technique or a point of interest.

GALLOPADE.

Two staves of musical notation in treble clef, key signature of two sharps, and 4/4 time signature. The music features eighth and sixteenth notes with various fingering numbers and dynamic markings. The notation is similar in style to the 'DIADEM GALLOPADE.' section.



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

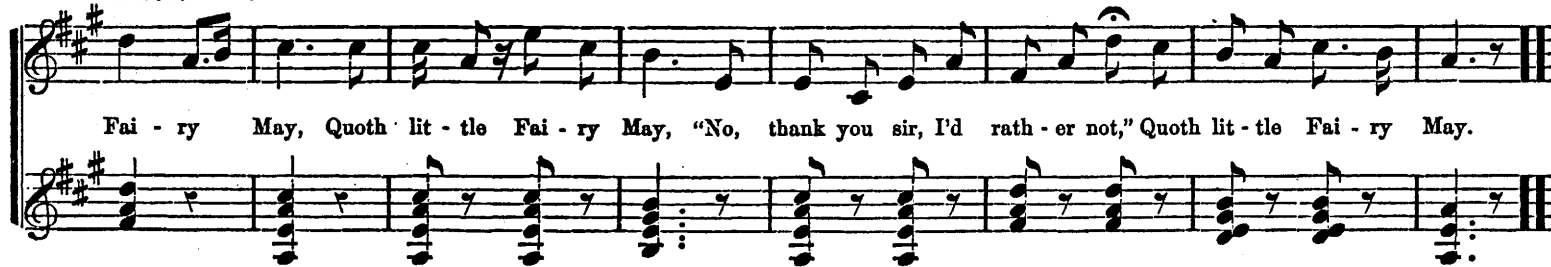
bring you to my cas - tle hall, 'Mid lords and la - dies gay. "No, thank you sir, I'd rath - er not," Quoth

The musical score is written for a voice and piano. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 2/4. The lyrics are: "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 - 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 seolds—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.

Musical notation for the Exercise of La Mexicana Waltz, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece includes various fingerings and articulation marks such as slurs and accents.

WALTZ.

Musical notation for the Waltz of La Mexicana, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece is marked 'Dolce.' and includes various articulation marks such as slurs and accents. It concludes with a 'Fine.' and 'D. C.' (Da Capo) instruction.

VICTORY MARCH.

F. B. C.

EXERCISE.

Musical notation for the Exercise of Victory March, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece includes various fingerings and articulation marks such as slurs, accents, and asterisks.

MARCH.

Musical notation for the March of Victory, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piece includes various articulation marks such as slurs and accents.

Musical score for the first piece, consisting of two staves. The first staff has a 'Fine.' marking at the end. The second staff ends with a 'D. C.' marking.

FANNY POLKA.

Har. 19* EXERCISE. Har. 19*

Musical score for 'FANNY POLKA' featuring various harmonic exercises. Fingerings are indicated by numbers 1-4. Exercises are labeled 'Har. 12*', 'Har. 7*', and 'Har. 12*'. The piece ends with a 'D. C.' marking.

POLKA.

Har. 19*

Musical score for 'POLKA' featuring various harmonic exercises. The first staff is marked 'Delicato.' and ends with 'Fine.'. The second staff ends with 'D. C.'. Exercises are labeled 'Har. 12*', 'Har. 7*', and 'Har. 10*'.

HOME, SWEET HOME.

EXERCISE.

HOME, SWEET HOME.

1. 'Mid pleas - ures and pal - - a - ces though we may
 2. An ex - - ile from home, splen dor daz - - zles in

roam, Bo it ev - - er so hum - - ble, there's no place like home; A
 vain, O! give me my low - - ly thatch'd cot - - tage a - gain. The

HOME, SWEET HOME. Concluded.

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

world, is ne'er met with else - - where. Home! Home! sweet, sweet
peace 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.

EXERCISE.

Musical notation for the Exercise section of May Polka. The piece is in 4/4 time and G major. It consists of a single melodic line on a treble clef staff. The notation includes various rhythmic values and fingerings, with specific measures marked with asterisks: 7*, 10*, 15*, and 10*. The piece concludes with a double bar line and repeat dots.

