

V. 5 - no. 6 - whole no. 50 -

3738

S. S. STEWART'S BANJO GUITAR JOURNAL.

FEBRUARY, 1889.

Price, 10 Cents.

PUBLISHED BY

S. S. STEWART,

PHILADELPHIA, PENN'A.

NEW BANJO PUBLICATIONS

S. S. STEWART, Publisher,
PHILADELPHIA, PENNA.

- 334 Farewell Gavotte, by Giese, Arranged for the banjo by Stewart, with piano accompaniment by Herbruger. E..... 50
We can recommend this as a very fine gavotte in the style of Floweret Forget-me-not Gavotte, by the same composer.
- 335 The Palatine March, for the banjo and piano, by W. H. Murphy. A and D..... 75
This is a 6-8 time march with a very catching introduction in 4-4 time. The banjo part is printed separate from the piano accompaniment, and is also placed over the piano accompaniment in the key of C.
- 336 Excelsior Medley, arranged by T. J. Armstrong for four banjos, first and second banjos, piccolo, banjo and banjeurine..... 1 00
- 337 Stewart's Favorite Quickstep, by Herbruger, for six banjos and guitar. A. 1 00
- 338 Lawn Polka, for two banjos, by John C. Folwell. A and E..... 10
Good teaching piece.
- 339 "Clog," for banjo and piano, by Folwell. E..... 10
Not very difficult.
- 340 Helen's First Gavotte, for one banjo, by J. H. Anker. A E and D..... 25
- 341 Milo Schottische, by S. S. Stewart, for the banjo and piano. A, E and D..... 35
- 342 "Little Sunshine" Schottische, for the banjo and piano, A, E and D. By S. S. Stewart..... 40
This is considered a very pretty and taking schottische
- 343 The Jolly Horseman's Galop, by John H. Lee. A and D..... 40
For the Banjo and Piano..... 40
For two banjos..... 40
For the Banjo alone..... 25
An excellent galop and at the same time not difficult to execute
- 344 Pizzicati, from the ballet SYLVIA, by Delibes, arranged for banjo by Lee. E and A. Very popular..... 25
- 345 Jean and Jeannette Gavotte, by Gustave Lange. Arranged for two banjos by John H. Lee. Complete. A, E and D..... 50
This is a very fine gavotte, and is published without cutting or modifying. Be sure to get this edition and no other.
- 346 Merry War March, by Strauss. Arranged by A. Baur for BANJO ORCHESTRA, 1st and 2d banjos, banjeurine, 9 inch tenor banjo, piccolo banjo, and bass banjo..... 1 00
- 347 Il Trovatore, selections, arranged by L. A. Burritt for BANJO AND PIANO. A very fine arrangement of this beautiful music. Something far beyond the ordinary run of banjo music..... 1 00
- 348 Claudine Waltz, for the banjo and piano, by J. H. Lee. E and A..... 35
This is an engraved plate edition of the waltz, number 257 in our catalogue, which some time ago appeared in the Journal. This arrangement for banjo and piano is very pretty and effective. The banjo part is printed over the piano part in this edition. This may be classed as a remarkably fine production.
- 349 Waltz, The "Dawning Light," for the banjo and piano, by S. S. Stewart. E and B..... 75
This waltz is written especially for the banjo and piano, and the banjo part is not complete without the piano part. It is therefore not recommended as a banjo solo without the piano part, but the banjo and piano parts are separately engraved and printed, and the waltz has a very fine lithographic title page.

- 350 Nellie Schottische, for two banjos, by D. C. Everest. E and A..... 10
Excellent for teaching.
- 351 Topoka Clog, for two banjos, by Everest..... 10
Good teaching piece.
- 352 Broncho Waltz, by Everest..... 10
- 353 Moonlight Schottische, by Everest..... 10
- 354 Ol' Shepherd's Tennessee Reel, for the BANJO AND PIANO, by Thos. J. Armstrong..... 25
- 355 "Minuit" (Midnight) Polka, by Lee, arranged for TWO BANJOS, by J. H. Lee..... 40
- 356 Flower Song, by Gustav Lange, arranged for the BANJO AND PIANO, by J. H. Lee..... 50
Very artistic.
- 357 "The Fantastics," Waltzes, by Zikoff. Arranged for the BANJO AND PIANO, by Baur, and published without abridgement. 1 00
- 358 La Gitana Waltzes, arranged (complete) for the BANJO AND PIANO, by J. H. Lee. This is a very popular, and attractive set of waltzes. 75
- 359 The Bloom is on the Rye, for BANJO AND PIANO, arranged by J. H. Lee. This is an arrangement in instrumental form of this beautiful Scotch melody by Bishop. 25
- 360 The Flower Schottische, for the BANJO AND PIANO, by C. E. Mack..... 10
An easy and pretty piece for young players.
- 361 Near to Thee Waltzes, by Waldeufel, for the BANJO AND PIANO, arranged by J. H. Lee..... 75
These waltzes are very popular and will be in demand for the banjo and piano.
- 362 Farewell Waltzes, by Lowthain, arranged for BANJO AND PIANO by J. H. Lee. These are very fine waltzes, by the composer of Myosotis Waltzes. 50
- 363 Kerry Dance, by Molloy, arranged for the BANJO AND PIANO, by F. O. Oehler..... 50
This number doubtless will become a general favorite in the parlor.

MUSIC FOR BANJO ORCHESTRA.

- Waltz, "THE WAYFARER,"
By S. S. STEWART.
- For the banjo with piano accompaniment.... 60
For the guitar (solo)..... 25
For two guitars..... 25
For two banjos..... 50
For quartette of first and second banjos, piccolo banjo and tenor banjo or banjeurine..... 1 00
For trio of first and second banjos and banjeurine or tenor..... 75
For two of first and second banjos and piccolo..... 75
- The Rocky Point Schottische, by Wm. A. Huntley. Arranged for banjo orchestra by Stewart. Vizz: First and second banjos, first and second piccolo banjos and first and second Banjeurines. Price, six parts..... 50
- Stewart's Favorite Quickstep, composed and arranged for banjo orchestra by E. Herbruger. Seven parts complete..... 1 00
The parts comprise first and second banjos, first and second piccolo banjos, first and second banjeurine and guitar.
- Excelsior Medley, arranged by Thomas J. Armstrong, and performed by the American Banjo Club. Complete for first and second banjos, piccolo banjo and banjeurine. Price..... 1 00
- Merry War March, arranged by Baur..... 1 00
(See number 346 in catalogue.)
- Grand Inauguration March. (See number 283 in our catalogue.) Price..... 75
- Martaneux Overture. (See number 203.) Price..... 75

IMPORTANT WORK. NEW BOOK.

THE BANJO

A DISSERTATION,
By S. S. STEWART.

This volume should be in the hands of every Banjo-player and every student of the Banjo.

No Teacher can well afford to be without a copy of this volume on his table.

No one who intends to take up the Banjo should fail to secure and carefully read this book; for "much depends upon starting aright."

