

**FRANK B. CONVERSE'S**

NEW AND COMPLETE

**Method for the Banjo**

WITH OR WITHOUT A MASTER.

---

NEW YORK:

PUBLISHED BY S. T. GORDON & SON,

13 East Fourteenth Street, near Fifth Avenue.

---

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



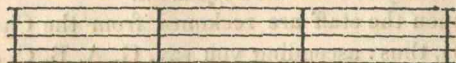
All notes have corresponding *Rests* (marks of silence) of equal duration of time.

TABLE OF RESTS.

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

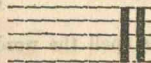
Music is divided into equal portions, called *measures*, represented to the eye by short bars drawn across the Staff.

MEASURES.



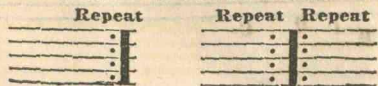
A *Double Bar* placed at the end, denotes that the piece is finished. When found at any other place, it denotes that a part of the tune, or the preceding strain is finished.

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 that its 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.



FOUR VARIETIES OF COMPOUND TIME.



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

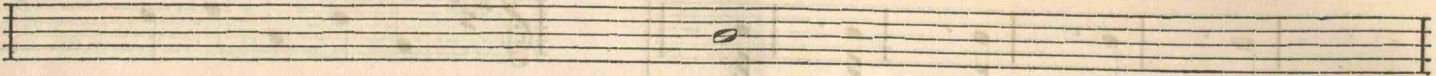
A *Dot* placed immediately after a note, adds one half to its original value of time.



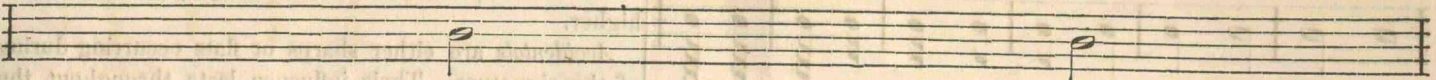
# ELEMENTARY PRINCIPLES OF MUSIC.

## DIFFERENT KINDS OF NOTES AND THEIR COMPARATIVE VALUE.

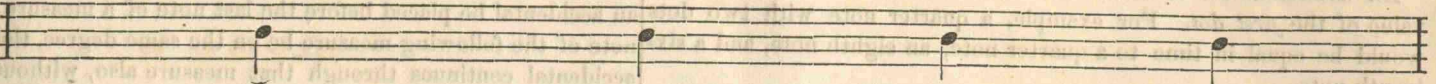
Whole Note



Half Notes



Quarter Notes



Eighth Notes



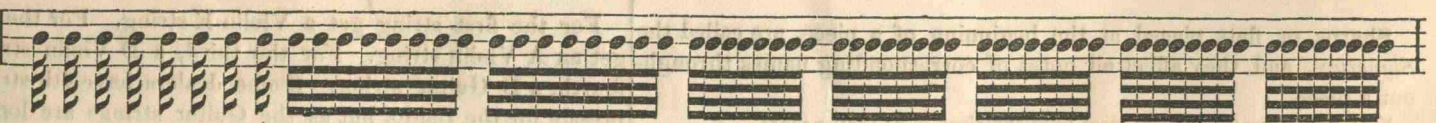
Sixteenth Notes



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.

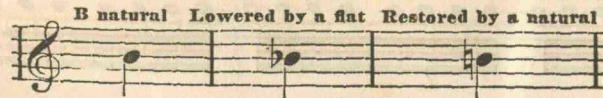
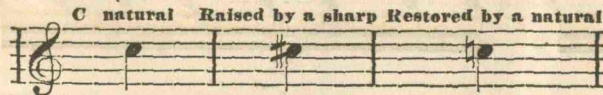
## SHARPS, FLATS, AND NATURALS.

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.

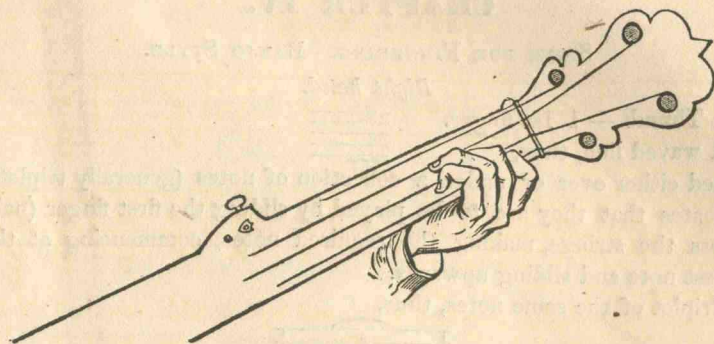
#### THE BANJO IN TUNE.

##### 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.*

× 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 × 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.*

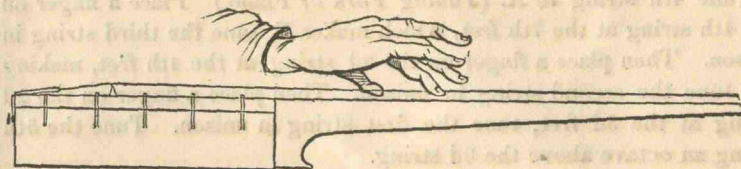
Place the ball of the second finger lightly on the string at the 13th fret, strike the string with the thumb under the hand and immediately upon striking raise the finger quickly from the string. In fingering the strings with the left hand, the right hand must be moved accord-

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.

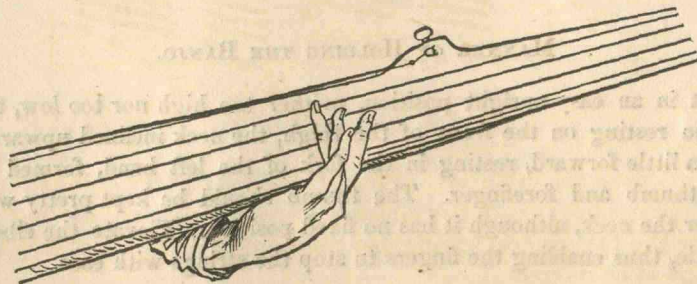
## POSITION OF THE RIGHT HAND IN HARMONICS.



## 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.



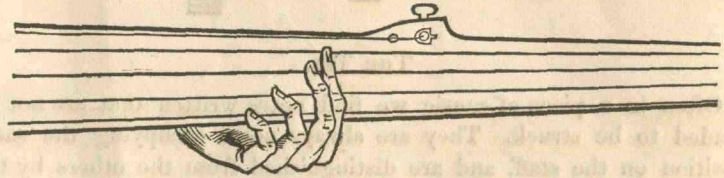
*Barre Chords* are used in both Banjo and Guitar styles. To make a Barré, press the first finger of the left hand across the strings at the required position, the thumb under and pressing the neck directly opposite the first finger, leaving the remaining fingers free to stop the strings when desired.

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, (— or —), placed so as to extend from the first note to the one effected. The first note only is to be struck and the time of the other counted.

EXAMPLE.

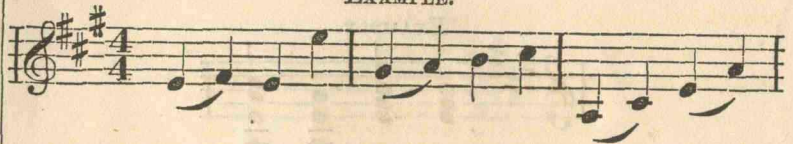


THE SLUR.

The Slur is indicated by the same sign as that used for the tie, viz., (— or —). The difference between the two is easily distinguished by observing the notes affected by them. "Tied" notes occupy the same degree of the staff, while slurred notes do not. Of the notes affected, strike the first one with the right hand, and make the second

with a finger of the left hand, striking down upon the string with sufficient force to cause the necessary vibration.

EXAMPLE.



ACCENT.

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

EXAMPLE.



CHAPTER VI.

DIFFERENT KEYS OF MUSIC; SCALES, &c.

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



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

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

SCALES.

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

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

MAJOR AND MINOR.

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

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

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

A *Chromatic Scale* is one composed entirely of semitones.

DIFFERENT SIGNATURES, OR KEYS.

SHARPS. MAJOR.

MINOR.

The image shows two staves of musical notation. The top staff is labeled 'SHARPS. MAJOR.' and contains an ascending scale starting on C, with sharps for F, C, G, and D. The bottom staff is labeled 'MINOR.' and contains an ascending scale starting on A, with sharps for E, B, F, C, G, and D.

FLATS. MAJOR.

MINOR.

The image shows two staves of musical notation. The top staff is labeled 'FLATS. MAJOR.' and contains an ascending scale starting on F, with flats for B, E, A, and D. The bottom staff is labeled 'MINOR.' and contains an ascending scale starting on D, with flats for G, C, F, B, and E.

CHROMATIC SCALE FOR THE BANJO.

Three Octaves.

The image shows three staves of musical notation for a chromatic scale. Each staff contains a sequence of notes with accidentals (sharps and flats) to represent semitone intervals across 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.]



*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.

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.)

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

The first exercise is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of two measures. The first measure contains four groups of notes, each starting with a '0' above the staff and a '1' below it. The notes are quarter notes: G4, A4, B4, C5. The second measure contains four groups of notes, each starting with a '0' above the staff and a '1' below it. The notes are quarter notes: G4, A4, B4, C5. The final two notes of the second measure are beamed together and have a '1' below them.

DANCE.

The first measure of the 'Dance' section is written on a single staff in treble clef with a key signature of three sharps and a 4/4 time signature. It contains four groups of notes, each starting with a '0' above the staff and a '1' below it. The notes are quarter notes: G4, A4, B4, C5. The final two notes of the measure are beamed together and have a '1' below them.