POLKA.

F. B. C.

Musical notation for the Polka section of May Polka. It is in 4/4 time and G major. The section is marked "Allegro." and consists of two staves. The upper staff is the melody, and the lower staff is the accompaniment. The notation includes various rhythmic values and fingerings, with specific measures marked with asterisks: 7*, 10*, 15*, 10*, 10*, and 7*. The piece concludes with a double bar line, repeat dots, and the word "Fine."

O NATIVE SCENES.

"BEATRICE DI TENDA."

EXERCISE.

Musical notation for the Exercise section of O Native Scenes. The piece is in 4/4 time and G major. It consists of a single melodic line on a treble clef staff. The notation includes various rhythmic values and fingerings, with specific measures marked with asterisks: 2*, 3*, and 11. The piece concludes with a double bar line and repeat dots.

O Native Scenes.

Musical notation for the Polka section of O Native Scenes. It is in 4/4 time and G major. The section is marked "Andante Amoreoso." and consists of two staves. The upper staff is the melody, and the lower staff is the accompaniment. The notation includes various rhythmic values and fingerings, with specific measures marked with asterisks: 4, 2*, 3*, and 11. The piece concludes with a double bar line and repeat dots.

CHAPTER V.
KEY OF D MAJOR.
FLOWER WALTZ.

F. B. C.

EXERCISE.

WALTZ.

MARCH FROM NORMA.

EXERCISE.

MARCH.

Tempo di Marcia.

WHY DO SUMMER ROSES FADE.

ARRANGED EXPRESSLY FOR THIS WORK.

COMPOSED BY GEORGE BARKER.

EXERCISE.

WHY DO SUMMER ROSES FADE.

Prelude. Why do summer roses

fade? If not to show how fleet - ing, All things bright and fair are made To

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.

Musical notation for the 'EXERCISE' section. It is written on a single staff in treble clef, key of D major (one sharp), and 2/4 time. The piece consists of 16 measures. The first 12 measures are marked with 'x' below the notes, indicating a specific fingering or technique. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are placed above the notes. The piece concludes with a final chord marked with a 5* above it.

POLKA.

Musical notation for the 'POLKA' section. It is written on three staves in treble clef, key of D major (one sharp), and 2/4 time. The first staff contains 16 measures. The second staff begins with a 'Fine.' marking and contains 8 measures. The third staff contains 16 measures. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are placed above the notes. The piece concludes with a final chord marked with a 5* above it.

CHAPTER VI.
KEY OF A MINOR.
FUNERAL MARCH.

F. B. C.

EXERCISE.

Musical notation for the Exercise section, featuring a single staff with various fingerings and articulations. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A 3* fingering is shown for a triplet. The notation includes eighth and sixteenth notes, rests, and slurs.

March.

Musical notation for the March section, consisting of five staves with dynamic markings and complex rhythmic patterns. The first staff is marked *Maesoso*. The second staff has a 5* fingering. The third staff has a 5* fingering. The fourth staff has a 3* (*deces.*) marking. The fifth staff is marked *Cres* and ends with a 4* fingering. The notation includes eighth and sixteenth notes, rests, slurs, and dynamic markings.

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.

The musical notation for 'Matt Peel's Walk Around' is presented in two staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The tempo is marked 'Lively.' The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3. There are also 'x' marks below the staff, likely indicating fret positions or specific techniques. The second staff continues the piece with similar notation and includes a repeat sign.



OPERATIC JIG.



BRIGHTON.



The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a series of eighth and sixteenth notes with various rhythmic markings above the staff, including '2', '4', '2', '1', '2', '3', '3', '2', and '2'. The bottom staff is a bass clef with a key signature of two sharps and a 4/4 time signature, containing a series of eighth and sixteenth notes with 'x' marks and numbers '1' and '1' below the staff.