In all the Banjo Instruction Books before the public there is a lack of instruction in the things that every Banjoist should know. In fact, you cannot obtain any work on the Banjo which contains a course of musical instruction, and at the same time is a literary production. As THE COMPLETE AMERICAN BANJO SCHOOL supplies the musical portion of instruction, so this book, THE BANJO, is intended to supply the literary portion.

It elucidates and explains the Banjo in its construction, and defends it as a musical instrument. It points out the way of mastering its technical points, and aims to make good players of the rising young Banjoists.

Its arguments in defence of the Banjo are the strongest and most invincible ever presented in print.

It aims to open a new field to the Banjoist of the day, and to show him how to progress aright in his musical studies.

This work is not written in the interest of any particular Banjo or Banjo Manufacturer whatsoever; nor in the interests of any one or more performers; but written in the interests of the Banjo and in the interests of all performers alike.

The Banjo, as an instrument, has long needed a book of this kind; something that could be read with interest by those who know nothing about a Banjo; and at the same time, a book that gives valuable hints to those who are students. A work that is neatly gotten up, and as a volume is attractive for the centretable or for the book-shelves.

Teachers, by having a copy of this work on their tables, will have at hand a valuable assistant and ally in meeting the attacks and prejudices of those who are ignorant of the Banjo. It is a volume which cannot fail to command respect for the instrument and put to silence the objections of the musical bigot.

The book is issued in octavo, 112 pages, bound in cloth cover.

PRICE 50 CENTS PER COPY.
Mailed on receipt of price.

The work contains a new portrait of the author, together with several other portraits of Banjo-players.

We also have a few extra finely bound copies, stamped in gold, which may be had at

ONE DOLLAR per copy.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

VOL. V No. 6. (Whole No. 50)

FEBRUARY and MARCH 1889.

PRICE, 10 CENTS

**S. S. STEWART'S
BANJO AND GUITAR JOURNAL**
is Published Each Alternate Month
**AT 221 and 223 CHURCH ST.,
Philadelphia, Penna.**
SUBSCRIPTION, 50 CENTS PER YEAR,
SINGLE COPY, 10 CENTS.

With premium, consisting of a copy of the
Banjo and Guitar Music Album.

TO THE STUDENT.

He who would become a master of the art of banjo playing must *work* to accomplish his object.

Before one can hope to accomplish anything he must first have the *desire* to accomplish it.

All who have the *desire* have not the necessary powers of application.

Desire generates thought;—thought concentrated, produces will;—the will, rightly directed, removes obstacles and achieves success.

In order to work for any desired object, — in order to work so as to render the accomplishment of the desired object even possible,—there must be an *incentive*, an incentive that will furnish or supply the necessary inspiration.

The mere hope of pecuniary gain alone will not prove such an incentive as will lead to success in art or music. "The laborer is worthy of his hire," but he who works for the hire alone will never become an artist.

He who has not the *desire* to excel, cannot excel.

He who desires to learn can learn.

Without the desire to acquire a knowledge of banjo playing,—or of playing upon any instrument,—there is little use in any one attempting such a task. Parents who desire their sons or daughters to learn music, should first seek to learn if they have: a similar desire for themselves. One person cannot desire for another with success:

Dr. Marx says, in his valuable work, *General Musical Instruction*:

"It may be asserted in general, from hundreds of experiments and instances, and from the contemplation of the subject, that the disposition of each individual is equivalent, and is worth cultivation, in proportion to the pleasure felt by the individual in the art itself.

The pleasure in the art itself, not in the many subsidiary gratifications it may produce, and which may accompany an artistic life — not, therefore, the *caprice of fashion*, to learn music because others do — not the *vanity* of being better educated, nor of gaining the highest prize by redoubled exertion; all these

pleasures abandon us, either before or soon after we have accomplished our object; they have been our reward, such as it was, but they were not the true pleasures of art, which in the real artist grow with his growth, and are immortal as the soul that feels them."

THE BASS BANJO.

Those forming Banjo Quartetts, Quintetts, or Banjo Clubs of any description, should have a Bass Banjo, which gives depth and increased power and expression to the music.

Armstrong's American Banjo Club (eighteen members), of Philadelphia, and Everest's Phila. Banjo Club were the first to adopt the Bass Banjo. Other clubs are now adding them in place of guitars and a number of "second banjo" players.

To avoid useless correspondence, we would state that the Bass Banjo manufactured by Stewart for the use of Banjo Orchestras, and Banjo Clubs, answers to the following description.

The rim is 16 inches in diameter—3 inches in depth. It is made of maple wood, veneered on outside and inside with rosewood in the best manner, and braced very strong. The neck is substantially made of hard wood with ebony facing, and measures 18 inches from nut to hoop. The pegs are the old-fashioned standard guitar cog-wheel kind, which are the best for tuning the thick strings with which such an instrument must be strung. The instrument has 36 brackets. Brackets and hoop nickel-plated. It is well and substantially made, and finished and fitted with a good drum-head and strung with violinello strings.

The Bass Banjo is fretted with raised frets which renders it more easily played upon.

As very few of such banjos are manufactured, the price has been placed at a very low figure to accommodate clubs—\$20 net.

THERE IS NO BANJO LIKE THE STEWART.

This is proven by the popularity of the Stewart instruments all over the country. S. S. Stewart's Banjo manufactory comprises two entire four-story buildings, Nos. 221 & 223 Church St., Philadelphia, Pa. Call and see the fine Banjos.



E. M. Hail, who has been very ill at his home in Chicago, is reported as improving in health.

John H. Lee is located in National City, Cal.

G. L. Lansing and the Ideal Club, of Boston, gave a concert at Tremont Temple in that city, on December 11th. There were *ninety-eight* banjos in the Banjo Orchestra, and judging from various reports, the concert must have been a grand success.

A few years ago such a concert of banjos would have been an impossibility; and even to-day, the bringing of 98 banjo players together and having them play in good time and tune is no easy undertaking. The managers deserve much credit for their enterprise. Lack of space in this issue prevents a reprint of the various newspaper reports of this concert.

A correspondent in St. Louis sends us a card bearing the name of one Harry W. Tucker, as teacher of the banjo. The card also bears the information that he was "formerly with S. S. Stewart, of Philad'a." No such person was ever in our employ in any capacity whatever.

In music, as in everything else, much depends upon beginning aright. Although a good beginning may not guarantee a proportionally "good ending," nor a bad beginning actually compel one to become forever at sea in his musical ideas, yet a proper beginning in taking up the banjo is very essential to steady progress. After learning the names and value of notes, rests, etc., and the rudiments of music generally, the beginner on the banjo will find in our Rudimental Lessons, a portion of which is published in this number of the *Journal*, much that is needed in securing a good start towards becoming a banjoist.

It may be very difficult to break a bundle of sticks if one attempts to break them all at once as a collective whole, but by taking them up one at a time, they may readily be broken. So it is with the student of banjo playing. He may find it very difficult to master the details and intricacies of the instrument and its music, if he attempts to accomplish such a task "all at once;" but by meeting the difficulties one at a time, and mastering them, he will find the task much more easy.