The second measure of the 'Dance' section is written on a single staff in treble clef with a key signature of three sharps and a 4/4 time signature. It contains four groups of notes, each starting with a '0' above the staff and a '1' below it. The notes are quarter notes: G4, A4, B4, C5. The final two notes of the measure are beamed together and have a '1' below them.

The third measure of the 'Dance' section is written on a single staff in treble clef with a key signature of three sharps and a 4/4 time signature. It contains four groups of notes, each starting with a '0' above the staff and a '1' below it. The notes are quarter notes: G4, A4, B4, C5. The final two notes of the measure are beamed together and have a '1' below them.

RAMSEY'S JIG.

EXERCISE.

(TWO COUNTS TO THE MEASURE.)

The exercise for 'Ramsey's Jig' is written on a single staff in treble clef with a key signature of three sharps and a 4/4 time signature. It consists of two measures. The first measure contains two groups of notes, each starting with a '2' above the staff and a '4' below it. The notes are quarter notes: G4, A4, B4, C5. The second measure contains two groups of notes, each starting with a '2' above the staff and a '4' below it. The notes are quarter notes: G4, A4, B4, C5. The final two notes of the second measure are beamed together and have a '1' below them.

\* 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.' consisting of three staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic patterns, fingerings (1, 2, 3, 4), and fretting marks (X).

HARD TIMES.

EXERCISE.

(INTRODUCING THE TRIPLET.)

Counts: 1, 2, 3, 4.

Musical score for 'Hard Times.' consisting of two staves of music in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation includes triplets, fingerings, and fretting marks.



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 APPOGGIATURA 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 3/8 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 3/8 time signature. The music features eighth and sixteenth notes with various fingering numbers (1, 2) 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 quarter and eighth notes with various fingering numbers (1, 2, 3, 4) and 'x' marks. The second staff continues the piece, ending with a double bar line.

Walk into the Parlor.

Musical score for 'Walk into the Parlor.' in G major (one sharp) and 4/4 time. This is a second staff of music, continuing the piece from the previous staff. It features quarter and eighth notes with various fingering numbers (1, 2, 3, 4) and 'x' marks, ending with a double bar line.



Three staves of musical notation in treble clef, key of D major (two sharps), and 4/4 time. The notation includes various rhythmic patterns, slurs, and fingerings. The first staff has a repeat sign with a '2' above it. The second and third staves also contain repeat signs and various musical notations such as 'X' and '0'.

### PHILADELPHIA JIG.

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

### EXERCISE.

A single staff of musical notation in treble clef, key of D major, and 4/4 time. It features a sequence of rhythmic exercises with fingerings and slurs. The notation includes various rhythmic patterns and fingerings such as '1', '2', '3', '4', and '0'.

### JIG.

A single staff of musical notation in treble clef, key of D major, and 4/4 time. It features a sequence of rhythmic exercises with fingerings and slurs. The notation includes various rhythmic patterns and fingerings such as '1', '2', '3', and '0'.







CHAPTER IX.

KEY OF E MAJOR. SIGNATURE FOUR SHARPS.

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

SCALE.

3rd. 2nd. 1st. 4\* 7\* 9\* 10\* 12\* 14\* 16\* 17\* | 1st. 2nd. 3rd.

A musical scale for E major (four sharps) on a treble clef staff. The scale is divided into sections: 3rd, 2nd, 1st, and then a sequence of notes with fingering (4\*, 7\*, 9\*, 10\*, 12\*, 14\*, 16\*, 17\*) and breath marks (1, 2, 3, 4, 4, 3, 2, 1, 3, 2, 1). The scale concludes with sections labeled 1st, 2nd, and 3rd. Fingering numbers are placed below the notes, and breath marks (1, 2, 3, 4) are placed above the notes. Some notes have an 'x' below them, indicating a natural or breath mark.

LYNCHBURG TOWN.

EXERCISE.

(INTRODUCING THE NATURAL.)

Counts: and, 1 and, 2 and

Lynchburg Town.

A musical exercise for 'Lynchburg Town' in E major, 2/4 time. It consists of three staves of music. The first staff begins with the title 'Lynchburg Town.' and includes counts: 'and, 1 and, 2 and'. The music features eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and breath marks (1, 2, 3, 4). The second and third staves continue the exercise with similar notation, including counts like '3\*' and '4'.



# SPRING JIG.

EXERCISE.

(INTRODUCING THE SLIDING TRIPLET.)

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

Musical score for 'Spring Jig' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature, which changes to 2/4. It features a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and rests. A 'JIG.' label is placed above the first measure of the second staff. The second staff continues the melody with similar rhythmic patterns. The third staff includes a 'Fine.' marking above a double bar line. The fourth staff concludes the piece with a 'D.C.' (Da Capo) instruction. The word 'Slide.' is written below the first measure of the second staff, corresponding to a triplet of eighth notes. Fingering numbers are placed below the notes throughout the piece.

# MONEY MUSK.

EXERCISE.

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

Musical score for 'Money Musk' in G major (one sharp) and 2/4 time. The score consists of a single staff of music. It begins with a treble clef and a common time signature, which changes to 2/4. The melody is composed of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and rests. The piece concludes with a double bar line. Fingering numbers are placed below the notes throughout the piece.



Money Musk.

Musical score for 'Money Musk' in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures of music with various fingering numbers (0, 1, 2, 3, 4\*) and 'X' marks below the notes. A first ending bracket labeled '1st time.' spans the final two measures of the first staff. The second staff continues the piece with similar notation and includes a second ending bracket labeled '2nd time.' at the beginning.

JORDON.

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

EXERCISE.

Musical score for 'JORDON' in G major, 4/4 time. The score is a single staff of music. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic patterns, including triplets and sixteenth notes, with numerous fingering numbers (0, 1, 2, 3, 4, 6\*) and 'X' marks below the notes.

Jordon.

Musical score for 'Jordon' in G major, 4/4 time. The score consists of three staves. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic patterns, including triplets and sixteenth notes, with numerous fingering numbers (0, 1, 2, 3, 4) and 'X' marks below the notes.