FOSTER'S JIG.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 4/4 time signature, containing eighth and sixteenth notes with markings '2', '2', '2', '1', '2', and '2'. The middle staff is a treble clef with a key signature of two sharps and a 4/4 time signature, containing eighth and sixteenth notes with markings '2', '2', '2', '2', '2', and '2', and the word 'Fine.' above the staff. The bottom staff is a treble clef with a key signature of two sharps and a 4/4 time signature, containing eighth and sixteenth notes with markings '1', '2', '2', '2', '2', '2', and '1', and the letters 'D. C.' above the 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 is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (0, 1, 2, 3, 4). Guitar-specific symbols are used throughout, including 'X' to indicate muted strings and numbers (1, 2, 3, 4) to indicate fret positions. The piece concludes with a double bar line on the fourth staff.

COTTON POD JIG.

The musical score for "Cotton Pod" Jig is written in G major (one sharp) and 2/4 time. It consists of a single staff of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (0, 1, 2). Guitar-specific symbols are used, including 'X' to indicate muted strings and numbers (1, 2) to indicate fret positions. The piece concludes with a double bar line.

BRIGG'S FAVORITE JIG.

GUITAR FINGERING.

STACCATO, slow.

0 2 1 4 4 2

2 2 2 1 2 2 2 Fine.

5(4) 1 1 1 1 3 4 4 5(4) 1 1 2 0

5(4) 4 2 1 2 3 3 3 2 3 2 0 D. C.

BRIGGS' JIG VARIED.

GUITAR FINGERING.

4 4 2 1 1 2 2

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

The first system of musical notation is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a series of eighth notes and rests, marked with 'x' and 'v' above. This is followed by a sequence of eighth notes with fingerings '1. 1 2 1 3 1 2 3' below. The system concludes with a 'Fine.' marking and a '5 (*)' marking above a final group of notes.

ODD FELLOWS MARCH.

The second system of musical notation continues on a single staff with a treble clef and a key signature of three sharps. It features a series of eighth notes with various fingerings and 'x' markings. The system is divided into two parts: a first ending ('1st') and a second ending ('2nd'). The first ending leads to a repeat sign, and the second ending leads to a different continuation. The system ends with a 'D. C.' (Da Capo) marking.

PEELS' CLOG DANCE.

Musical score for "PEELS' CLOG DANCE" in G major (one sharp) and 4/4 time. The score consists of four staves of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (1, 2, 3, 4) and accents (X) above the notes. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single melodic line. The second staff continues the melody with similar notation. The third staff shows more complex rhythmic patterns with some notes marked with 'X' and fingerings. The fourth staff concludes the piece with a double bar line.

ROOT HOG OR DIE.

Musical score for "ROOT HOG OR DIE." in G major (one sharp) and 4/4 time. 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) above the notes. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single melodic line. The second staff continues the melody with similar notation. The third staff shows more complex rhythmic patterns with some notes marked with 'X' and fingerings. The fourth staff concludes the piece with a double bar line.

Two staves of musical notation in G major (one sharp). The first staff contains a sequence of notes with various fretting techniques: a 4-finger barre, a 1-finger barre, a 4-finger barre, and a 0-fret note. It includes first and second endings marked with (1) and (2). The second staff continues the melody with similar techniques, including a 1-finger barre, a 4-finger barre, and a 3-finger barre. Fingering numbers (1, 2, 3, 4) and 'x' marks are used throughout to indicate specific fretting instructions.

WHOLE HOG OR NONE.

Four staves of musical notation in G major (one sharp). The first staff features a 4/4 time signature and includes a 4-finger barre, a 2-finger barre, and a 3-finger barre. The second staff continues with a 4-finger barre, a 2-finger barre, and a 1-finger barre. The third staff includes a 4-finger barre, a 2-finger barre, and a 1-finger barre. The fourth staff concludes the piece with a 4-finger barre, a 2-finger barre, and a 3-finger barre. Fingering numbers (1, 2, 3, 4) and 'x' marks are used throughout to indicate specific fretting instructions.

WILLIE WE HAVE MISSED YOU. Jig.

Musical score for "Willie We Have Missed You" Jig. The score is written in treble clef, key of D major (two sharps), and common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music is a lively jig with various rhythmic patterns and fingerings indicated by numbers 1, 2, and 3. There are also 'x' marks above some notes, likely indicating fretted positions on a guitar.