James Sanford, the well-known minstrel (of Sanford & Wilson) recently learned the whole in England he had occasion to have a new head put on his banjo. He took it to one of the London "American Banjo Makers," and when he got it back he found that the name, S. S. Stewart, had been removed. Upon demanding of the "artist in calicoes" why he had removed the name of the manufacturer, he was informed that as he (the cockney manufacturer) was

now making such capital imitations of the Stewart Banjo that there was no use in leaving Stewart's name on his instruments.

This is a sample of the manner in which business in the banjo line is done in England. There are, however, a few of the same sort of persons in the banjo line in America, and it appears as though they found, here and there, a few uninitiated people to lend support to them.

The fact is, that Stewart's Universal Banjo Instructor, which sells for TEN CENTS per copy, contains more instruction in banjo playing than any method or book yet published for three times its cost.

Stewart's Complete American Banjo School, part 1st, price \$2.00 per copy, has been since its first issue, various additions made to it, until it is the very best instructor for the banjo before the public.

It is the work that English "Banjo Tutors" and many American courses of lessons are made up from.

Also, new book, "The Banjo," by Stewart, cloth cover, price 50 cents per copy. The only book of the kind in the country.

COMMISSION BUSINESS WITH A BIG B.

A music store recently ordered two copies of the *Journal*. A few days after receiving same the house returned them to the publisher with the information that the customer ordered them had gone away and left them on their hands.

This is doing business on commission with a big C.

MUSIC SENT BY MAIL CANNOT BE EXCHANGED.

A young man in the State of New York, who shall for the present be nameless, ordered recently of us, some music of our selection. He was informed by mail that we did not care to select music for customers, and had sent him our catalogue from which he could choose what he wanted.

He answered, saying that he wanted some few Jigs and Reels, something that *were sure to take with an audience*.

As it depends so much upon how such music is played, we had our doubts about meeting the requirements of our customer, but, however, concluded to try. A collection of pieces were duly mailed him. He promptly returned all but two of them—just as we thought would be the case, keeping the easiest pieces. It is well here to say that none but a very few of the most expert players are competent to judge the merits of a piece of banjo music, and that is something *very easy*—upon only once or twice trying it. Hence it is that many players will cast aside a really fine musical production simply because they are insufficiently musically developed to be able to form a correct estimate of the merits of a composition unless it is something very easy.

We wrote the party, telling him that we did not send music "on approval," and that he was expected to pay for all that was sent him, as music sent by mail could not be exchanged. To this we received the following choice reply:

"I suppose I may be allowed to judge what I want—may I not—without consulting you in the matter? Now you may send the bill—send new music, or send the old music, or you can do just as you damned please about it. When I pay you for this deal I will guarantee I will not trouble you with any more orders or any more business" (but that, at any rate, "of any kind or description. You have got the worst case of big head I have ever seen.")

We are certainly willing that our esteemed correspondent shall be allowed to "judge what he wants." He may constitute himself a judge of anything he pleases, so long as he does not think that we are dealing with a bad case of "Big Head" in this instance, but, in fact, merely a case of abnormally developed ears. He will get over it if he lives long enough.

Sam Payne, Banjo Teacher, of Lewisham, England, writes under date of November 1, 1885:

"I quite agree with my friend C. W. St. Cross in his remarks about the *Journal* having a large circulation here if it could be published in this country. We have often talked the matter over. You will be pleased to hear that I still stick to my Stewart Banjo."

L. L. Barnum, of Yale College, writes:

"Banjo arrived all right and I am much pleased with it. Please accept my thanks."

A pamphlet recently published in England, called "The Banjo," bearing the name of one William Telford, as author, contains a statement to the effect that of all the banjos played upon by C. W. St. Cross, including the Stewart, "none came up to the 'Ajax,' either for sostenuto passages, tremolo, thimble or guitar fingering."

In the copy of the pamphlet sent us by Mr. St. Cross, who is doubtless the real writer of the work, we find the following added with pen and ink, the name Stewart—"not in my *AJS*." It seems that the manufacturer of English-banjos, who issued the book under his own name, as author, felt compelled to give himself or his banjos a quiet puff.

It is the old story of two heads being better than one, even if one is a cabbage-head. The cabbage-head employs some one to get up the MS. of a book (which contains nothing new to banjoists in America), and the cabbage-head adds a few words to give his banjos a puff.

It is said that too many cooks spoil the broth. It may be the same in book manufacture—too many hands at one man's work.

So far as the words spoken of can be anything of an advertisement to the "Ajax" Banjo (whatever that may be), the alleged author of the pamphlet named is fully welcome to them. But in justice to ourselves and the Stewart Banjo, we must add the following clause from a recent letter from Mr. St. Cross:

"My own sketch in this book contains no mention of your name. It was against my grain to bid that your name appear there. Upon receiving the—as I thought—proof, last week, I at once said, against my cap-wish, your name had been inserted. I at once posted it back, with instructions to strike out your name, and was met with the reply that the matter was already stereotyped."

A little *moral honesty* would be a valuable addition to some of these banjo makers.

R. W. Payne, Banjo Instructor, Wabash, Indiana, writes thus concerning the *Journal*.

"I just discovered by looking over my *Journal*, that my subscription had run out. Please renew it, commencing with the October number of this year. Enclosed find 50 cents for the same. I would not be without the *Journal* for three times the cost, as I consider it the best aid to teachers, of any musical paper published."

Thomas O'Brien, Davenport, Iowa, says:

"I received the 13-inch rim orchestra banjo that I ordered on the 9th, all in good condition, and I find it to be an excellent banjo in every respect. The tone is good and brilliant. The pearl inlays and work-manship are fine, as is also the case sent with it. I am much obliged to you for your prompt attention to my order."

This is what Henry May, Green Bay, Wis., thinks about the *Journal*.

"Enclosed please find 50 cents for a year's subscription to the *Journal*. I think the *Journal* the best instructor for all loving banjoists, for I cannot be without it. There is one thing I feel sorry about, of not possessing a Stewart Banjo. What I hear and read about them must be immense. I do not know of any Stewart Banjo in town. — is all the go and I wish I have one, but—my Stewart Banjo subscription closes I will have a Stewart Banjo. The 13-inch head you sent me is first-class in every respect."

W. H. Crocker, of New York City writes as follows (address Nassau st.):

"I have your postal asking for a renewal of my subscription to the *Banjo Journal*. Most certainly

do I want the *Journal* for another year. It would be very foolish for me to cease to take the *Journal* so long as you continue to furnish \$25 worth of good music each year for 50 cents, so I enclose the 50 cts. herewith for a year's subscription, beginning with the December number. I have recently returned to the city after five years' absence in the West. I have met some ear players since my return, but no one who plays by note. I should like to meet some one who plays readily by note, in order that we may have one night's work of amusement in playing the excellent duets that you are furnishing each month, or looking to forming a quartette for home amusement."

Mrs. Dufour, of Washington, D. C., writes that she is leading an orchestra of banjos, now residing at her house, of which Professor Collins is director.