## 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.

Musical scale notation for D major. The scale is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The notes are: D4 (5\*), E4 (0), F#4 (2), G4 (4), A4 (1), B4 (0), C#5 (4\*), D5 (2), E5 (4), F#5 (1), G5 (2), A5 (1), B5 (2), C#6 (3), D6 (4), E6 (4), F#6 (3), G6 (2), A6 (1), B6 (2), C#7 (1), D7 (4), E7 (2), F#7 (0), G7 (1), A7 (4), B7 (2), C#8 (0), D8 (1), E8 (4), F#8 (2), G8 (0), A8 (1), B8 (4), C#9 (2), D9 (0), E9 (1), F#9 (4), G9 (2), A9 (0), B9 (1), C#10 (4), D10 (2), E10 (0), F#11 (1), G11 (4), A11 (2), B11 (0), C#12 (1), D12 (4), E12 (2), F#13 (0), G13 (1), A13 (4), B13 (2), C#14 (0), D14 (1), E14 (4), F#15 (2), G15 (0), A15 (1), B15 (4), C#16 (2), D16 (0), E16 (1), F#17 (4), G17 (2), A17 (0), B17 (1), C#18 (4), D18 (2), E18 (0), F#19 (1), G19 (4), A19 (2), B19 (0), C#20 (1), D20 (4), E20 (2), F#21 (0), G21 (1), A21 (4), B21 (2), C#22 (0), D22 (1), E22 (4), F#23 (2), G23 (0), A23 (1), B23 (4), C#24 (2), D24 (0), E24 (1), F#25 (4), G25 (2), A25 (0), B25 (1), C#26 (4), D26 (2), E26 (0), F#27 (1), G27 (4), A27 (2), B27 (0), C#28 (1), D28 (4), E28 (2), F#29 (0), G29 (1), A29 (4), B29 (2), C#30 (0), D30 (1), E30 (4), F#31 (2), G31 (0), A31 (1), B31 (4), C#32 (2), D32 (0), E32 (1), F#33 (4), G33 (2), A33 (0), B33 (1), C#34 (4), D34 (2), E34 (0), F#35 (1), G35 (4), A35 (2), B35 (0), C#36 (1), D36 (4), E36 (2), F#37 (0), G37 (1), A37 (4), B37 (2), C#38 (0), D38 (1), E38 (4), F#39 (2), G39 (0), A39 (1), B39 (4), C#40 (2), D40 (0), E40 (1), F#41 (4), G41 (2), A41 (0), B41 (1), C#42 (4), D42 (2), E42 (0), F#43 (1), G43 (4), A43 (2), B43 (0), C#44 (1), D44 (4), E44 (2), F#45 (0), G45 (1), A45 (4), B45 (2), C#46 (0), D46 (1), E46 (4), F#47 (2), G47 (0), A47 (1), B47 (4), C#48 (2), D48 (0), E48 (1), F#49 (4), G49 (2), A49 (0), B49 (1), C#50 (4), D50 (2), E50 (0), F#51 (1), G51 (4), A51 (2), B51 (0), C#52 (1), D52 (4), E52 (2), F#53 (0), G53 (1), A53 (4), B53 (2), C#54 (0), D54 (1), E54 (4), F#55 (2), G55 (0), A55 (1), B55 (4), C#56 (2), D56 (0), E56 (1), F#57 (4), G57 (2), A57 (0), B57 (1), C#58 (4), D58 (2), E58 (0), F#59 (1), G59 (4), A59 (2), B59 (0), C#60 (1), D60 (4), E60 (2), F#61 (0), G61 (1), A61 (4), B61 (2), C#62 (0), D62 (1), E62 (4), F#63 (2), G63 (0), A63 (1), B63 (4), C#64 (2), D64 (0), E64 (1), F#65 (4), G65 (2), A65 (0), B65 (1), C#66 (4), D66 (2), E66 (0), F#67 (1), G67 (4), A67 (2), B67 (0), C#68 (1), D68 (4), E68 (2), F#69 (0), G69 (1), A69 (4), B69 (2), C#70 (0), D70 (1), E70 (4), F#71 (2), G71 (0), A71 (1), B71 (4), C#72 (2), D72 (0), E72 (1), F#73 (4), G73 (2), A73 (0), B73 (1), C#74 (4), D74 (2), E74 (0), F#75 (1), G75 (4), A75 (2), B75 (0), C#76 (1), D76 (4), E76 (2), F#77 (0), G77 (1), A77 (4), B77 (2), C#78 (0), D78 (1), E78 (4), F#79 (2), G79 (0), A79 (1), B79 (4), C#80 (2), D80 (0), E80 (1), F#81 (4), G81 (2), A81 (0), B81 (1), C#82 (4), D82 (2), E82 (0), F#83 (1), G83 (4), A83 (2), B83 (0), C#84 (1), D84 (4), E84 (2), F#85 (0), G85 (1), A85 (4), B85 (2), C#86 (0), D86 (1), E86 (4), F#87 (2), G87 (0), A87 (1), B87 (4), C#88 (2), D88 (0), E88 (1), F#89 (4), G89 (2), A89 (0), B89 (1), C#90 (4), D90 (2), E90 (0), F#91 (1), G91 (4), A91 (2), B91 (0), C#92 (1), D92 (4), E92 (2), F#93 (0), G93 (1), A93 (4), B93 (2), C#94 (0), D94 (1), E94 (4), F#95 (2), G95 (0), A95 (1), B95 (4), C#96 (2), D96 (0), E96 (1), F#97 (4), G97 (2), A97 (0), B97 (1), C#98 (4), D98 (2), E98 (0), F#99 (1), G99 (4), A99 (2), B99 (0), C#100 (1), D100 (4), E100 (2), F#101 (0), G101 (1), A101 (4), B101 (2), C#102 (0), D102 (1), E102 (4), F#103 (2), G103 (0), A103 (1), B103 (4), C#104 (2), D104 (0), E104 (1), F#105 (4), G105 (2), A105 (0), B105 (1), C#106 (4), D106 (2), E106 (0), F#107 (1), G107 (4), A107 (2), B107 (0), C#108 (1), D108 (4), E108 (2), F#109 (0), G109 (1), A109 (4), B109 (2), C#110 (0), D110 (1), E110 (4), F#111 (2), G111 (0), A111 (1), B111 (4), C#112 (2), D112 (0), E112 (1), F#113 (4), G113 (2), A113 (0), B113 (1), C#114 (4), D114 (2), E114 (0), F#115 (1), G115 (4), A115 (2), B115 (0), C#116 (1), D116 (4), E116 (2), F#117 (0), G117 (1), A117 (4), B117 (2), C#118 (0), D118 (1), E118 (4), F#119 (2), G119 (0), A119 (1), B119 (4), C#120 (2), D120 (0), E120 (1), F#121 (4), G121 (2), A121 (0), B121 (1), C#122 (4), D122 (2), E122 (0), F#123 (1), G123 (4), A123 (2), B123 (0), C#124 (1), D124 (4), E124 (2), F#125 (0), G125 (1), A125 (4), B125 (2), C#126 (0), D126 (1), E126 (4), F#127 (2), G127 (0), A127 (1), B127 (4), C#128 (2), D128 (0), E128 (1), F#129 (4), G129 (2), A129 (0), B129 (1), C#130 (4), D130 (2), E130 (0), F#131 (1), G131 (4), A131 (2), B131 (0), C#132 (1), D132 (4), E132 (2), F#133 (0), G133 (1), A133 (4), B133 (2), C#134 (0), D134 (1), E134 (4), F#135 (2), G135 (0), A135 (1), B135 (4), C#136 (2), D136 (0), E136 (1), F#137 (4), G137 (2), A137 (0), B137 (1), C#138 (4), D138 (2), E138 (0), F#139 (1), G139 (4), A139 (2), B139 (0), C#140 (1), D140 (4), E140 (2), F#141 (0), G141 (1), A141 (4), B141 (2), C#142 (0), D142 (1), E142 (4), F#143 (2), G143 (0), A143 (1), B143 (4), C#144 (2), D144 (0), E144 (1), F#145 (4), G145 (2), A145 (0), B145 (1), C#146 (4), D146 (2), E146 (0), F#147 (1), G147 (4), A147 (2), B147 (0), C#148 (1), D148 (4), E148 (2), F#149 (0), G149 (1), A149 (4), B149 (2), C#150 (0), D150 (1), E150 (4), F#151 (2), G151 (0), A151 (1), B151 (4), C#152 (2), D152 (0), E152 (1), F#153 (4), G153 (2), A153 (0), B153 (1), C#154 (4), D154 (2), E154 (0), F#155 (1), G155 (4), A155 (2), B155 (0), C#156 (1), D156 (4), E156 (2), F#157 (0), G157 (1), A157 (4), B157 (2), C#158 (0), D158 (1), E158 (4), F#159 (2), G159 (0), A159 (1), B159 (4), C#160 (2), D160 (0), E160 (1), F#161 (4), G161 (2), A161 (0), B161 (1), C#162 (4), D162 (2), E162 (0), F#163 (1), G163 (4), A163 (2), B163 (0), C#164 (1), D164 (4), E164 (2), F#165 (0), G165 (1), A165 (4), B165 (2), C#166 (0), D166 (1), E166 (4), F#167 (2), G167 (0), A167 (1), B167 (4), C#168 (2), D168 (0), E168 (1), F#169 (4), G169 (2), A169 (0), B169 (1), C#170 (4), D170 (2), E170 (0), F#171 (1), G171 (4), A171 (2), B171 (0), C#172 (1), D172 (4), E172 (2), F#173 (0), G173 (1), A173 (4), B173 (2), C#174 (0), D174 (1), E174 (4), F#175 (2), G175 (0), A175 (1), B175 (4), C#176 (2), D176 (0), E176 (1), F#177 (4), G177 (2), A177 (0), B177 (1), C#178 (4), D178 (2), E178 (0), F#179 (1), G179 (4), A179 (2), B179 (0), C#180 (1), D180 (4), E180 (2), F#181 (0), G181 (1), A181 (4), B181 (2), C#182 (0), D182 (1), E182 (4), F#183 (2), G183 (0), A183 (1), B183 (4), C#184 (2), D184 (0), E184 (1), F#185 (4), G185 (2), A185 (0), B185 (1), C#186 (4), D186 (2), E186 (0), F#187 (1), G187 (4), A187 (2), B187 (0), C#188 (1), D188 (4), E188 (2), F#189 (0), G189 (1), A189 (4), B189 (2), C#190 (0), D190 (1), E190 (4), F#191 (2), G191 (0), A191 (1), B191 (4), C#192 (2), D192 (0), E192 (1), F#193 (4), G193 (2), A193 (0), B193 (1), C#194 (4), D194 (2), E194 (0), F#195 (1), G195 (4), A195 (2), B195 (0), C#196 (1), D196 (4), E196 (2), F#197 (0), G197 (1), A197 (4), B197 (2), C#198 (0), D198 (1), E198 (4), F#199 (2), G199 (0), A199 (1), B199 (4), C#200 (2), D200 (0), E200 (1), F#201 (4), G201 (2), A201 (0), B201 (1), C#202 (4), D202 (2), E202 (0), F#203 (1), G203 (4), A203 (2), B203 (0), C#204 (1), D204 (4), E204 (2), F#205 (0), G205 (1), A205 (4), B205 (2), C#206 (0), D206 (1), E206 (4), F#207 (2), G207 (0), A207 (1), B207 (4), C#208 (2), D208 (0), E208 (1), F#209 (4), G209 (2), A209 (0), B209 (1), C#210 (4), D210 (2), E210 (0), F#211 (1), G211 (4), A211 (2), B211 (0), C#212 (1), D212 (4), E212 (2), F#213 (0), G213 (1), A213 (4), B213 (2), C#214 (0), D214 (1), E214 (4), F#215 (2), G215 (0), A215 (1), B215 (4), C#216 (2), D216 (0), E216 (1), F#217 (4), G217 (2), A217 (0), B217 (1), C#218 (4), D218 (2), E218 (0), F#219 (1), G219 (4), A219 (2), B219 (0), C#220 (1), D220 (4), E220 (2), F#221 (0), G221 (1), A221 (4), B221 (2), C#222 (0), D222 (1), E222 (4), F#223 (2), G223 (0), A223 (1), B223 (4), C#224 (2), D224 (0), E224 (1), F#225 (4), G225 (2), A225 (0), B225 (1), C#226 (4), D226 (2), E226 (0), F#227 (1), G227 (4), A227 (2), B227 (0), C#228 (1), D228 (4), E228 (2), F#229 (0), G229 (1), A229 (4), B229 (2), C#230 (0), D230 (1), E230 (4), F#231 (2), G231 (0), A231 (1), B231 (4), C#232 (2), D232 (0), E232 (1), F#233 (4), G233 (2), A233 (0), B233 (1), C#234 (4), D234 (2), E234 (0), F#235 (1), G235 (4), A235 (2), B235 (0), C#236 (1), D236 (4), E236 (2), F#237 (0), G237 (1), A237 (4), B237 (2), C#238 (0), D238 (1), E238 (4), F#239 (2), G239 (0), A239 (1), B239 (4), C#240 (2), D240 (0), E240 (1), F#241 (4), G241 (2), A241 (0), B241 (1), C#242 (4), D242 (2), E242 (0), F#243 (1), G243 (4), A243 (2), B243 (0), C#244 (1), D244 (4), E244 (2), F#245 (0), G245 (1), A245 (4), B245 (2), C#246 (0), D246 (1), E246 (4), F#247 (2), G247 (0), A247 (1), B247 (4), C#248 (2), D248 (0), E248 (1), F#249 (4), G249 (2), A249 (0), B249 (1), C#250 (4), D250 (2), E250 (0), F#251 (1), G251 (4), A251 (2), B251 (0), C#252 (1), D252 (4), E252 (2), F#253 (0), G253 (1), A253 (4), B253 (2), C#254 (0), D254 (1), E254 (4), F#255 (2), G255 (0), A255 (1), B255 (4), C#256 (2), D256 (0), E256 (1), F#257 (4), G257 (2), A257 (0), B257 (1), C#258 (4), D258 (2), E258 (0), F#259 (1), G259 (4), A259 (2), B259 (0), C#260 (1), D260 (4), E260 (2), F#261 (0), G261 (1), A261 (4), B261 (2), C#262 (0), D262 (1), E262 (4), F#263 (2), G263 (0), A263 (1), B263 (4), C#264 (2), D264 (0), E264 (1), F#265 (4), G265 (2), A265 (0), B265 (1), C#266 (4), D266 (2), E266 (0), F#267 (1), G267 (4), A267 (2), B267 (0), C#268 (1), D268 (4), E268 (2), F#269 (0), G269 (1), A269 (4), B269 (2), C#270 (0), D270 (1), E270 (4), F#271 (2), G271 (0), A271 (1), B271 (4), C#272 (2), D272 (0), E272 (1), F#273 (4), G273 (2), A273 (0), B273 (1), C#274 (4), D274 (2), E274 (0), F#275 (1), G275 (4), A275 (2), B275 (0), C#276 (1), D276 (4), E276 (2), F#277 (0), G277 (1), A277 (4), B277 (2), C#278 (0), D278 (1), E278 (4), F#279 (2), G279 (0), A279 (1), B279 (4), C#280 (2), D280 (0), E280 (1), F#281 (4), G281 (2), A281 (0), B281 (1), C#282 (4), D282 (2), E282 (0), F#283 (1), G283 (4), A283 (2), B283 (0), C#284 (1), D284 (4), E284 (2), F#285 (0), G285 (1), A285 (4), B285 (2), C#286 (0), D286 (1), E286 (4), F#287 (2), G287 (0), A287 (1), B287 (4), C#288 (2), D288 (0), E288 (1), F#289 (4), G289 (2), A289 (0), B289 (1), C#290 (4), D290 (2), E290 (0), F#291 (1), G291 (4), A291 (2), B291 (0), C#292 (1), D292 (4), E292 (2), F#293 (0), G293 (1), A293 (4), B293 (2), C#294 (0), D294 (1), E294 (4), F#295 (2), G295 (0), A295 (1), B295 (4), C#296 (2), D296 (0), E296 (1), F#297 (4), G297 (2), A297 (0), B297 (1), C#298 (4), D298 (2), E298 (0), F#299 (1), G299 (4), A299 (2), B299 (0), C#300 (1), D300 (4), E300 (2), F#301 (0), G301 (1), A301 (4), B301 (2), C#302 (0), D302 (1), E302 (4), F#303 (2), G303 (0), A303 (1), B303 (4), C#304 (2), D304 (0), E304 (1), F#305 (4), G305 (2), A305 (0), B305 (1), C#306 (4), D306 (2), E306 (0), F#307 (1), G307 (4), A307 (2), B307 (0), C#308 (1), D308 (4), E308 (2), F#309 (0), G309 (1), A309 (4), B309 (2), C#310 (0), D310 (1), E310 (4), F#311 (2), G311 (0), A311 (1), B311 (4), C#312 (2), D312 (0), E312 (1), F#313 (4), G313 (2), A313 (0), B313 (1), C#314 (4), D314 (2), E314 (0), F#315 (1), G315 (4), A315 (2), B315 (0), C#316 (1), D316 (4), E316 (2), F#317 (0), G317 (1), A317 (4), B317 (2), C#318 (0), D318 (1), E318 (4), F#319 (2), G319 (0), A319 (1), B319 (4), C#320 (2), D320 (0), E320 (1), F#321 (4), G321 (2), A321 (0), B321 (1), C#322 (4), D322 (2), E322 (0), F#323 (1), G323 (4), A323 (2), B323 (0), C#324 (1), D324 (4), E324 (2), F#325 (0), G325 (1), A325 (4), B325 (2), C#326 (0), D326 (1), E326 (4), F#327 (2), G327 (0), A327 (1), B327 (4), C#328 (2), D328 (0), E328 (1), F#329 (4), G329 (2), A329 (0), B329 (1), C#330 (4), D330 (2), E330 (0), F#331 (1), G331 (4), A331 (2), B331 (0), C#332 (1), D332 (4), E332 (2), F#333 (0), G333 (1), A333 (4), B333 (2), C#334 (0), D334 (1), E334 (4), F#335 (2), G335 (0), A335 (1), B335 (4), C#336 (2), D336 (0), E336 (1), F#337 (4), G337 (2), A337 (0), B337 (1), C#338 (4), D338 (2), E338 (0), F#339 (1), G339 (4), A339 (2), B339 (0), C#340 (1), D340 (4), E340 (2), F#341 (0), G341 (1), A341 (4), B341 (2), C#342 (0), D342 (1), E342 (4), F#343 (2), G343 (0), A343 (1), B343 (4), C#344 (2), D344 (0), E344 (1), F#345 (4), G345 (2), A345 (0), B345 (1), C#346 (4), D346 (2), E346 (0), F#347 (1), G347 (4), A347 (2), B347 (0), C#348 (1), D348 (4), E348 (2), F#349 (0), G349 (1), A349 (4), B349 (2), C#350 (0), D350 (1), E350 (4), F#351 (2), G351 (0), A351 (1), B351 (4), C#352 (2), D352 (0), E352 (1), F#353 (4), G353 (2), A353 (0), B353 (1), C#354 (4), D354 (2), E354 (0), F#355 (1), G355 (4), A355 (2), B355 (0), C#356 (1), D356 (4), E356 (2), F#357 (0), G357 (1), A357 (4), B357 (2), C#358 (0), D358 (1), E358 (4), F#359 (2), G359 (0), A359 (1), B359 (4), C#360 (2), D360 (0), E360 (1), F#361 (4), G361 (2), A361 (0), B361 (1), C#362 (4), D362 (2), E362 (0), F#363 (1), G363 (4), A363 (2), B363 (0), C#364 (1), D364 (4), E364 (2), F#365 (0), G365 (1), A365 (4), B365 (2), C#366 (0), D366 (1), E366 (4), F#367 (2), G367 (0), A367 (1), B367 (4), C#368 (2), D368 (0), E368 (1), F#369 (4), G369 (2), A369 (0), B369 (1), C#370 (4), D370 (2), E370 (0), F#371 (1), G371 (4), A371 (2), B371 (0), C#372 (1), D372 (4), E372 (2), F#373 (0), G373 (1), A373 (4), B373 (2), C#374 (0), D374 (1), E374 (4), F#375 (2), G375 (0), A375 (1), B375 (4), C#376 (2), D376 (0), E376 (1), F#377 (4), G377 (2), A377 (0), B377 (1), C#378 (4), D378 (2), E378 (0), F#379 (1), G379 (4), A379 (2), B379 (0), C#380 (1), D380 (4), E380 (2), F#381 (0), G381 (1), A381 (4), B381 (2), C#382 (0), D382 (1), E382 (4), F#383 (2), G383 (0), A383 (1), B383 (4), C#384 (2), D384 (0), E384 (1), F#385 (4), G385 (2), A385 (0), B385 (1), C#386 (4), D386 (2), E386 (0), F#387 (1), G387 (4), A387 (2), B387 (0), C#388 (1), D388 (4), E388 (2), F#389 (0), G389 (1), A389 (4), B389 (2), C#390 (0), D390 (1), E390 (4), F#391 (2), G391 (0), A391 (1), B391 (4), C#392 (2), D392 (0), E392 (1), F#393 (4), G393 (2), A393 (0), B393 (1), C#394 (4), D394 (2), E394 (0), F#395 (1), G395 (4), A395 (2), B395 (0), C#396 (1), D396 (4), E396 (2), F#397 (0), G397 (1), A397 (4), B397 (2), C#398 (0), D398 (1), E398 (4), F#399 (2), G399 (0), A399 (1), B399 (4), C#400 (2), D400 (0), E400 (1), F#401 (4), G401 (2), A401 (0), B401 (1), C#402 (4), D402 (2), E402 (0), F#403 (1), G403 (4), A403 (2), B403 (0), C#404 (1), D404 (4), E404 (2), F#405 (0), G405 (1), A405 (4), B405 (2), C#406 (0), D406 (1), E406 (4), F#407 (2), G407 (0), A407 (1), B407 (4), C#408 (2), D408 (0), E408 (1), F#409 (4), G409 (2), A409 (0), B409 (1), C#410 (4), D410 (2), E410 (0), F#411 (1), G411 (4), A411 (2), B411 (0), C#412 (1), D412 (4), E412 (2), F#413 (0), G413 (1), A413 (4), B413 (2), C#414 (0), D414 (1), E414 (4), F#415 (2), G415 (0), A415 (1), B415 (4), C#416 (2), D416 (0), E416 (1), F#417 (4), G417 (2), A417 (0), B417 (1), C#418 (4), D418 (2), E418 (0), F#419 (1), G419 (4), A419 (2), B419 (0), C#420 (1), D420 (4), E420 (2), F#421 (0), G421 (1), A421 (4), B421 (2), C#422 (0), D422 (1), E422 (4), F#423 (2), G423 (0), A423 (1), B423 (4), C#424 (2), D424 (0), E424 (1), F#425 (4), G425 (2), A425 (0), B425 (1), C#426 (4), D426 (2), E426 (0), F#427 (1), G427 (4), A427 (2), B427 (0), C#428 (1), D428 (4), E428 (2), F#429 (0), G429 (1), A429 (4), B429 (2), C#430 (0), D430 (1), E430 (4), F#431 (2), G431 (0), A431 (1), B431 (4), C#432 (2), D432 (0), E432 (1), F#433 (4), G433 (2), A433 (0), B433 (1), C#434 (4), D434 (2), E434 (0), F#435 (1), G435 (4), A435 (2), B435 (0), C#436 (1), D436 (4), E436 (2), F#437 (0), G437 (1), A437 (4), B437 (2), C#438 (0), D438 (1), E438 (4), F#439 (2), G439 (0), A439 (1), B439 (4), C#440 (2), D440 (0), E440 (1), F#441 (4), G441 (2), A441 (0), B441 (1), C#442 (4), D442 (2), E442 (0), F#443 (1), G443 (4), A443 (2), B443 (0), C#444 (1), D444 (4), E444 (2), F#445 (0), G445 (1), A445 (4), B445 (2), C#446 (0), D446 (1), E446 (4), F#447 (2), G447 (0), A447 (1), B447 (4), C#448 (2), D448 (0), E448 (1), F#449 (4), G449 (2), A449 (0), B449 (1), C#450 (4), D450 (2), E450 (0), F#451 (1), G451 (4), A451 (2), B451 (0), C#452 (1), D452 (4), E452 (2), F#453 (0), G453 (1), A453 (4), B453 (2), C#454 (0), D454 (1), E454 (4), F#455 (2), G455 (0), A455 (1), B455 (4), C#456 (2), D456 (0), E456 (1), F#457 (4), G457 (2), A457 (0), B457 (1), C#458 (4), D458 (2), E458 (0), F#459 (1), G459 (4), A459 (2), B459 (0), C#460 (1), D460 (4), E460 (2), F#461 (0), G461 (1), A461 (4), B461 (2), C#462 (0), D462 (1), E462 (4), F#463 (2), G463 (0), A463 (1), B463 (4), C#464 (2), D464 (0), E464 (1), F#465 (4), G465 (2), A465 (0), B465 (1), C#466 (4), D466 (2), E466 (0), F#467 (1), G467 (4), A467 (2), B467 (0), C#468 (1), D468 (4), E468 (2), F#469 (0), G469 (1), A469 (4), B469 (2), C#470 (0), D470 (1), E470 (4), F#471 (2), G471 (0), A471 (1), B471 (4), C#472 (2), D472 (0), E472 (1), F#473 (4), G473 (2), A473 (0), B473 (1), C#474 (4), D474 (2), E474 (0), F#475 (1), G475 (4), A475 (2), B475 (0), C#476 (1), D476 (4), E476 (2), F#477 (0), G477 (1), A477 (4), B477 (2), C#478 (0), D478 (1), E478 (4), F#479 (2), G479 (0), A479 (1), B479 (4), C#480 (2), D480 (0), E480 (1), F#481 (4), G481 (2), A481 (0), B481 (1), C#482 (4), D482 (2), E482 (0), F#483 (1), G483 (4), A483 (2), B483 (0), C#484 (1), D484 (4), E484 (2), F#485 (0), G485 (1), A485 (4), B485 (2), C#486 (0), D486 (1), E486 (4), F#487 (2), G487 (0), A487 (1