THE LION. Slow Jig.

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

Musical score for "The Lion" Slow Jig. The score is written in treble clef, key of D minor (one flat), and 4/4 time. It is a single staff of music. The music is a slow jig with a more melodic and expressive character than the first jig. It includes fingerings (1, 2, 3), slurs, and "Star" markings above specific notes. There are also "x" marks and a "3" below some notes, possibly indicating a triplet or a specific fretting.

Musical staff 1: Treble clef, single melodic line. It begins with a [2] ornament. The melody includes several ornaments: [1], [4], [2], [1], [2], [4], [3], [2]. The piece concludes with a double bar line and the word "FINE." below it.

Musical staff 2: Treble clef, accompaniment. It features chords and ornaments: [4], [4], [1], [4]. There are 'x' marks under some notes, likely indicating muted strings.

Musical staff 3: Treble clef, repeated rhythmic pattern. It features four "Star." markings above groups of notes, each with a [1] ornament. The piece ends with "D. C. AL FINE." below the double bar line.

BEACON JIG.

J. B. DONNIKER.

Musical staff 4: Treble clef, 4/4 time signature. It begins with a "Minor." marking. The melody includes ornaments: [4], [2], [2], [4], [1], [4], [1], [4], [4]. There are 'x' marks under some notes.

Musical staff 5: Treble clef, 4/4 time signature. It includes ornaments: [4], [1], [4]. The piece concludes with a first ending ("1st.") and a second ending ("2nd.") marked with "1" and "2" above the notes.

RATTLESNAKE JIG.

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

Lively.

CLOG HORNPIPE. Quick.

Quick.



THE CUCKOO.

Tune 4th String to B.



FULLER'S FAVORITE. Reel.

F. B. C.

Con anima.
MINOR.

Fine.

D. C.

SNODGRASS' FAVORITE. Jig.

F. B. C.

MINOR.

Fine.



ARKANSAS TRAVELLER.



CUPID'S DREAM WALTZ.

Delicato.

Fine.

D. C.

The first system of the score for 'Cupid's Dream Waltz' consists of three staves of music. The first staff begins with the tempo marking 'Delicato.' and the key signature of three sharps (F#, C#, G#). The music is in 3/4 time and features a series of chords and eighth-note patterns. The second staff continues the piece, ending with the marking 'Fine.' and a double bar line. The third staff concludes the piece with the marking 'D. C.' and a double bar line.

CALABRA WALTZ.

(NEW MEXICO.)

Dolce.

7 (*)

1st 2nd

7 (*) 12 12 12 12

The first system of the score for 'Calabra Waltz' consists of two staves of music. The first staff begins with the tempo marking 'Dolce.' and the key signature of three sharps (F#, C#, G#). The music is in 3/4 time and features a series of chords and eighth-note patterns. The second staff continues the piece, ending with the marking 'Fine.' and a double bar line. The third staff concludes the piece with the marking 'D. C.' and a double bar line.



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.

Musical score for Fairy Waltz, measures 1-10. The piece is in 3/4 time, key of D major (two sharps), and marked F. B. C. The notation consists of two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody and includes fingerings 6(*) and 4. The piece concludes with a double bar line and the word 'Fine.' written above the staff.

CORAL POLKA.

Musical score for Coral Polka, measures 1-14. The piece is in 2/4 time, key of D major (two sharps), and marked MINOR. The notation consists of two staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody and includes fingerings 1, 11, 12, 2, 1, 2, 14, and 12. The piece concludes with a double bar line and the word 'Fine.' written above the staff.



RAINBOW SCHOTTISCH.

ARRANGED EXPRESSLY FOR THIS WORK.

HENRY KLEBER.

Staccato.

TRIO.

D. C.

CAMILLE POLKA.