W. A. Huntley, of Providence, is doing a large business in banjo instruction.

D. Emerson is still teaching in New York City with success.

A. W. Tyler, of Scranton, Pa., is very successful in his banjo teaching.

J. E. Henning, Ottawa, Kansas, writes:

"We received Mrs. Henning's banjo in good order. She is delighted with it, and we will now endeavor to do some practicing for next season. We also received the new book, 'The Banjo.' It is a credit to the author, and simply adds new laurels to his far-reaching fame as the greatest living player and exponent of your Banjoette, Piccolo and Champagne Banjos, and more than pleased with them. I have two banjos which were considered of a good make, which are laid aside altogether for yours. I have come to the conclusion that Stewart is King. It was the first opportunity I had of trying one of the Stewart's."

JOHN W. SMITH,
47 South Ashland Ave., Chicago, Ill.

Al. Schilling, Cheyenne, Wyo., writes:

"Your *Journal* for December is at hand, for which I have been anxiously waiting, as it is always a welcome guest at our house. The banjo music has arrived, which you sent me, and I am well pleased with it. We are once more without a music teacher (banjo), as the last one was given eight days to leave the city; he was sober for several days (in jail) before he left. I do not think he is a subscriber to your *Journal*, as he thinks more of a drink than he does of his music."

E. M. Eastbrook, Bangor, Me., writes:

"I believe I never acknowledged the receipt of the Champion Banjo which you repaired for me. The tone has certainly been improved and I thank you for your trouble. I like all of my Stewart banjos very much, and have disposed of my other banjos with but one exception."

Gatty Jones, San Francisco, Cal., writes:

"Thank you very much for the beautiful banjo you have sent me. It is much nicer in finish than I had expected, and I am sure it is equal in tone, but have not as yet had a chance of testing it, as the hoop is not down."

Eugene Newton, West Junius, N. Y., likes his "Thoroughbred" Banjo, and writes as follows:

"The banjo came all right and safe. I am greatly pleased with it. It is a 'thoroughbred' in every sense of the word. Please send me a copy of your new book, entitled 'The Banjo,' for which enclosed find

money order of fifty cents. I thank you very much for the favor done me; the "Thoroughbred" just suits me and all who have seen it."

This is what E. M. S. Gould, of Bellefonte, Pa., writes about the *Journal* when renewing his subscription:

"I think your *Journal* is just the thing and is really worth three times the price."

"I received the banjo I ordered, and am delighted with it. There is nothing can touch it for the money. The tone is splendid."

A. Q. FOWLER, Newburgh, N. Y.

"I feel it is due you to express my gratification at receiving one of your 'Universal Favorites' as a Christmas present from my wife. I was more surprised at finding such a superb tone and finish in the instrument than I was at receiving it."

H. A. RIMER, Mason City, Ill.

W. H. Plummer, of Gallup, New Mexico, writes:

"The banjo I purchased of you is a daisy 'in every particular, and can be heard at least half a mile!"

Chas. O. Beam, of St. Catharines, Canada, writes:

"The banjoarrier I got from you, arrived safely, and to say I am pleased with it would but fairly express my admiration: I am in love with it, its sweetness and volume of tone is wonderful, and every person that has seen and heard it has been captivated. Our little Banjo Club are using Stewart banjos, and have concluded that they are all that could be desired, in beauty of outline, finish and tone, I am positive they cannot be equalled."

Ed. F. Settle, Des Moines, Iowa, writes:

"The banjo you made for me is a beauty and everything I could wish. The tone is, if possible, superior to the finish and that is elegant, but it was the tone I wanted and I got it. The people here did not think such a tone could be produced upon a banjo and when they heard mine they were greatly surprised; and I know of any wishing to get a good banjo I will cheerfully refer to you and do what I can to induce them to purchase from you."

Stewart often remarks that it is a trying thing to have to live in the world of business and the world of art at the same time. One conflicts with the other very often.

J. E. Green, of Ogdenburg, New York, writes:

"Enclosed please find fifty cents for your new book, 'The Banjo.' I am confident that such a book written by you cannot fail to be both interesting and instructive. I have a large class of banjo pupils in this city, principally ladies. We use your *Banjo and Guitar* for pleasure."

John R. Conway, Montreal, Canada, renews his subscription, and says:

"With your issue of date Oct. & Nov. I think my subscription to your *Banjo and Guitar* journal expired. I am desirous of being still counted amongst your subscribers, and with that end in view, for the enclosed sum of one dollar come with you for the next two years to come. As stated above, the last *Journal* received was under date of Oct. & Nov., 1888. The next one I will expect will be the Dec., 1888 & Jan., 1889."

"Please forward my *Journal* to Mahoney City. I am playing your Wayfaring Waltz, Huntley's Sweet Pretty Waltz, with full orchestra, and with great success, with Barlow Bros. Minstrels. I would like to hear of some good March or Polka you can recommend."

Thus writes Doc. Armstrong, Banjoist and Comedian.

Our new Waltz, the "Phantasmagoria," just issued, for banjo and piano, is not recommended for the minstrel or variety stage, but for the parlor soiree and drawing-room entertainment. It is not to be "plunked" or struck with thimble—but to be played gracefully.

John H. Lee has organized a Banjo Club in National City, California. He may be addressed care of the Sixth Avenue Hotel, that city.

Eddie H. Frey, teacher of banjo and guitar, of Chillicothe, Ohio, has also a class at the Hillsboro, O., Conservatory of Music. His Ardmore Mazurka, for the banjo, which appeared in our August issue, is quite popular. We shall probably publish another piece by this composer in our next.

Wm. Sullivan has quite a large banjo class, in Montreal, Canada, among whom are some of the wealthiest and most influential ladies and gentlemen.

F. W. Willoughby, New Haven, Conn., is quite busy with his Elm City Banjo Club, and his teaching. He writes:

"The last banjo you made for me is a 'corker.' Austin is playing it with the Yale Club, and he wrote me from Chicago that it was speaking up like a little man."

S. S. Stewart's Chart of the Banjo Fingering, *The Banjoist's Assistant: or Note Reading made easy*, was published in the year 1880. It is a complete chart of the banjo fingering, printed on best white paper from engraved plate. Price 25 cents per copy.

Banjoists should remember that unless they keep their instruments in good condition they cannot expect them to do good work.

Of course, nearly all will assert that they do keep their banjos in good condition, and exercise great care in handling them. But none can know better than the manufacturer that the majority of players do not take proper care of their banjos. When you see a performer with the head of his instrument all spotted and smeared with dirt, you may know that he is slovenly and careless. It is almost as easy to keep the head clean as it is to have it black, greasy and dirty-looking.

The book, "The Banjo," will give fuller information upon the care of the banjo. Read it. Price 50c.

W. H. Sandiland, Waterbury, Conn., writes under date of January 6th:

"The banjo you made me for my friend arrived safely and proved to be a beauty in regard to workmanship and perfect tone in all positions. My friend wishes me to return thanks to you for turning out so fine an instrument for him."