# CRUELTY TO JOHNNY. Comic Duett.

EXERCISE.

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

0 2 1 2 0 1 2 1 4 4 1 2 1 0 4 1 7\*

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

## Cruelty to Johnny.

4 1 2 1 4 2 1 0 1 2 2 0 2 4 4

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 2 1 4 2 1 4 2 1 4 2 1 2 2

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

# SCOTCH AIR.

EXERCISE.

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

1 2 2 2 4 2 2 2 2 1 0 4 0 2 2 2 4 1 1 1 2 4 4 2

1 1

Slide.

## Scotch Air.

2 2 4 2 4 2 4 2 4 2 2 1 4

1 1 1 1 1 1 1 1 1 1 1 1 1



### ANTIETAM JIG.

EXERCISE.

F. B. C.

### JIG.

Counts, 1 and, 2 and







# OREGON REEL.

EXERCISE.

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

The first staff of music is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1, 2, 3, 4, and 0. Some notes are marked with an 'x' to indicate a muted or stopped string. The staff concludes with a double bar line.

REEL.

The second staff of music continues the piece in the same key and time signature. It features a mix of chords and melodic phrases with various fingerings and 'x' marks. The staff ends with a double bar line.

The third staff of music continues the piece, showing a variety of chordal textures and melodic lines. Fingerings and 'x' marks are used throughout. The staff ends with a double bar line.

The fourth staff of music continues the piece, maintaining the 4/4 time signature and one sharp key signature. It includes complex chordal patterns and melodic runs. The staff ends with a double bar line.

The fifth and final staff of music concludes the piece. It features a final sequence of chords and melodic lines, ending with a double bar line.







# IRISHMAN'S SHANTY.

EXERCISE.

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

Musical staff for the first exercise of 'Irishman's Shanty'. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. Some notes have an 'X' below them, indicating a specific fretting technique. The exercise is divided into six measures, each with a count above it: 1, 2, 3, 4, 5, 6.

## Irishman's Shanty.

Musical staff for the main piece 'Irishman's Shanty'. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody continues from the exercise. Fingerings and fretting techniques (marked with 'X') are indicated throughout the piece.

# ANTIPAT JIG.

EXERCISE.

Counts : 1 and, 2 and,

Musical staff for the first exercise of 'Antipat Jig'. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes. Fingerings and fretting techniques (marked with 'X') are indicated. The exercise is divided into six measures, each with a count above it: 1 and, 2 and, 1 and, 2 and, 1 and, 2 and.



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.

CUM PLUM GUM JIG.

EXERCISE.

F. B. C.



# JOHN ANDERSON. Jig.

EXERCISE.

Musical notation for the first exercise of 'John Anderson' in 4/4 time. The staff contains a sequence of notes with various fingering numbers (1, 2, 3, 4) and articulation marks (X, U). A box highlights a section of the exercise.

JIG.

Musical notation for the 'JIG' section of 'John Anderson' in 4/4 time. It consists of two staves of music with various fingering numbers and articulation marks.

# BLUE EAGLE JAIL.

ARRANGED AS A JIG.

EXERCISE.

Musical notation for the first exercise of 'Blue Eagle Jail' in 2/4 time. The staff contains a sequence of notes with various fingering numbers and articulation marks. A box highlights a section of the exercise.

JIG.

Musical notation for the 'JIG' section of 'Blue Eagle Jail' in 2/4 time. It consists of one staff of music with various fingering numbers and articulation marks.



**BLARNEY JIG. Irish.**

F. B. C.

EXERCISE.

JIG.



## CHAPTER XIV.

KEY OF E MINOR. SIGNATURE ONE SHARP

## SCALE.

3rd. 2nd. 1st. 16\* 17\* 15\* 13\* 12\* 1st. 2nd. 3rd.

0 2 4 1 0 2 4 1 2 4 7\* 8\* 10\* 12\* 14\* 16\* 17\* 15\* 13\* 12\* 3\* 0 1 4 2 0

The scale is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of two lines of music. The first line shows the ascending scale with fingering: 0, 2, 4, 1, 0, 2, 4, 1, 2, 4, 7\*, 8\*, 10\*, 12\*, 14\*, 16\*, 17\*, 15\*, 13\*, 12\*. The second line shows the descending scale with fingering: 3\*, 0, 1, 4, 2, 0. There are 'x' marks under the notes 0, 2, 4, 1, 0, 1, 4, 2, 0 in the first line and 0, 1, 4, 2, 0 in the second line, indicating breath marks. The notes 7\*, 8\*, 10\*, 12\*, 14\*, 16\*, 17\*, 15\*, 13\*, 12\* are marked with asterisks, likely indicating specific fingering or articulation points.

## MRS. GRUNDY.

EXERCISE.

Mrs. Grundy.

The exercise is written on three staves in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first staff begins with the word 'EXERCISE.' and contains the following notes and fingerings: 0, 0, 0, 1, 0, 2, 2, 4, 0, 2, 0, 0, 1, 2, 4, 2, 1, 0, 0. The second staff continues with: 0, 0, 0, 1, 2, 4, 2, 1, 0, 0, 0, 0, 0, 1, 2, 4, 2, 1, 0, 0. The third staff concludes with: 0, 0, 0, 1, 2, 4, 2, 1, 0, 0, 0, 0, 0, 1, 2, 4, 2, 1, 0, 0. There are 'x' marks under various notes, indicating breath marks. The notes 2, 2, 4, 2, 1, 0, 0, 0, 0, 0, 0, 0, 1, 2, 4, 2, 1, 0, 0 are marked with a '2' in a box, likely indicating a specific fingering or articulation point.



## PEA NUT GAL.

EXERCISE.