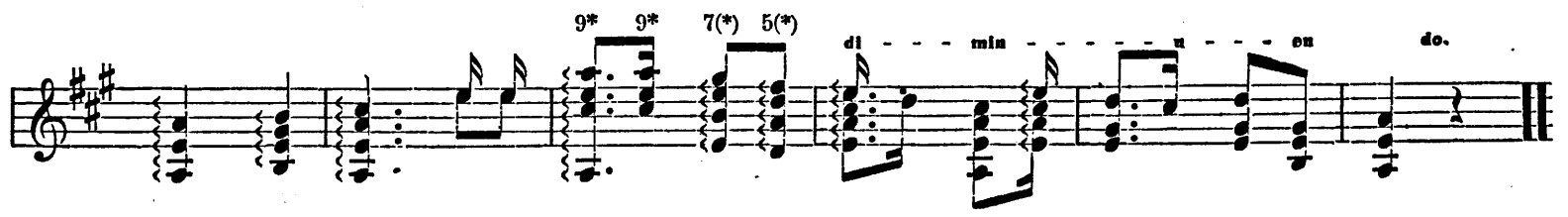
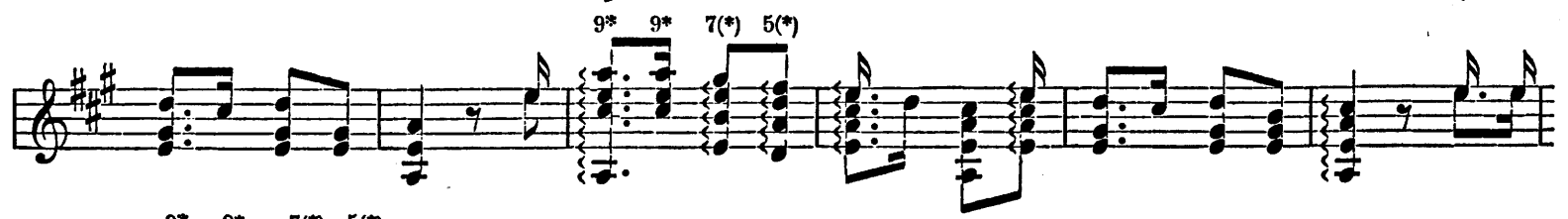
ARRANGED EXPRESSLY FOR THIS WORK.

Fine.



HOME, SWEET HOME.

ARRANGED EXPRESSLY FOR THIS WORK.



THE CAPTAIN'S SLY GLANCE.

ARRANGED EXPRESSLY FOR THIS WORK BY THE AUTHOR.

GUILLAUME GERVAISE.

MODERATO

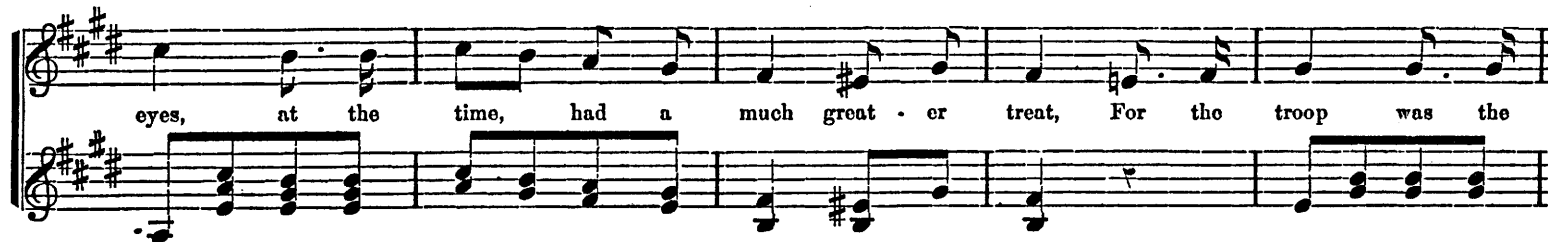
Oh! they march'd through the town, with their ban-ners so .

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 - diance fills the calm, clear sam - mer
The world we in - her - it, Is charmed by thy spir - it; As ra - dant 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 image displays a musical score for the Marseillaise Hymn, arranged for guitar. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is presented in six staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff continues the melody. The third staff includes a 'cort.' (cortina) marking. The fourth staff features a 'U' marking above the staff. The fifth staff has a '5 (*)' marking above the staff. The sixth staff has a '5 (*)' marking above the staff. The score concludes with a double bar line.