Benj. J. Burnell, New York, writes:

"I have sold several of your banjos lately to my scholars, all perfect satisfaction. Banjo admirers are finding out you make a musical instrument in the banjo. There are a great many fine-looking banjos and apparently well made, but they lack that wonderful tone and carrying power that is in your banjos. You have the secret for a fine banjo, the secret there is a secret in the making of a fine violin."

Parties with whom we have no account running, must send the amount with order, when ordering books etc. A music dealer writes as follows:

"When we wrote you for a copy of your Banjo Method, we had a customer waiting for it, and we promised to deliver same to-day. Now we don't propose sending you \$1.00 in advance, after placing us in this position. Had you sent the book with bill, and stated your terms in reference to small accounts, we would have remitted the amount by return mail. Under the circumstances we shall say that your book is not obtainable, and shall supply the book with a Dobson. We shall ever remember with pleasure with an accommodating man you are (2). One does not often meet such rarities in the business world."

Our little book, "The Banjo," recently published, is meeting with considerable success. The opinion of banjoists who ought to know, is that it will be the means of doing a good work for the instrument. It may be had, bound in cloth, by mail, on receipt of 50 cents.

L. G. Chrisman, Sigourney, Iowa, writes:

"I think your book, 'The Banjo,' is grand. It is something every banjoist should have—either amateur, or professional. Also the *Journal*. It is the best book for those instruments extant. I have learned more from one copy than I ever knew before, as I never had any teacher and all I know about the banjo I learned from you and found out myself."

John A. Spotsel, New Haven, Conn., writes:

"I now take the pleasure of writing you a few lines in regards to my 'Favorite Banjo' (or Cremona, as I call it). I am proud to say that since I have had it I have not found a person that did not say it was the finest instrument they ever heard. I have tried it with the piano, and found it to be in perfect register, although, I must confess, that when I received it last March, the week after the blizzard, I thought it was struck by it. But after I had it an hour I found I had a prize, and no money would buy it from me."

Upon reading in the "History of the Banjo," published by a banjo manufacturer in England, that E. Brewster was one of the "Lights of the Banjo World," our friend, Bolsover Gibbs, remarked that the "World" over the water must be very dimly illuminated. Then after a moment's reflection Bolsover, in one of his most humorous strains, observed,—"If Brewster is one of the lights, the other fellow must be the liver and pluck. There you have the 'pluck, liver and lights' all in a nut-shell." Then after musing a moment he continued: "And to make it complete, they have *gall* enough between them to start an ink factory."

Wm. N. Scranton, New Bedford, Mass., writes:

"The banjoarrier arrived all right last Thursday and to say that I am pleased with it but poorly expresses what I mean. The tone is simply grand, strong, sweet and clear as a bell. I tested it by playing Huntley's Wedding Bells Gavotte, which I think will bring out about all there is in an instrument. As am a man of a few good words I will simply say, if you wish to get a good slave, go to a barber and not to a shoemaker."

Al. Snoots, 217 La Salle st., Chicago, writes:

"I rec'd the 'Thoroughbred Banjo' O. K., and must say it is the best instrument I have ever played upon. All who hear it say it is the best-toned instrument they ever heard. I sold a \$45 banjo of another make for \$25, and immediately ordered the 'Thoroughbred,' and I think I have been well repaid in paying the difference."

Those interested in the banjo are at all times invited to call and examine the fine banjos displayed in our stores at 221 and 223 Church st., Philadelphia.

Henry Myers, of this city, has long been known as a most skillful performer on the zither. He has lately been making a study of the banjo, which instrument he now proposes to teach in connection with the zither. The banjo is daily increasing in popularity, and the better it becomes known, the more popular it is destined to be.

Mr. Myers will make a valuable addition to the teaching department of the "Banjo World."

Thomas J. Armstrong, the well-known teacher, has an engagement for his "American Banjo Club" to appear at the Academy of Music, this city, on the evening of January 25th.

D. C. Everest, our popular teacher, and leader of the "Philadelphia Banjo Club," has been kept very busy. The club has given a number of private entertainments.

Fred. O. Oehler, our well-known contributor, of Hoboken, N. J., called upon us recently while on a visit to his brother, Otto H. Albrecht, of this city. Mr. Oehler has a number of guitar and banjo pupils at his home in Hoboken.

PART FIRST.

RUDIMENTAL LESSONS IN BANJO PLAYING,

By S. S. STEWART.

PREFATORY REMARKS.

The first thing necessary for the beginner to know, who starts upon the journey of acquiring a knowledge of Banjo playing, is HOW TO TUNE AND HANDLE HIS INSTRUMENT. To properly acquire this knowledge, as a starting point, the assistance of a teacher is very necessary. An awkward manner of holding and handling the instrument may readily be acquired, without the guidance of a personal teacher, and such manners have then to be overcome before satisfactory progress can be made. The best instruction that can be given in books and published methods may be misapplied, and, indeed, is often misunderstood by the novice; and hence, although books of instruction are of the utmost value to the student who has made a start, and gone forward a certain distance in the way, they often prove of small value to the beginner who has not "had the banjo properly placed in his hands."

To explain, or teach, how to properly TUNE a banjo—how to place its strings in tune and how to properly manipulate them—upon paper, and at the same time render the explanations comprehensive to the pupil, who, perhaps, has no knowledge of music and is entirely ignorant of any of its principles, is, indeed, difficult. But a well-arranged course of RUDIMENTAL INSTRUCTION, in the form of sheet publications or books, together with the assistance of a personal instructor, for even a very short time, can not but be of great assistance to the pupil.

"THE COMPLETE AMERICAN BANJO SCHOOL," by the writer, is perhaps the very best book for all students of the banjo. "THE BANJO," by the same author, will also be found of great value to those who desire to obtain a full general knowledge of the instrument, in its construction, uses and abuses. Likewise, there are many other valuable Works, Studies, Lessons, Charts, etc., which are of decided advantage to the banjo student; but, owing to a constantly increasing inquiry among many of the readers of the *Journal*, I have concluded to give in its columns a few RUDIMENTAL LESSONS for the use of the beginner who wishes to "begin at the beginning." By the "beginning" I mean the commencement of the study of the banjo—that point at which a start is made in learning to play the banjo—such as its manner of tuning and fingering; the scale, etc., etc. In these RUDIMENTAL LESSONS I shall pass over the subject of the theory of music—the names and values of notes, rests, etc.; the sharps, flats and naturals—taking it for granted that the pupil who begins his banjo lessons has already made himself familiar with the Rudiments of Music. If he has not done so, he should lose no time in securing a book containing the Rudiments of Music, and mastering its details before beginning a course of Banjo lessons. Those who employ a Banjo Teacher to give them lessons by note will save time and money by learning the notes, etc., before beginning lessons with the

teacher. Suitable books for this purpose can be obtained for half a dollar. It would therefore seem almost out of place to occupy space in these lessons with musical (preliminary) instruction, which may be found in books with which the country is flooded.

THE NAMES OF THE BANJO STRINGS.