## Pea Nut Gal.



## CHARLIE IS MY DARLING.

EXERCISE.





Charlie is my Darling

Musical notation for the piece 'Charlie is my Darling'. It consists of two staves of music in G major and 4/4 time. The notation includes various rhythmic values, accidentals, and fingering numbers (1, 2, 3, 4) written below the notes. There are also some 'X' marks and bar lines throughout the piece.

MICKEY MALOONEY. Irish Jig.

EXERCISE.

Mickey Malooney.

Musical notation for the piece 'Mickey Malooney'. It consists of two staves of music in G major and 6/8 time. The notation includes various rhythmic values, accidentals, and fingering numbers (1, 2, 3, 4) written below the notes. There are also some 'X' marks and bar lines throughout the piece. The word 'Surr.' is written above the first few notes of the first staff.

Position of the hand on the strings  
 The fingers are to be placed in a  
 manner as if they were holding a  
 sword and held in a firm grip  
 inches from the bridge. The  
 fingers and palms are to be  
 To strike the notes  
 almost directly

Copyright 1911  
 G. Schirmer, Inc.  
 New York, N. Y.

Thumb: 1. Ring: 2. Middle: 3. Index: 4. Little: 5.



# GUITAR STYLE.

## CHAPTER I.

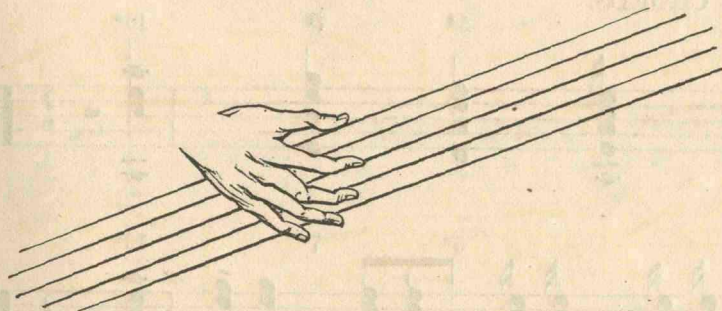
### POSITION OF THE RIGHT HAND AND PROPER MANNER OF TOUCHING THE STRINGS ; DIRECTIONS FOR FINGERING.

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.*

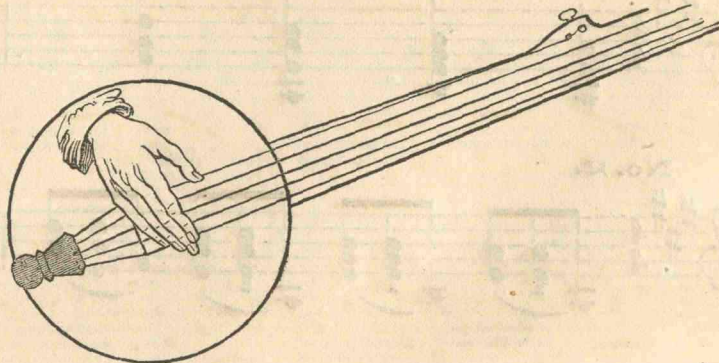
### DRUM CHORDS.

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.

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 three sharps (F#, C#, G#), and 2/4 time signature. The first staff contains measures 1-4 with a 4-measure rest and a 2-measure rest. The second staff contains measures 5-8 with a 4-measure rest and a 4-measure rest. The third staff contains measures 9-12 with a 2-measure rest and a 4-measure rest. The piece concludes with four asterisks (\* \* \* \*) in the final measure.

DIADEM GALLOPADE.

EXERCISE.

A single staff of musical notation in treble clef, key signature of three sharps, and 2/4 time signature. The exercise consists of a sequence of notes with various fingerings and rests indicated above the staff. The notes are: G4 (0), A4 (4), B4 (4), C5 (2), D5 (4), E5 (2), F#5 (0), G#5 (0), A5 (2), B5 (0), C6 (4), D6 (2), E6 (0), F#6 (1), G#6 (0), A6 (4), B6 (1), C7 (2). There are 'x' marks below the first, second, third, fourth, fifth, sixth, seventh, and eighth notes, indicating natural harmonics.

GALLOPADE.

Two staves of musical notation in treble clef, key signature of three sharps, and 2/4 time signature. The first staff contains measures 1-4 with a 4-measure rest, a 1-measure rest, and a 4-measure rest. The second staff contains measures 5-8 with a 4-measure rest and a 4-measure rest.



Musical staff for the first system of 'LILLY POLKA.' in G major, 2/4 time. The staff contains a single melodic line with various rhythmic values and articulation marks. Above the staff, there are fingerings: [4] [2] 1 2, 4, [4] [2]. The piece concludes with a double bar line and the word 'Fine'.

# LILLY POLKA.

F. B. C.

## EXERCISE.

Musical staff for the 'EXERCISE' section in G major, 4/8 time. It features a complex melodic line with many slurs and fingerings. Above the staff, there are various fingerings and a 'Minor.' marking. Below the staff, there are numerous fingerings and some 'X' marks. The piece ends with a double bar line.

## POLKA.

Musical staff for the first system of the second 'POLKA.' section in G major, 4/8 time. It features a melodic line with slurs and fingerings. Above the staff, there are fingerings: [2], 1 [1], 1/4, [2], [1] 1/4. The piece ends with a double bar line.

Musical staff for the second system of the second 'POLKA.' section in G major, 4/8 time. It features a melodic line with slurs and fingerings. Above the staff, there are fingerings: Minor. 2 1 3 1, 4 3, 1 2 3 4, 2 3 4, [2] [1]. The piece ends with a double bar line.

Musical staff for the third system of the second 'POLKA.' section in G major, 4/8 time. It features a melodic line with slurs and fingerings. Above the staff, there are fingerings: [2], 1 [1], [2], 1 [1]. The piece ends with a double bar line.



# 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.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with eighth and sixteenth notes, including a fermata over the final note. The lower staff is a bass clef with a key signature of two sharps, containing a simple accompaniment of chords and rests.

## 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.

The chorus section consists of two staves. The upper staff is a treble clef with a key signature of two sharps, featuring a melody with a fermata. The lower staff is a bass clef with a key signature of two sharps, providing a harmonic accompaniment with chords and rests.

2.

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

3.

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

4.

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



CHAPTER III.

KEY OF E MAJOR.

LA MEXICANA WALTZ.

F. B. C.

EXERCISE.

Musical notation for the Exercise of La Mexicana Waltz. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piece is marked with a cross (X) at the beginning. The notation includes various rhythmic values and fingerings (0, 1, 2, 3, 4) indicated above the notes. The piece concludes with a double bar line.

WALTZ.

Musical notation for the Waltz of La Mexicana. It consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first staff is marked *Dolce.* and begins with a cross (X). The second staff is marked *Fine.* and ends with a double bar line and the initials *D. C.* (Da Capo).

VICTORY MARCH.

F. B. C.

EXERCISE.

Musical notation for the Exercise of Victory March. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piece is marked with a cross (X) at the beginning. The notation includes various rhythmic values and fingerings (0, 1, 2, 3, 4) indicated above the notes. The piece concludes with a double bar line and a star symbol (\*).

MARCH.

Musical notation for the March of Victory. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notation includes various rhythmic values and fingerings (0, 1, 2, 3, 4) indicated above the notes. The piece concludes with a double bar line.







# HOME, SWEET HOME.

## EXERCISE.

A guitar exercise on a single staff in G major (one sharp) and 4/4 time. The exercise consists of several measures of chords and arpeggios. Fingerings are indicated by numbers 1-4. Some notes are marked with an 'X' to indicate they should not be played. The exercise includes a sequence of chords: G major (2-2-1-0), D major (5-2-1-4), G major (2-2-1-4), D major (2-2-1-4), G major (0-0-1-2), and D major (0-0-1-2).

## HOME, SWEET HOME.

Musical score for the song "Home, Sweet Home" in G major (one sharp) and 4/4 time. The score includes a vocal line and a guitar accompaniment line. The lyrics are as follows:

1. 'Mid pleasures and palaces though we may  
 2. An ex - - ile from home, splen dor daz - - zles in

roam, Be 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

The guitar accompaniment features a steady bass line and a melody line that follows the vocal line. Fingerings are indicated by numbers 1-4.



## HOME, SWEET HOME. Concluded.

charm from the skies seems to hal - - low at 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 mind, met dear - - er than with else - - where, all. Home! Home! sweet, sweet  
Home! Home! sweet, sweet

5\*

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







CHAPTER V.  
KEY OF D MAJOR.  
FLOWER WALTZ.

F. B. C.

EXERCISE.

WALTZ.



# MARCH FROM NORMA.

## EXERCISE.

Musical notation for the Exercise section, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various rhythmic patterns, accidentals, and fingerings. A box labeled '9\*' is placed over a specific measure. There are also 'x' marks under some notes.

## MARCH.

Musical notation for the March section, consisting of three staves. The first staff is marked "Tempo di Marcia." and includes fingerings like "5\*" and "7\*". The second and third staves continue the melody with a box labeled "9\*" on the second staff.



## 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



## WHY DO SUMMER ROSES FADE.

ARRANGED EXPRESSLY FOR THIS WORK.

COMPOSED BY GEORGE BARKER.

EXERCISE.

5\* 4 10\* 8\* 7\* 5\* 4 0 2 0 4 0 0 2 0 5\* 2 4 1 2

## 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

5\*



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.