The thinnest gut string of the Banjo is called B. It is also called the *first* string. The short string of the Banjo should be of the same thickness as the first string. The short string is called the *fifth*, or little "E" string. The *second* string, which comes next to the first, should be a little thicker than the first. It is often called the "G" (G sharp) string. The third string, called E, as generally used, is the same string that is used on the violin as the "E," or first string, and on the guitar as the same. The "Bass," or silver string, is wound upon silk (silver-plated wire spun over silk), and is manufactured purposely for the Banjo. This string is called the Bass, or A string.

It is important that a Banjo should be properly strung, with good strings, and neither too light nor too heavy. A string gauge for measuring or gauging the thickness of a string may be had of almost any dealer.

The following gauge numbers are about right for the proper stringing of a Banjo:—

1st and 5th strings.....	No. 8.
2d string.....	No. 10.
3d string.....	No. 15.
4th, or Bass string.....	No. 13.

This is about as thick as the strings should be for producing a good tone. Some performers use thinner strings, but the tone produced lacks sufficient body.

TUNING THE BANJO.

In the following lesson on tuning it is presupposed that the pupil has some knowledge of notes.

The five strings of the Banjo correspond, according to its musical notation, to the following notes:—

B	G \sharp	E	A	E
1st String.	2d String.	3d String.	4th String.	5th String.

The "thumb string," as it is sometimes called, or 5th

string, is usually written with two stems, or a double stem, thus:



The reason this method was adopted was be-

cause the same note, E, may be produced upon each of the five Banjo strings, only at different positions; and when the E is to be made upon the 5th string, the double stem denotes it.

IN TUNING, it is well to begin with the 4th string, which may be tuned to the note A, on Piano or Organ; or, with an A tuning fork or pipe. Only be careful not to get the string up far beyond the desired pitch, which is an error often fallen into by beginners, and indeed a very pardonable mistake, inasmuch as that the tones produced by the Banjo strings sound, in reality, an octave lower than the notes themselves indicate.

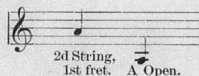
After the fourth string has been tuned, proceed to tune the third string to the note which is made by stopping the fourth string at the seventh fret. The fourth string, when stopped at the seventh fret, should produce the note E, a fifth (that is five notes) higher than the open string, and this E is the note that the third string must produce when played open.

After tuning the third string in this manner, tune the second string to the note which is produced by stopping the third string at the fourth fret. After the second string has been tuned, tune the first string to the note which is produced on the second string at third fret. After the first string has been tuned, tune the fifth, or short string, to the note which is produced on the first string at the fifth fret. The fifth string should then sound an octave higher than the third string.

WHEN THE BANJO IS IN TUNE the four gut strings, when played "open," should produce the notes of the common chord; that is, the 1st, 3d, 5th and octave, thus:



and the fourth, or silver (A) string, should sound an octave lower than the note produced by stopping the second string at the first fret, thus:

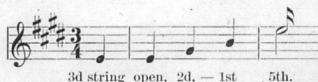


2d String,
1st fret. A Open.

It is well to state that the Banjo is generally tuned a minor third higher than the pitch here given. By a "minor third" is meant three notes. For instance, A, B, C—C natural is a minor third higher than A.

In playing the Banjo with the piano and with other instruments, it is customary to tune as stated, about three notes higher than the musical notation indicates—and the reason this is done is to cause the strings to be drawn more tense, and thus cause the instrument to produce a louder and sharper tone, with more power. But it makes no difference whatever to what pitch the Banjo is tuned for practice, so far as acquiring a knowledge of the instrument is concerned, so long as the tuning of each of the strings is relative to the other. It therefore makes no material difference whether the pupil tunes his fourth, or A, string to A, B or C, so long as the remaining strings are tuned so as to correspond, or in proportion.

When the Banjo has been properly tuned, and the strings are in correspondence, the open strings, without using the A, or Silver string, will produce the first notes of the melody, "STAR SPANGLED BANNER," as per the following example:



3d string open, 2d, — 1st 5th.

By trying the strings in this way, the pupil soon accustoms his ear to the tones made by the open strings, without it doesn't take long for him to acquire the ability to tune his instrument without resorting to the tedious practice of stopping the strings at the different frets.

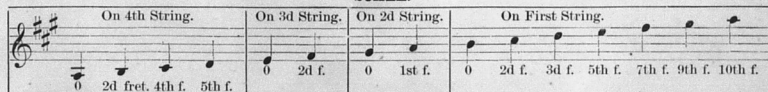
"THE NATURAL SCALE OF THE BANJO."

By SCALE is meant a graduated series of musical sounds. The NATURAL SCALE of the Banjo is the Scale of the Key which is most natural to the instrument; or, in other words, that which is most easy to play.

The fundamental note on the Banjo being A—the letter by which the A, or Bass string, is known—causes the scale beginning with that string to be called the Scale of A, or the Natural Scale of the Banjo.

The Scale of A Major, and its relative Scale of F# Minor, have the signature of three sharps.

SCALE.



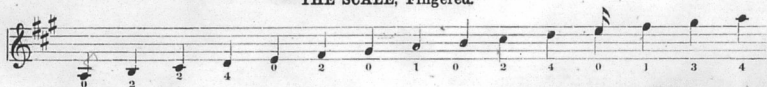
In playing the scale, rest the little finger of the right hand upon the head of the Banjo, near the bridge. Pick the notes on "Bass" string with the thumb; also those on the 3d string. Pick the 2d string with first finger. Pick the first string with second finger.

The note E, named upon the first string at 5th fret is, as has been said, the same note as the fifth string produces, and in playing the scale it is customary to make use of the fifth string for this note, as in so doing the left hand is

furnished with a good opportunity to make the shift to the 7th fret without causing any awkwardness or breaking of the time.

In practicing the scale, the pupil should exercise care in learning to finger the notes properly (the "stops" made by the fingers of left hand). The following Scale is written with the proper fingering for the left hand, plainly marked, which has been omitted in the first example, in order to avoid any confusion to the pupil.

THE SCALE, Fingered.



The second finger, after making B on the Bass string, at second fret, is shifted to the fourth fret to make the C. In shifting the hand must change its position naturally. The little finger then falls easily upon D, at the fifth fret. The hand must then go back to its first position until after the note D has been made on the first string at the third fret; and while E is being picked with the right-hand thumb, on the open "thumb string," the left hand should shift along the Banjo neck until the first finger falls upon the seventh fret, on the first string, where the note F# (the

13th note in this scale) is produced. The hand should remain in this position until the last note is made, the third finger falling quite naturally upon G, and the little finger at A upon the 10th fret. When the pupil has acquired some dexterity in playing the scale thus, he should then practice it downwards, as well as upwards, until the hand and fingers fall naturally into position, and the notes can be played quite rapidly and in a rhythmic manner, without mistakes. The following exercise will assist greatly in gaining this facility in executing the notes.

EXERCISE ON THE SCALE.



MELODY FOR PRACTICE AND AMUSEMENT.



After practicing the foregoing simple melody until it is played with perfect smoothness, the pupil may then proceed to the following, which is a little, though not much, more difficult.



NOTE.—When the expressions "up" or "down" are used in the lessons, the terms should be understood to mean up and down musically (ascending and descending). When we go "up" the Banjo fingerboard we mean that we ascend higher in the musical scale—not upwards toward the end of the neck, but really in the opposite direction, and vice versa. Sometimes when a pupil is told to shift upwards, he looks upwards toward the nut, thinking that part of the neck the uppermost. But the term, taken musically, has the opposite meaning. At all events, what is often called "up" in nature, is in reality "down," for the world keeps turning round in space.

BANJO POLKA.





In the first and fifth measures of above melody it will be noticed that F#, on the first string, at seventh fret, is marked for the second finger instead of the first or the fourth finger. The hand slides along the neck until the second finger stops at the seventh fret; there is no occasion for lifting the finger from off the fingertboard in sliding rapidly.

CHORDS IN A MAJOR.

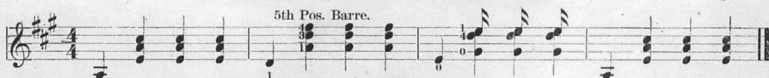


CHORDS IN F# MINOR.

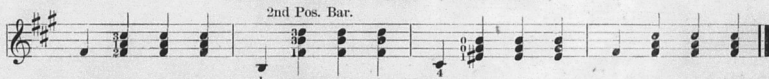


Each Major Key has its relative Minor Key. The Key of F# Minor being the relative Key to A Major, is written in the same signature, with three sharps.

CHORDS IN A MAJOR. (Second Form.)



CHORDS IN F# MINOR. (Second Form.)



The chords of the "second form" are somewhat different from those given in the first example. They are, however, the same in harmony, it being a matter of taste which is played.

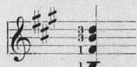
The chords marked "2d Pos. Barré" and "5th Pos. Barré" are explained in the following

EXAMPLES.

CHORD OF B MINOR,

Used as the Subdominant Chord in the Key of F# Minor.

2d Pos. Barré.



The first finger is placed across the four strings at the 2d fret (forming a Barré"). The third finger is then placed on the 1st and 2d strings at 3d fret, producing D on 1st string and B on 2d string.

Note.—"2d Pos. Barré" simply means that the Barré Chord is made at the *Second Fret*, or Second Position. Bar. is an abbreviation for the word Barré. Pos. is an abbreviation for Position. If the first finger is on the 2d fret, it is called "second position" (marked 2 pos., or 2^d). If on 5th fret, it is called 5th pos., etc., etc.

CHORD OF D MAJOR,

Used as the Subdominant Chord in the Key of A Major.

5 Pos. Barré.



The first finger is placed across the four strings at the fifth fret. The little finger makes F# on 1st string at 7th fret. The third finger makes D on 2d string at 6th fret.

ANTICIPATION.

ARRANGED FOR TWO GUITARS.

By FRED. O. OEHLER.

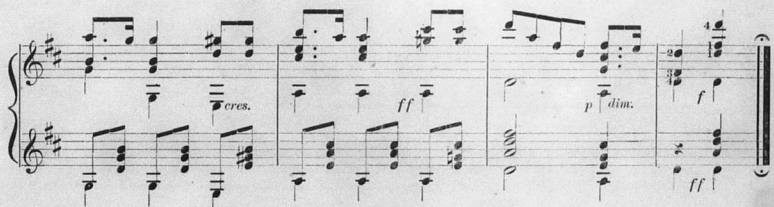
Andante con espressione. *Slide.*

1st Guitar. *p* *cres.* *p* *dim.*

2nd Guitar. *p* *f* *pp rit.*

p dolce.

12



Anticipation.

PHANTOM REEL

FOR THE BANJO.

BOLSOVER GIBBS.

It is said that on an occasion when Mr. Gibbs was suffering with a severe toothache he resorted to anæsthetics, and while under their influence passed into a dreamy state, wherein a phantom appeared, performing a wierd sonata upon the Banjo, using the left hand only.

The "Phantom Reel" is the result of this inspiration. It is played entirely with the left-hand, and upon a quiet evening produces a pleasing effect.

Some practice is necessary.

Banjo.

The above Reel is played by striking the strings with the indicated fingers of left-hand, thus causing the string to be brought down upon the indicated fret with a sort of slapping sound, (sometimes called the "hammerslur.") The following note, indicated by the slur, is produced by the end of the finger being raised from the string, releasing it from the fret.

LORRAINE SCHOTTISCHE.

FOR TWO BANJOS AND GUITAR.

Banjos in C.

By R. A. SMITH.

Solo Banjo.

2d Banjo.

Guitar.

Tune Banjo Bass String to "B."

5 P. 7 P. 5 P.

12 Har. 5 P.

Barre.

FINE.

7 P. 5 P. 6 P.

2 P.

5 P. 7 P.

D. C.

2 P.

2 P. B.

SWAYNE BUCKLEY'S JIG.

This jig may be played in either stroke or guitar style.



SNODGRASS' FAVORITE CLOG DANCE.



This piece may be played in either stroke or guitar style and may be played with "Bass to B" if desired.

SEA ISLE MARCH.

FOR THE BANJO.

FOR THE BANJO.

By T. J. ARMSTRONG.

[illegible]

OH, SUSANA!

ARRANGED AS A DUET FOR TWO BANJOS.

FOR YOUNG PLAYERS.

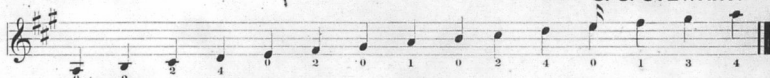
The musical score is written for two banjos, labeled "1st Banjo" and "2nd Banjo". The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into four systems, each with a double bar line and repeat dots at the beginning and end of the first measure. The 1st Banjo part is written on a single treble clef staff, while the 2nd Banjo part is written on a grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, often beamed together, and various chords. The piece concludes with a final double bar line and repeat dots in the fourth system.

"Stroke Playing." Exercises for the Thimble.

No. 1.

FOR THE BANJO.

S. S. STEWART.

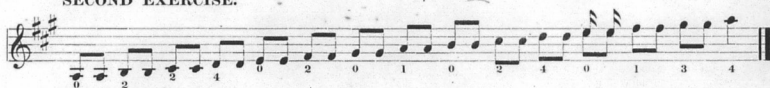


The figures under the notes denote the Left hand fingering.

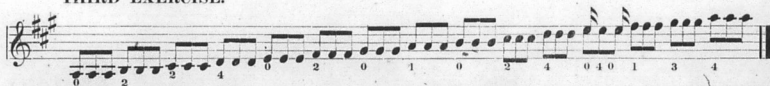
Strike each note in the scale with the thimble, with the exception of the E which is represented by a double stem, which is struck with the thumb.

Practice the scale well, playing ascending and descending—up and down.

SECOND EXERCISE.



THIRD EXERCISE.