## 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.

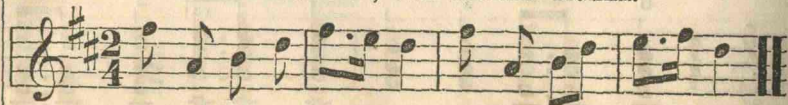
Ascertain the Key of the piece as written, and then the key into which you wish to transpose, then write each note of the tune as many degrees higher or lower on the staff as the new key note is higher or lower than the old one.

## 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.*





**OPERATIC JIG.**



**BRIGHTON.**









# 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 five staves of music. The key signature is G major (one sharp) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are marked with an 'X', likely indicating a specific fretting technique. The score concludes with a double bar line.

## COTTON POD JIG.

The musical score for "Cotton Pod" Jig consists of a single 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. Fingerings are indicated by numbers 1, 2, and 3. Some notes are marked with an 'X'. The score concludes with a double bar line.



Two staves of musical notation in G major (one sharp) and 4/4 time. The first staff contains the first six measures, and the second staff contains the remaining six measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (1-4). There are also 'X' marks indicating muted strings and a '5\*' marking above a note in the first staff.

## BARLEY REEL.

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

Three staves of musical notation in G major and 4/4 time. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures. The notation includes various rhythmic values, fingerings, and 'X' marks. A '3' is written above a triplet in the second staff, and a '3' is written below a triplet in the third staff.



## BRIGG'S FAVORITE JIG.

GUITAR FINGERING.

STACCATO, slow.

0 1 4 4 2

2 2 2 2 1 2 2 2 Fine.

5(\*) 1 1 1 1 3 4 4 5(\*) 1 1 0

5(\*) 4 2 1 2 2 3 3 3 2

D. C.

## BRIGGS' JIG VARIED.

GUITAR FINGERING.

4 4 2 1 1 2 2



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

The first system of music consists of two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains several measures of music with slurs, accents, and fingerings (1, 2, 3, 5). Above the staff, there are markings: "12\* Har.", "19\*", "Fine.", "5(\*)", and "12\* Har. 19\* Har.". The bottom staff continues the melody with similar markings: "5(\*)", "12\* Har. 19\* Har.", "5(\*)", "12\* Har. 19\* Har.", "Har.", and "D. C.".

### ODD FELLOWS MARCH.

The second system of music consists of four staves. The top staff continues the melody with slurs, accents, and fingerings (1, 2, 4). The second staff has markings "1st" and "2nd" above it, indicating first and second endings. The third and fourth staves continue the piece with slurs, accents, and fingerings (1, 2, 4, 0). The system concludes with "D. C." (Da Capo) at the end of the fourth staff.



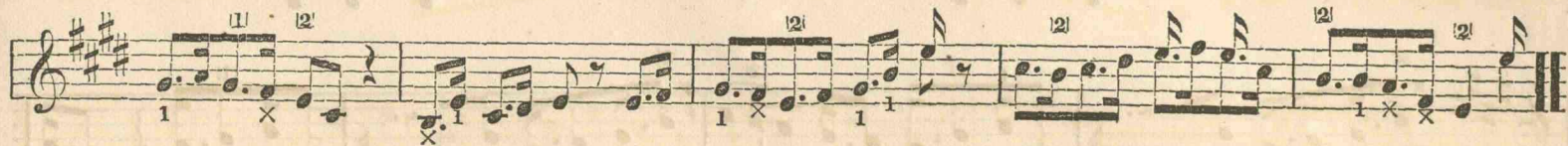
## PEELS' CLOG DANCE.

Musical score for "PEELS' CLOG DANCE" in 4/4 time, key of D major (two sharps). The score consists of four staves of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (1, 2, 3, 4) and bowing directions (up and down bows). There are also 'x' marks under some notes, likely indicating specific bowing techniques or accents. The piece concludes with a double bar line on the fourth staff.

## ROOT HOG OR DIE.

Musical score for "ROOT HOG OR DIE." in 4/4 time, key of D major (two sharps). The score consists of one staff of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (1, 2, 3) and bowing directions (up and down bows). There are also 'x' marks under some notes. The piece concludes with a double bar line.





### 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#) and a common time signature (C). The music is a jig, characterized by its 6/8 time signature. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (1, 2, 3). There are also some 'X' marks above certain notes, possibly indicating specific playing techniques or corrections.

## THE LION. Slow Jig.

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

Musical score for "The Lion" Slow Jig, consisting of a single staff of music in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The music is a slow jig. The score includes various musical notations such as quarter and eighth notes, rests, and fingerings (1, 2, 3, 4). There are also some 'X' marks above certain notes. The word "Minor." is written above the first few notes, and "Star" is written above the final two measures.



2 1 4 2 4 1 2 4 3 2 1 2 4 3 2 1

FINE.

4 4 1 4

Stur. 1 1 1 1 1

3 3 3 3

D. C. AL FINE.

### BEACON JIG.

J. B. DONNIKER.

Minor. 2 4 4 2 2 4 1 4 1 4 4 4

4 1 1 4 2 1st. 2nd.

1 1



# RATTLESNAKE JIG.

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

**Lively.**

# CLOG HORNPIPE. Quick.





## THE CUCKOO.

Tune 4th String to B.













## CUPID'S DREAM WALTZ.

*Delicato.*

*Fine.*

*D. C.*

The musical score for 'Cupid's Dream Waltz' consists of three staves of music in 3/4 time, with a key signature of three sharps (F#, C#, G#). The first staff begins with the instruction 'Delicato.' and ends with a repeat sign. The second staff concludes with the instruction 'Fine.' and a double bar line. The third staff begins with a repeat sign and ends with the instruction 'D. C.' (Da Capo).

## CALABRA WALTZ.

*Dolce.*

(NEW MEXICO.)

7 (\*)

1st

2nd

12

23

The musical score for 'Calabra Waltz' consists of two staves of music in 3/4 time, with a key signature of three sharps (F#, C#, G#). The first staff begins with the instruction 'Dolce.' and includes a first ending bracket labeled '7 (\*)' and a second ending bracket labeled '12'. The second staff includes a first ending bracket labeled '1st', a second ending bracket labeled '2nd', and a final ending bracket labeled '23'. 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.

Musical score for Fairy Waltz, F. B. C. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of three staves of music. The first staff ends with a double bar line and the word "Fine.". The second staff contains a measure with a "6\*" annotation above it. The third staff contains measures with "5\*", "6\*", and "10\*" annotations above them, and ends with a double bar line and the word "D. C.".

## CORAL POLKA.

Musical score for Coral Polka, MINOR. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of two staves of music. The first staff contains measures with fingering numbers "2", "2", "0", "2", "2", "2" above them. The second staff contains measures with fingering numbers "1", "1", "2", "2", "1", "2", "14", "12" above them. The second staff ends with a double bar line and the word "Fine.".





# RAINBOW SCHOTTISCH.

ARRANGED EXPRESSLY FOR THIS WORK.

HENRY KLEBER.





Musical notation for the first system of 'CAMILLE POLKA.' The system consists of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains several measures of music with first and second endings indicated by '1' and '2' above the notes. A section labeled 'TRIO.' begins with a new key signature of one sharp (F#) and a 4/4 time signature. The second staff continues the music, ending with the instruction 'D. C.' (Da Capo).

### CAMILLE POLKA.

ARRANGED EXPRESSLY FOR THIS WORK.

Musical notation for the second system of 'CAMILLE POLKA.' The system consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The second staff contains a section labeled 'Fine.' with repeat signs, followed by measures with first and second endings. The third and fourth staves continue the piece with various first and second endings and repeat signs throughout.



THE CAPTAIN'S SLY GLANCE. Concluded.

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.

The musical score is written on five systems, each with a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are printed below the vocal lines. The piano accompaniment consists of chords and moving lines in the left hand.



## 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 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



# ANNIE OF THE VALE. Concluded.

ram - ble in their soft and mys - tic light.  
beau - ti - ful young friend I'd steal a - way.

Come,  
Come,  
come, Love, come!  
come, Love, come!

Come ere the night torch - es pale;  
Come ere the night torch - es pale;

Oh  
Oh

come in thy beau - ty,  
come in thy beau - ty,  
Thou  
Thou

mar - vel of du - ty, dear An - nie, An - nie of the  
mar - vel of du - ty, dear An - nie, An - nie of the

Repeat the last eight measures for the Chorus.

Vale.  
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 on six staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 on the strings. There are also some performance instructions like "1 1 1 1" and "4 1 1 1" written below the notes. The score concludes with a double bar line and repeat dots.



# VALUABLE MUSICAL WORKS

Published by S. T. GORDON & SON, 13 East Fourteenth Street, New-York.

**RICHARDSON'S NEW MODERN SCHOOL for Piano-Forte**, containing all that is original, important and valuable in his previous works. Price, \$2.50.

**RICHARDSON'S MODERN SCHOOL**. Foreign singing. Price, \$3.00.

**LE CARPENTIER'S FIRST BOOK for the Piano-Forte**, with American or German fingering. This is acknowledged the best elementary book ever published. Teachers having young pupils to instruct should not fail to provide themselves with this book. Price, \$1.00.

**BERTINI'S COMPLETE AND PROGRESSIVE METHOD**. Translated from the Original. The most correct edition published. Price, \$3.00. Abridged, \$2.50.

**BEYER'S PRELIMINARY SCHOOL for the Piano-Forte**. In English and German text. Price, \$2.25.

**HUNTEN'S PIANO-FORTE METHOD**. In French and English text. Price, \$2.50. Abridged edition, \$2.00.

**D'ANGUEA'S NEW AND COMPLETE METHOD for the Guitar**. This Method the publishers recommend to the public as being exactly what its title indicates—the latest, and most thorough School for the Guitar ever issued. The elementary exercises are complete, added to which are many pleasing favorite original melodies, two overtures, and also quite a collection of vocal music. The reputation of the author as teacher and master of the Guitar is a sure guarantee for the merit of this work. Price, \$3.00.

**KELLY'S COMPANION for the Guitar**. An easy and progressive method for learning this instrument. Introducing pleasing airs of every description and style, with the various characters of expression, glides and harmonics, &c., making it a complete, easy, and cheap Instructor. Bound in cloth, only \$1.00.

**PRINCE'S NEW METHOD for the Melodeon**. A Comprehensive School for the Melodeon, Harmonium, School and Cabinet Organs; to which is added a choice collection of Popular Airs, Songs, Voluntaries and Chants, arranged and adapted particularly for road instruments. Price \$1.50.

**ZUNDEL'S NEW SCHOOL for the Melodeon**. Price, \$1.50.

**THE AMERICAN VIOLINIST**, containing one hundred and fifty-four exercises in gradual progression. Also, Jacob Augustus Otto's Treatise on the Construction, Preservation, Repair, and Improvement of the Violin. Price, 1.50.

**NEW AMERICAN FLUTE SCHOOL**, With new and complete Rules and Exercises, designed particularly to instruct the beginner without the assistance of a teacher. Price, 30 cents.

**NEW AMERICAN BANJO**, without a Master. Containing the first Lessons. Also, a large collection of pleasing exercises. Arranged from the popular melodies of the day. Price, 60 cents.

**NEW AMERICAN GUITAR SCHOOL**, With new and complete Rules and Exercises, and all necessary instructions to perfect the player in the art of playing the Guitar without a Master. Price, 60 cents.

**NEW AMERICAN ACCORDEON SCHOOL**, With new and complete rules and exercises, and all necessary instructions to perfect the player in the art of playing the Accordeon without a Master. Price 60 cents.

**ELIJAH**, By Felix Mendelssohn-Bartholdy. A beautiful edition of this celebrated oratorio. English adaptation by W. Bartholdy. New. Eq. Cloth, \$2.25.

**HAYDN'S "SEASONS."** In vocal score, with separate accompaniment for Organ or Piano-forte; arranged by Novello. This is the only correct English edition ever printed. Cloth, \$3.00. Boards, \$2.50.

**BEETHOVEN'S "MAGGEDI" (Mount of Olives).** A sacred Drama, with English words. Adapted and selected from the Scriptures, by Henry Hudson. D. Cloth, \$1.00.

**SABBATH PRAISES**. A new sacred collection, for Choirs, Conventions, and Singing Classes. The latest and best book published. Price, \$1.33, or \$1.25 per copy.

**MISSA PRO PACE**. The latest and most celebrated work of the eminent composer, Thomas von La Hache. With English and Latin words. This Mass is designed particularly for Catholic services, but will be found, with the English adaptation, equally useful to Musical Societies. Cloth, \$1.50.

**THE CLASSICAL CHORUS BOOK**, For the use of Choirs, and Musical Associations, consisting of Choruses, Anthems, Motets, and Hymns, for Thanksgiving, Dedication, Ordination, Installation, and all similar occasions, and comprising Movements from the works of Mozart, Beethoven, Haydn, Cherubini, Von Weber, Hummel, Rossini, Bellini, and others. Selected and arranged with English words by B. F. Baker and L. H. Southard. \$1.50.

**PARKER'S SACRED CHORUS BOOK**, Selected, translated, and arranged for by J. C. D. Parker. \$1.75.

**CLASSICAL GEMS: A collection of Sacred Choruses, selected and adapted to the use of Singing Schools, Societies, etc., consisting of sixteen numbers, each 20 cents.**

**CAMILLUS, The Roman Conqueror: A Dramatic Cantata**, for mixed voices, founded on an historical event occurring 400 years before the Christian Era. The author recommends it to Societies as one of his most original works. By B. F. Baker. Cloth, \$1.50.

**AMERICAN CHURCH ORGAN VOLUNTARIES:** A fine variety of Voluntaries arranged in the different keys for Opening and Closing Service, and within the compass of ordinary Organists. \$1.50.

**SOUTHWARD'S COURSE OF HARMONY:** A manual of instruction in the principles of Thorough Bass, with an explanation of the System of Notation, and as well as for private instruction. By J. C. D. Parker. \$1.00.

**PARKER'S MANUAL OF HARMONY and Thorough Bass:** An Elementary treatise on the principles of Thorough Bass, with an explanation of the System of Notation, and as well as for private instruction. By J. C. D. Parker. \$1.00.

**ELEMENTS OF MUSIC AT SIGHT:** By Nathan Richardson. This is a Musical Chart, 6x which may be found all the Rudiments of Music, so arranged as to show at once what has heretofore occupied from 50 to 100 pages in books, and from which any person can acquire all the principles of Music without the necessity of referring to a book with cloth back, slits, and varnishes. Price, \$1.00. In flap form, for School-Room use, \$3.00.

**SHERMAN'S MUSICAL CATHECISM:** Designed as a Text-Book for Classes and Schools; also, for private pupils studying the Piano-forte. By Rufin K. Sherman. 50 cents.

**GORDON'S SHORT ORGAN VOLUNTARIES.** Cloth \$2.00. Bas. \$1.50.

**ORGANIST'S COMPANION**, by S. T. Gordon. Cloth \$3.00. Bas. \$1.50.

**FOUR CHOICE MUSICAL VOLUMES:—**

**THE MUSICAL FRIEND—Vocal & Instrumental Music.** 307 pp.

**THE WELCOME GUEST—Piano-forte Music.** 224 pages.

**THE HOME COMPANION—Vocal & Instrumental Music.** 224 pp.

**THE HOME TREASURE—**a collection of Rondos, Nocturnes, Fugues, Waltzes, Polkas, &c., for two performers. 207 pp. Price of each, Full Gilt, \$4.00; Cloth, \$3.00; Boards, \$2.50.

**100 OPERATIC MELODIES for the Melodeon and Seraphine:** Being a Collection of the most popular Operatic Melodies, carefully selected. Arranged and fingered for the Melodeon, Organ, Reed Organ, &c., by Adolph Baumbach. Paper, \$1.25.

**BAUMBACH'S OPERATIC MELODIES for the PIANO-FORTE.** Selected and arranged in the most pleasing, instructive, and graceful style. The selections are gems from fifty-eight popular and familiar operas. Cloth, \$1.25.

**SCHUMANN'S ALBUM,** A set of 43 Beautiful Instrumental Pieces, by this eminent Composer. In four books, plate edition, published separately, each 50 cents.

**ATLANTIC GLEE BOOK,** consisting of Songs, Glee, Choruses and Part-Songs, including many popular Songs and Quartettes never before published in any Glee Book. Arranged and harmonized for four voices, for the use of Singing Societies, Glee Clubs and the Social Circle. \$1.35.

**UNION GLEE BOOK,** consisting of Glee, Quartettes, and Part-Songs, selected and arranged from the best European and American composers. 85 cents.

**CECILIAN GLEE BOOK,** A Collection of Four-part Songs, Glee and Secular Choruses, original, and selected from German, Italian, and English authors. Adapted particularly for the use of Societies, Schools, Choirs and Clubs. \$1.35.

**COLLEGE SONG BOOK,** A Collection of American College Songs, with Piano-forte accompaniment. Compiled and arranged by C. Wistar Stevens. \$1.25.

**AMERICAN SCHOOL MELODIST,** by Josiah Osgood. 50 cents.

**BOUQUET**, by L. H. Southard and G. W. Pratt. 75 cents.

**INSTITUTE MELODIES**, by N. B. Clapp. 50 cents.

**JUNIATA BALLADS**, by Marion Dix Sullivan. 35 cents.

**MUSICAL CLASS BOOK**, for Adult Singing Classes. 75 cents.

**NORMAL SCHOOL SONG BOOK.** 50 cents.

**PRESTALOZZIAN SCHOOL SONG BOOK.** 80 cents.

**SILVER BELL**, by Charles Butler. 50 cents.

**SCHOOL BELL**, by Charles Butler and L. H. Southard. 50 cents.

**SCHOOL CHIMES**, by B. F. Baker and L. H. Southard. 50 cents.

**SEMINARY BELL**, by Charles Butler. 75 cents.

**YOUNG LADIES' VOCAL CLASS BOOK**, by G. J. Webb. \$1.75.

**HARMONY OF THE SPHERES**, by Romberg. 50 cents.

**MORNING**, by Ries. 40 cents.

**NIGHTINGALE**, by Reichardt. 75 cents.

**POWER OF SONG**, by Romberg. 40 cents.

**SCHILLER'S SONG OF THE BELL**, music by Romberg. \$1.00.

**TRANSIENT AND ETERNAL**, by Romberg. 40 cents.

**THE SILVER CHIME**, by George F. Root. Paper, 30, boards, 35.

**BEAUTIES OF VOCAL MELODY**, by W. R. Dempster. \$1.00.

**BUCKLEY'S MELODIST**, neatly bound in cloth, 40 cents.

**MUSICAL DRAMA**, in three books, each 50 cents.

**NEW ENGLAND AND BAY STATE GLEE BOOK**, by I. B. Woodbury and A. M. Johnson. 35 cents.

**GROSCHEN'S NEW PIANO METHOD.** \$2.00.

**BELLACK'S NEW PIANO METHOD.** 75 cents.

**DEWICK'S NEW GERMAN CONCERTINA.** 75 cents.

**RINE'S 100 Voluntaries for Organ.** 75 cents.

Any of the above Works will be sent by mail, postage paid, on receipt of the price.