FOURTH EXERCISE.



FIFTH EXERCISE.



SIXTH EXERCISE.



SEVENTH EXERCISE.



A. BAUR,

Brookville, Jefferson County, Pa.

Publisher of Banjo Music,
and dealer in best Banjo, Violin, Guitar
and Mandolin Strings.

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no matter where published, can be
obtained through us.

Banjo Strings, 60 c. per set, 10 for \$1.00
Guitar Strings, 75 c. per set, " "
Violin Strings, 50 c. per set, " "

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No. 364.

ESTUDIANTE WALTZES

For the Banjo and Piano,

Arranged by

F. O. OEHLER.

This Waltz is very popular.
Price 50 cents.

No. 365.

National Clog Hornpipe

By JOHN H. LEE.

Very fine, **A and D.**

Price 25 cents.

This piece is arranged so as to go well on
one or two Banjos, and also has a part for a
six string Banjo (accompaniment), to be used
if desired.

No. 366.

**"LIGHTS AND SHADOWS"
GAVOTTE.**

BY S. S. STEWART.

For two banjos..... 25
For four banjos (two large banjos, piccolo and
banjeaurine)..... 50

This Gavotte was written for the Philadelphia
Banjo Club and is quite effective as a Banjo duet, or
for four or more banjos. It contains no very difficult
positions of fingering, but must be played in good
time and with expression.

No. 367.

**"PHANTASMAGORIA" WALTZ,
For the Banjo and Piano,**

BY S. S. STEWART.

This waltz for banjo, with piano accompaniment, is
one of Stewart's very best. It is somewhat difficult
but it is liked by all who hear it. It is written in the
key of D, with relative changes.

Price, complete, 75c.

E. M. HALL'S BANJO MUSIC.

For sale by S. S. STEWART.

Marie Waltz,
Glady's Schottische,
Lilla Waltz,
Tres Jolie Polka,
Alberta Mazourka.

PRICE 40 CENTS EACH.

N. B. These pieces are each for single Banjo. We
have no piano parts or second banjo parts for them.

S. S. STEWART,

No. 223 Church St.,

Philadelphia, Pa.

Morrell's NEW METHOD for the Banjo.

PRICE 20 CENTS.

2-Cent Stamps Received
Every position illustrated and thoroughly explained.
The advantages of this method are: That every one, tal-
ented or not talented, is sure to become a good play-
er of ACCOMPANIMENT. It costs less Time, less
Lessons, less Money, and yet brings earlier, surer and
better results. It improves the fingers, so making how
stiff or applied by bad teaching. Every scholar can at-
tain such knowledge and comprehension that he can, per-
fect himself without a teacher. This book of
32 pages, contains, besides many songs arranged in dif-
ferent keys, The TWENTY MAJOR CORDS with all their
relative notes. If any who have had instructions, and
also those who have not, will try this method, they
will discover a marked improvement in their advance-
ment, and there will be no longer any limit to their
progress. Address, C. Morrell, 430 Kearny St.,
San Francisco, Cal. Copyright, March 20, 1885.

Send marked price for

Dodworth's Celebrated March Past,

As performed by the Boston Ideal Banjo, Guitar, and
Mandolin Club.

Banjo Solo..... 40
Two Banjos..... 50
Banjo, Mandolin and Guitar..... 60
Two Banjos, Mandolin and Guitar..... 70
Arranged by G. L. Lansing.

Address, D. W. REEVES, Providence, R. I.

**XYLOPHONE
SOLOS.**

Carnival of Venice..... 50 cents.
El Fine Chase Galop..... 50 cents.
Touristion Galop..... 50 cents.

Also, just out, TWO GOOD PIECES FOR BANJO.

Triumph March, for one banjo..... 20 cents.
Triumph March, for four banjos..... 75 cents.
Amaranthine Polka Mazourka, for one banjo, 20 cents.
Amaranthine Polka Mazourka, for four banjos, 75 cents.

Be sure and get them.

Address, THOS. J. ARMSTRONG,
418 N. Sixth St., Philadelphia, Pa.

DARLING LITTLE FLO.

BANJO SONG,

By J. H. Anker.

Price 20 cents.

S. S. STEWART,

Publisher, Phila.

GUITAR MUSIC.

Stewart's Wayfarer Waltz, arranged by
EMIL HERBRUGER.

For the guitar, price..... 25
For two guitars..... 50

S. S. STEWART,

No. 223 Church St.,

Philadelphia, Pa.

BANJO MUSIC

—BY—

—THOMAS J. ARMSTRONG.—

Published by S. S. STEWART.

The Drum Major's Quickstep..... 30
On a Journey Galop [duet]..... 20
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"They all Like me" Polka..... 20
Andover Clog..... 10
Grand Review March [Banjo and Piano]..... 50
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Bristol Polka..... 10
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Silver Thimble Waltzes..... 35
Le Billet Deux Valse [Banjo and Piano]..... 35
Favorite Parlor March [Banjo and Piano]..... 25
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Boil Dat Cabbage..... 10
The Rivulet..... 10
Entree Galop [duet]..... 35
Municipal March..... 25
Steeple-chase Galop..... 25
Valley Green Polka..... 10
On the Breeze, Schottische..... 10
Exhibition Schottische [duet]..... 25
" " [Banjo and Piano]..... 40
New Trick March..... 25
Jig Medley, No. 1..... 40
Anticipation Polka..... 10
Spit Fire Polka..... 10
Little Rosebud Polka [Banjo and Guitar]..... 25
Arcic Mazourka [Banjo and Guitar]..... 35
Lawn Tennis [Banjo and Piano]..... 25
The Voyage [Banjo and Piano]..... 75
Excelsior Medley [Quartette]..... 1.00

BANJO MUSIC

—BY—

JOHN H. LEE.

Published by S. S. STEWART.

Mastodon Waltz..... 10
Brewster's Favorite Waltz..... 10
Florence Polka..... 10
Frisco Galop..... 35
Amy Schottische..... 25
Damon and Pythias Polka..... 10
Claudine Waltz..... 10
Winnifred Waltz [Banjo and Piano]..... 35
Marie March [Banjo and Piano]..... 50
Mastodon Mazourka [contained in Stewart's
"Thorough School," (book) price \$2.00].
Frisco Schottische [Banjo and Piano]..... 40
Hemming's Favorite Waltz..... 10
The Mastodon Clog..... 10
Cuban Polka and W. H. Vane's Favorite Clog..... 10
Pickaniny Jig..... 10
Quintette Polka..... 35
Delightful Schottische..... 35
[The two above named are for 5 instruments,
but are also complete if used for the Banjo and
Piano, or for two Banjos, or for Banjo and Gui-
tar].
Yours Truly Gavotte..... 25
Claudine Waltz [Banjo and Piano]..... 35
Ocean Spray Schottische [two Banjos]..... 25
Funeral March..... 25
Little Pappoose Jig [two Banjos]..... 25
The Jolly Horseman's Galop [Banjo and Piano]..... 40
National Clog Hornpipe [two Banjos]..... 25